

Company registration number: 14322703

Charity registration number: 1202569

Concertteenies

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

For the year ended 31 August 2025

Concerteenies

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Trustees Annual Report

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ended 31 August 2025 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

For all children aged 0–7 and their adults experience high-quality live music for wellbeing, wonder, early childhood development and musical learning.

Our mission

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 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.

Achievements and performance

The Concerteenies year 2024/2025 in numbers featured:

- 154 live music sessions
- 137 cultural venues, community and education settings. Whilst our primary focus is South Yorkshire (Barnsley, Doncaster, Rotherham and Sheffield) our reach extends across the UK from London to Bradford and Aldeburgh to Barrow-in-Furness.
- 12,128 children aged 0–7 and their adults joyfully engaged
- 49 freelance professional musicians and creative practitioners employed plus 65 semi-professional/amateur musicians with Hallam Sinfonia.
- 26 volunteers actively engaged in events and fundraising
- 99 teachers and early years educators participated in workshops and training sessions
- 40 online resources created
- 75,000 digital engagements and nearly 1,000 subscribers to our YouTube channel.

2024–2025 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, and cultural 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 2024–2025 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 are 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 Key Stage 1. 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.

In October 2024, Concerteenies premiered the Musical Story *Blown Away* based on Rob Biddulph's book with original music commissioned from Paul Rissmann and digitally animated illustrations by Victor Craven. The performance by flautist Meera Maharaj and narrator Polly Ives, took place at the iconic Leadmill nightclub as part of Sensoria Festival.

In January 2025, Arts Council England awarded Concerteenies a transformative National Lottery Project Grant of £54,156 to develop our Musical Stories over 2 years. The first stage of the project

was 40 performances of *Blown Away* in libraries across South Yorkshire providing free to access, high-quality musical engagement for families in areas of economic disadvantage. Partnering with libraries enabled us to remove many of the barriers to cultural engagement by delivering the performances in safe, welcoming and familiar spaces within 'pushchair proximity' of where families live. Over the course of the tour, *Blown Away* was performed by flautists Meera Maharaj and Kathryn Williams with narrators Polly Ives, Sarah Carroll and Ella-May Thornely. 80% of performances were sold out. 743 children, 629 parents/carers and 84 library staff enjoyed the highly participatory Musical Story events. 75% of families had not experienced a Concerteenies event before whilst 66% of adults had visited the library venue before. The tour strengthened our partnerships with libraries across the region which is significant for our future development plans.

Feedback from the performances is rich and overwhelmingly positive. We collected 100s of comments and drawings from children, parents/carers and library staff written into *Blown Away* clouds.

"Wonderful experience... Great to have something so professional, local and free."

"Amazing! Thank you so much for a treat of a morning. The team is so friendly and skilled. 10/10 would recommend."

"Joyful and extremely engaging. Love the use of sign language and variation of volumes."

"What a lovely and beautiful way to engage young minds into the world of stories and music."

"Great to feel part of a community. My 21 month rarely concentrates for an hour but was glued to this musical story."

The evaluation and feedback revealed the importance of:

- venues in 'pushchair proximity' of the family home for logistical and financial ease of travel with young children.
- free admission
- the interactive nature of the performances to keep children's attention
- the quality of the performances which are enjoyable for adults as well as the children
- the opportunity for children to hear professional musicians
- the integration of Makaton sign language
- the warm welcome and sense of community.

100% of library staff said that it was a very positive experience working with Concerteenies and 100% would like us to return. Staff experienced new ways to bring story books alive for very young children and techniques for fostering children's engagement through music. Several indicated that story telling through music had not been done at their library before and that bringing music into the library was fantastic, providing many children with their first opportunity to hear an instrument played live. 93% of library staff were pleased with the number of children and families that came to the sessions. They observed that the children were totally absorbed from start to finish and happy to join in.

"It was good to have such an enriching event in the library. We are in the area with the highest deprivation in Rotherham and so it is important that we offer free but high quality events."

"It brought new people into the library... It was a vibrant and fun event that gained attention and had many of the parents asking when other events would be taking place."

