

**Company registration number: 14322703**  
**Charity registration number: 1202569**

**Concerteenies**

**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**For the year ended 31 August 2024**

## **Concerteenies**

### **Contents**

	<b>Page</b>
Trustees' annual report	1 - 10
Independent examiner's report	11
Statement of financial activities	12
Balance sheet	13
Notes to the accounts	14 - 18

## **Concerteenies**

### **Trustees' annual report**

#### **For the year ended 31 August 2024**

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ended 31 August 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) issued in October 2019.

### **Objectives and activities**

The objects of the Company ('the Objects') are for the public benefit to promote the art of music in particular but not exclusively:

- (1) for children and young adults and those within the Early Music sector;
- (2) by the provision of musical events, performances and educational resources.

#### **Our vision**

To level up access to high quality live music for all children from birth; strengthening families and communities, supporting children's all-round learning and development and laying the foundations for life-long musical engagement.

#### **Our mission**

To level up access to high quality live music for all children from birth and lay the foundations for life-long musical engagement.

#### **Our values**

**Accessible:** striving to remove barriers to musical participation for children and families particularly those from economically disadvantaged communities and areas where arts engagement is low.

**Inclusive:** striving to create a warm, supportive and engaging environment where everyone feels welcome and individual needs are supported.

**Excellence:** striving to create work of the highest quality with children and their adults; work that is valued by them and inspires them.

**Evidence based:** informed by current thinking on early childhood development and early years music and by our own rigorous research and evaluation.

**Responsive:** ensuring the voices of all those we work with, particularly those of children and families, are heard and respected.

**Collaborative:** working with others to share knowledge, skills and resources to improve musical opportunities and outcomes for children and families.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'. The charity relies on grants and the income from fees and charges to cover its operating costs. Affordability and access to our programme is important to us.

## **Concerteenies**

### **Trustees' annual report**

**For the year ended 31 August 2024**

### **Achievements and performance**

The Concerteenies year 2023/2024 in numbers featured:

- 176 live music events
- 77 cultural venues, community and education settings
- Primary focus: South Yorkshire (Barnsley, Doncaster, Rotherham and Sheffield) but reaching across the UK from Aldeburgh to Birmingham and Croydon to Scarborough.
- 12,625 children aged 0-7 and their adults engaged
- 142 freelance musicians and creative practitioners employed
- 10 volunteers and 4 work experience students
- 6 training sessions for teachers and early years educators
- 8 online resources created
- 52,925 digital engagements
- 1 Northern Cultural Education Award won (and 1 runner-up award).

2023-2024 saw Concerteenies continue to grow the scale, reach and impact of its work. Our events for 0-7 years olds and their adults took place in diverse education, community, cultural and care spaces and featured music of varied genres including beatboxing, classical, global, folk and jazz.

Music in the early years has a life-changing impact on children supporting speech and language development, literacy, numeracy and physical development. It also improves confidence and creative expression, builds bonds between children and adults, combats parental isolation and improves wellbeing. Our projects are designed using trusted frameworks, linking to the EYFS and National Curriculum (KS1) and co-created with children and communities.

During 2023-2024 we focused on fundraising for and developing our work with children and families in disadvantaged communities and those with least access to live music. This involved the two main strands of our work; Musical Stories and Concerteenies for Babies.

#### **Musical Stories**

Since 2020, Concerteenies has been commissioning original musical works from composer Paul Rissmann which are based on children's story books and performed by solo or duo instrumentalists and narrator. Performances include large-scale film animations and lots of participation from the children. Each of these Musical Stories is informed by meticulous R&D with children, families, teachers and SPARC at The University of Sheffield. They promote the value of music in the early years and KeyStage1. The projects encourage children to be creative, curious, imaginative, to move, listen, relax and reflect. Musical Stories are designed to boost communication skills, confidence and all-round learning and meet the need to extend the range of quality, modern and relatable repertoire for children and their adults. Musical Stories events provide children with their first experience of seeing and hearing orchestral instruments up close and starts to lay the foundations of musical learning in a fun, inspiring and interactive way. The project provides training, mentoring and performance opportunities for early career musicians based in the Midlands/North of England.

