

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31st July 2025
for
Concrete Youth

Dymond Accountants
Office F1,
Beverley Enterprise Centre
Beck View Road
Beverley
East Yorkshire
HU17 0JT

Contents of the Financial Statements
for the Year Ended 31st July 2025

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Concrete Youth
Report of the Trustees
for the Year Ended 31st July 2025

The trustees present their report with the financial statements of the charity for the year ended 31st July 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Concrete Youth is an award-winning charity dedicated to increasing cultural provision for people labelled with profound and multiple learning disabilities. Since our formation in 2019, we have engaged over 10,500 audience members across five continents, creating inclusive and sensory experiences that champion inclusivity and creativity. Our work is rooted in the belief that everyone deserves the opportunity to engage with the arts in meaningful and empowering ways.

Our touring department specialises in delivering multi-sensory theatre productions that captivate and inspire audiences labelled with profound and multiple learning disabilities. In 2024, we made history with the launch of Sensory Cinders, the first-ever West End production created specifically for audiences labelled with profound and multiple learning disabilities, strengthening our reputation as a leading force in inclusive theatre practice.

Our education department has been recognised as a leader in sensory education, winning two consecutive Education & Training Awards for Best Sensory Education. Our programmes are designed to provide inclusive, educational, and high-quality services to schools, organisations, and communities. We deliver impactful learning opportunities that nurture creativity and inclusion while supporting access to the arts and developing the next generation of theatre-makers and audiences.

As a research-led organisation, our senior management team also work as academic researchers, combining scholarly expertise with their practice at Concrete Youth. This dual approach ensures our work is both innovative and grounded in contemporary research, with a focus on developing and embedding best practice in sensory and inclusive arts. Research underpins all areas of our work, informing the development of our artistic and educational programmes and ensuring they remain at the forefront of inclusive practice.

This dedication to inclusive practice extends throughout our organisation, and Concrete Youth is proud to be a four-day working week and Living Wage employer, a PiPA Charter Partner and Equity Partner as we strive to make our charity environment open to all.

Mission

To advance sensory theatre and education in the UK and beyond whilst championing its audience; people labelled with profound and multiple learning disabilities.

Vision

A world where accessible theatre is consistently available for all.

Values

Audience First: We centre people labelled with profound and multiple learning disabilities in every decision, ensuring their needs, preferences, and rights lead our artistic, educational, and strategic choices.

Care and Dignity: Every experience we create is rooted in respect, safety, emotional care, and dignity - for our audiences, artists, and staff.

Access Without Exception: Access is non-negotiable. From performance environments to education settings, we strive to remove all barriers and offer consistently inclusive experiences.

Research-Led Practice: We are committed to producing work that is underpinned by research. Our methodologies, decisions and outputs are shaped by a cademic insight, co-researcher collaboration, and lived experience.

Co-Creation and Collaboration: We do not make work for people - we make work with them. Our audiences are our co-creators, our artists are collaborators, and our partners are allies.

Visibility and Representation: We champion cultural visibility for people labelled with profound and multiple learning disabilities, ensuring they are represented in the arts and seen by society.

Integrity and Accountability: We hold ourselves accountable to our mission and to our audience. All projects must align with our values, and our leadership is open, responsive, and transparent.

Ambition with Sustainability: We pursue ambitious, innovative projects that push boundaries while remaining financially, artistically, environmentally, and ethically sustainable.

OBJECTIVES AND ACTIVITIES

Objectives and aims

This CIAO exists:

To promote the arts for persons with profound and multiple learning disabilities in particular, but not exclusively, by:

1. providing high-quality theatre for people with labelled with profound and multiple learning disabilities;
2. encouraging inclusive theatre;
3. increasing the visibility of people with learning disabilities within the arts and the wider community;
4. encouraging and supporting the creation of work for audiences labelled with profound and multiple learning disabilities by providing training for artists and venues to enable them to provide accessible events and performances;
5. providing training to enable people labelled with profound and multiple learning disabilities to access the arts at home or at other venues including storytelling and sensory activities and raising awareness and understanding of the needs of people labelled with profound and multiple learning disabilities.

