REGISTERED CHARITY NUMBER: 1195576

Report of the Trustees and

Unaudited Financial Statements for the Year Ended 31st July 2026

for

Concrete Youth

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Concrete Youth

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for the Year Ended 31st July 2026

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Report of the Trustees
for the Year Ended 31st July 2026

The trustees present their report with the financial statements of the charity for the year ended 31st July 2026. 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).

Overview of the year

The trustees present their annual report for the year ended 31st July 2026. Concrete Youth exists to make ambitious sensory theatre and creative experiences with and for people labelled with profound and multiple learning disabilities. In 2025/26, we invested in artistic research, regular education provision and the people and systems that make this work possible. Across libraries, museums, specialist settings and community spaces, our purpose remained clear: to create cultural experiences in which our audiences can participate, exercise choice and contribute to the work.

Blueprint was the principal focus of our artistic development during the year. Research in October 2025 and further work beginning in July 2026 explored how a carefully rehearsed production can be shaped by the people experiencing it. Across our programme, we met our target of engaging at least 20 co-researchers labelled with profound and multiple learning disabilities. By July, we had developed a substantial working performance model alongside the music, storytelling and sensory world that would become our next sensory theatre production, Woven in Stone.

Concrete Youth made a conscious, strategic decision not to present or tour a full-scale theatre production in 2025/26, prioritising time for consolidation, reflection and the development of Blueprint. Audience engagement continued consistently throughout every phase of Blueprint, with co-researchers labelled with profound and multiple learning disabilities working alongside artists to test and refine the work. Funding for Blueprint gave this involvement time to shape the production in depth. Alongside this, we strengthened the staffing, practitioner support and operational arrangements needed to sustain future delivery. The purpose was to give Woven in Stone a sound artistic and organisational foundation and protect the quality of the experience we offer our audiences. Public engagement also continued through our Education and Engagement Department's library, museum, specialist and community programmes.

Our Education and Engagement Department sustained regular provision and developed new approaches to cultural access. We worked with Hull and Manchester libraries, Merton Libraries, Orchard Hill College, Thackray Museum of Medicine and the Brontë Parsonage Museum. This breadth of settings allowed us to explore different ways of meeting our audiences: through recurring sensory stories, The Big Jungle Show, the development of our museum programme Curious Cases, and online seasonal storytelling. Haptic Tales, commissioned by Back to Ours, brought free sensory story massage into Hull neighbourhoods. A National Lottery Community Fund award also strengthened the next stage of our community sensory story programme.

We made substantial changes to how the charity supports and manages this activity. A review of policies and education procedures brought clearer expectations for pricing, booking confirmation, practitioner preparation, safeguarding and quality assurance. Recruitment for a Marketing and Bookings Manager prepared the charity for the expanded staff capacity now in place. Our four-day working week, wellbeing provision and first practical use of a PiPA childcare budget put care for the team into practice. These developments matter to our audiences: they help us protect the time, attention and consistency on which good sensory work depends.

Our purpose and approach

Concrete Youth is a Hull-based charity founded in 2019. We create sensory theatre and educational experiences for children, young people and adults labelled with profound and multiple learning disabilities, alongside their families, carers and support networks. We believe that our audiences should be able to encounter theatre with the same artistic ambition, pleasure and sense of occasion available to other audiences. This belief informs both the productions we develop and the regular creative opportunities offered through our Education and Engagement Department.

Our mission and vision

" 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.

OBJECTIVES AND ACTIVITIES

Charitable objectives

Our charitable purpose is to promote the arts for people labelled with profound and multiple learning disabilities, in particular but not exclusively through the following activities:

" Providing high-quality theatre for people labelled with profound and multiple learning disabilities.
" Encouraging accessible theatre.
" Increasing the visibility of people with learning disabilities within the arts and the wider community.
" Encouraging and supporting the creation of work for audiences labelled with profound and multiple learning disabilities by training artists and venues to provide accessible events and performances.
" Providing training to enable people labelled with profound and multiple learning disabilities to access the arts at home or in other venues, including storytelling and sensory activities, and raising awareness and understanding of their needs.

Our 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 academic 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.

Time and attention for each audience member

Small audience groups are an artistic and access choice. People need different amounts of time to become familiar with a space, anticipate an encounter and respond to an offer. Performers need to be able to notice those responses, wait, and adjust the distance, pace or intensity of what they are doing. A person may choose to explore an object closely, follow a sound from a distance, return to a familiar texture or spend time observing. Each can have a place within a shared theatrical experience.
This approach also makes room for the knowledge and practical support of families and carers without allowing their participation to replace the audience member's own choices. Familiarity can develop across a session or through repeated visits, giving performers and participants more to draw on together. We consider reach alongside the quality of these relationships, the opportunities offered for choice and the care taken in responding. Working at this scale allows us to pursue our artistic ambitions while giving each encounter the attention it deserves.

OBJECTIVES AND ACTIVITIES

Significant activities

Woven in Stone

Woven in Stone is the sensory theatre production emerging from Blueprint. Set around an ancient stone circle over a summer-solstice night, it brings together original music, song, storytelling and sensory design to explore memory and the marks people leave. Stones, light, sound and tactile encounters offer different ways into its world. The production is being created for six audience members labelled with profound and multiple learning disabilities at each performance, accompanied by their support networks.

This intimate scale allows each person's encounter to belong to a larger story. A sound can be followed across the space; a texture can be explored at an individual pace; a musical or sensory moment can be revisited when it holds someone's interest. Composition, dramaturgy, design and performance have developed together, allowing the company to consider how these choices affect both the individual and the room as a whole.