Nationally, *Blown Away* toured across the country including performances at Wigmore Hall, Britten Pears Arts, The Big Malarkey (Hull), Ryedale, Kings Lynn and Lake District Summer Music festivals.

The filmed performance and Vic Craven's integrated animation of *Blown Away*, along with our 'Learn the Songs' video resource, have been viewed over 6,500 times on Concerteenies' YouTube channel.

The second stage of the Arts Council England project commenced with the commission of Victor Craven to produce a digital animation of our new Musical Story, *The Big Dreaming* based on the book by Michael Rosen and Daniel Egneus and published by Bloomsbury Children's Books with original music from Paul Rissmann and new digital animations by Victor Craven.

Beyond the Arts Council England funded activities, demand for our Musical Stories continues to be high generating fee based income for the company. We performed *Blown Away* in all 7 Sheffield Family Hubs and 18 schools and nurseries including multi-academy trusts and Barnsley Fusion Cultural Partnership. Working in partnership with multi-academy trusts proves an effective way to extend our reach; through a partnership with Delta Academy Trust over 1,000 children from 23 separate primary schools/nurseries participated in sessions delivered at 8 of Delta's schools. Working in partnership with Delta staff, Concerteenies co-designed an inset training session for school staff, as well as activities linking the Musical Story to the curriculum. This partnership will be continued in 2025-2026 for *The Big Dreaming*.

2024-2025 also saw performances of Musical Stories from our back catalogue, including *Mouse and Bear* with clarinetists Jack McNeill and Alex Lyon at Ryedale Festival and Chatsworth Family Festival, and *The Dinosaur Department Store* with Opera North cellist Jessica Burroughs as part of Bradford Better Start's *Lovely Bug Ball*.

Our partnership with Hallam Sinfonia continued in 2025, with orchestral performances of *Stan and Mabel and the Race for Space* in the heart of Sheffield city centre, providing 216 children and 236 adults the chance to see and listen to a live orchestra in a family-friendly, accessible environment. In 2025-26 Polly Ives will narrate this story in performances with London Mozart Players in Croydon and Wimbledon and with London Philharmonic Orchestra at the Royal Festival Hall.

Concerteenies for Babies

Important funding through the Sheffield Creative Communities Programme enabled us to establish a vital partnership with Sheffield Family Hubs and Start for Life Neighbourhood Services. Sheffield Creative Communities Programme is part of Sheffield City Council's Sheffield Culture Showcase, funded by the Shared Prosperity Fund (SPF) as part of the UK Government's Levelling Up agenda, and is supported by the South Yorkshire Mayoral Combined Authority (SYMCA).

Between March 2024 and March 2025, the funding enabled us to develop Concerteenies for Babies through six-week programmes delivered in each of the seven Family Hubs. We marketed the events as 'for local residents' and, later in the project, for residents of specific postcodes to ensure that we reached our target beneficiaries.

The project exposed participants to a wide-ranging musical styles including: Rob Bentall (nyckelharpa), Sarah Carroll (Lead Musician/ vocals/ ukulele), Luke Carver Goss (accordion/ didgeridoo/ teapot), Juliana Day (recorders/ loops), Ford Collier (calabash, tabla, guitar/ whistles/ loops), Katriona Gilmore (mandolin/ ukulele), Kate Griffin (accordion/ banjo/ vocals), Martin Harwood (guitar/ fiddle), Rosie Hood (ukulele/ shruti box), Polly Ives (Lead Musician/ cello/ ukulele/ vocals), Alex Lyon (clarinet and bass clarinet), James Lyons (beatbox/ flute/ guitar/ harmonica), Meera Maharaj (flute/ alto flute/ steel pan), Manon McCoy (harp), Emily Portman (guitar/ vocals), Jamie Roberts (guitar/ vocals) and Deepa Shakthi (Indian sufi singer).

Evaluation by external consultant Prof. Karen Burland and the Concerteenies team found that the Family Hub partnership was effective for reaching the targeted communities, with 77% of participants living in the same or neighbouring postcode as the venue.