## Concerteenies

### Trustees' annual report

#### For the year ended 31 August 2024

In 2023-2024 we commissioned two new Musical Stories from Paul Rissmann; Blown Away by Rob Biddulph and The Big Dreaming by Michael Rosen and Daniel Egneus. The performances were co-created and piloted by our Creative Practitioners Polly Ives and Sarah Carroll and musicians Meera Maharaj (flute) and Annabelle Lawson (piano) and children in Sheffield schools. 67% of the children were from the 10% most deprived areas of the UK (IMD). Working with animator Vic Craven we were able to produce our first professionally animated film to accompany the live performances and also a filmed performance and animation version freely available on YouTube. This is available to watch at: <https://youtu.be/W1EBtqHXAyY>. We recorded and filmed at Sheffield's iconic Yellow Arch Studios and City Hall.

Feedback from children and teachers in our pilot schools has been overwhelmingly positive:

*"We LOVED it. The value of what you do, although measurable of course, is immeasurable in terms of those special moments of pure joy for each child. For many of our children, what you and your fellow musicians provide is their first experiences of live performance at such a high standard. It reaches and engages with all our children and has had a positive impact on our SEND children who struggle with communication. It helps with early phonics and of course early number, linking into the ability to make patterns. It crosses over in physical development (as well as personal, social, emotional). Your work reaches and stretches over all the areas of our curriculum." Nursery Headteacher, Owlbrook Primary School*

During the year we also continued to perform our back catalogue of Musical Stories including The Dog Who Could Dig, The Dinosaur Department Store and Mouse and Bear visiting libraries, playgrounds, nurseries and schools in South Yorkshire. We also toured to cultural venues nationally including London's Wigmore Hall, Highgate International Chamber Music Festival, Kings Lynn, Wath and Ryedale Festivals, Barnsley Civic, Doncaster's Cast and Sheffield's Leadmill nightclub. We engaged Tom Pickles, Ashok Klouda and Gemma Rosefield (cello), Matthew Brett and Francesca Lombardelli (marimba) and Jack McNeill and Alex Lyon (clarinet & bass clarinet).

2023-2024 also saw us perform our first orchestral Musical Story, Stan and Mabel by Paul Rissmann, based on the book by the author/illustrator Jason Chapman. Performances were given by Hallam Sinfonia and conductor Helen Harrison at Sheffield's Victoria Hall and also in Croydon, London and at Britten Pears Arts in Suffolk with London Mozart Players. We also created a new Learn the Songs film which has subsequently been used as a learning resource by London Mozart Players and London Philharmonic Orchestra.

In 2024-2025 we will continue the development of this strand of our work with a confirmed Arts Council England project grant of £54,000 supporting the commission of a further Musical Story, two new animated films and performances across South Yorkshire in schools and libraries alongside a national tour of cultural venues.

### Concerteenies for Babies

In September 2023 - March 2024 we led our Trailblazer project for babies and their adults, with funding from Youth Music. This provided children with their first live musical experiences and offered parents the chance to relax and enjoy high-quality live music with their children in community spaces across Sheffield including at; Greentop Circus S4, Zest Centre S6 and Temple Park Centre S2.

## Concerteenies

### Trustees' annual report

#### For the year ended 31 August 2024

Led by our Creative Practitioners Polly Ives and Sarah Carroll, our concerts featured musicians Ford Collier (tabla/ guitar/ folk whistle/ calabash), Kate Griffin (banjos/ guitar/ vocals), Martin Harwood (fiddle/ guitar/ vocals), Polly Ives (cello), Shu Jiang (zithers: zheng and qin), James Lyons (beatboxing/ rap/ guitar/ electronics, flute, harmonica), Mambo Jambo (acoustics roots duo), Manon McCoy (harps and electronics), Deepa Shakthi (Indian vocalist), Sam Weatherald (Indonesian gamelan).

