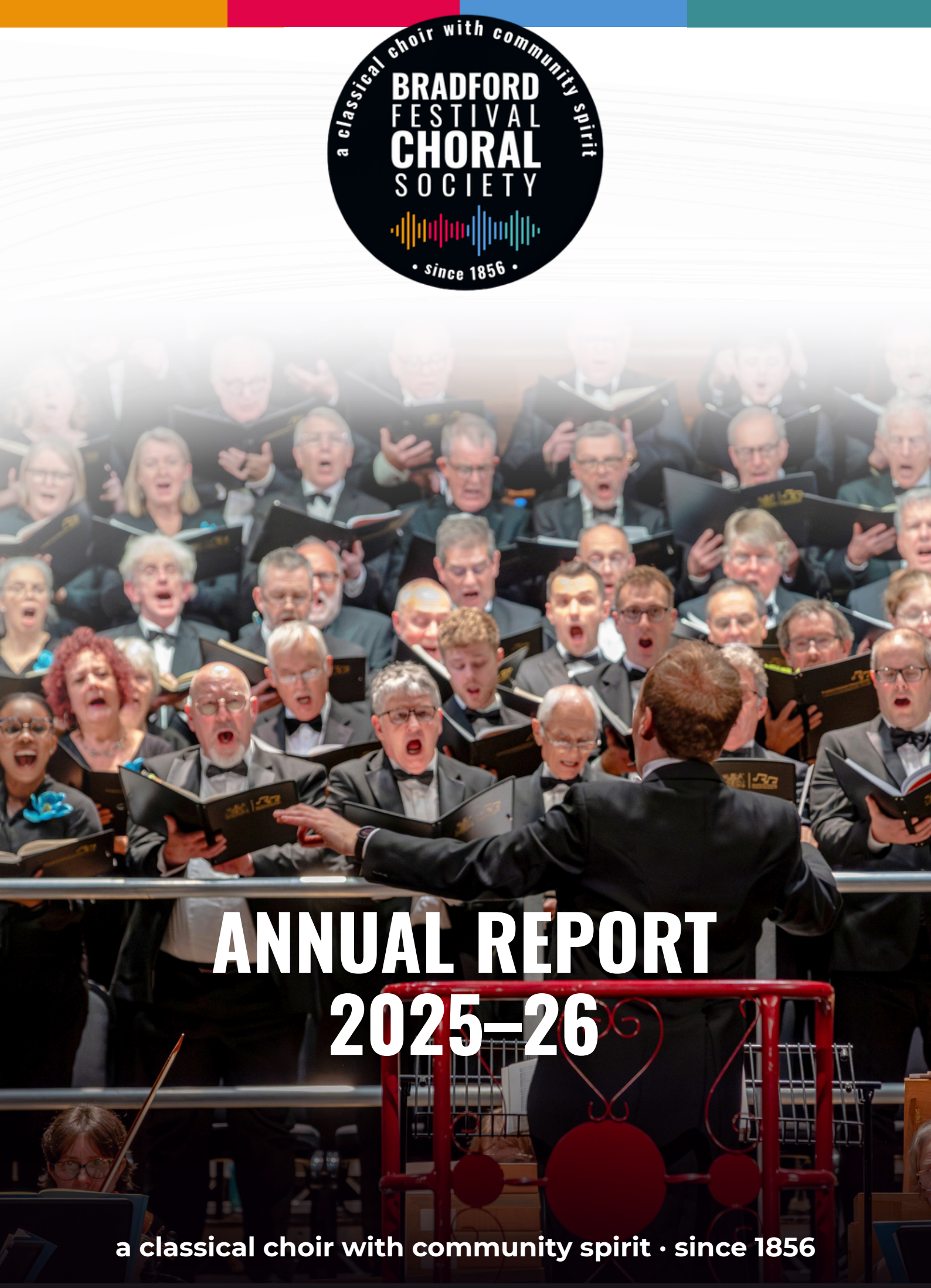
BRADFORD FESTIVAL CHORAL SOCIETY

a classical choir with community spirit

since 1856



ANNUAL REPORT 2025–26

a classical choir with community spirit · since 1856

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Registered charity: 1141596

Registered company in England: 07346050

Registered office:

78, Sapgate Lane, Thornton, Bradford BD13 3DY

bradfordfestivalchoralsociety.org.uk

BradfordFestivalChoralSociety / bfcs1856

Introduction

Bradford Festival Choral Society brings people together to sing and experience live classical music. Since 1856, we have been part of Bradford's cultural life, combining ambitious performances with a welcoming community of singers. We work to make participation and live music more accessible through singing opportunities, ticket offers and community partnerships.



Handel's Messiah at St George's Hall in November 2025

In 2025–26, our membership grew and more people attended our concerts. Four major performances explored familiar masterpieces alongside less frequently heard repertoire, including music by women. Two Come and Sing workshops welcomed guest singers, while Bradford Friendship Choir continued to provide a welcoming musical community for sanctuary seekers and their allies, supported by volunteers and a developing commitment to *Trauma-Informed Practice*.

