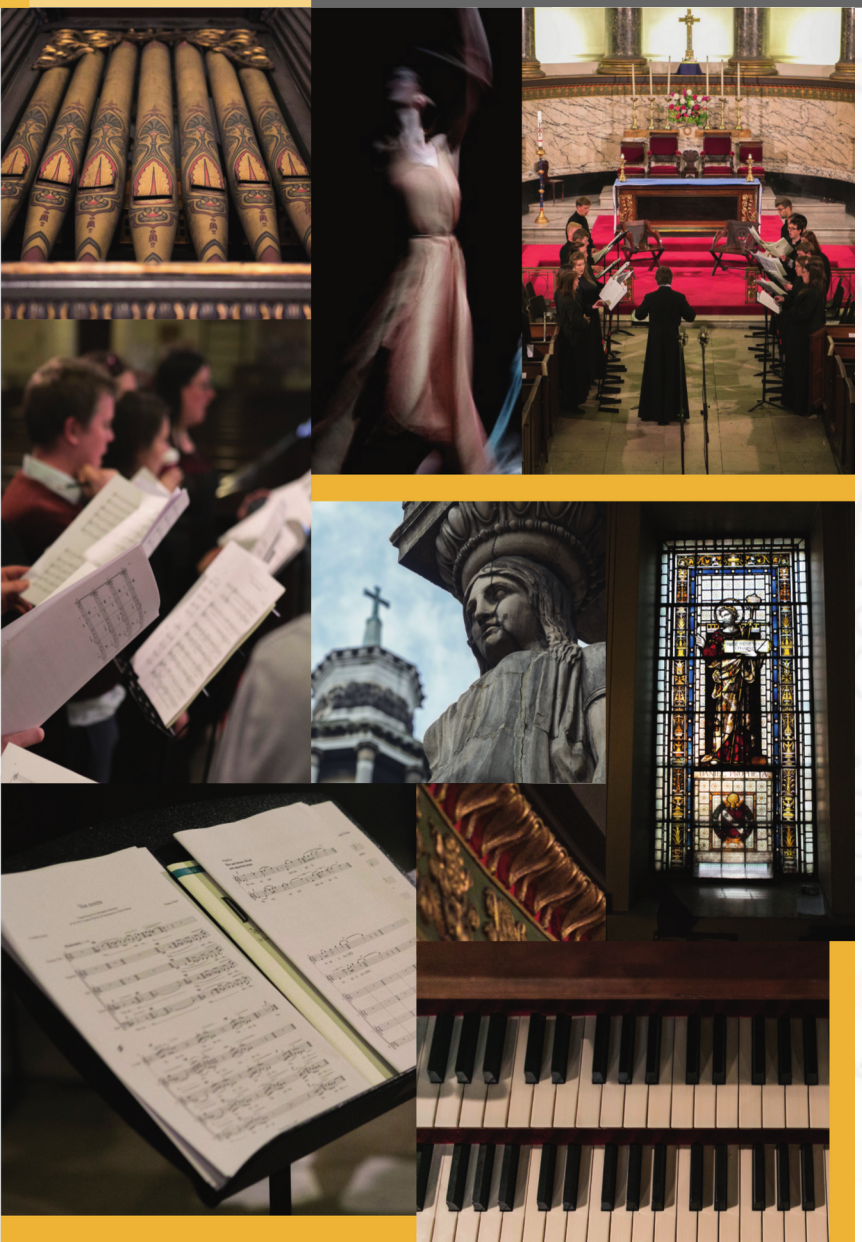
The London Festival of Contemporary Church Music

9 – 18 May 2025



Report of Trustees Financial Review 2025

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 23nd year, the LFCCM has grown to include more than 50 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.