Woven in Stone gives Blueprint a full artistic setting in which to put its ideas into practice. Its rehearsed world gives performers something rich and specific to offer, while the responsive performance model allows the people present to help shape how that world is encountered. Our ambition is a production with musical, visual and emotional depth, prepared with the same seriousness and care that any audience should be able to expect.

Our ambition builds on Sensory Cinders, presented at @sohoplace in 2024 during the preceding financial year. That experience continues to inform our determination that audiences labelled with profound and multiple learning disabilities should have a place in major theatre settings. In 2025/26, we gave our next production sustained time for research, audience involvement and artistic development. Following completion of the final development phase in August 2026, Woven in Stone is ready to move into full-scale production and public presentation in the following financial year.

Research within the wider organisation

We developed our research and evaluation strategy to connect learning across theatre and education. Regular relationships with participants and settings offer a different kind of enquiry from a concentrated rehearsal period. Practitioners can return to a group, become more familiar with individual communication and reflect on how experiences change over time. This creates a valuable basis for exploring questions about sensory materials, pacing, choice and the conditions in which people can participate.

The year provided several practical contexts for this approach. Blueprint connected audience encounters with rehearsal decisions. Museum work asked how the character of a place and its stories could become accessible through live sensory performance. Haptic Tales brought family feedback into our thinking about local provision and how it should be organised. These projects require different methods, but share a commitment to allowing the people taking part to inform what develops next.

We also began developing more consistent approaches to observation and recording engagement. Our priorities include practitioner reflection, feedback from families and support staff, and understanding repeat participation. We want to retain the detail of an individual encounter while making learning easier to share across the team. Careful interpretation remains essential: a change in gaze, movement or vocalisation can inform our thinking, but cannot on its own establish what a person has experienced.

The next step is for the Education and Engagement Department to explore Blueprint's principles through a Blueprint Education Model. This will consider how responsive pacing, audience agency, preparation and reflection can inform regular education delivery, practitioner development and evaluation. The aim is greater consistency across the charity while allowing each setting and group to shape the work. Research will continue through our artistic practice and Daniel Swift MBE's doctoral work, with the development of a dedicated research centre remaining a longer-term ambition.

Education and engagement

Led by Annabelle Lee, our Education and Engagement Department is a substantial part of Concrete Youth's artistic work and its relationship with audiences. Through our Public Programme and Education and Care Settings provision, it brings specialist sensory practice into everyday cultural and educational life. The department combines recurring relationships with the development of new formats, enabling children, young people and adults labelled with profound and multiple learning disabilities to encounter stories, performance and creative activity in a range of settings.

Our practitioners bring together sound, tactile objects, scent, movement and visual elements, with Makaton where appropriate. The skill lies in how these elements are offered: preparing a clear artistic idea, noticing the people present and adjusting pace and intensity so that there is time for anticipation, exploration and response. During the year, this practice supported library programmes, specialist college provision, museum and heritage commissions, a public sensory installation and online storytelling.

Continuity through libraries and specialist settings

OBJECTIVES AND ACTIVITIES

Sensory Storybook continued through our established relationships with libraries in Hull and Manchester. These partnerships make sensory storytelling part of a public cultural offer that families and settings can return to. In Hull, a renewed agreement secured 12 monthly sessions from May 2026 to April 2027, with the first three dates falling within this reporting year. Regular provision gives us time to build familiarity and gives partners a recognisable programme around which to develop their relationships with audiences.

Our work in specialist education and care settings included regular sensory stories with Orchard Hill College. By the summer, the relationship was continuing into plans for the next academic year. Returning to a setting allows practitioners to work alongside staff who know participants well, understand individual communication and access requirements, and build on earlier encounters. Stories and sensory materials can be revisited, giving participants time to become familiar with an experience and influence how it develops.

We also developed the next stage of our relationship with Lewisham Libraries, with staff training planned for autumn 2026. This extends the department's role beyond direct delivery: supporting partner teams to develop their understanding of sensory practice can help create more opportunities within existing cultural services. Alongside our ongoing library and specialist-setting work, these relationships are an important foundation for a programme that can be sustained over time.

Curious Cases and cultural heritage

Our museum work developed into Curious Cases, a performance-led programme that brings museums to life through sensory engagement. Actors in costume perform within a set in the museum, using its collections, stories and atmosphere to create an encounter that audiences can explore through the senses. The format gives the work a distinct theatrical identity, with characters, a designed environment and live performance shaped around the place and the people taking part.

At Thackray Museum of Medicine in Leeds, sessions in February and March 2026 explored the museum's collections and environments, including Disease Street. Stories, sensory materials and relevant Makaton signs offered ways into its subject matter. Working within the museum allowed its history and spaces to become part of a live experience, with practitioners adapting the encounter to participants' responses.

At the Brontë Parsonage Museum in Haworth, our work in June and July 2026 brought sensory storytelling into the gardens, drawing on the place and the Brontë sisters. The heritage setting became part of the experience through performance, atmosphere and sensory exploration. Together, these projects broadened our experience of creating work that belongs to a particular cultural place while remaining responsive to the people present.

This development gives Curious Cases a clear purpose: to make the museum itself part of an engaging theatrical encounter for people labelled with profound and multiple learning disabilities. It also gives museum teams an opportunity to consider access through the way their stories are told and experienced. The work requires close collaboration over the subject matter, performance environment and practical arrangements so that artistic quality and audience access are considered together.