This report brings together the year's musical achievements, participation, community activity and financial results. It shows what our members, musical teams, volunteers, supporters and partners helped us achieve, and the priorities we will take into our 170th anniversary season.



2025–26: OUR IMPACT

Music, people and community

4 major concerts

2 come and sing events

2 community performances

2 community market stalls

1 film premiere *The Choral*

Welcoming more people: reach and participation

Helping make live classical music accessible to more people.

Note: all comparisons are with the 2024-25 Season

150 singing members
↑ 10% from 136

2,290 concert attendances
↑ 27% from 1,797

170 reduced-price tickets
↑ 50% from 113

105 young audience attendances
↑ 5% from 100

160 singing workshop attendances
↑ 28% from 125

Making a difference beyond the concert hall

Through singing, partnership and practical support, our members and audiences help strengthen the communities around us.

46 Increased annual sessions for Bradford Friendship Choir
Supporting sanctuary seekers and their allies through singing

1,048kg Donated to Bradford North Foodbank
Equivalent to c.1,519 meals

£1,684 Raised for The Anchor Project
Supporting the Swap Your Shop initiative

£200 Supporting young musician participation
Donated by audiences through BFCS Inspire

Singing together, building belonging

Our partnership with **Bradford Friendship Choir** creates a welcoming space for sanctuary seekers and their allies. Highlights included two Bradford 2025 projects, *We Will Sing* at Salts Mill and Refugee Week celebrations. National Lottery funding supported its growing programme, alongside the development of *Trauma-Informed Practice*.

2025–26 Financial Snapshot

£109,476
Total income

£94,982
Total expenditure

£14,494
Combined annual surplus

£59,730
Total year-end funds

Our four major concerts generated £47,241 in income, with £950 in sponsorship contributing to a £1,270 concert surplus. Membership, fundraising and other income remain vital to sustaining our ambitious live performances.

Figures include BFCS and Bradford Friendship Choir (BFC). £19,962 of year-end funds are restricted to BFC.



More people **singing**

More people **listening**

More people **connected** through music.

2025–26 Summary Against Our Strategic Aims

Our six Strategic Aims guide how Bradford Festival Choral Society fulfils its charitable purpose: fostering public knowledge and appreciation of choral music through performance, participation and community engagement.

01 Musical excellence and diversity

Our four major concerts combined classical choral masterpieces with less frequently heard repertoire. Programmes included Handel, Haydn, Monteverdi, Vivaldi and Maria Perucona, alongside contemporary Christmas music. We continued our commitment to including music by women in every multi-work concert. In September 2025, BFCS won the **Making Music Diverse Programming Award**, recognising our sustained approach to broadening repertoire. Performances with professional orchestras and soloists supported the choir's continuing musical development.

02 Maintaining financial health

The Society generated £109,476 in income and a £14,494 combined surplus, strengthening our position ahead of the anniversary season. Sponsorship, fundraising and external funding complemented membership income, while diversifying income and building reserves remain key priorities.

03 A thriving singing membership

Membership grew from 136 to 150, with 100–128 singers participating in each major concert. Rehearsals, workshops and social activities helped foster our community spirit, while recruitment, retention and widening participation remain ongoing priorities.

04 Growing and diversifying audiences

Concert attendance grew by 27%, with strong demand across all four concerts. *Messiah* welcomed an audience of 970, Christmas drew its largest audience in recent years, Haydn's *The Creation* achieved strong attendance, and the summer concert in Skipton sold out.

Reduced-price tickets helped widen access, and we continued to provide resources for young audience members to encourage musical discovery and help them feel welcome. We added NaviLens accessible codes to promotional materials to help blind and partially sighted people access concert information using their phones. Quiet-room options, maps, written directions and parking information also supported audiences in planning and attending our events.

05 Music-making in our community

Two Come and Sing events, community performances and local partnerships extended our reach beyond the concert hall. Our work with Bradford Friendship Choir supported inclusive music-making, while fundraising benefited local charities and young musicians. Participation in the Yorkshire premiere of *The Choral* connected BFCS with new audiences.

06 Effective organisation and accountability

Trustees reviewed safeguarding, risks and policies, alongside contracts and operational arrangements. Volunteers supported rehearsals, concert delivery, communications, ticketing and member services.

Broadening the volunteer base, supporting contributors and sharing responsibilities more widely remain priorities for sustaining this work.

Our visibility and sharing our experience

Digital communications and regional media coverage helped raise awareness of our concerts and participation opportunities. Following our Diverse Programming Award, Making Music invited us to share practical experience of inclusive repertoire, composer engagement and workshops with music groups across the UK.