"It's been really nice to have something so close."

"Loved having something local to me. I had seen Concerteenies advertised before but it was always too far away to be accessible."

"There's nothing else like this round here. I struggle to find normal baby groups let alone anything as good as this."

71% of participants want to sustain a connection with Concerteenies and 100% of survey respondents said they would like to attend in the future. 193 people joined Concerteenies' mailing list.

The new partnership with Sheffield Family Hubs has the potential to inform a strategic, city-wide approach to promoting the value of music in early childhood, particularly to parents from lower socio-economic backgrounds and those with least access to cultural activity.

Beyond the Creative Communities funded programme Concerteenies also offered a paid series of concerts for 0-3 year-olds and their grown-ups at Cambridge Street Collective in Sheffield city centre. This proved popular with families who enjoyed the opportunity to stay afterwards to enjoy breakfast or lunch in the city's newest, award-winning food hall, with selected vendors offering discounts to ticket holders.

Whilst we were touring our Musical Stories nationally, some venue partners e.g. Ryedale Festival and Big Malarkey Festival took advantage of programming Concerteenies for Babies sessions so that they could make provision for very young children in both the 0-3 year-old and 3-7 year-old age brackets on the same day and in the same venue.

Greystones Gigs

Greystones Gigs are where Concerteenies began. These monthly ticketed events at the Greystones pub continue to be popular and well attended. With a diverse range of musical styles, lots of participation and sensory elements and some surprising musical collaborations, Greystones Gigs support a love of music as a family and build musical confidence of both parent and child. Taking place at weekends and during holiday periods in a relaxed and social setting, makes Greystones Gigs accessible to dads and grandparents. There were 32 live Greystones Gigs during the year, reaching an audience of 2,741.

Bespoke Projects

Concerteenies is a responsive and adaptable producer. In 2024–2025 we co-designed and delivered bespoke projects with a range of cultural and community partners including:

- 7 neonatal ward experiences for very poorly babies in Sheffield Children’s Hospital
- 7 days of activities at Chatsworth House including Christmas programme, May Family Festival and August weekend.
- regular sessions for darts’ Tuneful Chatter programme in Doncaster
- 4 days of activities for Hillsborough Fun Day with Save the Children and Sheffield City Council.
- bespoke activities for Winter Gardens ‘Family Days’ with National Literacy Trust and Sheffield Family Hubs.

Evaluation, dissemination and advocacy

Concerteenies is passionate about improving and sharing understanding of the value of music in early childhood. Our projects are underpinned by rigorous R&D and evaluation with leading universities.

With funding from the Cultural Pipeline Fund via Sheffield City Council and the South Yorkshire Mayoral Combined Authority we were able to carry out important community consultation work in 2024–25 with families and partners across our programme of work. The purpose of the consultation work was to allow us to hear diverse stories and challenge our assumptions and attitudes so that we can more clearly define needs and interests around early childhood music. As a result of the community consultation we produced a playreel “What They Say” and a short film “What They Do” which give voice to diverse participants and clearly evidence the impact of our work on children and families. Both are available to view on Concerteenies’ YouTube channel. The full community consultation report is available to view on the Project page of our website.

The evaluation findings of our Concerteenies for Babies programme were the focus of conference papers presented by Prof. Karen Burland, Dr Karen Bailes and Polly Ives at the *International Conference on Music Perception and Cognition* and the *Music and Parental Wellbeing Symposium* both in July 2025.