Professor Karen Burland, Dr Freya Bailes, and Sarah Hambly at The University of Leeds evaluated our project which evidenced the effectiveness of the programme design for reaching new audiences as 65% of families who attended had not experienced a Concerteenies event before. A key insight from the research is that when asked to reflect on their feelings before and after the concerts using just 3 words over 53% of parents used solely negative words (e.g. stressed, anxious, tired) before the events whereas afterwards 97% used solely positive adjectives (e.g. happy, uplifted, relaxed, happy). This suggests that Concerteenies for Babies events have a significant positive effect on parental well being, energy levels and mood. Parents participating in the research placed a lot of value on the quality of the music.

*"Brilliant to enjoy music I would listen to myself but in a baby friendly place. I like nursery rhymes but it's so good to listen to other things too!!"*

*"It really was far more meaningful than anything I've been to. Seeing my baby respond to live music – instrument and voice – was breathtaking."*

*"I absolutely love that this is a free event, it gets you out of the house for some socialisation, but it doesn't cost anything! Even the refreshments are free."*

Importantly, the Youth Music funding for this project which enabled us to make the activities free at point of access evidenced to us the importance of close partnership working with community gatekeepers to reach new audiences in areas where levels of cultural engagement are traditionally low.

Building on this success, in April 2024, we launched a new iteration of Concerteenies for Babies which initiated an important partnership with Sheffield Family Hubs. A grant from Sheffield Creative Communities (funded by the UK Shared Prosperity Fund as part of the government's Levelling Up agenda, and supported by the South Yorkshire Mayoral Combined Authority) enabled us to plan event series in seven areas of Sheffield where children and families have least access to creative and cultural participation. To support the project and to enable families to engage in musical activities at home, we created a new online resource (activity pack and YouTube Channel).

In June we delivered the first of seven series of six concerts at Heeley Green Community Centre. We worked closely with Family Hub staff (Early Intervention Team, midwives, breastfeeding advisors) to reach new audiences utilising on the ground/in person marketing techniques in the local area.

Consequently, for this first series:

- 72 adults and 71 babies joined the audience..
- 61% of audiences had not experienced a Concerteenies event before.
- 79% lived in the postcode area of the venue and the 2 neighbouring postcode districts.

## Concerteenies

### Trustees' annual report

For the year ended 31 August 2024

#### Family Gigs

We programmed and produced 34 live music events for families with 0-7 year olds. Monthly concerts at Greystones Backroom featured folk musicians Bella Hardy, Gilmore & Roberts, Jack's Rake, Rosie Hood band, Mambo Jambo. One-off 'Specials' at Theatre Deli and Kommune food hall, included Christmas events, Halloween events, a collaboration with Mozambican percussionist Matchume Zango and global-folk multi-instrumentalist Kate Griffin.

For each of these Family Gigs, our freelance musicians collaborate with our Creative Director to devise programmes featuring quality live music, informal introductions and lots of participation including vocalisation, body percussion and playing instruments. Participatory sensory elements include bubbles, foil windmills, parachutes, scarves and many more themed to the event e.g. snowballs at Christmas.

These events introduce families to a variety of musical instruments and styles, and lay the foundations of music (e.g. pitch, pulse, dynamics). They encourage meaningful participation, and a love of music as a family which supports the musical confidence of both parent and child. Taking place at weekends and during holiday periods, Family Gigs are accessible to dads and grandparents and provide a relaxed, social experience for children and adults alike. We have teamed up with the food vendors and a local bakery to encourage families to stay before or after concerts for food and drinks. Our partner venues, many of them independent traders, value the significantly increased footfall and sales our events create for them.

#### Bespoke projects

Concerteenies is a responsive and adaptable promoter and we design and deliver bespoke projects with cultural and community partners. In 2023-2024 these included:

- 3 x 6-week projects in the neonatal ward, Sheffield Children's Hospital
- 3 days of activities at Chatsworth Family Festival.
- 3 x 6-week series at Site Gallery linked to their exhibitions (1 focussing on 'Play', 1 focusing on 'Relaxation' and a 3rd on 'Looping')
- 4 days of Hillsborough 'Fun Day' with Save the Children and Sheffield City Council
- Winter Gardens 'Family Days' with National Literacy Trust and Sheffield Family Hubs

#### Research, advocacy, training and sector development

Our ambition is to establish Concerteenies as an organisation leading best practice in early years music provision. We advocate for the inclusion of music in the everyday lives and learning of all children, from birth. To realise this ambition we provide training opportunities for early years workforces including teachers, early years practitioners, Family Hub staff, and musicians and creative practitioners working with children in the early years.