5.9k	520	1,054	7.1k	15
website users	email subscribers	Facebook followers	TikTok post views	Editorial and paid features

LOOKING AHEAD TO 170 YEARS

Building on our musical achievements, welcoming new participants, strengthening our community connections and improving organisational sustainability

Chair of Trustees Report to the AGM Wednesday 21st October 2026

Season 2025–26 was busy, successful and full of fabulous music. There was clearly an appetite for a performance of Handel's *Messiah*. The Come and Sing on 25 October attracted a lot of paying guests as well as our own choir members, keen to sing this well-known work to a high standard. Unfortunately, an unexpected venue clash meant we had to adapt our plans at very short notice! Fortunately, the weather was good, and so we all stayed dry as we moved between rehearsal and performance spaces. Well done to the team serving hot drinks and a buffet tea without access to any kitchen facilities!

The performance of the *Messiah* to a packed St George's Hall in Bradford in November was a particular highlight for me. When all the audience stood for the Hallelujah Chorus it created a very special moment for them and for us.

An exciting opportunity arose in November 2025 when Trustee Sara Daniel contacted the National Science and Media Museum about a possible social event for members to watch the new film *The Choral*. Instead, we were asked to sing at the Yorkshire premiere and afterwards invited to watch the film and the post-film discussion with some of the stars. It was fun!

Our Yorkshire Christmas concert also saw good audience numbers and it was great to see so many children enjoying the singing and the brass band.

In March 2026 our second Come and Sing event was held at Titus Salt School and again was very well attended as we rehearsed Haydn's The Creation. These vocal workshops and our popular Christmas concerts are very important financially to the choir, as well as being very enjoyable.

Sara is extremely effective at marketing our events and as a result, we have featured in the T&A, the Yorkshire Post, Yorkshire Life Magazine and the Big Screens in Bradford City Centre, as well as having a strong media presence. She also organised for us to have a stall at the Ilkley Food Market! With help from volunteers there was a tombola and the opportunity to encourage the good people of Ilkley to attend our next concert, Haydn's *The Creation* at St George's Hall. Ticket sales were good and the concert was well received.

Our final concert of the year was at Skipton Town Hall, featuring Monteverdi, Charpentier and the wonderful Vivaldi's *Gloria*. Tickets sold out and a waiting list was created. Skipton Town Hall is a lovely venue, but Trustees are wondering if we have outgrown it.

The Trustees have been very busy behind the scenes dealing with matters of safeguarding, monitoring our risks, reviewing and updating policies in line with the Charity Commission recommendations, renewing contracts, job descriptions and reviewing pay, looking for external sources of revenue, introducing a new IT system, marketing, communicating, ticketing, managing finances, booking venues, writing risk assessments, sourcing the music needed, managing memberships, organising concerts and events and developing links with other communities in Bradford. My thanks go to James Kingsley, who has now stepped down as a Trustee. You will all remember him selling tickets and wrangling the card machine! I am very grateful for the contribution that he made to the Board.

Apart from singing, the 'Swap my Shop' challenge raised our awareness of the difficulties for people involved with the Anchor project as well as raising much needed funds for them. One choir member wanted to help Trustees understand more about the challenges faced by choir members who are neurodivergent, which was very interesting. Another innovation was introduced by one of our new Trustees, Chris Healey. He set up a Listening Party, with the help of other members, and we were introduced to new music and composers, with accompanying cocktails. This proved very popular!

As ever, we couldn't achieve musical success without all the hard work put in by Tom Leech (MD) with the support of Chris Pulleyn (AMD). Thanks to Tom we have been privileged to work with fabulous orchestras, soloists and the brass band and have been encouraged to produce really good performances. Huge thanks to both Tom and Chris for all that they do.

Huge thanks must also go to all the Trustees and volunteers who keep everything running smoothly, and to all the members, without whom Bradford Festival Choral Society wouldn't exist. Thank you!

Elaine Schack
Chair of Trustees

Musical Director's Report 2025–26 Season

The choir's 2025–26 season focused principally on Baroque and Classical works – returning to *Messiah* and *Creation*.

We returned to St George's Hall for *Messiah* – our first performance of it in the hall since 2012. A substantial audience thoroughly enjoyed the choir's excellent performance, joined by a fine group of soloists and Baroque in the North. Despite its familiarity, *Messiah* is an extremely demanding work to sing well, asking for both technical accomplishment and considerable stamina from the choir. The chorus met these challenges with aplomb – it was a pleasure to direct such a committed and musical performance.

The variety of styles in our Christmas Concert was a welcome foil to the major-work concerts on either side. We continued our commitment to performing music by women with pieces by Karensa Briggs and Lucy Walker, and as usual, the contribution of Rothwell Temperance Band, both accompanying and in their solo items, was thoroughly enjoyed.