This charity improves the quality of life for people with profound and multiple learning disabilities through multi-sensory theatre and multi-sensory educational services. The charity is also dedicated to the promotion of awareness and the visibility of people labelled with profound and multiple learning disabilities.

OBJECTIVES AND ACTIVITIES

Significant activities 2024-25

The 2024-25 financial year represented a period of continued artistic development, strategic expansion, and organisational strengthening for Concrete Youth. Our work remained rooted in our commitment to audiences labelled with profound and multiple learning disabilities, with a continued focus on inclusivity, sensory engagement, and co-produced practice.

PRODUCTIONS

Sensory Cinders

The development and presentation of Sensory Cinders marked a significant milestone for the organisation, becoming the first West End production created specifically for audiences labelled with profound and multiple learning disabilities.

The production embedded sensory access at its core, ensuring that all design, performance, and audience experience elements were developed in consultation with audiences, carers, and specialist practitioners. This work contributed to wider sector understanding of what fully accessible mainstream theatre production can look like when access is embedded from inception rather than adapted retrospectively.

Sensory Cinders saw significant press, marketing, and critical engagement during its West End season at @sohoplace. This coverage contributed to increased national visibility for Concrete Youth and strengthened wider sector understanding of accessible, sensory-led theatre practice for audiences labelled with profound and multiple learning disabilities.

Critical response was consistently positive, with reviewers highlighting both the artistic quality of the production and its significance as a landmark in inclusive theatre practice:

" ***** - West End Best Friend: "Whether you are a member of the PMLD/disabled/neurodiverse community or not, this is definitely a show worth seeing, if not to have your own experiences reflected back at you, then to gain a new perspective on inclusion, acceptance and how theatre can actively be built for every community if we put the effort into building it that way. An enchanting fairytale highlighting the most gorgeous parts of the real world."

" ***** - Stage to Page: "A patron who had come to see the show stopped me on the way out and asked if I was a reviewer. When I told him yes, he said 'make sure you tell them that we said it was really good, and we need more'. I promised him that I would, and since the entire run of the show is sold out, I'm instead using the platform I've been given here to implore producers to remember how important theatre is to them, and that they have the power to use shows like this to spread that magic to so many that it currently just doesn't reach."

" ***** - Theatre and Tonic: "Sensory Cinders is a fantastic innovation, making theatre accessible and inclusive."

The smiles on the faces of the audience members said it all - we were all enthused by the joy of watching and becoming fully immersed in a show that has been so well developed and performed by a cast who completely understand what's required of them, and deliver a perfect theatrical experience that I'm sure will be remembered for a long time."

Across coverage, critics consistently identified Sensory Cinders as a significant development in the landscape of accessible theatre, noting its contribution to expanding expectations of what West End production can look like when sensory access is embedded from the outset.

Alongside critical response, the production generated sustained industry and public attention through national press and arts sector platforms, contributing to broader visibility of Concrete Youth's work and the ongoing cultural conversation around inclusion, access, and representation in theatre.

Sensory Cinders continues to represent a landmark moment in Concrete Youth's artistic development and national profile.

EDUCATION

Concrete Youth's education department continued to expand its reach and deepen its impact across both the Public Programme and Education & Care Settings (ECS) provision.

Public Programme

The Public Programme continued to grow in reach and inclusivity, with a key area of development being the expansion of Sensory Storybook beyond its original base in Hull. Following its successful rollout in Hull, the programme expanded into London and Manchester, responding to increasing demand for accessible, sensory-led storytelling experiences in public and community-facing cultural spaces. This expansion demonstrated the adaptability of the model across diverse urban contexts while maintaining its core focus on inclusivity, familiarity, and participant-led engagement.