In 2023-2024, Arts Council England funding supported partnership building and organisational development for our young charity. Embedding Concerteenies across South Yorkshire saw us lead a mapping survey of early years music provision in South Yorkshire, provide training and development for our core team, expand our board of trustees, deliver our first Board/Staff Away Day and develop and initiate a 3-year fundraising strategy. We launched Sheffield Sounds, a Facebook group for music educators across the City and established new relationships with Sheffield Hallam University and South Yorkshire Combined Mayoral Authority.

## **Concerteenies**

### **Trustees' annual report**

#### **For the year ended 31 August 2024**

In 2023, we became an official partner of Harmony Works, Sheffield's collaborative project to develop a centre for music education and performance in the Grade II listed Canada House in the city centre. We hope to be resident in the building with the other partners Sheffield Music Hub, Sheffield Music Academy, Orchestras for All, Brass Bands England, Choir With No Name and Music in the Round from 2027. In the interim we plan to collaborate on a strategy for Concerteenies to lead a Centre for Excellence in Early Childhood Music at Harmony Works.

Woven throughout our projects are opportunities for training and development for early career musicians and early years practitioners. During the year this included sessions for students at Royal Birmingham Conservatoire of Music and several Multi Academy Trusts in Doncaster and Sheffield. Sarah Carroll completed her traineeship with Concerteenies. Over the year she completed training on pedagogical approaches to early years music, making sessions accessible, managing volunteers and sessions on children's wellbeing. Sarah also completed the CREC: Certificate for Music Educators: Early Childhood. She continues as a freelance Creative Practitioner and is an invaluable member of the team.

We are well connected within the UK music education scene. Our Creative Director is a member of the steering group of the UK Producers' Forum, she continues to work freelance with other national arts organisations and has attended training and networking including the MERYC, ABO and nymaz conferences and Soundsense training. A 6-month Small Charity Leaders training course with Vic Hancock Fell included online modules covering strategy; governance; programme design; fundraising; marketing and communications.

During the year we provided four work experience placements for young people aged 15-17 and volunteer opportunities for 10 people including 3 who are neurodivergent and 4 for women looking to get back into work after having children.



## **Concerteenies**

### **Trustees' annual report**

**For the year ended 31 August 2024**

#### **Financial review**

Over the year Concerteenies was grateful to receive grants from the following organisations:

- Arts Council England
- Bluecoat & Mount Pleasant Education Foundation
- Company of Cutlers in Hallamshire
- Creative Communities Fund (funded by the UK Shared Prosperity Fund as part of the government's Levelling Up agenda, and supported by the South Yorkshire Mayoral Combined Authority)
- Foyle Foundation
- Freshgate Trust Foundation
- Harry Bottom Trust
- Hays Travel Foundation
- J G Graves Trust
- James Neill Trust Fund
- PRS Foundation
- Sarah Nulty Power of Music Foundation
- Sheffield 1000
- Sheffield Church Burgesses Educational Foundation,
- Sheffield City Council Ward Pot - Crookes LAC and Manor & Castle LAC
- Sheffield Grammar School Exhibition Foundation
- The National Foundation for Youth Music
- Vaughan Williams Foundation

In addition we receive income from schools, nurseries, libraries, music and family festivals and music promoters.

Income for the year was £152,879 of which £46,920 was unrestricted funds and £105,959 was restricted to the projects and activities specified by the funder.

Expenditure for the year was £151,002 of which £67,501 was unrestricted and £83,501 was restricted. Restricted funds contributed a further £16,299 towards core costs (by way of transfer).

At the year end the charity had restricted reserves of £13,919 which have to be used for the purposes specified by the funder and unrestricted reserves of £3,783 which are available for the charity to use for general purposes.