BFCS last performed *Creation* in March 2009, one of my earliest concerts with the choir – at a time when financial constraints meant that hiring an orchestra of the size required was unimaginable and it was accompanied using the Price Hall organ. The 2026 performance was in total contrast; a busy St George's Hall, Yorkshire Symphony Orchestra and an outstanding performance, full of character and life, from the choir, soloists and orchestra. It's always a considerable challenge to put works like this together in just a three-hour final rehearsal, with very little time for the choir to adjust to singing in the hall and with the instrumentalists and the choir did superbly well; as usual, much hard work from the BFCS volunteers helped provide a logistically easy environment for the musicians, greatly appreciated by all.

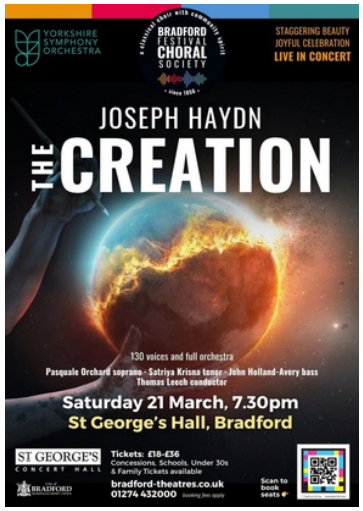
In the summer, we returned to Skipton Town Hall for a programme mixing a choral society classic – Vivaldi's *Gloria* – with repertoire rather less frequently performed, accompanied by period instruments from Baroque in the North. The venue – well-suited to choral music despite its relatively small size – was sold out (generating a lovely atmosphere) and the choir sounded excellent, giving very stylish performances throughout. This was no mean feat in music as varied as Monteverdi *Beatus vir*, Maria Perucona *Cessate tympana* and Charpentier *Te Deum*. Our quartet of soloists sang beautifully, including an ensemble performance of Barbara Strozzi's *Silentio nocivo*, and the small instrumental ensemble added an extra layer of quality to the concert.

Our popular Come and Sing workshops continued, with a full day on Messiah, complete with visiting vocal coaches, and an afternoon on Creation. These draw in potential new members and audience, and provide valuable additional rehearsal for the choir; much of their success relies on the organisation and substantial on-the-day efforts of the BFCS volunteers – well done!

It's been another very positive year with the choir, and the 170th Season will continue to build on this as we celebrate the long history of BFCS.
A huge thank you to our volunteers, trustees, and of course to Chris for his superb musical support. Above all thank you to our members for their commitment to BFCS.

Thomas Leech
Musical Director









Chorus Secretary Report 2025–26 Season

An excellent year! The choir membership numbers remain good with an increase from 136 at the end of the 2024–25 season with 45 Sopranos, 50 Altos, 12 Tenors, 29 Basses to 150 at the end of the 2025–26 year with 51 Sopranos, 52 Altos, **18 Tenors** & 29 Basses as we welcomed new members.

We continue to enjoy the excellent facilities at BGS. Clock House is a great venue with onsite parking and the fact that we can use the same venue for the whole year without the need to change because of exams, is great for the musical continuity. Continuing to stream rehearsals on Zoom is again proving helpful in enabling members to access rehearsals if they cannot attend – though Sara would be really pleased if someone else could help set it up!

For concerts the singing numbers were better than last year with audience numbers up too. In November *Messiah* was amazing and had 128 singers and a fantastic audience, (last November a choir of 111) and it made a profit! The Christmas Concert with Rothwell Temperance Band is always enjoyed by everyone and had 104 singers (98 last year). Haydn *Creation* which we sang at St George's Hall was amazing with 123 choir members (110 last year) and the Summer Concert Vivaldi *Gloria* at Skipton Town Hall had 100 singers. Huge thanks to Tom and Chris for all these.

If we want to continue to improve the standard of our great concerts, it's important to support Tom and Chris by trying to attend all rehearsals and to commit to sing the concerts. They work very hard to get us to a high standard musically, but we need to be at the rehearsals to benefit from that. It's so important to prioritise rehearsals and concerts and sell the tickets to enable them to be musically and financially viable. More singers usually generate higher audience numbers!

We still need to keep recruiting members to replace those that leave for a variety of reasons—mainly work commitments, retirement or family issues. At the beginning of this season we are back down to 133!
The website, social media and fliers are all very important in encouraging new members but the personal approach is still the most effective – so please continue to encourage your friends, family and work colleagues to come along to a rehearsal and continue to circulate leaflets, publicise our concerts and events and most importantly – sell tickets! Huge thanks again to Sara who has done a great job with her enthusiasm, marketing and advertising to drive up sales.

Thank you to all members for your amazing help and support for everything we do. Your contributions for the Raffles, Bring and Buys and providing amazing food for the buffets have helped raise £1,950 this year. Thanks also to all those who help with rehearsals and concerts—to Rosy Lambert who organises the Voice Checks and along with Hilary Luckham and Jackie Friend who greet you cheerfully at registration, to Elizabeth Emmett who organises the refreshments, Colin Penfold and Judith Martin who sort all the music, Sara Daniel who sends the weekly email, James Kingsley who sells tickets, John Martins who organises the food bank, all those who organise the concerts and help with refreshments, James Procter who runs the Composers Club and to the Trustees—who work very hard in a variety of roles and especially to Elaine for taking on the role of Chair and doing it so well.

