



# The London Festival of Contemporary Church Music

7 – 15 May 2022



## Report of Trustees Financial Review Festival Debrief Report 2022

*Promoting, developing, and showcasing contemporary liturgical music in service and concert*

*The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its twentieth year, the LFCCM has grown to include nearly 60 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.*

## Contents

<b>1</b>	<b>Our Supporters.....</b>	<b>3</b>
<b>2</b>	<b>Trustees and Administrative Details.....</b>	<b>4</b>
<b>3</b>	<b>Letter from the Chair.....</b>	<b>5</b>
<b>4</b>	<b>Letter from the Artistic Director.....</b>	<b>7</b>
<b>5</b>	<b>Our Purpose, Aims, and Objectives.....</b>	<b>10</b>
<b>6</b>	<b>Festival Debrief Report: Our Activities in 2022.....</b>	<b>11</b>
<b>7</b>	<b>Structure, Governance, and Management.....</b>	<b>21</b>
<b>8</b>	<b>Financial Review for 7 June – 31 December 2022.....</b>	<b>25</b>

# Our Supporters

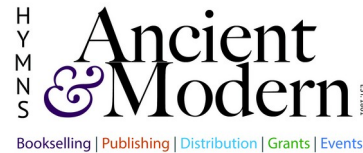
We are deeply grateful to the many funding partners who have so generously supported the Festival over its lifetime, both for 2022's Festival specifically and the ongoing work of the Festival in general:



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# Trustees and Administrative Details

<b>Registered charity name</b>	LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC
<b>Registered charity number</b>	1199196
<b>Registered address</b>	76D ARGYLE ROAD LONDON W13 8EL
<b>The Trustees</b> <i>from the inauguration of the CIO on 7 June 2022 – 31 December 2022</i>	Mr Alastair Carey ( <i>inaugural Trustee, chair</i> ) Mrs Philippa Ouvry-Johns ( <i>appointed 21 September 2022</i> ) Rev Ronald Corp ( <i>appointed 21 September 2022</i> ) Mr Graham Ross ( <i>inaugural Trustee</i> ) Mr Jonathan Wikeley ( <i>inaugural Trustee</i> )
<b>The Administrators</b> <i>for Festival 2022</i>	Ms Felicity Hayward ( <i>administrative lead</i> ) Dr Christian Goursaud ( <i>acting Treasurer</i> )
<b>Artistic Director</b>	Dr Christopher Batchelor

# Letter from the Chair

Welcome to this first Annual Report of the Trustees of the London Festival of Contemporary Church Music! 2022 was a landmark year in the Festival's history: while the administrators worked diligently on the Festival's artistic recovery from the difficulties of the global coronavirus pandemic, the governance of the Festival underwent an historic change. Since its founding in 2002, the LFCCM and its annual Festival had been generously hosted as an artistic project of St Pancras Parish Church. For several years, however, both the Festival's Administrators and the church's staff and PCC had been in agreement that, both for the financial independence of the Festival as well as its independent governance, it was important for the Festival to become a separate legal entity.

In 2021 the then-Administrators began the process of separating the LFCCM from St Pancras Parish Church, establishing it as a Charitable Incorporated Organisation and appointing three inaugural Trustees who would take on the task of overseeing the work of the Administrators and the long-term governance of the LFCCM and the Festival. I gratefully acknowledge the tireless efforts of Dr Christian Goursaud, the LFCCM's acting Treasurer, who oversaw much of the work involved in establishing the LFCCM as a CIO, and Michele Price, partner at *gunnercooke*, who provided considerable legal advice and support on this process with enormous generosity and skill.

With the annual Festival taking place in May 2022, but the new charity not formally incorporated until 7 June 2022, the principal activity of the charity for the 2022 reporting period had already taken place. Likewise, the bulk of the charity's financial activity, both income and expenditure, had taken place in the lead-up to the May Festival or immediately following it. For this reason, this first Annual Report is a little unusual, in that it reports on activities that predate the incorporation of the CIO. Understanding the Festival's activities, however, is crucial to understanding the work of the CIO, and so this report incorporates material from the Administrators' post-Festival Debrief Report that reflects on the May 2022 Festival completed just prior to the incorporation of the LFCCM as a CIO.