OBJECTIVES AND ACTIVITIES

Alongside this, Concrete Youth developed Haptic Tales, a new story massage programme created in partnership with Back to Ours. The programme delivers regular public-facing sessions in town and community halls across East Yorkshire, specifically designed to reduce geographical and transport barriers that can prevent audiences labelled with profound and multiple learning disabilities from accessing cultural provision. A successful pilot phase took place in Summer 2025, with strong engagement from participants, carers, and community partners. The programme is now in active development as Concrete Youth seeks to secure its continuation and long-term sustainability.

A parent attending a sensory story session shared: "My child is often excluded from mainstream activities because environments can feel overwhelming or inaccessible. During these sessions, they were relaxed, engaged, and smiling throughout. It was emotional to see them included so naturally and meaningfully."

Education & Care Settings (ECS)

The ECS programme continued to provide tailored sensory learning experiences within specialist educational and care environments across the UK, delivering accessible creative activity for children, young people, and adults labelled with profound and multiple learning disabilities. Throughout the year, the programme worked across specialist schools, SEND provisions, care settings, and community organisations, with activity designed to support engagement, communication, sensory exploration, confidence, and emotional wellbeing. Workshops incorporated tactile objects, music, scent, lighting, movement, and immersive storytelling techniques, enabling participants to engage at their own pace and in their own preferred ways.

Educators and carers consistently reported that the sessions created opportunities for engagement that are often difficult to access through traditional arts and educational provision. Feedback highlighted the importance of specialist facilitation, flexible delivery, and environments that prioritised participant comfort and agency.

One teacher commented: "Concrete Youth consistently create experiences that genuinely meet our learners where they are. The level of care, understanding, and adaptability shown by the team means our pupils can engage in ways we don't always see in other activities. The sessions are calm, inclusive, and joyful, and our staff learn a great deal from observing the facilitators' practice."

A member of support staff from a specialist setting stated: "The workshops gave our learners opportunities to communicate and participate on their own terms. Some pupils who are usually very withdrawn became noticeably more responsive through the sensory elements and one-to-one interaction. The impact on both students and staff was significant."

A key development this year was a new partnership with the National Trust through their Blossom Project. This collaboration brought together local specialist schools across Yorkshire to co-create a spring-themed installation presented within National Trust sites.

Participants engaged in a series of sensory-led creative sessions exploring themes of nature, growth, colour, texture, and seasonal change. Learners contributed directly to the creation of artwork and sensory materials that formed part of the wider public installation, ensuring that children and young people labelled with profound and multiple learning disabilities were represented within nationally significant heritage and cultural spaces.

The project provided meaningful opportunities for creative authorship, public visibility, and community participation, while also enabling teachers and support staff to explore new approaches to sensory and arts-based learning within educational settings.

Feedback from participating schools highlighted the value of learners being able to contribute to a public-facing cultural project: "For many of our students, opportunities like this simply do not exist. Being part of a nationally recognised project helped families, staff, and learners feel genuinely included within the wider community. The pupils were proud of what they had created, and that sense of ownership was incredibly powerful."

The ECS programme continues to play a vital role in extending access to high-quality arts engagement for audiences who remain significantly underserved within mainstream cultural provision.

RESEARCH & DEVELOPMENT

Research and development continued to play a central role within Concrete Youth throughout 2024-25, underpinning the organisation's artistic, educational, and strategic activity through the ongoing delivery of Blueprint.

Blueprint is a long-term research project and evolving framework designed to interrogate how sensory theatre can become more genuinely audience-led for people labelled with profound and multiple learning disabilities. Emerging from ongoing doctoral research undertaken alongside the organisation's practice, the project responds to a significant gap within both the cultural and academic sectors surrounding how inclusive performance is designed, delivered, and evaluated for audiences with the most complex communication and sensory needs.

OBJECTIVES AND ACTIVITIES

At its core, Blueprint seeks to challenge traditional assumptions surrounding inclusivity within theatre. While many accessible performances are adapted versions of existing work, Blueprint instead explores what happens when productions are designed from the outset around the communication styles, sensory realities, and access needs of audiences labelled with profound and multiple learning disabilities.