2025–26 has proved to be a great year with many successes for the choir again because of the fantastic work and the brilliant job Tom and Chris do. Rehearsals are always purposeful, fast paced, challenging, productive – and fun! – with the aim of taking us forward to greater things. Tom and Chris your skills defy description and I think you know how much we all appreciate you. On behalf of the choir thank you for the brilliant job you do both with rehearsals and concerts, giving us the opportunity to sing wonderful music.

Sue Bennett
Chorus Secretary

Bradford Friendship Choir, 2025–26

Bradford Friendship Choir is BFCS's community outreach; focusing on welcoming and supporting sanctuary seekers and their allies. We celebrate our diversity and shared experience through the power of song. This cooperative joint venture is made possible by the generous commitment of many volunteers from both choirs. Notably Elaine as the principal link, Mark as Treasurer, and particularly Sue Whittle for her invaluable administrative support over several years. Also a big shout out for Sara for the encouragement and support our members receive when attending BFCS concerts.

Our two BD25 projects were successful. Seasons' Greetings saw us at the Refugee Allotments in autumn and celebrating the winter solstice in style at the end of the year. Cecil Green Arts helped to make this a magic, memorable occasion for all and we were delighted to have a feast provided by Maryam Dridi. The *Trauma-Informed Practice* training and development project was challenging for all involved, and we were glad to work directly with Solace in our final reflection workshop. Participants had been meeting regularly throughout the project and have decided to continue as the Holding Space group. Another positive outcome is the decision to ensure all members of our Musical Directing Team are TIP trained.

Our National Lottery Community Fund application was successful. It is enough to pay for 40 sessions in 2026. We have increased our schedule to 46 sessions a year, so we don't have any long breaks. And how that time has sped by…it's time to start applying for funding for 2027 already!

We have continued to advertise widely for new musicians, as we seek to further diversify and offer opportunities to global majority and refugee experienced potential choir leaders. We have been very excited by the response. Alice had a 4-month sabbatical over the winter, and Furaha took over as Musical Director assisted by Tom Clegg and Monique Slattery. Since Alice's return, we have also welcomed Temiloluwa Adion-Ade and David Afuwape onto the team. Furaha has now begun her maternity leave, and we wish her all the best.

Other highlights include singing in Salts Mill as part of the fabulous We Will Sing installation by Ann Hamilton. There was a great crowd, happy to sing with us including the artist herself. We celebrated Refugee Week in June with a Global Karaoke featuring our very own choir members. What a night! Mohammed Elyas and Aliaa sang Helwa ya Baladi and it was such a success the whole choir is now learning it.

We outgrew Bradford Arts Centre and after much searching for a city centre, accessible and reasonably priced venue we moved to the café at Fountains Church at the back of the Alhambra, in April. We have been made welcome there and feel supported and at home.

Deb Collett and Shirley Brierley
Co-Chairs, Bradford Friendship Choir





Treasurer's Report
Financial Review

The Choir's members are all unpaid volunteers and derive no financial benefit from membership. Choir members pay a subscription set at the Annual General Meeting.

The Choir's income for the year was £109,476, of which £84,585 was generated to support the Bradford Festival Choral Society choir and £24,892 was generated to support Bradford Friendship Choir. The Choir's expenditure was £94,982, of which £74,263 was used to support the Bradford Festival Choral Society choir and £20,719 was used to support Bradford Friendship Choir. The Choir generated a surplus of £14,494 which included a surplus of £10,321 for the Bradford Festival Choral Society choir and a surplus of £4,173 for the Bradford Friendship Choir. Income from BFCS concerts performed over the year was £47,241. Concert costs were £46,921. Concert sponsorship was £950 which meant that BFCS concerts generated a surplus of £1,270. Non concert income was £61,285 of which £36,393 was generated to support the Bradford Festival Choral Society choir and £24,892 was generated to support Bradford Friendship Choir.

Non concert expenditure was £48,062, of which £27,343 was used to support the Bradford Festival Choral Society choir and £20,719 was used to support Bradford Friendship Choir. The Choir generated a non-concert surplus of £13,224 of which £9,051 was a surplus for the Bradford Festival Choral Society choir and £4,173 was a surplus for the Bradford Friendship Choir.

The Choir's funds available at the end of the year were £59,730, of which £19,962 was restricted to support Bradford Friendship Choir. The total funds available to Bradford Festival Choral Society excluding Bradford Friendship Choir funds at the end of the year were £39,768.
Full details are set out in the attached Statement of financial affairs, balance sheet, income and expenditure accounts.