Financial review

Over the year Concerteenies was grateful for:

- public funding by the National Lottery through Arts Council England
- and donations and grants from
- The Big Give
 - Bluecoat & Mount Pleasant Education Foundation
 - Cultural Pipeline Fund via Sheffield City Council and the South Yorkshire Mayoral Combined Authority
 - Freshgate Trust Foundation
 - Garfield Weston Foundation
 - Harry Bottom Trust
 - J G Graves Trust
 - James Neill Trust Fund
 - Postlethwaite Music Foundation

- Sarah Nulty Power of Music Foundation
- Sheffield 1000
- Sheffield City Council Culture Department
- Sheffield City Council Family Hub Network – Community Chest
- Sheffield City Council Great North Fund LAC
- Sheffield Grammar School Exhibition Foundation
- Sheffield Town Trust
- Tesco Stronger Starts
- Worrall Male Voice Choir Musical Grants Foundation

Concerteenies' growing public support led to a team of 17 runners running the Sheffield Half Marathon in March 2025, raising £10,700 of private donations towards Concerteenies for Babies. We are also grateful to a number of private individuals who have given substantial donations to support our work.

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

Income for the year was £203,905 (24: £152,879) of which £119,222 (24: £46,920) was unrestricted and £84,683 (24: £105,959) was restricted to the projects and activities specified by the funder.

Expenditure for the year was £205,573 (24: £151,002) of which £137,867 (24: £67,501) was unrestricted and £67,706 (24: £83,501) was restricted. £22,946 of unrestricted operational costs were funded by a contribution from restricted funds by way of transfer.

At the year end the charity had restricted reserves of £7,950 (24: £13,919) which have to be used for the purposes specified by the funder, designated funds of £7,381 (for ring fenced projects) and unrestricted reserves of £703 (24: £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 at a level of reserves equal to 3-6 months of ongoing running costs, plus an annually reviewed amount to cover any potential redundancy payments or lease costs in event of closure. As we currently do not have any staff on the payroll, we are not at the moment liable for any redundancy costs. Our target for free reserves is therefore £18,560 – £37,120.

At 31st August 2025 £703 was held in free reserves. This is well below the amount set out in our reserves policy but it is our third year of trading and we are investing in our capacity to attract larger grants and grow to a more economically sustainable size.

Going Concern

While Trustees appreciate the low level of free reserves does not provide us with the financial security we need, we have reviewed our future plans in detail and have concluded that we are a going concern. In November 2025 we were awarded funding of £49,500 in 2025/26, £49,500 in 2026/27 and £51,000 in 2027/28 by Youth Music for our Inspired by Project along with 3-year match-funding grants from St Kieran Trust and Brelms Trust totalling £13,000 per year.

Following encouraging conversations with another major funder, we have submitted a strong application for a substantial grant and we expect to hear about this in spring 2026.

Over the last two years we have been building our capacity for community fundraising and our relationships with donors.

We have put contingency plans in place in case our fundraising plan is not successful. With few fixed costs (no employed staff, no premises and low overheads) we can act quickly to implement these contingency plans.

Future Plans

During 2025–26 we will continue delivery of our Arts Council England Musical Stories project. On 5th October 2025, *The Big Dreaming*, complete with the new animated illustrations, premiered in Sheffield Town Hall as part of Sensoria Festival, in the presence of composer Paul Rissmann and animator Victor Craven. Two sold-out performances featured pianist Annabelle Lawson and narrator Polly Ives with Makaton by our new Emerging Creative Practitioner Ella-May Thornely. Soundhouse Media has been commissioned to produce 'Learn the Songs' and 'Learn the Makaton' films, and, directed and animated by Victor Craven, a full concert performance with animations will be released on YouTube in November 2025. An education consultant is working with our creative practitioners to devise quality lesson plans and a family resource pack.

The final phase of the Arts Council project will be the commission, pilot and premiere of our 8th Musical Story, based on *The Duck With No Luck*, written by Jonathan Long, illustrated by Korky Paul and published by Oxford University Press. Composer Paul Rissmann will score his new piece for solo bassoon and a version for bassoon/piano duo. Victor Craven will create a new digital animation based on the book illustrations and, with Soundhouse Media, will create a full film version for our YouTube channel. The new piece will be co-created with children through 4 pilot performances in Winter 2025 and then toured to South Yorkshire schools, nurseries and concert and community venues throughout spring and early summer 2026.