The project draws upon practice-based research, disability studies, audience observation, co-creation methodologies, and collaboration with carers, educators, academics, and people labelled with profound and multiple learning disabilities. The framework is intended to support the development of sensory theatre that is both artistically ambitious and deeply responsive to the audiences for whom it is created.

A key area of exploration within the project has been the concept of "audience-led" practice. The research examines how productions can become more reactive and responsive in real time, particularly for audiences who may not communicate through verbal language. This has included investigation into sensory communication, relational performance practice, audience comfort, environmental design, pacing, consent-led engagement, and flexible modes of delivery within live performance environments.

Blueprint also considers the wider ecology surrounding sensory theatre, including the experiences of carers, educators, venue staff, artists, and other audiences who share the performance environment. The project seeks to develop approaches that maintain the needs of audiences labelled with profound and multiple learning disabilities as the central priority, whilst also creating equitable and meaningful experiences for everyone present within the space.

As a research-led organisation, Concrete Youth remains committed to ensuring that its work is informed not only by creative ambition, but also by rigorous reflection, collaboration, and evidence-based practice. Blueprint project continues to position the organisation at the forefront of inclusive sensory arts practice and contributes to wider national conversations surrounding inclusivity, participation, and cultural entitlement for audiences labelled with profound and multiple learning disabilities.

OBJECTIVES AND ACTIVITIES

Public benefit

The charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging.

Annually, the trustees review the proposed activities and strategic aims for the following financial year to ensure that they align with the organisation's objectives. In doing so, attention is given to the Charity Commission's guidance on public benefit when reviewing the aims and objectives of the charity (PB2).

The trustees agree that Concrete Youth's work provides exceptional public benefit, as demonstrated in the activities and achievements sections of this report.

Concrete Youth exists to increase cultural access and visibility for people labelled with profound and multiple learning disabilities, a community that continues to experience significant barriers to participation within arts and cultural provision.

Through its productions, education programmes, research activity, and training, the charity provides accessible opportunities for creative engagement specifically designed around the communication, sensory, and access needs of its audiences. This includes activity delivered within theatres, schools, care settings, libraries, museums, and community venues across the UK.

The trustees believe the charity delivers significant public benefit by:

1. improving access to arts and cultural experiences for audiences who are frequently excluded from mainstream provision;
2. increasing visibility and representation of people labelled with profound and multiple learning disabilities within public and cultural spaces;
3. supporting carers, families, educators, and support staff through inclusive and accessible programming;
4. contributing to the development of inclusive practice across the arts, education, and cultural sectors;
5. and promoting wider awareness and understanding of sensory theatre and accessibility through advocacy, training, research, and sector engagement.

Concrete Youth's work is designed to remove barriers to participation wherever possible. This includes adapting environments, communication methods, sensory elements, audience capacities, and delivery approaches to ensure that audiences can engage in ways that are meaningful and comfortable for them as individuals.

During 2024-25, the charity continued to expand its public-facing provision through programmes delivered in community and cultural settings, helping to reduce geographical and financial barriers to access. Activity was also delivered directly within specialist education and care environments to ensure that audiences unable to attend public performances were still able to engage with high-quality sensory arts experiences.

The trustees remain satisfied that the charity's activities continue to provide substantial public benefit in line with its charitable aims and objectives.

OBJECTIVES AND ACTIVITIES

Research & development

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FINANCIAL REVIEW

Financial position

Following the financial challenges experienced during 2023-24, the 2024-25 period focused on stabilisation, recovery, and the continued strengthening of Concrete Youth's financial management and operational resilience. The organisation continued to manage the impact of increased sector-wide financial pressures, including inflation, rising operational costs, and ongoing challenges affecting the cultural sector more broadly. Despite these pressures, Concrete Youth successfully maintained programme delivery across its productions, education activity, research projects, and organisational development work throughout the year. The charitable loan secured from The Charity Bank during the previous financial period continued to provide important operational stability during 2024-25. The trustees and senior leadership team have maintained a proactive and carefully managed approach to repayment and financial planning, and the organisation remains on track with its repayment commitments. Throughout the year, the charity continued to strengthen its financial procedures, budgeting processes, and oversight mechanisms to support long-term sustainability and resilience. This has included increased strategic financial monitoring, careful project planning, and the continued development of reserve-building strategies.