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Trustees and Administrative Details

Registered charity name	LONDON FESTIVAL OF CONTEMPORARY CHURCH MUSIC
Registered charity number	1199196
Registered address	12 FESTUCA HOUSE 38 MIRABELLE GARDENS E20 1BR
The Trustees	Mr Alastair Carey *(chair)* Mrs Philippa Ouvry-Johns Mr Graham Ross Mr Jonathan Wikeley *(Treasurer)* Mrs Katherine Dienes-Williams Ms Sarah MacDonald
Festival Administration ***for LFCCM 2025***	Mr Alastair Carey Ms Felicity Hayward Ms Leonora Dawson-Bowling Mr David McGregor
Artistic Director	Dr Christopher Batchelor *to May 2025* Dr Joseph Fort *from June 2025*

Letter from the Chair



Alastair Carey

In 2022, Christopher Batchelor, the founder of The London Festival of Contemporary Church Music, asked me to oversee the establishment of the LFCCM as an independent charitable organisation. Since the establishment of the LFCCM as a charity in 2022, the Trustees have established a future artistic leadership strategy, appointed a new Artistic Director for LFCCM 2026, formalised the organisation's policy and management framework, and appointed a new creative director to assist with strategic development. And in 2025, for the first time, the Festival achieved its financial reserves target, alleviating a key financial risk for the Festival's future.

While the Trustees focused on artistic leadership for 2026 and beyond, the administrative team worked on delivering the final transitional Festival between Christopher Batchelor announcing his retirement as Artistic Director in 2023 and new leadership for 2026. Following artistically rewarding but poorly attended performances in 2024, the administrative team this year looked to collaborate with existing concert and recital series. Two performances of new music submitted by composers to the Festival's "Call for Scores" submission project were hosted at Southwark Cathedral and Holy Sepulchre as part of their respective recital series; two other promoted choral concerts took place at St Paul's Knightsbridge and St George's Bloomsbury, with improved attendance over 2024 and excellent artistic results. The evocative performance of Will Todd's *Requiem* for mixed choir, soprano solo, and electric guitar with amplification and distortion effects was particularly memorable.

Overall, 2025's Festival programme included two ticketed concerts, two free choral recitals, one free organ recital at St James's Sussex Gardens and one free student organ recital at the Royal Academy of Music, and 42 other liturgical services and organ recitals at 31 participating venues across London. In total, the Festival scheduled 217 live performances of 161 distinct works by 158 composers in 2025, including 38 premieres.

When Christopher founded The London Festival of Contemporary Church Music in 2002, he was determined that the Festival's artistic focus should be squarely on live performance. However, with overall live audience attendance remaining stubbornly lower than pre-Covid, it may be time to consider the possibility that changes in audience attendance are not temporary but structural and systemic: should we therefore be considering a future where media streaming and online content necessarily comprise a larger portion of the Festival's creative output? Such a decision would represent a fundamental shift in the Festival's artistic focus, but it may be a necessary one if audience attendance patterns permanently shift away from live performance in favour of online streaming.

When asking me to oversee the LFCCM's transition to a charitable organisation, Christopher made it clear to me that his primary concern was for the Festival to remain a strong proponent for contemporary sacred music performance without the need to rely on either his personal leadership or the financial support of St Pancras Parish Church. Fulfilling his wish that the Festival continue in good stead was a responsibility that the administrative team and I took seriously. With the transitional period completed, the time is now right for me to step aside as a Trustee so I can focus on assisting the administrative team. It has been both a pleasure and a privilege to work alongside the Festival's Trustees as they have navigated the artistic and strategic responsibilities of this transition, and I have complete confidence that they will lead the Festival into a secure and artistically rewarding future. My excitement at the appointment of two new Trustees, Katherine Dienes-Williams and Sarah MacDonald, is tempered only by my sadness at the death of Ronald Corp, who passed away just before the beginning of 2025's Festival. His extraordinary experience and wise counsel will be deeply missed.

I remain as grateful as ever to all who contribute to the work of the Festival: the Trustees, the administrative team, 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

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 2025

Our Activities in 2025

The Administrators of the 2025 Festival have prepared a Debrief Report detailing the Festival's activities and outcomes for the year. The next pages of this Annual Report include excerpts from the 2025 Debrief Report, highlighting some of the activities that took place during the Festival's ten-day programme.