#### **Reserves policy**

The trustees have determined that free reserves (unrestricted funds) should be built up to at a level of reserves equal to 3 —6 months running costs, plus an annually reviewed amount to cover any potential redundancy payments in the event of closure. This range is £21,060 - £42,120.

As at 31 August 2024, £3,783 was held in unrestricted reserves. This is below the amount set out in our reserves policy as it is only our second year of trading and we are still building up our reserves. We aim to achieve this by 31/08/2028.

## **Concerteenies**

### **Trustees' annual report For the year ended 31 August 2024**

#### **Future Plans**

During 2024/25, our Sheffield Creative Communities funded Concerteenies for Babies programme will be delivered in all seven Family Hubs across the city. Funding from Sheffield Cultural Pipeline will enable an extensive community consultation programme so that we better understand how our work impacts and is valued by people in different communities. The consultation will also inform the development of a new strategic plan.

We will continue to work with Art+ to deliver our neo-natal project in Sheffield Children's Hospital.

In January 2025 Arts Council England confirmed £54,000 of funding towards the development of our Musical Stories. This will include a tour of Blown Away! to 40 libraries in areas of economic disadvantage across South Yorkshire, the creation of a new QLab animation for the live performances of The Big Dreaming as well as an animated film of a full performance and associated digital activity resources. We will also commission a new Musical Story based on the book Duck With No Luck by Jonathan Long and Korky Paul for 2025/26.

#### **Structure, governance and management**

Concerteenies was incorporated on 30 August 2022 and is governed by its Memorandum and Articles of Association. Its legal status is that of a company limited by guarantee. It has no share capital and the liability of each member in the event of winding-up is limited to £10. The company became registered as a charity on 30 March 2023.

The Concerteenies Board of Trustees meets at least four times a year and is chaired by creative producer Jane Shields. During the year we recruited five new trustees to join the Board to ensure we have a wide range of skills to govern our charity.

Founder and Creative Director, Polly Ives is one of the UK's leading music educationalists with a varied portfolio as a concert presenter, narrator, promoter, workshop leader, trainer and cellist.

We have a team of freelance, part time staff; Hannah Jones (Projects Manager), Sarah Carroll (trainee Creative Practitioner), Tracey Shibli (Development Director) and Ellen Beardmore (Marketing Manager). Margaret Bennett (Finance Director and Company Secretary) provided pro bono support during the financial year – this became a paid position from 1 September 2024.

Acclaimed baritone Roderick Williams OBE is Concerteenies' Patron.

New Trustees are recruited based on a review of the skills the Charity needs on its Board. The new members are given the information they need, with a full induction, including copies of the Constitution and policies and procedures. During the year the board appointed new Trustees to supplement the skills and local connections of the remaining trustees.

## **Concertteenies**

### **Trustees' annual report For the year ended 31 August 2024**

#### **Risks**

The principal risks facing the charity and how these are mitigated are detailed below.

Funding risk: that we are unable to secure the funding we need to sustain our planned activities.

Mitigation: We have contracted a specialist arts fundraiser to lead our fundraising.

Safeguarding risk: that a safeguarding incident occurs despite the policies and procedures in place to keep everyone safe.

Mitigation: Safeguarding is a standing item at every Trustee meeting and regular training for staff, trustees and volunteers.

Retention risk: that our Creative Director or Project Manager resign and that we are faced with the cost, disruption and uncertainty of recruiting a replacement.

Mitigation: Recruit a general manager when funds allow.