*Alastair Carey*

The work of the Trustees in this first year has largely been on establishing a governance framework for the future: development of new governance policies and formalisation of existing ones, identification of risks, and strategic planning for the Festival's artistic future. Independence from St Pancras has created new opportunities for the Festival: establishing new partnerships with other venues and artistic groups, expanding our potential audience base, and considering new approaches to overall artistic strategy and leadership in the years ahead. The potential for the Festival to expand and develop in the future is bright, but there are challenges ahead as well: ongoing recovery from the long-term effects of the pandemic, a cost-of-living crisis that affects audiences and promotion, and a difficult funding environment with many artistic groups competing for an ever-dwindling set of funding sources. Now, more than ever, prudent governance and long-term planning are necessary to ensure the Festival's good health for the future.

I am deeply grateful to my fellow Trustees, the Administrators of the Festival who work tirelessly to ensure its artistic success each year, and all our many partners – composers, performers, other venues and artistic groups, and of course our many supporters and funding partners, both private and public. Without your support and contributions, the Festival could not continue its work. On behalf of the Trustees, I thank you all.

Alastair Carey  
*Chair, Board of Trustees*

# Letter from the Artistic Director

Dear Performers, Composers, and Directors of Music,

It has been a great pleasure to work with you to re-establish the London Festival of Contemporary Church Music after two years of pandemic lock-down. For a long time, the way ahead seemed uncertain. We had to concentrate on the Festival's survival: how we could ensure that there was still a Festival which inspired composers and performers of all ages after the pandemic was past. Now that we can see COVID is likely here to stay in one form or another, it has become clear that our ability to work around this will concentrate our efforts for the future.

We have continued to work our way into areas where contemporary church music is comparatively little known, but there is still much to do. It is relatively straightforward to put a programme of dance and music for organ together in a concert setting, as we were able to do in this year's Festival programme; it is a greater challenge to combine these two genres in the course of a liturgical service. Nevertheless, I do think that we are well on the way, in this and other areas, and I think this will be a significant area of expertise and growth in the future.

For some time I have wanted to include a programme which encourages young organists, and with the support of Ghislaine von Trapp and Highgate School we managed to include this in the 2022 programme with considerable success. I hope that we can develop this in the future, perhaps in conjunction with a heightened focus on organ works in composer submissions to our "Call for Scores" project. We are very fortunate to have access to two very capable but very different organs at St Pancras Parish Church.

This year's Festival programme included many highly creative contributions. It was a great pleasure to be able to programme concerts by fine choirs, organists, and dancers from several London educational institutions:

- The Byron Consort of Harrow School, directed by Philip Evans and accompanied by David Woodcock, gave



*Christopher Batchelor*

their second recital at the Festival, performing a programme of contemporary choral music focusing on commemoration and remembrance, including the premiere performance of Roxanna Panufnik's *Hal'lu Alleluia*, and it was a great pleasure to be able to include the composer by way of a brief talk about this work.

- The UCL Chamber Choir under the direction of Charles Peebles has been a strong Festival partner almost from the LFCCM's outset. This year the ensemble presented a programme of music by Judith Bingham in celebration of her 70<sup>th</sup> birthday. Charles's own interest in the repertoire was grasped quickly by his students who, despite the calls of the examination season, were highly motivated and committed to some very challenging repertoire. UCL does not run music as an academic subject, and one can appreciate that the broad array of performances hosted by the College, including opera, are not without cost. The contributions by Charles and the Chamber Choir over 16 years have been outstanding and have given the students an insight into musical repertoire like no other.
- The Lacock Scholars directed by Greg Skidmore are no strangers to the Festival; this year's performance was their third. The programme featured choral music for large-scale ensembles, rarely performed due to the sheer scale of the pieces, including repertoire both ancient and contemporary. It was a delight to hear Tallis's 40-part motet *Spem in alium* alongside such modern masterpieces as *Earthrise* by Alec Roth and *Lux orta est iusto* by David Bednall. Not only was the programme as a whole exceptionally well-designed musically, but the individual choirs within the massed ensemble shifted their positions around St Pancras Parish Church in a very well planned fashion, shifting the acoustical presentation across the course of the performance and adding a powerful visual effect.
- Dancers from London Contemporary Dance School (The Place) joined the Festival's resident organist, Paul Plummer, in a presentation of new dance works accompanied by organ music submitted to the LFCCM's "Call for Scores" project in an innovative collaborative event that added a fascinating new dimension to the traditional organ recital.
- The Swan Consort directed by Anita Datta presented a new *Missa Brevis* by Alastair Borthwick alongside Renaissance music by Byrd, Tallis, and Taverner in a recital-length programme made possible as part of a larger research project supported by Canterbury Christ Church University.