The accounts have been independently examined by John Martins (MA Cantab, Mathematics), who has been Managing Director / Chairman of the Board of Datacable Ltd and its predecessor companies for 36 years and has been submitting accounts to Companies House throughout that time, and carried out under section 145 of the Charities Act 2011. Details are in the attached Independent Examiners Statement.

Reserves policy
It is BFCS's policy to retain sufficient in reserves for BFCS operation costs and overheads for six months. At the end of the financial year reserves were £39,768 which is deemed adequate as we enter our 170th season since being founded in 1856 and in which we will incur additional costs in order to celebrate this significant anniversary.

Mark Clayton
Treasurer

Bradford Festival Choral Society
(Company limited by guarantee and not having a share capital)

Legal and Administrative Information
Year ended 30 June 2026

Company Number	07346050
Charity Number	1141596
Trustees	Elaine Schack, Chair Mark Clayton, Treasurer Sue Hayton, Secretary Sue Bennett Susan Holmes Elizabeth Kingsley James Kingsley Colin Penfold Kate Limbert Sue Whittle Sara Daniel John Disken Christopher Healey Linda Wilson
Registered Office	78 Sapgate Lane Thornton Bradford England BD13 3DY
Bankers	Barclays Bank plc Bradford West Yorkshire
Independent Examiner	John Martins Datacable Ltd Unit 17, Parkwood Business Park Parkwood Street Keighley BD21 4WD

BRADFORD FESTIVAL CHORAL SOCIETY

YEAR ENDED 30 JUNE 2026

INDEPENDENT EXAMINER'S REPORT

This report on the accounts of the society for the year ended 30 June 2026 is in respect of an examination carried out under s.145 of the Charities Act 2011 ("the Act").

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The trustees are responsible for the preparation of accounts. The trustees consider that an audit is not required for this period under s. 144(2) of the Act, and that an independent examination is needed.

It is my responsibility to:
(1) examine the accounts (under s.145(5)(b) of the Act);
(2) follow the procedures laid down in the General Directions given by the Charity Commission
(3) to state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINER'S REPORT

My examination was carried out in accordance with the General Directions given by the Charity Commissioners under s. 145 of the Act. An examination includes a review of the accounting records kept by the committee and a comparison of the accounts with those records. It also includes considering any unusual items or disclosures in the accounts and seeking explanations from the committee concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

INDEPENDENT EXAMINER'S STATEMENT

(1) In the course of my examination, no matter has come to my attention which gives me reasonable cause to believe
that in any material respect the requirements
- to keep accounting records in accordance with s.130 of the Act; and
- to prepare accounts which accord with the accounting records and which comply with the regulations

have not been met.

John Martins (MA Cantab,Mathematics)
Datacable Ltd
Unit 17, Parkwood Business Park
Parkwood Street
Keighley
BD21 4WD



23rd September 2026

Bradford Festival Choral Society

Statement of Financial Activities (including income and expenditure account) for the year ended 30 June 2026

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds £	2025 £
Incoming resources					
Voluntary income:	10				
Subscriptions		**27,619**	-	**27,619**	25,882
Donations		**312**	**4,487**	**4,799**	5,079
Activities for generating funds:	10				
Fundraising activities		**7,944**	-	**7,944**	11,117
Music hire		**250**	-	**250**	664
Investment income		**268**	-	**268**	325
Incoming resources from charitable activities:	3				
Concerts & performance income		**47,241**	**1,385**	**48,626**	29,156
Grants		-	**19,020**	**19,020**	20,053
Sponsorship		**950**	-	**950**	1,200
Total incoming resources		**84,585**	**24,892**	**109,476**	93,477
Resources expended					
Costs of generating funds:					
Fundrasing activities		-	-	-	-
Charitable activities:					
Concerts & performance expenses	4	**(46,921)**	-	**(46,921)**	(36,094)
Rehearsal & other costs	4	**(27,342)**	**(20,719)**	**(48,062)**	(53,935)
Governance costs					
Independent Examiner's fees	11	-	-	-	(432)
Total resources expended		**(74,263)**	**(20,719)**	**(94,982)**	(90,460)
Net incoming (outgoing) resources		**10,321**	**4,173**	**14,494**	3,016
Transfers between funds			-	-	-
Total funds brought forward	8	**29,188**	**16,048**	**45,236**	42,221
Total funds carried forward		**39,509**	**20,221**	**59,730**	45,236

The statement of financial activities includes all gains and losses recognised in the period.
All incoming resources and resources expended derive from continuing activities

Mark Clayton - Treasurer

Bradford Festival Choral Society Company Number: 07346050

Balance Sheet

as at 30 June 2026

	Note	2026 £	£	2025 £	£
Fixed assets					
Tangible fixed assets	5		-		-
Current assets					
Stocks		69		69	
Debtors	6	18,906		15,100	
Cash and bank balances		42,078		32,261	
		61,053		47,430	
Creditors: amounts falling due in less than one year	7	(1,323)		(2,195)	
Net current assets			**59,730**		45,236
Net assets			**59,730**		45,236
Reserves					
Unrestricted funds	8		**39,509**		29,188
Restricted funds	8		**20,221**		16,048
	8		**59,730**		45,236

For the year ended 30th June 2026 the company was entitled to exemption from audit under section 480 of the Companies Act 2006.
No members have required the company to obtain an audit of its accounts for the period in question in accordance with section 476..
The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting periods and the preparation of accounts.