#### **Reference and administrative details**

##### **Trustees**

Jane Shields	Chair	
Naomi Atherton		
Alison Blakemore		
Kate Thompson		Resigned on 27 March 2024
Margaret Bennett		Appointed on 20 March 2024, resigned on 30 June 2024
Grace Knill		Appointed on 24 July 2024
Caroline Anderson		Appointed on 24 July 2024
Sofia Antipatis		Appointed on 24 July 2024
Oliver Julian		Appointed on 24 July 2024
Emily Baughan		Appointed on 24 July 2024

##### **Company Secretary**

Margaret Bennett	Appointed as secretary on 1 July 2024
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##### **Key management**

Polly Ives	Creative Director
Tracey Shibli	Development Director
Margaret Bennett	Finance Director

##### **Registered office**

84 Glenalmond Road  
Sheffield  
S11 7GX

##### **Accountants**

Seven Hills Accountants Limited  
57 Burton Street  
Sheffield  
S6 2HH

## **Concerteenies**

### **Trustees' annual report**

**For the year ended 31 August 2024**

#### **Trustees' responsibilities in relation to the financial statements**

The charity trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing a Trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The report and accounts have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies.

Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements

#### **Small companies provision statement**

This report has been prepared in accordance with the special provisions relating to small companies subject to the small companies regime within Part 15 of the Companies Act 2006.

Approved by the Board on 13.02.25 and signed on its behalf by:



Jane Shields  
Chair of trustees

## **Independent Examiner's report to the trustees of Concerteenies ("the Company")**

I report to the charity directors on my examination of the accounts of the Company for the year ended 31 March 2024.

### **Responsibilities and basis of report**

As the directors of the Company you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

### **Independent examiner's statement**

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

Signed: *S Lightfoot*  
Sarah Lightfoot, FCA DChA  
Seven Hills Accountants Limited  
57 Burton Street  
Sheffield  
S6 2HH

Date: 18 February 2025

## Concertteenies

### Statement of Financial Activities (incorporating the income and expenditure account) For the year ended 31 August 2024

	Notes	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
<b>Income from:</b>							
Donations and grants	2	2,219	10,061	12,280	14,390	2,000	16,390
Charitable activities	3	44,693	95,898	140,591	8,060	12,795	20,855
Investment income - bank interest		8	-	8	1	-	1
<b>Total income</b>		<b>46,920</b>	<b>105,959</b>	<b>152,879</b>	<b>22,451</b>	<b>14,795</b>	<b>37,246</b>
<b>Expenditure on:</b>							
Charitable Activities	4	67,501	83,501	151,002	15,386	5,035	20,421
<b>Total expenditure</b>		<b>67,501</b>	<b>83,501</b>	<b>151,002</b>	<b>15,386</b>	<b>5,035</b>	<b>20,421</b>
<b>Net income/(expenditure)</b>		<b>(20,581)</b>	<b>22,458</b>	<b>1,877</b>	<b>7,065</b>	<b>9,760</b>	<b>16,825</b>
<b>Transfer between funds</b>	9	18,299	(18,299)	-	-	-	-
<b>Net movement in funds</b>		<b>(2,282)</b>	<b>4,159</b>	<b>1,877</b>	<b>7,065</b>	<b>9,760</b>	<b>16,825</b>
Total funds brought forward		6,065	9,760	15,825	-	-	-
<b>Total funds carried forward</b>		<b>3,783</b>	<b>13,919</b>	<b>17,702</b>	<b>7,065</b>	<b>9,760</b>	<b>16,825</b>

The statement of financial activities includes all gains and losses recognised in the year.  
All income and expenditure derive from continuing activities.

**Concerteenies**  
**Balance Sheet**  
**As at 31 August 2024**

	Notes	Total 2024 £	Total 2023 £
<b>Current assets</b>			
Merchandise held for resale		1,020	-
Debtors	7	10,500	1,500
Cash at bank and in hand		13,552	18,100
<b>Total current assets</b>		25,072	19,600
Creditors: amounts falling due within one year	8	(7,370)	(3,775)
<b>Net current assets</b>		17,702	15,825
<b>Total assets less current liabilities</b>		17,702	15,825
Creditors: amounts falling due after more than one year		-	-
<b>Total net assets</b>		17,702	15,825
<b>Funds of the Charity</b>			
Unrestricted funds		3,783	7,065
Restricted funds	9	13,919	9,760
<b>Total funds</b>	10	17,702	16,825

For the year ending 31 August 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to small companies' regime.