The trustees remain confident in the charity's financial position and future direction. Despite the financial pressures experienced across the sector in recent years, Concrete Youth has continued to demonstrate strong organisational resilience, sustained demand for its work, and a steadily expanding portfolio of activity across productions, education, research, and sector development. The organisation has maintained and developed a diverse range of income streams, alongside strengthening its strategic partnerships with cultural, educational, and charitable organisations across the UK. This breadth of activity has supported greater financial stability and reduced reliance on any single funding source, contributing to improved long-term resilience. Alongside this, Concrete Youth continues to experience increasing recognition as a leading organisation within the field of inclusive and sensory arts. Demand for both its education programmes and sector-facing work has continued to grow, reflecting a wider national and international interest in accessible cultural practice for audiences labelled with profound and multiple learning disabilities. The trustees are confident that this combination of strong governance, careful financial management, growing partnerships, and increasing sector visibility places the organisation in a secure and developing position. Concrete Youth is well-positioned not only to continue delivering its current charitable objectives, but also to further expand its reach, deepen its impact, and strengthen its role as a leading voice within inclusive arts practice, while continuing to manage financial risk in a measured and responsible way.

Reserves policy

Charity law requires any income received by a charity to be spent within a reasonable period of receipt. Trustees should be able to justify the holding of income as reserves. A reserves policy explains to existing and potential funders, donors, and other stakeholders why a charity is holding a particular level of reserves.

The trustees recognise the importance of maintaining appropriate financial reserves to safeguard the charity's ongoing operations, manage unforeseen financial pressures, and support long-term organisational sustainability.

Following the financial pressures experienced during the previous reporting period, the organisation continues to prioritise the rebuilding of unrestricted reserves where possible. The trustees regularly review reserve levels alongside operational risk, planned activity, and future financial commitments to ensure the charity remains financially stable and resilient.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

The charity is controlled by its governing document and constitutes a Charitable Incorporated Organisation (CIO).

The trustees are responsible for the overall governance and strategic direction of the charity and meet regularly to oversee the organisation's activities, financial management, safeguarding responsibilities, and long-term development.

During 2024-25, the organisation continued to strengthen its governance structures through the recruitment of four new trustees, broadening the Board's collective expertise across arts leadership, inclusion, education, governance, and organisational development.

The trustees remain committed to ensuring that the charity operates in accordance with its charitable objectives and continues to uphold high standards of governance, accountability, and transparency.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development

The organisation continued to strengthen its governance, leadership, and sector profile throughout 2024-25, reflecting a period of sustained growth and increasing national recognition for its work within inclusive arts and sensory theatre practice.

Concrete Youth was proud to be named a finalist at the Charity Governance Awards, recognising the strength of the organisation's leadership, ethical governance frameworks, and commitment to inclusive and values-led practice. This recognition reflected the continued efforts of the Board of Trustees and senior leadership team to ensure that the charity's governance structures remain robust, transparent, and aligned with its mission and audience.

To support the ongoing development and future sustainability of the organisation, Concrete Youth also recruited four new trustees during the year. These appointments strengthened the Board's collective expertise across areas including care, arts leadership, governance, education, inclusion, and organisational development, ensuring that the charity remains well-positioned to support its continued growth and strategic ambitions.

Internally, the organisation continued to embed its values-led approach to working practice, including its four-day working week model, Living Wage accreditation, and PIPA Charter Partnership as well as continued alignment with Equity. These commitments continue to underpin recruitment, retention, staff wellbeing, and organisational sustainability, ensuring that the internal culture of the charity reflects the inclusive and ethical principles embedded throughout its external work.