In October 2025 we received confirmation of a £150,000 Catalyser grant from Youth Music to deliver *Inspired By*, a three year programme with 2–3 year olds with Sheffield Family Hubs and Meadows Nursery. Through regular and sustained, high quality musical activities we will support children's early development and elevate the place of music in their lives by inspiring and upskilling adults (parents, grandparents, siblings, Family Hub and nursery staff) to be children's musical play partners. The Inspired By... project will share different types of music, songs, stories and culture and respond to children's innate creativity. Monthly themed activities will explore how different kinds of music can evoke wonder and joy and support early childhood wellbeing, development and musical learning. Theme examples include:

- Inspired By... Beatboxing – exploring how babbling, vocalisation and singing can encourage early language and communication skills
- Inspired By... EFT Tapping – exploring how we can support wellbeing by using pitch, pulse and rhythm to help children self-regulate.

South Yorkshire Mayoral Combined Authority and South Yorkshire Music Hub have commissioned Concerteenies to produce a proposal to Arts Council England's Place Partnership funding stream. Working with partners across Barnsley, Doncaster, Rotherham and Sheffield including parents and professionals representing families, local authority early years departments, Family Hubs, libraries, nurseries and schools, music promoters and musicians, the

purpose is define a 10-year vision and prepare a 5-year strategy to ensure every child in South Yorkshire has access to rich and diverse musical experiences from conception to age 5, regardless of their postcode, background or circumstance. The 3-year programme will explore ways to embed music-making into children's everyday lives, it will provide high-quality early childhood music activities within pushchair proximity of every South Yorkshire community and it will produce high quality research evidencing the impact of music in children's first years. The ambition, for the end of the project, is to have established a National Centre for Early Years Music, led by Concerteenies at Harmony Works.

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, CEO 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 (Creative Practitioner), Ella-Thornely (Emerging 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.

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 CEO/Creative Director or Project Manager resign and that we are faced with the cost, disruption and uncertainty of recruiting a replacement.

Mitigation: Recruit additional management staff when funds allow. Funding applications for organisational development are pending decisions.

Reference and administrative details

Trustees

Jane Shields, Chair
Naomi Atherton
Alison Blakemore
Grace Knill
Caroline Anderson
Sofia Antipatis
Oliver Julian
Emily Baughan

Company Secretary

Margaret Bennett Appointed as secretary on 1 July 2024

Key management

Polly Ives	CEO/ Creative Director
Tracey Shibli	Development Director
Margaret Bennett	Finance Director (from September 2024)

Registered office

84 Glenalmond Road
Sheffield
S11 7GX

Accountants

Seven Hills Accountants Limited
57 Burton Street
Sheffield
S6 2HH

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 of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 28 January 2026.

Signed on its behalf by:

A handwritten signature in black ink, appearing to read 'J Shields', written in a cursive style.

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 August 2025.

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.

S Lightfoot

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

2 February 2026

Concertteenies

Statement of Financial Activities (incorporating the income and expenditure account) For the year ended 31 August 2025

	Notes	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
Income from:							
Donations and grants	2	28,770	7,455	36,225	2,219	10,061	12,280
Charitable activities	3	90,452	77,228	167,680	44,693	95,898	140,591
Investment income – bank interest		-	-	-	8	-	8
Total income		119,222	84,683	203,905	46,920	105,959	152,879
Expenditure on:							
Fundraising	4	9,223	217	9,440	-	-	-
Charitable Activities	5	128,644	67,489	196,133	67,501	83,501	151,002
Total expenditure		137,867	67,706	205,573	67,501	83,501	151,002
Net income/(expenditure)		(18,645)	16,977	(1,668)	(20,581)	22,458	1,877
Transfer between funds	11	22,946	(22,946)	-	18,299	(18,299)	-
Net movement in funds		4,301	(5,969)	(1,668)	(2,282)	4,159	1,877
Total funds brought forward		3,783	13,919	17,702	6,065	9,760	15,825
Total funds carried forward		8,084	7,950	16,034	3,783	13,919	17,702