Approved by the Board on 13.02.25 and signed on behalf of the board by:

*J Shields*

Jane Shields  
Chair of trustees

**1 Accounting Policies**

**a General**

Concerteenies is a charitable company in the United Kingdom limited by guarantee. In the event that the charity is wound up the liability in respect of the guarantee is limited to £10 per member of the charity. The address of the registered office is given in the company information on page 1 of these financial statements.

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102) and with the Charities Act 2011. The financial statements have taken advantage of the exemption to prepare a Statement of Cash Flows.

The charity meets the definition of a public benefit entity as defined under FRS102. The financial statements are presented in sterling which is the functional currency of the charity and are rounded to the nearest £1.

**b Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Box office fees are included in the year in which the event took place.

**c Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**d Tangible fixed assets**

All items of capital expenditure below £500 are written off as incurred.

**e Stock**

Stock is included at the lower of cost or net realisable value.

**f Trade debtors**

Trade debtors are amounts due from customers for services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of receivables.

**g Cash and cash equivalents**

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

**h Trade creditors**

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the company does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.



## Concertteenies

### Notes to the Accounts (continued)

For the year ended 31 August 2024

#### 1 Accounting Policies (continued)

##### i Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Restricted funds are to be used for specific purposes as laid down by the donor.

##### j Taxation

As a charity, the organisation is exempt from tax on income and gains falling within the available tax exemptions to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

##### k Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

#### 2 Income from donations and grants

	Unrestricted fund £	Restricted funds £	Total 2024 £	Unrestricted fund £	Restricted funds £	Total 2023 £
Donations	2,219	10,061	12,280	14,390	2,000	16,390
	<u>2,219</u>	<u>10,061</u>	<u>12,280</u>	<u>14,390</u>	<u>2,000</u>	<u>16,390</u>

#### 3 Income from charitable activities

	Unrestricted fund £	Restricted funds £	Total 2024 £	Unrestricted fund £	Restricted funds £	Total 2023 £
Grants for events and workshops	-	56,445	56,445	-	11,795	11,795
Grants from Local councils and government	-	24,320	24,320	-	-	-
Partnership income	2,050	3,475	5,525	6,430	-	6,430
Partnership income from Local councils and government	1,100	1,200	2,300	1,630	1,000	2,630
Box Office	30,327	-	30,327	-	-	-
Schools'/ nurseries	-	5,100	5,100	-	-	-
Venue fees	11,165	4,900	16,065	-	-	-
Resource sales	51	458	509	-	-	-
	<u>44,693</u>	<u>95,898</u>	<u>140,591</u>	<u>8,060</u>	<u>12,795</u>	<u>20,855</u>

Grants are treated as income from charitable activities when they are given to support events and performances

Partnership and other income is included within restricted funds when the projects are primarily funded by grants, so that the whole project finances can be more monitored more easily.

# Concertteenies

## Notes to the Accounts (continued)

For the year ended 31 August 2024

### 4 Expenditure on charitable activities - promotion of the art of music

Note	Unrestricted fund £	Restricted funds £	Total 2024 £	Unrestricted fund £	Restricted funds £	Total 2023 £
<u>Direct event costs</u>						
Musicians and artists	25,507	49,629	75,136	7,525	3,375	10,900
Other event staffing	1,648	1,350	2,998	-	620	620
Venue hire	1,048	1,634	2,682	-	456	456
Project materials and equipment	331	1,043	1,374	-	303	303
Project evaluation	-	2,785	2,785	-	-	-
Other event costs	261	6,191	6,452	-	-	-
Publishers fees	-	-	-	-	250	250
<u>Core/organisational costs</u>						
Freelance staff costs	32,215	18,750	50,965	6,581	-	6,581
Staff support costs (training etc)	-	640	640	-	-	-
Travel expenses	-	129	129	-	-	-
Hospitality	-	-	-	9	31	40
Marketing	635	1,012	1,647	119	-	119
IT	-	245	245	74	-	74
Office costs	54	-	54	-	-	-
Legal and professional fees	47	35	82	-	-	-
Insurance	517	58	575	-	-	-
Sundries	-	-	-	3	-	3
Bank charges and processing fees	4,678	-	4,678	75	-	75
<u>Governance costs</u>						
Independent examiner's fee	6	560	560	1,000	-	1,000
	<b>67,501</b>	<b>83,501</b>	<b>151,002</b>	<b>15,386</b>	<b>5,035</b>	<b>20,421</b>