The next stage falls in 2026/27, with further trials at Champney Treasure House Museum and Weston Park Museum ahead of a planned major nationwide launch in 2027. These trials will help us refine the performance format, learn from audiences and museum partners, and prepare a programme that can work successfully in different collections and settings.

The Big Jungle Show

The Big Jungle Show formed part of the department's work with Merton Libraries in autumn 2025. The activity reached 46 young people labelled with profound and multiple learning disabilities, within an overall attendance of 162.

This sensory installation brought the department's practice into a library and festival programme, offering another form of public cultural participation. The team sought feedback after delivery and discussed further collaboration with the partner. The project demonstrated how an event designed around our audience could sit within a wider public programme and be shared with the people accompanying them.

Online sensory storytelling

In December 2025, we delivered Crunch, Jingle, Whoosh!, a festive online sensory story following Rosie the Reindeer as she prepared for a winter journey. Families and settings received a list of materials to gather beforehand, allowing the live storytelling to be accompanied by sensory encounters where participants were taking part. A school subsequently shared photographs of its class enjoying the activity.

Building on what we learned during the pandemic, we will continue to offer occasional seasonal online sensory stories at a low cost for families that include people labelled with profound and multiple learning disabilities. This provides another way to share in the programme from a familiar environment, with trusted support and physical materials close at hand. Schools and care settings can also use the format to bring a shared live story into their own spaces.

Recognition of the education programme

OBJECTIVES AND ACTIVITIES

The department's work received external recognition during the year. In April 2026, Concrete Youth was shortlisted in the Education and Training category at the HEY Charity Awards. In July, we were shortlisted for both Innovators in Engagement and The One to Watch at the National Arts and Cultural Education Awards, with the ceremony scheduled for October 2026, after the reporting year. These shortlistings recognised the commitment and creativity of our team and brought welcome attention to specialist sensory education.

Haptic Tales and neighbourhood access

Haptic Tales, commissioned by Back to Ours and developed during the preceding year, continued into August 2025. The pilot brought free story massage and sensory storytelling into Hull neighbourhood spaces, creating opportunities for people to take part closer to home. Its combination of storytelling, positive touch and individual sensory encounters extended the ways in which audiences and their support networks could share a creative experience.

Family feedback highlighted the pleasure of taking part and the importance of this local provision. One family member wrote, 'Great that you took it to neighbourhoods that often don't get the chance to access something like this'. The pilot gave us a practical opportunity to develop the format with families and community partners, and to learn how specialist sensory activity could become part of neighbourhood cultural life.

The learning was useful and specific. Families helped us consider the most suitable times for sessions, how local schools and community contacts could help people find out about them, and how practitioner deployment could support a flow of individual encounters. Reviewing this alongside attendance gave the team and trustees a clearer basis for the programme's next stage. The value of the pilot lies both in the experiences it offered and in the knowledge gained about delivering this work locally.

We continued developing proposals for further Haptic Tales activity, with Back to Ours willing to support community connections. Our next stage will build on these relationships and the pilot's learning, retaining the emphasis on free neighbourhood access and well-supported sensory experiences.

Listening evaluation and learning

Understanding an audience's experience is essential to improving the work. We bring together attendance information, responses during activity, feedback from families and settings, and reflection by practitioners and partners. For people who communicate primarily without speech, evaluation requires close attention to the individual and the context. A change in gaze, movement or vocalisation can be useful information, but its meaning needs careful interpretation alongside the knowledge of those who support the person.

Blueprint connected workshops with company reflection and subsequent rehearsal decisions. Haptic Tales brought attendance information together with family feedback to inform the development of local provision. Continuing education relationships gave practitioners opportunities to revisit experiences with the same settings. Together, these approaches helped us connect evaluation with the decisions that affect the next encounter.

Feedback from freelancers following the October Blueprint phase described supportive communication and a positive working environment. Those who responded expressed a strong interest in working with Concrete Youth again. Their reflections informed trustees' consideration of how the charity supports creative collaboration, including the time and conditions needed for people to do their best work.

We are continuing to develop consistent, proportionate ways of recording this learning across the programme. Our aim is to give practitioners information they can use, make room for participants and support networks to influence future work, and provide partners and funders with an accurate account of delivery. We interpret feedback in context and recognise the particular experiences of the people who have contributed it.

Artist care and organisational development

A working environment that supports the practice

The quality of sensory theatre depends on the attention, preparation and judgement of the people delivering it. We regard a supportive working environment as part of our responsibility to artists and audiences alike. Concrete Youth is a Living Wage employer and PiPA Charter Partner, with a four-day working week that supports time for rest, caring responsibilities and life beyond work.

In October 2025, trustees reviewed the four-day week following its initial trial and agreed a further period to refine its operation. We considered time off in lieu, annual leave, handovers and the different demands of research, rehearsal and production. Feedback from freelancers described the value of time for rest, other freelance commitments and caring responsibilities, helping us develop arrangements that are practical for a small organisation and useful to the people working with us.

OBJECTIVES AND ACTIVITIES

During the year, we put our PiPA commitment into practice by testing a dedicated childcare budget for the first time. This paid for a childminder to care for a team member's child in the workplace while their parent worked with Concrete Youth. The arrangement followed our Children in the Workplace Policy and enabled the parent to contribute to the project with appropriate childcare in place. It was a tangible step towards making our working practices more accessible to parents and carers.