In addition to these external performances by outside artists, the Festival's own professional ensembles, the Choir of St Pancras Parish Church and The LFCCM Festival Singers, presented events on the opening day of the Festival. In the morning, the Choir of St Pancras Parish Church led the singing of Vaughan Williams hymnody, presented by Simon Wright, an expert on the hymnody of Vaughan Williams from Oxford University Press. Later that evening, The LFCCM Festival Singers presented a concert featuring Vaughan Williams' much admired *Mass in G Minor* and his little-known *Four Last Songs* in a new choral arrangement by Jonathan Wikeley. The focus on Vaughan Williams was to celebrate the 150<sup>th</sup> anniversary of his birth and his marriage to Ursula Wood in the vestry chapel of St Pancras Parish Church in 1953. The concert programme also included motets by Judith Bingham and the premiere performance of a significant new commission: the *Festival Te Deum* by Phillip Cooke.

The Festival aims to consistently include and feature music by its composer-patrons. This year we have been able to include performances of pieces by Cecilia McDowall, Sebastian Forbes, Michael Berkley, Roxanna Panufnik, Jonathan Dove, Tim Ambler, Ronald Corp, Judith Bingham, Alan Gibbs, and James MacMillan. The Festival is grateful to all those who have enabled it to commission new works from a very broad range of composers; in 2022, these included Janet Wheeler, Gregory Rose, and Phillip Cooke.

After 20 years of the LFCCM, I am distinctly aware that we have much to be grateful for, including the tireless support of our founding patrons: Rt Revd Peter Wheatley, former Bishop of Edmonton; Prebendary Paul Hawkins, former Vicar of St Pancras Parish Church; Michael Berkeley, composer; and Sebastian Forbes, academic and composer. All the founding patrons have preached at Festival services or given pre-concert talks in the last two years.

I am also very grateful for the continued support of the Vicar and the PCC of St Pancras Parish Church; the efforts of all at St Pancras enable the Festival to reach out into the broader community. I also wish to record my personal thanks to the Festival's organising committee, who performed exceptionally under difficult circumstances in arranging and executing 2022's Festival. Thank you all for your contribution to the success of this year's LFCCM.

Dr Christopher Batchelor  
*Artistic Director*

# Our Purpose, Aims, and Objectives

The London Festival of Contemporary Church Music was founded by Christopher Batchelor in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Today, the LFCCM's goals and activities fall into three broad categories:

*Composition-based activities*, including commissions, management of the "Call for Scores" open submission project, and encouraging performance of premieres at participating churches across London.

*Performance-based activities*, typically involving a mixture of ticketed concerts, free recitals, and liturgical services featuring contemporary music at a wide variety of participating churches across London.

*Outreach-based activities*, including workshops, educational projects, and seminars.

Our goal each year is to find a blended mix of these activities that, together, promote and encourage the development of new sacred music and the fostering of choral and organ composition and performance at all ages and levels of ability. Nearly all events promoted by the Festival are free of charge, so as to maximise the accessibility and benefit to the general public.

# Festival Debrief Report 2022

## *Our Activities in 2022*

The founding of the LFCCM as a charitable organisation in June 2022 meant that the principal activity of the CIO for 2022 – the annual Festival in May – had already taken place. The activities of the CIO for 2022, therefore, are mostly to do with governance and the establishment of the new legal entity.