Alongside organisational development, Concrete Youth continued to play an active role within the wider sensory theatre and inclusive arts sectors through lecturing, workshops, conference presentations, and professional development activity. Members of the organisation delivered talks and training sessions at universities, industry events, and sector conferences, contributing to national conversations surrounding accessibility, sensory engagement, and cultural provision for audiences labelled with profound and multiple learning disabilities. This activity formed an important part of the organisation's wider advocacy work, helping to increase visibility for both sensory theatre as an artform and the audiences the organisation exists to support. By contributing to academic, cultural, and professional dialogue, Concrete Youth continued to advocate for greater inclusion, accessibility, and representation across the arts sector. The organisation remains committed not only to producing high-quality sensory work, but also to supporting wider sector development and challenging systemic barriers that continue to limit cultural access for audiences labelled with profound and multiple learning disabilities.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number
1195576

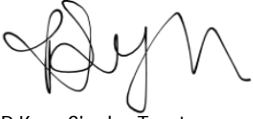
Principal address
Norwich House
Savile Street
Hull
HU1 3ES

Trustees
A Smith (resigned 17.3.2025)
Dr G Brigg
R Kaur Singh
Miss S A Penney (resigned 27.3.2025)
L C Dankoff (appointed 27.3.2025)
Ms M Seaton (appointed 27.3.2025)
Ms E Parker (appointed 27.3.2025)
Ms M Shimmin (appointed 27.3.2025)

Independent Examiner
Dymond Accountants
Office F1,
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Beck View Road
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East Yorkshire
HU17 0JT

Concrete Youth
Report of the Trustees
for the Year Ended 31st July 2025

Approved by order of the board of trustees on 28th May 2026 and signed on its behalf by:

A handwritten signature in black ink, appearing to be 'R Kaur Singh', written in a cursive style.

R Kaur Singh - Trustee

Independent Examiner's Report to the Trustees of
Concrete Youth

Independent examiner's report to the trustees of Concrete Youth

I report to the charity trustees on my examination of the accounts of Concrete Youth (the Trust) for the year ended 31st July 2025.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under Section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under Section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by Section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Rebecca Dymond FCA

Dymond Accountants
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Beverley Enterprise Centre
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East Yorkshire
HU17 0JT

Date:

Concrete Youth

Statement of Financial Activities
for the Year Ended 31st July 2025

		Unrestricted funds £	Restricted fund £	31.7.25 Total funds £	31.7.24 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies		53,112	-	53,112	73,875
Charitable activities					
Charitable Activities		126,090	19,960	146,050	154,023
Other trading activities	2	46,323	-	46,323	48,479
Total		<u>225,525</u>	<u>19,960</u>	<u>245,485</u>	<u>276,377</u>
EXPENDITURE ON					
Raising funds		189,098	16,322	205,420	219,954
Charitable activities					
Charitable Activities		32,755	3,099	35,854	27,160
Other		1,278	-	1,278	-
Total		<u>223,131</u>	<u>19,421</u>	<u>242,552</u>	<u>247,114</u>
NET INCOME		2,394	539	2,933	29,263
RECONCILIATION OF FUNDS					
Total funds brought forward		62,539	-	62,539	33,276
TOTAL FUNDS CARRIED FORWARD		<u><u>64,933</u></u>	<u><u>539</u></u>	<u><u>65,472</u></u>	<u><u>62,539</u></u>