Our wider provision includes a wellness breakout space, a wellbeing and therapy budget available to all staff and freelancers, and weekly wellbeing check-ins. Support through the Artist Wellbeing Company forms part of this approach. These arrangements create opportunities to rest, raise concerns and access support during demanding creative work. They also reflect the care and dignity we ask our teams to bring to their relationships with audiences.

Building capacity for sustainable delivery

Operational leadership during the year was provided by Daniel Swift MBE, Chief Executive and Artistic Director, and Annabelle Lee, Head of Education and Engagement, working with freelance artists, practitioners, production staff and access and support workers. The trustees recognise the contribution of this wider team to the quality and continuity of the charity's work.

In July, Nicola Markham accepted a conditional offer for the part-time Marketing and Bookings Manager role. Recruitment and induction preparations were under way by the year end, including guidance on Blueprint, audience language, education processes and the charity's working practices. A structured probation plan set out regular conversations about workload, priorities, access and support. At the date of this report, Nicola is in post. The role adds dedicated capacity for communications and audience development, with enquiries and bookings forming part of its wider remit as responsibilities develop. This investment supports stronger relationships with audiences and partners and the sustainable growth of our Education and Engagement Department.

In June 2026, we made substantial changes to the Education and Engagement Department's operating framework. We brought pricing, enquiry handling, booking confirmation, practitioner preparation, risk assessment, reporting and quality assurance into a consistent process. This strengthened the due diligence behind each booking and made responsibilities clearer from the first enquiry through to delivery.

" Sustainable pricing: a shared pricing model accounts for staffing, travel, resources and delivery complexity. Discounts, unusual terms and bookings that fall outside agreed financial thresholds require management review.

" Clear confirmation and handover: written booking information and payment checks precede confirmation, with approved exceptions where appropriate. The handover brings together participant needs, venue details, staffing, access requirements and agreed expectations.

" Practical support for freelancers: a standard briefing provides the session plan, resources, fee and travel arrangements, named contacts, relevant risk assessment and reporting routes. Practitioners confirm receipt and understanding before delivery.

" Consistent quality: induction, observation, evaluation, refresher training and supported delivery form the basis for practitioner development, with work allocated according to experience and suitability for the setting. Practitioner reflection and feedback from audiences, families and settings help inform improvements in delivery.

The framework is underpinned by open, balanced conversations with the practitioners who work within it. Their experience of preparing and delivering sessions helps us understand what works well and where further support or changes are needed. Evaluation forms part of this ongoing exchange, connecting the department's procedures with the experience of its team and audiences. Feedback, evaluation findings and changes made in response are actively shared with trustees, supporting their oversight of the department's quality and development.

This framework connects the quality of our charitable work with the income needed to sustain it. Costing the full demands of delivery helps the department contribute to the charity's financial resilience. Clear preparation and accessible support give freelance education and engagement practitioners the conditions to do their best work. Shared procedures also help maintain consistent standards as activity takes place in different settings and parts of the country.

The planned Blueprint Education Model will complement these operational changes. As the department explores how Blueprint can inform regular education practice, we will bring the artistic principles and the delivery systems closer together. The aim is for audiences and partners to recognise the same care, responsiveness and quality throughout Concrete Youth's work.

OBJECTIVES AND ACTIVITIES

Public benefit and cultural access

The trustees have had regard to the Charity Commission's guidance on public benefit when reviewing the charity's objectives and activities. Our principal public benefit is the creation of cultural provision for audiences whose opportunities to encounter theatre, storytelling and shared creative activity are often limited by inaccessible environments, transport, communication barriers and a shortage of work designed around their ways of engaging.

We address these barriers through sensory design, flexible pacing, specialist facilitation and a range of places and ways to participate. Regular work in education and care settings brings creative activity to people within their existing support networks. Library programmes make specialist provision part of public cultural life. Museum and heritage work offers routes into collections and stories through performance and the senses. Online storytelling provides another option for families and settings for whom travel presents difficulties.

The year's activity demonstrates this purpose in practical terms. The Big Jungle Show at Merton Libraries reached 46 young people labelled with profound and multiple learning disabilities within an overall attendance of 162. Across our programme, at least 20 co-researchers labelled with profound and multiple learning disabilities contributed to our research. A renewed Hull Libraries agreement secured a programme of 12 monthly sessions from May 2026 to April 2027, with the first three scheduled within this reporting year. These figures describe different forms of participation: a public event, involvement in research and sustained provision. Together, they show why both the opportunity to attend and the opportunity to return matter to our work.

Affordability and location are part of access. Haptic Tales offered free sessions in Hull neighbourhood spaces, while free museum activity opened up opportunities to encounter cultural places in a form prepared for our audiences. Commissioned provision and grant funding enable us to maintain small groups and specialist staffing without expecting ticket income alone to meet the cost. Our occasional, low-cost online stories offer families a further way to take part with familiar people and materials around them.

Participation in research gives people labelled with profound and multiple learning disabilities influence over the work that will be made for future audiences. In Blueprint, an encounter with sound or a sensory material can prompt the company to change its pace, revisit an idea or develop a different offer. This recognises our audiences as people with artistic preferences and contributions of their own. At Thackray Museum of Medicine and the Brontë Parsonage Museum, we applied the same commitment to opening up cultural stories through experiences that could respond to the people present.