The Administrators of the 2022 Festival prepared a Debrief Report detailing the Festival's activities and outcomes for that year. The next pages of this Annual Report include excerpts from the 2022 Debrief Report, detailing the activities that took place immediately prior to the founding of the CIO.

A complete listing of the 58 events that comprised 2022's Festival programme are available at <https://www.lfccm.com/whatson/festivals/2022/>.

## *Summary of Activities and Outcomes*

- The 2022 Festival ran from 7 May 2022 to 15 May 2022
- After no Festival in 2020 and a smaller-scale event in 2021, 2022's Festival was the first full-scale programme since the global coronavirus pandemic
- The Festival included three ticketed concerts, three unticketed concerts, a workshop on the hymnody of Ralph Vaughan Williams, two organ recitals, five liturgical services at St Pancras Parish Church, and 47 events at 33 other participating venues across London
- The Festival commissioned three new works: a new choral arrangement of Vaughan Williams' *Four Last Songs*, a new introit for Choral Evensong by Janet Wheeler, and a new *Festival Te Deum* by Phillip Cooke
- St Pancras Parish Church commissioned a new *Missa Brevis* by Judith Bingham to celebrate the church's 200<sup>th</sup> anniversary, with the premiere performance given on the first Sunday of the 2022 Festival
- External venue participation in the Festival rebounded 175% over 2021 but remains down 21% compared to 2019's Festival, the last before the global coronavirus pandemic
- Social media engagement numbers increased modestly from 2019 and 2021, with a noticeable trend in popularity away from Facebook in favour of Instagram
- Generous donations towards the Festival's costs in 2022 were received from The Vaughan Williams Charitable Trust and The Thanet Street Trust, with Canterbury Christ Church University providing support related to a specific event
- The Festival's "Call for Scores" project experienced considerable disruption due to the global coronavirus pandemic; 243 submissions were received in 2020 for performance in 2021 but the vast majority were unable to be performed and were rolled over into 2022, with a total pool of 182 submissions taken up across 2020 and 2021
- "Call for Scores" engagement with participating churches likewise suffered compared to pre-pandemic, with a total of 41 performances of submissions in 2022 compared to 59 in 2019

- In total, the Festival promoted seven concerts, 47 liturgical services across in London, two organ recitals, one workshop, and one pre-concert talk: a total of 58 events compared to 2021's 26 events and 2019's 80 events
- A projected budget deficit resulting from lower-than-anticipated fundraising was avoided by cutting back expenditure on commissions and through efficiency in management and execution of performance-related activities; total actual expenditure in 2022 was £12,636, a substantial decrease of 43.5% from 2019 that reflects 2022's tightly constrained budgetary situation
- Despite being smaller in scale than 2019's pre-pandemic Festival, 2022's Festival managed to schedule 247 live performances of 226 distinct works by 142 composers, compared to 2019's 248 live performances of 216 distinct works by 152 composers

## ***Performance-based activities: Liturgical Services***

### **At St Pancras Parish Church**

As part of a continuing effort to limit costs, 2022's Festival maintained the 2019 and 2021 Festivals' core number of eight professional singers (two each of soprano, alto, tenor, and bass) for LFCCM services. In 2022 this core ensemble was deployed at Choral Eucharist and Choral Evensong on Sundays 8 and 15 May. A reduced ensemble of four voices (SATB) was used for the RVW Hymnody workshop on Saturday 7 May 2022, while five voices (SSATB) were engaged for the Choral Eucharist on Wednesday 11 May 2022 and for the Choral Recital on Thursday 12 May. A larger choir of twelve voices was engaged for the RVW/Bingham concert on Saturday 7 May.

The members of the Choir of St Pancras Church were offered first refusal on all engagements.

£70 remained the standard service fee. This fee level has not increased since at least 2015, so the Trustees and Committee might wish to give some thought to how best to ensure LFCCM pays a fair rate to its musicians. Total expenditure on singers during the 2021 Festival was £5,295.00 compared with £7,350.10 in 2019, a reduction of around 28%; this was necessary in order to achieve 2022's rather tight budgetary goals.