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 2025

	Notes	Total 2025 £	Total 2024 £
Current assets			
Merchandise held for resale		499	1,020
Debtors	8	5,003	10,500
Cash at bank and in hand		13,600	13,552
Total current assets		<u>19,102</u>	<u>25,072</u>
Creditors: amounts falling due within one year	9	(3,068)	(7,370)
Net current assets		<u>16,034</u>	<u>17,702</u>
Total assets less current liabilities		16,034	17,702
Creditors: amounts falling due after more than one year		-	-
Total net assets		<u><u>16,034</u></u>	<u><u>17,702</u></u>
Funds of the Charity			
Designated funds		7,381	-
General funds		703	3,783
Total unrestricted funds	10	8,084	3,783
Restricted funds	11	7,950	13,919
Total funds	12	<u><u>16,034</u></u>	<u><u>17,702</u></u>

For the year ending 31 August 2025 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 28 January 2026.

Signed on behalf of the board by:



Jane Shields
Chair of trustees

1 Accounting Policies

a General

Concertteenies 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 in the trustee report.

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 Allocation of costs

Costs are allocated primarily to a specific project (Concerts for Babies, Musical Stories etc). Where there are multiple funding streams in a project (as a result of match funding) and the cost cannot be directly allocated to one funder, they are then apportioned to restricted funds based on the ratio of unrestricted to restricted income in the year. This is done when needed for direct event costs and operational costs.

e Tangible fixed assets

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

f Stock

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

g 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.

h 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.

Concertteenies
Notes to the Accounts (continued)
For the year ended 31 August 2025

1 Accounting Policies (continued)

i 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.

j Fund accounting

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

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

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

k 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.

l 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.

2 Income from donations and grants

	Unrestricted fund £	Restricted funds £	Total 2025 £	Unrestricted fund £	Restricted funds £	Total 2024 £
Donations	13,050	7,055	20,105	2,219	10,061	12,280
Sponsorship	720	400	1,120	-	-	-
Grants for core costs	15,000	-	15,000	-	-	-
	28,770	7,455	36,225	2,219	10,061	12,280

3 Income from charitable activities

	Unrestricted fund £	Restricted funds £	Total 2025 £	Unrestricted fund £	Restricted funds £	Total 2024 £
Grants for events and workshops	-	49,328	49,328	-	56,445	56,445
Grants from Local councils and government	-	17,200	17,200	-	24,320	24,320
Partnership income	33,453	-	33,453	2,050	3,475	5,525
Partnership income from Local councils and government	5,825	10,700	16,525	1,100	1,200	2,300
Box Office	24,998	-	24,998	30,327	-	30,327
Schools/ nurseries	16,527	-	16,527	-	5,100	5,100
Venue fees	7,830	-	7,830	11,165	4,900	16,065
Resource sales	1,819	-	1,819	51	458	509
	90,452	77,228	167,680	44,693	95,898	140,591

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

In 23/24 Partnership and other income was included within restricted funds when the projects are primarily funded by grants, so that the whole project finances could be more monitored more easily.

Concertteenies
Notes to the Accounts (continued)
For the year ended 31 August 2025

4 Expenditure on fundraising

	Unrestricted fund £	Restricted funds £	Total 2025 £	Unrestricted fund £	Restricted funds £	Total 2024 £
Fundraising consultancy	9,150	-	9,150	-	-	-
Giving platform fees	73	217	290	-	-	-
	9,223	217	9,440	-	-	-