Families, carers and support staff share these experiences and contribute knowledge of individual communication and access requirements. Artists and cultural partners also have opportunities to develop their practice through working alongside our team. Our aim is for people labelled with profound and multiple learning disabilities to have a dependable place in cultural life: as audiences, as collaborators and as people whose responses help shape what the arts can offer. We assess our progress through attendance, continued relationships, observation and feedback, taking care to distinguish what people have told or shown us from outcomes we cannot yet establish

OBJECTIVES AND ACTIVITIES

Artistic development and research

Developing Blueprint with our audiences

Blueprint explores how sensory theatre can respond to the audience during a performance while retaining the depth and coherence of a rehearsed production. It connects Concrete Youth's artistic practice with Chief Executive Daniel Swift MBE's doctoral research, bringing performers, creative collaborators and co-researchers labelled with profound and multiple learning disabilities into a shared development process. Arts Council England's support enabled dedicated time for this work. That time allows an encounter to be explored, reflected upon and returned to, so that audience contributions can influence the artistic decisions that follow.

Our third research and development phase took place in October 2025. Building on earlier phases, the company explored how a production's prepared structure could accommodate changes arising from the audience. Performers worked with the relationship between a shared story and individual encounters, considering how one person's response might affect what happened next. Trustees followed the development of Blueprint and its relevance to education as well as future productions.

Co-researchers labelled with profound and multiple learning disabilities influence the work through their encounters with performers, sound, objects and the space around them. What someone attends to, returns to or moves away from can prompt the company to repeat an offer, change its pace or explore another approach. Stillness and refusal also need to be respected. Families and support networks contribute their knowledge of the person, helping the team interpret responses carefully. We remain open to what an encounter may mean, recognising that an observable response can have more than one explanation.

A developing model for responsive performance

By July 2026, we had developed a detailed working Blueprint model covering the whole audience journey: preparation before arrival, the welcome into the space, performance and a gradual ending. Rehearsed music, design and episodes create a shared theatrical world, within which timing, proximity, repetition and the route through a moment can change in response to the people present. Writing the model alongside practical research gave the company a common basis for rehearsal, discussion and further testing.

The model places particular emphasis on audience agency. An offer must allow time for someone to respond and must be capable of being softened, paused or withdrawn. Watching from a distance or choosing a less intense sensory encounter can be a valid way to take part. These principles make access part of how the performance is composed and delivered, with different ways of participating held within the same event.

The developing Sensory Guide role attends to the whole room, including the pace of the performance, transitions and the readiness of audiences and performers. Alongside this, performers retain knowledge of individual encounters so that later offers can respond to what has already happened. The work asks a great deal of the company's preparation and judgement. A sensory intention can be rehearsed in detail while leaving room to choose the material, distance or duration that best serves an encounter.

Artistic richness remains central. Blueprint proceeds from the belief that audiences can encounter complexity, story and emotional depth through sound, sensation and relationships. We want to make theatre that offers discovery and pleasure, with room for an audience member's contribution to alter the experience. The progress made this year has given us a substantial body of practice and a clearer way of describing how it works.

The written model continues to be developed and shaped ahead of Chief Executive Daniel Swift MBE's completion of his PhD, when it will be shared publicly with the sector. Our intention is to make this learning useful beyond Concrete Youth, giving artists and organisations a considered account of the practice, its reasoning and the questions it continues to raise.

Acknowledgements

The trustees thank our audiences and co-researchers labelled with profound and multiple learning disabilities for the part they play in shaping Concrete Youth's work, and the families, carers, educators and support workers who share in it. We are grateful to our staff, freelance artists, practitioners and production teams for their skill and care.

Our thanks also extend to Arts Council England, The National Lottery Community Fund and National Lottery players, Hull City Council, Hull Libraries, Back to Ours and the cultural and specialist settings that funded, commissioned or supported activity during the year. We are also grateful to Kirsty Halliday, Lockd Future Self Storage and Norwich House Flex for their support. These contributions help us sustain the organisation and invest time and artistic attention in work created with and for our audiences. We thank all supporters and ambassadors of Concrete Youth whose generosity, encouragement and advocacy help make these sensory experiences possible for our audiences.

We also recognise the time, care and expertise our trustees give to Concrete Youth. Their guidance, constructive challenge and support for the team help us make considered decisions across every area of the charity's work, with the quality of our audiences' experiences at the heart of those decisions.

FINANCIAL REVIEW

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.

FUTURE PLANS

Further development in July 2026

A further research and development phase began in July 2026 and continued into August. During July, the company explored pulse, breath and gravity, experimented with sensory materials and developed musical responses to the text. Encounters with co-researchers labelled with profound and multiple learning disabilities were followed by company reflection and further rehearsal. This allowed questions arising in the room to influence both the developing production and the model behind it.

One practical focus was how performers could offer a wider choice of sensory materials while sustaining a relationship with an audience member. Another was how the pace of an individual encounter could sit within the rhythm of the whole performance. These questions connect apparently small decisions about materials and timing with the larger artistic task of making a coherent shared event. The reporting year ended while this phase was still in progress; its completion in August informed the next stage of the work.

Plans for future periods

Our plans address all six key priority areas in the 2025-2028 business plan: touring, education, research and evaluation, marketing and partnerships, environmental responsibility, and organisational development. Audience access, artist development, wellbeing and financial sustainability remain central to delivery across these areas.

Following the development work completed in August 2026, our artistic priority for 2026/27 is the full-scale production and public presentation of Woven in Stone. Its performance model centres on six audience members labelled with profound and multiple learning disabilities, accompanied by their support networks. The next stage will bring the music, design, storytelling and responsive performance practice into a complete public production, with access and audience relationships integral to its presentation. We will also develop touring plans with suitable cultural venues, with audience care, access information and preparation for venue teams central to this work.