## At other Participating Churches

33 participating churches took part in 2022's Festival, a substantial post-pandemic recovery of 175% over 2021 but still down 21% compared to 2019's Festival. These 33 churches contributed 42 liturgical services to the Festival programme, a post-pandemic recovery of 200% over 2021 but still down 35% compared to 2019. There were five new participating churches in 2022:

- St Cuthbert's Church in Philbeach Gardens, near Earl's Court
- St Mary Magdalene, Richmond
- St Michael's Church, Highgate
- St Saviour's, Pimlico
- St Stephen's, Dulwich

Additionally, three churches returned to participating in the Festival after an extended period away:

- Methodist Central Hall (last participation was in 2015)
- Royal Holloway Chapel (last participation was in 2014)
- St Bartholomew the Great (last participation was in 2012)

Diversity of liturgical approach across participating venues appears reduced compared to pre-pandemic; 2019's Festival included participation from venues with liberal / evangelical services that included jazz and improvisation; participation in 2022 tended to be from venues focussed on the more traditional choir-accompanied-by-organ approach. Diversity in ensemble skill level remains diverse, with participating ensembles based at these various churches range from amateur parish choirs through to fully professional vocal ensembles, suggesting that there continues to be scope for a wide variety of interests and skill levels to participate in the Festival.

## ***Composition-based activities: “Call for Scores”***

The Festival’s “Call for Scores” project is an open competition for music to be performed at the Festival. Starting in 2010, “Call for Scores” has now collected hundreds of submitted choral and organ works from around the world.

Submissions for a particular Festival are normally collected in the second half of the previous year. This schedule was complicated by the impact of the global coronavirus pandemic. More than 200 works were submitted in the second half of 2019 for consideration for 2020’s Festival; once it became obvious that 2020’s Festival could not proceed, the committee decided to offer submitting composers the option of rolling over their submissions for 2020’s Festival to 2021. Additional functionality was added to the lfccm.com website to facilitate the collection of roll-over data for each participating composer. The vast majority of submitting composers elected to roll over their submitted works into 2021. This resulted in a total of 243 submissions for 2021’s Festival, with 200 of these being personal submissions of unpublished works.

A further 182 submissions were made in the second half of 2021 for 2022’s Festival, with 167 of these being approved for distribution to 2022’s participating churches. There were 41 performances of 37 works in 2022, a substantial 30.5% drop in participation compared to 2019’s Festival. This reflects both the impact of the pandemic on church participation as well as fewer performance slots being available at St Pancras Parish Church for “Call for Scores” submissions. A priority for 2023’s Festival is to increase the number of performance slots available for “Call for Scores” submissions.

The committee requested the ability to be able to break down “Call for Scores” submissions by composer country of birth and residence; previously we did not collect composer metadata on nationality. The new demographics have been added in time for 2022’s “Call for Scores” in September. Additionally, submitting composers can now upload a portrait to go with their biography, allowing us to add a visual dimension to our composer archives.

## ***Outreach Activities***

### **Hymnody Workshop**

2022's programme featured a workshop on the hymnody of Ralph Vaughan Williams, presented by Simon Wright from Oxford University Press and with the singing led by the Choir of St Pancras Parish Church. Simon's presentation was both engaging and fascinating, with keen insight into Vaughan Williams' process of collecting existing folksong material from across England, as well as developing his own original melodies and arrangements. While many of these have become treasured parts of the repertory, there are many lesser-known arrangements as well; Simon's selection presented a fine balance between well-known material and new discoveries.

## ***Fundraising***

### **Charitable Fundraising**

2022's Festival received funds from the following funding partners:

- Thanet Street Trust: £3,500: non-targeted funding for any purpose
- Vaughan Williams Charitable Trust: £1,000: targeted funding towards a concert marking the 150<sup>th</sup> anniversary of the birth of Ralph Vaughan Williams and the marriage of Vaughan Williams to Ursula Wood (which took place in St Pancras Church in 1953). This funding went towards costs associated with the commissioning from Jonathan Wikeley of a new choral arrangement of Vaughan Williams' *Four Last Songs*, setting texts by Ursula Wood. Remaining funds went towards the costs of the performance.