### 5 Trustees and key management remuneration, benefits and expenses

The charity trustees were not paid or received any other benefits from employment with the Charity in the year (2023: £nil) neither were they reimbursed expenses during the year (2023: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

The key management of the charity comprise the trustees, the Creative Director and the Development Director (both freelance staff). The total staff benefits for key management personnel were:

	2024 £	2023 £
Freelance staff costs	29,660	1,100
Musicians and artists	9,995	370
	<b>39,655</b>	<b>1,470</b>

Trustees and key management (and their families) were able to attend ticketed events for free, to promote and support the work of the charity.

### 6 Fees paid to the independent examiner's organisation

	2024 £	2023 £
Independent examination fee	930	-
Independent examination fee - previous independent examiner	(370)	1,000
	<b>560</b>	<b>1,000</b>

There were no other fees payable to the independent examiner's organisation.

**Concertteenies**  
**Notes to the Accounts (continued)**  
**For the year ended 31 August 2024**

**7 Debtors**

	<b>2024</b>	2023
	<b>£</b>	£
Trade debtors	10,500	1,500
	<u><b>10,500</b></u>	<u><b>1,500</b></u>

**8 Creditors: amounts falling due within one year**

	<b>2024</b>	2023
	<b>£</b>	£
Trade creditors	6,440	2,775
Accruals	930	1,000
	<u><b>7,370</b></u>	<u><b>3,775</b></u>

**9 Restricted funds**

	<b>Brought forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Concerts for Babies	4,510	12,915	(15,160)	(2,265)	-
Arts Council	3,000	25,061	(25,977)	(2,084)	-
Musical Stories	2,250	51,783	(41,454)	(12,579)	-
Creative Communities	-	16,200	(910)	(1,371)	13,919
	<u><b>9,760</b></u>	<u><b>105,959</b></u>	<u><b>(83,501)</b></u>	<u><b>(18,299)</b></u>	<u><b>13,919</b></u>

The following transfers represent contribution to core costs from restricted projects:	£
Concerts for Babies	2,265
Arts Council	84
Musical Stories	12,579
Creative Communities	1,371
	<u><b>16,299</b></u>

In addition £2,000 was transferred from the Arts Council fund as the brought forward balance was overstated in the previous year.

*Prior year comparison*

	<b>Brought forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<i>Concerts for Babies</i>	-	9,295	(4,785)	-	4,510
<i>Arts Council</i>	-	3,000	-	-	3,000
<i>Musical Stories</i>	-	2,500	(250)	-	2,250
	<u><b>-</b></u>	<u><b>14,795</b></u>	<u><b>(5,035)</b></u>	<u><b>-</b></u>	<u><b>9,760</b></u>

**10 Analysis of net assets by fund**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>2024 Total £</b>	<i>Unrestricted Funds £</i>	<i>Restricted Funds £</i>	<i>2023 Total £</i>
Net current assets	3,783	13,919	<b>17,702</b>	6,065	9,760	15,825
	<b><u>3,783</u></b>	<b><u>13,919</u></b>	<b><u>17,702</u></b>	<u>6,065</u>	<u>9,760</u>	<u>15,825</u>

**11 Related party transactions**

Polly Ives, key management, is the sole shareholder and director of Polly Ives Ltd. Concerteenies was originally a trading name of this company, and the charitable work of the company was transferred over to Concerteenies, the Charity, in March 2023, on completion of the charity registration. Once the charity bank account was set up, all new work was done through the Charity. There was on-going project work, notably an £27,000 Arts council funded Musical Stories in South Yorkshire project, which was accounted for through Polly Ives Ltd, which was completed by October 2024. Some immaterial transactions took place in the company bank account that were related to the work of Concerteenies after this date. Polly Ives Ltd is now being wound down.

There were no further related party transactions during the year, other than those in note 5.