Blueprint will continue to be refined through this process and through Chief Executive Daniel Swift MBE's doctoral research. The written model will be shared publicly with the sector on completion of his PhD, providing a basis for further discussion and development of responsive sensory practice. Alongside this, we will develop shared evaluation methods across theatre and education, combining practitioner reflection, feedback from families and settings, and careful observation of engagement. The ambition for a dedicated research centre remains part of our longer-term planning.

For education, our priorities are to sustain regular provision, develop the practitioner team and take Curious Cases through further museum trials at Champney Treasure House Museum and Weston Park Museum ahead of its planned nationwide launch in 2027. We will also build on the relationships and learning established through Haptic Tales and continue occasional seasonal online stories as part of our approach to affordable access.

The Education and Engagement Department will begin exploring a Blueprint Education Model, connecting the research with its regular delivery and practitioner development. Alongside the new operating framework, this will support consistent artistic standards, stronger preparation and shared learning across the charity.

Our marketing and partnership priorities are to develop accessible audience communications, strengthen relationships with cultural venues, local authorities and specialist settings, and support participation in more places. We will use this work to increase public understanding and visibility of our audiences, encourage repeat engagement and develop corporate and community support for the charity.

Environmental priorities include working towards Theatre Green Book standards across production activity, improving environmental data gathering and supporting partner venues to review their practice. Sustainable procurement and the reuse of sets and sensory resources will remain central, with our donated storage helping us retain materials for future projects.

Organisational priorities are to embed the expanded staff team and education operating framework, develop fundraising capacity and broaden income alongside commissioned work. We will continue to support staff and freelancer wellbeing, strengthen financial planning and build reserves. Trustee champions will monitor these priorities through the business plan, helping the Board review progress, resources and the support needed for delivery.

Additional marketing and bookings capacity will help us strengthen relationships, communicate our offer and support the programme's financial sustainability. We will apply to Arts Council England's National Portfolio as part of our longer-term artistic and organisational planning. The application will bring together our ambitions for sensory theatre, education and audience involvement with the staffing, governance and financial planning needed to sustain them. Our focus is on building the capacity to deliver ambitious work well and to make high-quality sensory experiences a more dependable part of our audiences' lives.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Concrete Youth is a Charitable Incorporated Organisation governed by a foundation model constitution dated 18th August 2021. The charity's trustees are its only voting members. The Board holds responsibility for the charity's purpose, strategy, resources and oversight, with day-to-day leadership delegated to the Chief Executive and Artistic Director.

Trustees are appointed by resolution at a properly convened Board meeting, taking account of the skills, knowledge and experience required for effective administration. The constitution provides for three-year terms and a maximum of three consecutive terms. New trustees are to receive the current constitution and the latest trustees' report and accounts.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Board champions and the business plan

Each trustee serves as a champion for key priorities within our 2025-2028 business plan. Together, these responsibilities cover touring, education, research and evaluation, marketing and partnerships, environmental responsibility and organisational development. Champions maintain a close view of progress in their areas and help connect day-to-day decisions with our agreed priorities, the interests of the organisation, the needs and preferences of our audiences, and our charitable purposes and public benefit.

Champions meet with their fellow trustees quarterly to review whether the business plan's key targets are being met. They report to the wider Board at each Board meeting, bringing together progress, challenges and the support needed to keep delivery on track. This gives trustees regular opportunities to question performance, consider changes in circumstances and identify where priorities, resources or support may need to be adjusted.

This approach combines accountability with practical support. Staff are held to account for progress against agreed objectives, while champions contribute expertise, constructive challenge and advice. Oversight therefore includes the conditions staff need to deliver the plan well, alongside the results achieved. The full Board retains collective responsibility for the charity's governance and decisions; champion roles provide a means of sustaining informed attention to the plan between Board meetings.

Board discussions included Blueprint's development, future production, education partnerships, learning from Haptic Tales and the four-day working week. Trustees also considered recruitment, skills and the capacity of the core team. Their contribution of time and professional experience supported both oversight and the development of a stronger organisation.

Conflicts of interest

The Board approved trustee Dr Gill Brigg's separately contracted paid role as a co-director of Blueprint, undertaken during July and August 2026. Her freelance responsibilities were kept distinct from her governance role. The conflict was declared and recorded, the fee was benchmarked, and arrangements required her withdrawal from Board discussions and decisions concerning Blueprint. The Board was kept consistently updated on the engagement and how these arrangements were being followed. The work crossed the year end.

Safeguarding access and operational risk

Our audiences' access and support requirements are central to planning. We strengthened booking due diligence by bringing information about the participant group, environment, practical support and sensory materials together before delivery. The education framework provides for a relevant risk assessment, named safeguarding and emergency contacts, and clear responsibilities between Concrete Youth, its practitioners and the host setting. Material changes to the group, venue, staffing or access arrangements require the briefing to be updated.

Trustees reviewed and approved the charity's policies during the year, including safeguarding, equality, health and safety, complaints, data protection, conflicts of interest and environmental sustainability. We connected this work to practical procedures, including separate routes for reporting incidents, near misses and safeguarding concerns, clearer consent arrangements for photography, and expectations for handling participant information.

The aim is for staff and freelancers to know what is expected, who can support them and when a matter needs to be escalated. Induction and briefing help translate policies into everyday decisions. Continued observation and review will help us maintain consistency as the practitioner team and programme develop.

The principal operational pressures include dependence on project funding, changes in partners' budgets, the time needed to develop new work, barriers to attendance and the capacity of a small team to administer delivery. Our responses during the year included closer scrutiny of booking costs and commitments, investment in practitioner support, recruitment to expand the core team, and learning from pilot activity. These measures connect financial planning with the practical demands of delivering specialist work.