These accounts have been prepared in accordance with the provision applicable to companies subject to small companies' régime and were approved by the board on 21 October 2026.

.....

Elaine Schack

Chair

Bradford Festival Choral Society

Notes to the Accounts and Reports

Year ended 30 June 2026

1 Accounting policies

(a) Basis of accounting

The accounts are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2007) and follow the recommendations in *Accounting and Reporting by Charities: Statement of Recommended Practice* 2005.

(b) Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on the straight line basis on tangible fixed assets, at rates calculated to write off each asset over its expected useful life at the following annual rates:

Equipment	10%

(c) Grant income

General purpose grants are credited to the income and expenditure account in the period received. Ear-marked grant income is matched to the associated expenditure and recognised in the accounts in the period when the performance expenses are incurred.

(d) Leasing

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to income and expenditure account as incurred.

2 Net incoming resources

	2026	2025
	£	£
Is stated after charging:		
Depreciation of tangible fixed assets owned by the company	-	-

3 Incoming resources - charitable activities

	Unrestricted	Designated	Total	2025 Unrestricted	2025 Designated	2025 Total
	£	£	£	£	£	£
Grants & sponsorship	-		-	-	-	-
Other	950	-	950	1,200	-	1,200
Income from concerts and performances:						
Gross income from admission charges, programme and refreshment sales	47,241	-	47,241	27,996	-	27,996
	48,191	**-**	**48,191**	29,196	-	29,196

4 Analysis of expenditure on charitable expenses

	Concerts	Rehearsal & other costs	Total	2025 Concerts and performances	2025 Rehearsal & other costs	2025 Total
	£	£	£	£	£	£
Musical director's & accompanists' fees	-	(12,400)	(12,400)	-	(13,019)	(13,019)
Conductor, musicians & soloists fees	(26,089)	(1,283)	(27,372)	(23,790)	(125)	(23,915)
Production expenses	(3,701)	(3,570)	(7,270)	(3,666)	(5,341)	(9,006)
Venue & facilities hire	(10,110)	(4,557)	(14,667)	(5,162)	(3,957)	(9,118)
Box office and front of house	(662)	-	(662)	(722)	-	(722)
Promotion & marketing	(4,408)	(2,793)	(7,201)	(2,713)	(3,374)	(6,086)
Other costs	(1,951)	(2,603)	(4,554)	(42)	(6,109)	(6,151)
Donations	-	(137)	(137)	-	(185)	(185)
Friendship Choir	-	(20,719)	(20,719)	-	(21,826)	(21,826)
	(46,921)	(48,062)	(94,982)	(36,094)	(53,935)	(90,028)

5 Tangible Fixed assets	Office Equipment & musical instruments	**Total**
Cost:	£	**£**
At start of period	-	-
Additions	-	-
	-	-
Disposals	-	-
At end of period	-	-
Depreciation:		
At start of period	-	-
Charge for the year	-	-
Eliminated on disposal	-	-
At end of period	-	-
Net book value		
At end of period	**-**	**-**
At start of period	-	-

6 Debtors & prepayments	**2026**	2025
	£	£
Accrued income	**18,613**	15,100
Prepayments	**293**	
	18,906	15,100

Accrued income includes £15,100 of Gift Aid which is in the process of being claimed.

7 Creditors: amounts falling due within one year

	2026	2025
	£	£
Trade creditors & accruals	**(1,323)**	(2,195)
Deferred income	**-**	**-**
	(1,323)	(2,195)

8 Movement in funds

	At start of year	Movement in funds			At end of year
		Incoming resources	Outgoing resources	Transfer	
	£	£	£	£	**£**
Restricted funds:					
Transfers on incorporation:					
Bullock Fund	209	-	-	-	**209**
Music Fund	-	-	-	-	**-**
Scholarship Fund	50	-	-	-	**50**
Friendship Choir	15,789	24,892	(20,719)		**19,962**
Total restricted funds	16,048	24,892	(20,719)	-	**20,221**
Unrestricted funds:					
General funds	29,188	83,635	(74,263)	950	**39,509**
Designated funds:					
Sponsorship	-	950	-	(950)	-
Total unrestricted funds	29,188	84,585	(74,263)	-	**39,509**
Total funds	45,236	109,476	(94,982)	-	**59,730**

9 Guarantee

The charity is a company limited by guarantee and has no share capital.