The notes form part of these financial statements

Concrete Youth

Balance Sheet
31st July 2025

	Notes	Unrestricted funds £	Restricted fund £	31.7.25 Total funds £	31.7.24 Total funds £
FIXED ASSETS					
Intangible assets	5	296	-	296	-
Tangible assets	6	3,614	-	3,614	-
		<u>3,910</u>	<u>-</u>	<u>3,910</u>	<u>-</u>
CURRENT ASSETS					
Debtors	7	89,888	-	89,888	79,538
Cash at bank		10,443	539	10,982	22,755
		<u>100,331</u>	<u>539</u>	<u>100,870</u>	<u>102,293</u>
CREDITORS					
Amounts falling due within one year	8	(20,512)	-	(20,512)	(19,810)
		<u>79,819</u>	<u>539</u>	<u>80,358</u>	<u>82,483</u>
NET CURRENT ASSETS					
		<u>79,819</u>	<u>539</u>	<u>80,358</u>	<u>82,483</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		83,729	539	84,268	82,483
CREDITORS					
Amounts falling due after more than one year	9	(18,796)	-	(18,796)	(19,944)
		<u>64,933</u>	<u>539</u>	<u>65,472</u>	<u>62,539</u>
NET ASSETS					
		<u>64,933</u>	<u>539</u>	<u>65,472</u>	<u>62,539</u>
FUNDS	11				
Unrestricted funds				64,933	62,539
Restricted funds				539	-
TOTAL FUNDS				<u>65,472</u>	<u>62,539</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 28th May 2026 and were signed on its behalf by:



R Kaur Singh - Trustee

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice' applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

The charity operates a defined contribution pension scheme. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. OTHER TRADING ACTIVITIES

	31.7.25	31.7.24
	£	£
Event income	46,323	48,479
	<u> </u>	<u> </u>

Notes to the Financial Statements - continued
for the Year Ended 31st July 2025

3. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st July 2025 nor for the year ended 31st July 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31st July 2025 nor for the year ended 31st July 2024.

4. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	73,875	-	73,875
Charitable activities			
Charitable Activities	154,023	-	154,023
Other trading activities	48,479	-	48,479
Total	<u>276,377</u>	<u>-</u>	<u>276,377</u>
EXPENDITURE ON			
Raising funds	219,954	-	219,954
Charitable activities			
Charitable Activities	27,160	-	27,160
Total	<u>247,114</u>	<u>-</u>	<u>247,114</u>
NET INCOME	29,263	-	29,263
RECONCILIATION OF FUNDS			
Total funds brought forward	33,276	-	33,276
TOTAL FUNDS CARRIED FORWARD	<u>62,539</u>	<u>-</u>	<u>62,539</u>

Notes to the Financial Statements - continued
for the Year Ended 31st July 2025

5. INTANGIBLE FIXED ASSETS

	Patents and licences £
COST	
Additions	370
AMORTISATION	
Charge for year	74
NET BOOK VALUE	
At 31st July 2025	296
At 31st July 2024	-

6. TANGIBLE FIXED ASSETS

	Fixtures and fittings £
COST	
Additions	4,818
DEPRECIATION	
Charge for year	1,204
NET BOOK VALUE	
At 31st July 2025	3,614
At 31st July 2024	-

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.7.25	31.7.24
	£	£
Trade debtors	12,442	5,612
Other debtors	49,209	73,926
Prepayments	28,237	-
	89,888	79,538

Notes to the Financial Statements - continued
for the Year Ended 31st July 2025

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.7.25	31.7.24
	£	£
Bank loans and overdrafts (see note 10)	5,361	10,056
Taxation and social security	11,471	6,754
Other creditors	3,680	3,000
	<u>20,512</u>	<u>19,810</u>

9. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	31.7.25	31.7.24
	£	£
Bank loans (see note 10)	<u>18,796</u>	<u>19,944</u>

10. LOANS

An analysis of the maturity of loans is given below:

	31.7.25	31.7.24
	£	£
Amounts falling due within one year on demand:		
Bank loans	<u>5,361</u>	<u>10,056</u>
Amounts falling between one and two years:		
Bank loans - 1-2 years	<u>5,361</u>	<u>14,459</u>
Amounts falling due between two and five years:		
Bank loans - 2-5 years	<u>13,435</u>	<u>5,485</u>