The Marketing and Bookings Manager is now part of that wider team, adding capacity to communicate our programme, develop relationships and support the flow of enquiries and bookings. As responsibilities develop, the role will help spread workload and give senior staff more time for artistic development, fundraising and organisational planning. It also supports the Education and Engagement Department's ability to generate commissioned income. Together, these changes strengthen our ability to respond to financial and operational pressures while protecting the quality of the audience experience.

Our partnership with Lockd Future Self Storage also reduces pressure on the charity's resources through donated storage space. Alongside commissioned income and careful cost management, practical support of this kind helps make our resources go further. The Board continues to consider new commitments against available resources, the business plan and our ability to deliver well for audiences.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Environmental responsibility

Environmental responsibility formed part of project planning and Board oversight. Blueprint's October development phase worked in line with the Theatre Green Book at Intermediate level, using a project-level assessment to inform our approach. In preparation for the July phase, the production team reviewed sourcing options for sensory materials and explored more sustainable alternatives.

Every project during the financial year included an environmental sustainability budget. This made provision for practical choices such as reusable water bottles for the team, carbon-offsetting costs and materials or purchases carrying an additional cost because of their environmental credentials. Allocating money at the outset allows environmental considerations to form part of the project's decisions.

During the year, Lockd Future Self Storage donated a large, long-term storage space to the charity. This partnership supports our financial resilience by reducing storage costs and helps us meet our environmental aims by retaining sets, props and sensory materials for future use. Storage constraints can otherwise force a small company to dispose of items it could use again. Having sufficient space makes reuse across productions, research phases and education activity a more practical part of our planning.
Reusable resources and careful procurement are particularly relevant to repeated education delivery and phased artistic development. We also consider the access requirements of audiences and workers when choosing materials and transport. Our next steps include more consistent environmental monitoring and continued attention to how resources can be used across projects.

Sustainability and financial stewardship

Concrete Youth combines public and charitable funding with commissioned education and engagement activity, partner support and donations. This mix sustains work whose small audience groups and specialist staffing require investment beyond ticket income. In May 2026, we secured £19,960 from The National Lottery Community Fund for our Sensory Story Programme - Community Extension, supporting the next stage of this provision.

The Education and Engagement Department makes an important contribution to the charity's financial sustainability in an increasingly competitive and uncertain funding environment. Commissioned activity creates an earned-income stream alongside project grants, while sustained relationships with libraries, specialist settings and cultural partners support continuity. Our revised pricing and booking procedures are designed to ensure that this activity meets the costs of good delivery and contributes to the organisation that supports it.

Trustees reviewed financial information alongside programme decisions and considered the capacity needed for fundraising and delivery. The balance between regular commissioned work and funded artistic research is central to our planning. We want to protect the quality and affordability of our offer while building an organisation able to sustain its commitments to audiences and practitioners.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number
1195576

Principal address
Norwich House
Savile Street
Hull
HU1 3ES

Trustees
Dr G Brigg
R Kaur Singh
L C Dankoff
Ms M Seaton
Ms E Parker
Ms M Shimmin

REFERENCE AND ADMINISTRATIVE DETAILS
Independent Examiner
Dymond Accountants
Office F8,
Beverley Enterprise Centre
Beck View Road
Beverley
East Yorkshire
HU17 0JT

Approved by order of the board of trustees on 23rd October 2026 and signed on its behalf by:



R Kaur Singh - Trustee

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 2026.

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
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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
Office F8,
Beverley Enterprise Centre
Beck View Road
Beverley
East Yorkshire
HU17 0JT

26th October 2026

Statement of Financial Activities
for the Year Ended 31st July 2026

	Notes	Unrestricted funds £	Restricted fund £	31.7.26 Total funds £	31.7.25 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		79,997	-	79,997	53,112
Charitable activities					
Charitable Activites					
		163,480	19,960	183,440	146,050
Other trading activities	2	27,837	-	27,837	46,323
Total		271,314	19,960	291,274	245,485
EXPENDITURE ON					
Raising funds		220,881	-	220,881	205,420
Charitable activities					
Charitable Activites					
		29,827	-	29,827	35,854
Other		2,045	-	2,045	1,278
Total		252,753	-	252,753	242,552
NET INCOME		18,561	19,960	38,521	2,933
Transfers between funds	10	20,499	(20,499)	-	-
Net movement in funds		39,060	(539)	38,521	2,933
RECONCILIATION OF FUNDS					
Total funds brought forward		64,933	539	65,472	62,539
TOTAL FUNDS CARRIED FORWARD		103,993	-	103,993	65,472

The notes form part of these financial statements

Balance Sheet
31st July 2026

	Notes	Unrestricted funds £	Restricted fund £	31.7.26 Total funds £	31.7.25 Total funds £
FIXED ASSETS					
Intangible assets	5	222	-	222	296
Tangible assets	6	4,711	-	4,711	3,614
		4,933	-	4,933	3,910
CURRENT ASSETS					
Debtors	7	92,917	-	92,917	89,888
Cash at bank and in hand		43,411	-	43,411	10,982
		136,328	-	136,328	100,870
CREDITORS					
Amounts falling due within one year	8	(21,859)	-	(21,859)	(20,512)
NET CURRENT ASSETS		114,469	-	114,469	80,358
TOTAL ASSETS LESS CURRENT LIABILITIES		119,402	-	119,402	84,268
CREDITORS					
Amounts falling due after more than one year		(15,409)	-	(15,409)	(18,796)
NET ASSETS/(LIABILITIES)		103,993	-	103,993	65,472
FUNDS	10				
Unrestricted funds				103,993	64,933
Restricted funds				-	539
TOTAL FUNDS				103,993	65,472

The financial statements were approved by the Board of Trustees and authorised for issue on 23rd October 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

	31.7.26	31.7.25
	£	£
Event income	27,837	46,323

continued...

3. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st July 2026 nor for the year ended 31st July 2025.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31st July 2026 nor for the year ended 31st July 2025.

4. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	53,112	-	53,112
Charitable activities			
Charitable Activites			
	126,090	19,960	146,050
Other trading activities	46,323	-	46,323
Total	225,525	19,960	245,485
EXPENDITURE ON			
Raising funds	189,098	16,322	205,420
Charitable activities			
Charitable Activites			
	32,755	3,099	35,854
Other	1,278	-	1,278
Total	223,131	19,421	242,552
NET INCOME	2,394	539	2,933
RECONCILIATION OF FUNDS			
Total funds brought forward	62,539	-	62,539
TOTAL FUNDS CARRIED FORWARD	64,933	539	65,472

continued...

5. INTANGIBLE FIXED ASSETS

	Patents and licences £
COST	
At 1st August 2025 and 31st July 2026	370
AMORTISATION	
At 1st August 2025	74
Charge for year	74
At 31st July 2026	148
NET BOOK VALUE	
At 31st July 2026	222
At 31st July 2025	296

6. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1st August 2025	4,818	-	4,818
Additions	-	3,068	3,068
At 31st July 2026	4,818	3,068	7,886
DEPRECIATION			
At 1st August 2025	1,204	-	1,204
Charge for year	1,204	767	1,971
At 31st July 2026	2,408	767	3,175
NET BOOK VALUE			
At 31st July 2026	2,410	2,301	4,711
At 31st July 2025	3,614	-	3,614

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.7.26 £	31.7.25 £
Trade debtors	19,177	12,442
Other debtors	68,959	49,209
Prepayments	4,781	28,237
	92,917	89,888

continued...

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.7.26	31.7.25
	£	£
Bank loans and overdrafts (see note 9)	5,361	5,361
Taxation and social security	8,307	11,471
Other creditors	8,191	3,680
	21,859	20,512

9. LOANS

An analysis of the maturity of loans is given below:

	31.7.26	31.7.25
	£	£
Amounts falling due within one year on demand:		
Bank loans	5,361	5,361
Amounts falling between one and two years:		
Bank loans - 1-2 years	5,361	5,361
Amounts falling due between two and five years:		
Bank loans - 2-5 years	10,048	13,435

10. MOVEMENT IN FUNDS

	At 1.8.25	Net movement in funds	Transfers between funds	At 31.7.26
	£	£	£	£
Unrestricted funds				
General fund	64,933	(110,189)	149,249	103,993
Arts Council England	-	128,750	(128,750)	-
	64,933	18,561	20,499	103,993
Restricted funds				
National lottery	539	19,960	(20,499)	-
TOTAL FUNDS	65,472	38,521	-	103,993

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	142,564	(252,753)	(110,189)
Arts Council England	128,750	-	128,750
	271,314	(252,753)	18,561
Restricted funds			
National lottery	19,960	-	19,960
TOTAL FUNDS	291,274	(252,753)	38,521

continued...

10. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.8.24 £	Net movement in funds £	Transfers between funds £	At 31.7.25 £
Unrestricted funds	62,539	2,394	-	64,933
Restricted fund				
National lottery	-	539	-	539
TOTAL FUNDS	62,539	2,933	-	65,472

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds	225,525	(223,131)	2,394
Restricted fund			
National lottery	19,960	(19,421)	539
TOTAL FUNDS	245,485	(242,552)	2,933

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

	At 1.8.24 £	Net movement in funds £	Transfers between funds £	At 31.7.26 £
Unrestricted funds	62,539	20,955	20,499	103,993
Restricted fund				
National lottery	-	20,499	(20,499)	-
TOTAL FUNDS	62,539	41,454	-	103,993

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds	496,839	(475,884)	20,955
Restricted fund			
National lottery	39,920	(19,421)	20,499
TOTAL FUNDS	536,759	(495,305)	41,454

continued...

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31st July 2026.

Detailed Statement of Financial Activities
for the Year Ended 31st July 2026

	31.7.26 £	31.7.25 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	59	3,150
Research and development	79,938	49,962
	79,997	53,112
Other trading activities		
Event income	27,837	46,323
Charitable activities		
Grants	183,440	146,050
Total incoming resources	291,274	245,485
EXPENDITURE		
Raising donations and legacies		
Wages	65,000	35,417
Pensions	1,576	829
Direct costs of performance	96,296	149,345
Travel costs	56,035	15,405
	218,907	200,996
Other trading activities		
Bank loan interest	1,974	4,424
Charitable activities		
Rent	7,252	9,459
Insurance	717	1,651
Advertising	7,121	1,575
Sundries	5,734	2,731
	20,824	15,416
Other		
Patents and licences	74	74
Fixtures and fittings	1,204	1,204
Computer equipment	767	-
	2,045	1,278
Support costs		
Governance costs		
Accountancy and legal fees	8,659	19,005
Bank interest	344	1,433
	9,003	20,438
Total resources expended	252,753	242,552
Net income	38,521	2,933

This page does not form part of the statutory financial statements