The liability of each member in the event of winding up is limited to £1.

Bradford Festival Choral Society
Detailed income & expenditure account
Year ended 30 June 2026

		2026		2025
	£	£	£	£
10 Income				
Members' subscriptions		**23,776**		22,178
Gift aid tax relief - Current Year		**3,500**		3,500
Composers Club		**798**		700
Friendship Choir Donations		**4,187**		3,329
Friendship Choir Gift Aid - Current Year		**300**		300
General Donation		**312**		1,450
Grants		**-**		-
Friendship Choir Grants		**19,020**		20,053
Interest received		**268**		325
Self-help & fund-raising		**2,275**		4,977
Performance fees		**500**		-
Friendship Choir Performance Fees		**1,385**		1,160
Come & sing - fees & Income		**4,371**		5,440
Music hire/sales		**250**		664
Gift aid Adjustment - Previous Years		**343**		204
Friendship Choir Gift Aid Adjustment - Previous Years		**-**		-
		61,286		64,280
Concerts surplus/(deficit), per schedule		**1,270**		(6,897)
11 Expenses				
Rehearsals/General				
MD Voice Check fees		**(400)**		(180)
Choir MD		**(6,680)**		(8,320)
Accompanists fees		**(4,975)**		(4,404)
Voice coaching		**(345)**		(115)
Non concert performance fees/costs		**(1,283)**		(125)
Come & Sing Costs		**(3,073)**		(3,177)
Friendship Choir Support		**(20,719)**		(21,826)
Room hire		**(4,557)**		(3,957)
Folders Purchase		**(521)**		-
Subscriptions		**(832)**		(566)
Music Scores Purchase		**(387)**		(1,928)
Music Library Costs		**(720)**		(770)
Printing,postage & stationery		**(75)**		(511)
General Publicity/Promotion		**(2,135)**		(2,233)
Meeting Room Costs		**(152)**		(190)
Fund Raising Costs		**(190)**		(4,088)
Independent examiner's fee		**-**		(432)
Gifts & Sundries		**(109)**		(236)
Bank charges		**-**		-
Other Charges		**(34)**		-
Musical Equipment		**-**		(25)
Website & Domain names etc		**(583)**		(629)
Donations		**(137)**		(185)
Pre Payment Write Down		**-**		(470)
Friendship Choir Gift Aid Adjustment - Previous Years		**(153)**		-
		(48,062)		(54,367)
Net surplus/(deficit) for the season		**14,494**		**3,016**

Bradford Festival Choral Society

Concerts account

Year ended 30 June 2026

	2025-26 Season					
	Messiah	Xmas	Creation	Gloria	Total	2025 Total
	£	£	£	£	£	£
12 Income						
Ticket sales	21,524	6,103	12,441	3,513	**43,580**	24,302
Programme/Other sales	905	345	594	271	**2,115**	1,913
Sale of refreshments	-	1,198	-	-	**1,198**	1,267
Raffle	-	218	-	130	**348**	515
Gross income	22,428	7,863	13,035	3,914	**47,241**	27,996
13 Concert costs						
Soloists	(2,200)	-	(1,598)	(850)	**(4,648)**	(3,700)
Organist/accompanist	(200)	(200)	(250)	(300)	**(950)**	(1,750)
Ensemble/Musicians	(4,149)	(1,400)	(8,500)	(1,722)	**(15,771)**	(13,300)
Chorus Singers	(735)	(150)	(380)	(255)	**(1,520)**	(1,840)
Conductor	(800)	(800)	(800)	(800)	**(3,200)**	(3,200)
Instrument hire and tuning	(475)	-	(400)	-	**(875)**	(370)
Soloists Gifts	(76)	(20)	(43)	(41)	**(180)**	(127)
Venue Hire	(7,414)	(1,298)	(628)	(770)	**(10,110)**	(5,162)
Production Charges	(100)	-	-	-	**(100)**	-
Music hire etc	(85)	(201)	(744)	(453)	**(1,483)**	(1,933)
Ticket Print Costs	-	(63)	-	-	**(63)**	(156)
Publicity Costs	(1,956)	(514)	(1,668)	(270)	**(4,408)**	(2,713)
Programmes	(320)	(220)	(270)	(190)	**(1,000)**	(1,080)
Refreshment Costs	-	(662)	-	-	**(662)**	(722)
Hospitality	-	-	-	-	**-**	-
Other Expenses	(800)	(321)	(500)	(330)	**(1,951)**	(42)
Total costs	(19,310)	(5,851)	(15,780)	(5,980)	**(46,921)**	(36,094)
Surplus/(deficit) before sponsorship	3,119	2,013	(2,745)	(2,067)	**320**	(8,097)
Sponsorship:	300	350	300	-	**950**	1,200
Net surplus / (deficit)	3,419	2,363	(2,445)	(2,067)	**1,270**	(6,897)