2022 proved a difficult year for fundraising. An application to the RVW Trust was declined. The committee researched potential applications to both the Howells Foundation and the Tranchell Foundation, but ultimately decided that the Festival's plans did not meet the aims of those foundations. Opportunities were missed to apply to some other funding bodies due to delays scoping the Festival's performance projects; these missed opportunities included Ecclesiastical Music Trust, Fenton Arts Trust, PRSF, ACE and Fidelio. This reinforces the need for the Festival to plan its projects further in advance. Another potential funding partner, the Hinrichsen Trust, decided not to award any grants last year.

Some core trusts to which the Festival has previously applied were deemed inappropriate in 2022 because the LFCCM organisation was in the process of becoming a legally recognised charitable organisation but had not yet completed that process. For example, the Williams Church Music Trust will only support registered charities and the LFCCM was not registered in time for the 2022 deadline.

The committee is in the process of untangling the provenance of a 2019 grant from PRSF; as much as £2,500 of this might still be owed to LFCCM.

## **Private Donors**

Private donations totalling £4,386 were directed primarily towards performance projects.

## Obstacles to Fundraising

There are several consistent obstacles which prevent our fundraising strategy from working as it could and should. In most cases, these boil down to issues with making decisions about programming with too short a lead time to effectively fundraise for them (or ensuring that the appropriate personnel have enough time to complete applications in a timely manner). Having an idea in November, December, or January for an event scheduled for May is too late in the day for fundraising efforts to be at their most effective; the Festival is heavily reliant on funding partners' deadlines falling within the right window.

Ideally, fundraising for major LFCCM events should begin at least ten to twelve months before the next Festival in order to allow us to consistently apply to a wider range of funding bodies. Funders also need to feel confident that the Festival has a tangible business plan in place, and I do not believe that this is currently the case. To further increase our appeal to funders, we also need to show greater development as an organisation and to be seen to be innovating year-on-year. The specifics of what we focus on to show this are actually fairly open, and could include such things as:

- targeted projects to engage specific and/or new audiences;
- to further the cause of specific repertoire or creators;
- to develop more outreach and education;
- to be more innovative in our programming, perhaps with more avant-garde composition, cross-discipline collaborations or site-specific events, for example.

Now that the LFCCM has achieved charitable status, the Festival should see the benefits of being able to apply to a wider pool of funding organisations. For the first time we will also be able to approach funders who provide help with core costs, rather than only event or project-specific funding. These funds are often hotly contested, so success is not guaranteed, but as a charity we will be in a much better application position than we previously were. We have a real opportunity to develop the organisation for the better in the upcoming months and years.

## *Online Engagement and Analysis*

### **Facebook and Instagram**

Since the start of the year the LFCCM's Facebook page added 24 new likes, bringing the current total of page likes and follows to 717 likes and 770 followers, a pleasing increase of 15.8% over 2019's Festival.

One Facebook advertisement was run during the 2022 Festival dates, reaching an estimated 2964 accounts with 2998 impressions. During the festival month as a whole, over 5000 people saw Facebook content from the LFCCM page, although a much smaller number reached out to directly engage with the content.

The biggest new development in 2022 was the setting up of an LFCCM Instagram account. This currently has 167 followers. During the Festival month, there were 397 visits to LFCCM's Instagram compared with only 107 to the Facebook page, which shows that this content was favourably received and may suggest a swing in preferred social media platform amongst our target audience.

The demographic statistics on these accounts suggest that LFCCM followers are split roughly 60/40 male-identifying to female-identifying, and that around 30% of followers are based in London. Given the Festival is based in London, this seems a surprisingly low number.

### **Twitter**

The @lfccm Twitter account has 839 followers, an increase of just under 22% since 2019.