5 Expenditure on charitable activities – promotion of the art of music

Note	Unrestricted fund £	Restricted funds £	Total 2025 £	Unrestricted fund £	Restricted funds £	Total 2024 £
<u>Direct event costs</u>						
Musicians and artists	38,622	32,943	71,565	25,507	49,629	75,136
Creative practitioner – project related	11,582	12,453	24,035	-	-	-
Other event staffing	434	218	652	1,648	1,350	2,998
Venue hire	819	700	1,519	1,048	1,634	2,682
Project materials and equipment	3,688	7,282	10,970	331	1,043	1,374
Project evaluation	416	3,213	3,629	-	2,785	2,785
Other event costs	3,393	3,885	7,278	261	6,191	6,452
<u>Core/organisational costs</u>						
Freelance staff costs	58,926	5,802	64,728	32,215	18,750	50,965
Staff support costs (training etc)	1,800	679	2,479	-	640	640
Travel expenses	210	15	225	-	129	129
Marketing	1,820	270	2,090	635	1,012	1,647
IT	-	-	-	-	245	245
Office costs	148	-	148	54	-	54
Legal and professional fees	622	-	622	47	35	82
Insurance	527	-	527	517	58	575
Sundries	709	29	738	-	-	-
Bank charges and processing fees	3,785	-	3,785	4,678	-	4,678
<u>Governance costs</u>						
Independent examiner's fee	7	1,143	1,143	560	-	560
	128,644	67,489	196,133	67,501	83,501	151,002

6 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 (2024: £nil) neither were they reimbursed expenses during the year (2024: £nil). One trustee received £750 for their services as a musician at an event (in line with other musicians). No other charity trustees received payment for professional or other services supplied to the charity (2024: £nil).

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

	2025 £	2024 £
Fundraising	8,160	-
Freelance staff costs	34,960	29,660
Musicians and artists	15,035	9,995
Other event costs	315	-
	58,470	39,655

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

Concertteenies
Notes to the Accounts (continued)
For the year ended 31 August 2025

7 Fees paid to the independent examiner's organisation

	2025 £	2024 £
Independent examination fee	1,143	930
Independent examination fee – previous independent examiner	-	(370)
	1,143	560
Other fees paid to the independent examiner's organisation:		
Taxation services	396	-
Other services	180	-
	576	-

8 Debtors

	2025 £	2024 £
Trade debtors	4,730	10,500
Other debtors	273	-
	5,003	10,500

9 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	1,709	6,440
Accruals	1,359	930
	3,068	7,370

10 Unrestricted funds

	Brought forward £	Income £	Expenditure £	Transfers £	Carried forward £
<u>Designated funds</u>					
Musical stories	-	31,996	(23,002)	(5,113)	3,881
Operational costs	-	15,000	(11,500)	-	3,500
Total designated funds	-	46,996	(34,502)	(5,113)	7,381
General funds	3,783	72,226	(103,365)	28,059	703
	3,783	119,222	(137,867)	22,946	8,084

Musical stories

Musical stories is part funded by the Arts Council England and includes a match funded element. The designated fund includes match funded elements of the projects.

The total project balance at the year end was:	£
Designated funds	3,881
Restricted funds	7,950
	11,831

Operational costs

The Garfield Weston Foundation grant was given for core costs. The trustees have ringfenced the funds for costs related to growth including digital development.

There were no designated funds in the previous year.

Concertteenies
Notes to the Accounts (continued)
For the year ended 31 August 2025

11 Restricted funds

	Brought forward £	Income £	Expenditure £	Transfers £	Carried forward £
Concerts for Babies (including Creative Communities)	13,919	15,549	(15,612)	(13,856)	-
Musical Stories	-	57,934	(40,894)	(9,090)	7,950
Cultural Pipeline	-	11,200	(11,200)	-	-
	13,919	84,683	(67,706)	(22,946)	7,950

The following transfers represent contribution to core (operational) costs from restricted projects:	£
Concerts for Babies (including Creative Communities)	13,856
Musical Stories	9,090

Other project operational costs have been allocated directly to restricted funds.

<i>Prior year comparison</i>	<i>Brought forward £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers £</i>	<i>Carried forward £</i>
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
	9,760	105,959	(83,501)	(18,299)	13,919

12 Analysis of net assets by fund

	General Funds £	Designated Funds £	Restricted Funds £	2025 Total £
Net current assets	703	7,381	7,950	16,034
	703	7,381	7,950	16,034
<i>Prior year comparison</i>	<i>General Funds £</i>	<i>Designated Funds £</i>	<i>Restricted Funds £</i>	<i>2024 Total £</i>
Net current assets	3,783	-	13,919	17,702
	3,783	-	13,919	17,702

13 Related party transactions

There were no further related party transactions during the year, other than those in note 6.