11. MOVEMENT IN FUNDS

	At 1.8.24	Net movement in funds	Transfers between funds	At 31.7.25
	£	£	£	£
Unrestricted funds				
General fund	62,539	(78,976)	81,370	64,933
Arts Council England	-	81,370	(81,370)	-
	<u>62,539</u>	<u>2,394</u>	<u>-</u>	<u>64,933</u>
Restricted funds				
National lottery	-	539	-	539
	<u>-</u>	<u>539</u>	<u>-</u>	<u>539</u>
TOTAL FUNDS	<u>62,539</u>	<u>2,933</u>	<u>-</u>	<u>65,472</u>

Notes to the Financial Statements - continued
for the Year Ended 31st July 2025

11. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	144,155	(223,131)	(78,976)
Arts Council England	81,370	-	81,370
	<u>225,525</u>	<u>(223,131)</u>	<u>2,394</u>
Restricted funds			
National lottery	19,960	(19,421)	539
	<u>19,960</u>	<u>(19,421)</u>	<u>539</u>
TOTAL FUNDS	<u>245,485</u>	<u>(242,552)</u>	<u>2,933</u>

Comparatives for movement in funds

	At 1.8.23 £	Net movement in funds £	At 31.7.24 £
Unrestricted funds			
General fund	33,276	29,263	62,539
	<u>33,276</u>	<u>29,263</u>	<u>62,539</u>
TOTAL FUNDS	<u>33,276</u>	<u>29,263</u>	<u>62,539</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	166,464	(137,201)	29,263
Arts Council England	109,913	(109,913)	-
	<u>276,377</u>	<u>(247,114)</u>	<u>29,263</u>
TOTAL FUNDS	<u>276,377</u>	<u>(247,114)</u>	<u>29,263</u>

Notes to the Financial Statements - continued
for the Year Ended 31st July 2025

11. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.8.23 £	Net movement in funds £	Transfers between funds £	At 31.7.25 £
Unrestricted funds				
General fund	33,276	(49,713)	81,370	64,933
Arts Council England	-	81,370	(81,370)	-
	<u>33,276</u>	<u>31,657</u>	<u>-</u>	<u>64,933</u>
Restricted funds				
National lottery	-	539	-	539
	<u>-</u>	<u>539</u>	<u>-</u>	<u>539</u>
TOTAL FUNDS	<u>33,276</u>	<u>32,196</u>	<u>-</u>	<u>65,472</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	310,619	(360,332)	(49,713)
Arts Council England	191,283	(109,913)	81,370
	<u>501,902</u>	<u>(470,245)</u>	<u>31,657</u>
Restricted funds			
National lottery	19,960	(19,421)	539
	<u>19,960</u>	<u>(19,421)</u>	<u>539</u>
TOTAL FUNDS	<u>521,862</u>	<u>(489,666)</u>	<u>32,196</u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31st July 2025.

Concrete Youth

Detailed Statement of Financial Activities
for the Year Ended 31st July 2025

	31.7.25 £	31.7.24 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	3,150	630
Research and development	49,962	73,245
	<u>53,112</u>	<u>73,875</u>
Other trading activities		
Event income	46,323	48,479
Charitable activities		
Grants	146,050	154,023
Total incoming resources	<u>245,485</u>	<u>276,377</u>
EXPENDITURE		
Raising donations and legacies		
Wages	35,417	26,000
Pensions	829	593
Direct costs of performance	149,345	133,407
Travel costs	15,405	59,954
	<u>200,996</u>	<u>219,954</u>
Other trading activities		
Bank loan interest	4,424	-
Charitable activities		
Rent	9,459	8,059
Insurance	1,651	47
Advertising	1,575	9,184
Sundries	2,731	4,171
	<u>15,416</u>	<u>21,461</u>
Other		
Patents and licences	74	-
Fixtures and fittings	1,204	-
	<u>1,278</u>	<u>-</u>
Support costs		
Governance costs		
Accountancy and legal fees	19,005	3,761
Bank interest	1,433	-
Bank loan interest	-	1,938
	<u>20,438</u>	<u>5,699</u>
Total resources expended	<u>242,552</u>	<u>247,114</u>
Net income	<u>2,933</u>	<u>29,263</u>

This page does not form part of the statutory financial statements