Twitter remains, in my opinion, the most effective medium for the Festival to interact with composers and music groups, although it seems clear that creating additional content for Instagram and Facebook has some value. This was particularly noticeable for the events which attracted a younger demographic. The Organ and Dance collaboration in 2022 benefitted from this, as most of the student dancers regularly used Instagram to promote their own work and amplified the LFCCM event that way.

## **Direct Mail**

The committee has identified a strategic opportunity that we aim to develop over the course of 2022 and 2023. Currently, the Festival maintains a number of disparate contact lists: patrons, commissioned composers, participating venues, submitters to “Call for Scores”, and so forth. The committee intends to merge these various contact lists for the purposes of direct email. The goal is to engage more directly and more regularly with all the LFCCM’s various stakeholders, making sure they are informed of our progress on our projects and how they can contribute, either materially or financially. We hope to have this in place by the time of 2023’s Festival.

# Structure, Governance, and Management

The London Festival of Contemporary Church Music (LFCCM) is a registered Charitable Incorporated Organisation (CIO) (charity number 1199196). It is governed by its Constitution, last amended on 17 May 2022 and adopted at the date of the CIO's incorporation on 7 June 2022. The formal membership of the CIO is limited by the Constitution to the Trustees; there are no other voting members. The members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities in the event the CIO is wound up.

## *The Trustees*

On 7 June 2022 the CIO was incorporated with three Trustees, the minimum quorum required by the Constitution. Two additional Trustees were appointed on 21 September 2022. When appointed as Trustees, individuals automatically become members of the charity until they are no longer Trustees. All Trustees are appointed for three year terms with the sole exception of the inaugural Trustees who were appointed for an initial term of four years. No Trustee may serve more than three terms consecutively without a break of at least one year.

New Trustees receive copies of the Constitution, the most recent Annual Report and Financial Statement, such other internal information as may be needed in order to familiarise themselves with the governance of the charity (for example, minutes of recent meetings and policy documents), and induction information provided to all charitable organisations by the Charity Commission.

The Trustees meet three times per year to review, oversee, and guide the work of the Festival's Administrators. They develop such governance policies and strategies as may be required to effectively manage the CIO in the long term. The Trustees have sole responsibility for financial oversight and management of the Festival and the Festival's

Administrators. The Administrators may attend meetings in order to advise the Trustees as required. One of the Administrators or one of the Trustees serves as the acting Treasurer.

### ***Related Parties***

The CIO enjoys a long, warm association with St Pancras Parish Church, its staff, musicians, and governing body (the PCC of St Pancras Parish Church). This reflects the fact that the Festival was founded at St Pancras, was hosted as an artistic project of the church for its first 20 years, and – while now separated from the church both financially and in terms of governance – continues to benefit from the church’s generosity as a host venue and a valued artistic partner.

### ***Public Benefit***

In planning the Festival’s activities each year, both the Trustees and the Administrators take into consideration the Charity Commission’s guidance on public benefit. In particular, the Trustees are guided by the objects of the CIO, namely:

- encouraging and enthusing the public to experience contemporary sacred music in live performance whilst encouraging future generations of composers, singers, and musicians;
- providing a platform for composers of contemporary sacred music to present and discuss their work; and
- making such music accessible to all.

## *Responsibilities of the Trustees*

The Trustees are responsible for preparing the Annual Report and the Financial Statements in accordance with applicable law.

The Financial Year for the CIO is the same as the calendar year, i.e. 1 January – 31 December. However, since the CIO was incorporated on 7 June 2022, the Financial Statements in this Report cover the period 7 June – 31 December 2022.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the CIO. The Trustees are also responsible for safeguarding the assets of the CIO and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The CIO has opted to prepare Receipts and Payments Accounts which summarise all money received and paid out by the charity in the period, and a statement giving details of its assets and liabilities at the end of the year.

Receipts in the period totalled £11,110, including £3,070 brought in from the predecessor organisation. Expenses totalled £8,968. This left £2,142 in the bank account at the end of the year, which is below the desired level of reserves as determined by the reserves policy. As noted above, the Trustees have plans for increased fundraising to improve this position in future years.

## Reserves Policy

The Trustees have determined that the desired level of reserves should be such that it is possible for the Festival to proceed with a minimum viable amount of activity in all key areas:

- Commissions already awarded should be able to be funded to completion;
- Concert-based projects already in production (i.e. once artists have been booked) should be able to be completed;
- Liturgical-based performance activities, administered through the Festival's "Participating Churches" programme, have no cost to the Festival other than administration;
- Outreach-based activities already in production (i.e. once artists have been booked) should be able to be completed.

To fulfil these objectives this policy sets a desired free reserve balance of £9,500. This level will be reviewed annually.



# Financial Review *for FY 2022 (7 June – 31 December 2022)*

## *Independent Examiner's Report*

**Report to the Trustees of The London Festival of Contemporary Church Music**  
on the accounts for the year ended 31 December 2022  
set out on pages 26 – 27

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

I report to the trustees on my examination of the accounts of the Society for the year ended 31 December 2022.

As the charity's trustees, 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 2011 Act and, in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records.

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.



M R Cooper ACA  
Welbeck  
29 Welbeck Avenue  
Southampton SO17 1ST

Date: 14 Oct 2023

# London Festival of Contemporary Church Music

Registered Charity No:

## Receipts and payments accounts

for the period from 7th June 2022 to 31 December 2022


### Receipts and payments

	Unrestricted funds	Restricted funds	Total funds	
<b>Receipts</b>				
Individuals and Patrons	3,000		3,000	
Box Office from ticketed Events	-		-	
Cash donations	-		-	
Contribution from musical project at St Pancras Parish Church	1,540		1,540	
Gift Aid	-	-	-	
Grants - Vaughn Williams Trust	-	-	-	
Grants - Thanet Street Trust	-	3,500	3,500	
Cash brought in from predecessor organisation	3,070	-	3,070	-
		-	-	-
<b>Sub total</b>	<b>7,610</b>	<b>3,500</b>	<b>11,110</b>	<b>-</b>
<b>Asset and investment sales</b>				
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>7,610</b>	<b>3,500</b>	<b>11,110</b>	<b>-</b>
<b>Payments</b>				
Performance fees	715	3,340	4,055	
Commissions	1,660		1,660	
Administration	2,776	160	2,936	
Festival Costs	317		317	-
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	<b>5,468</b>	<b>3,500</b>	<b>8,968</b>	<b>-</b>
<b>Asset and investment purchases</b>				
	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>5,468</b>	<b>3,500</b>	<b>8,968</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>2,142</b>	<b>-</b>	<b>2,142</b>	<b>-</b>
Transfers between funds	-	-	-	-
Cash funds last year end				
<b>Cash funds this year end</b>	<b>2,142</b>	<b>-</b>	<b>2,142</b>	<b>-</b>

## Statement of assets and liabilities at the end of the period

		Unrestricted funds	Restricted funds		
		£	£		
<b>Cash funds</b>					
	Cash at bank	2,142	-		
		-	-		
	<b>Total cash funds</b>	<b>2,142</b>	<b>-</b>		
		Unrestricted funds	Restricted funds		
		£	£		
<b>Amounts owing to the charity and other monetary assets</b>					
		-	-		
		-	-		
		-	-		
		-	-		
		-	-		
		Fund to which asset belongs	Cost	Current value	
<b>Investment assets</b>					
			-	-	
			-	-	
			-	-	
			-	-	
			-	-	
		Fund to which asset belongs	Cost	Current value	
<b>Assets retained for the charity's own use</b>					
			-	-	
			-	-	
			-	-	
			-	-	
			-	-	
			-	-	
			-	-	
		Fund to which liability relates	Amount due	When due	
<b>Liabilities</b>	<b>Details</b>				
			-		
			-		
			-		
			-		

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Alastair James Roger Carey	01-Oct-23



# The London Festival of Contemporary Church Music

## Report of Trustees Annual Accounts Festival Debrief Report 2022

*The London Festival of Contemporary Church Music  
is a Registered Charity, No. 1199196*

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