Following the Debrief Report is a Historical Summary Report that shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

A complete listing of the 53 events that comprised 2025's Festival programme is available at https://www.lfccm.com/whatson/festivals/2025/.

Summary of Activities and Outcomes

- The 2025 Festival ran from 9 May 2025 to 18 May 2025
- 2025's Festival was the fourth full-scale programme since the global coronavirus pandemic
- The Festival programme included two ticketed concerts, two free choral recitals, one free organ recital at St James's Sussex Gardens and one free student organ recital at the Junior Department of The Royal College of Music, and 42 other liturgical services and organ recitals at 31 participating venues across London
- Two ticketed concerts explored contemporary repertoire by Will Todd, Kerensa Briggs, Judith Ward, Sarah Cattley, Joanna Marsh, Kristina Arakelyan, Judith Weir, Shruthi Rajasekar, Alison Willis, Amy Summers, and Kerry Andrew
- Two free choral recitals featured new music from composers around the world submitted to the Festival's "Call for Scores" open submission project, including new works by young composers
- Participation of churches in the Festival remains relatively subdued; slightly improved over 2024 but still down more than 25% compared to 2019's Festival, the last before the global coronavirus pandemic
- Improved audience engagement with:
  - welcoming LFCCM announcements to both LFCCM audiences and guest performer audiences;
  - audience feedback forms to gain insights into performance/strengths and weaknesses and inform ideas for the future;
  - inclusion of "Call for Scores" composer notes better connecting the composers, works and audiences.
- The Festival's "Call for Scores" open submission project saw 43 performances of 40 works selected from a total of 125 submissions, including six submissions from composers under the age of 21
- "Call for Scores" engagement with participating churches declined slightly from 2024 with 40 submissions performed across 31 participating venues, compared to 2024's 48 submissions across 29 venues and 2019's pre-pandemic high-water benchmark of 59 submissions across 43 venues

- In total, the Festival promoted two ticketed concerts, two non-ticketed choral recitals, two self-promoted organ recitals, daily streaming playlists available for listening online, and 42 other liturgical services and organ recitals across London: a total of 53 events compared to 2024's 42 events, 2023's 62 events and 2019's 80 events
- 2025's Festival scheduled 217 live performances of 161 distinct works by 158 composers, compared to 2024's 187 live performances of 163 distinct works by 132 composers and 2019's 248 live performances of 216 distinct works by 152 composers

Performance-based activities: Concerts and Recitals

Ticketed events

The Festival promoted two ticketed concerts in 2025's programme. "Eternal Light", featuring music by British composer Will Todd performed by The Elysian Singers, was hosted at St George's Bloomsbury, while "Wisdom and Strength", a programme of new sacred music by women composers performed by Siglo de Oro, was held at St Paul's Knightsbridge, with a number of the composers in attendance.

Eternal Light

This project was an external proposal submitted by The Elysian Singers to the Festival in early 2024. The original proposal was just to perform the *Requiem* of Will Todd; the Festival worked with the group to expand the programme slightly into a concert-length programme that included some Easter material, also by Will Todd, to better suit the Festival's seasonality, with the *Requiem* remaining the centrepiece. The *Requiem* itself is a highly evocative and ethereal piece scored for mixed choir, soprano solo, and amplified electric guitar, with the instrumental accompaniment varying from traditional tonal melodies and harmonies to distortion and electronica effects. The Elysian Singers were joined in this performance by soprano Susan Young and guitarist Thomas Gray, who was the

original guitar collaborator with Will Todd during the composition of the work.

As a highly regarded amateur group, The Elysian Singers' proposal offered good cost effectiveness and the venue and performance costs were covered by private donations. The performers were very happy to collaborate on promotion and the performance was well-received by a near full audience in St George's Bloomsbury. The success of the project does highlight the opportunities presented to the Festival through collaborations with non-professional groups, particularly when audiences are still yet to recover to their pre-Covid numbers.

Wisdom and Strength

This project was an external proposal submitted by Siglo de Oro to the Festival in early 2024. The original proposal was based on the CD programme for the group's newest recording in development, "Wisdom and Strength", featuring new music by women composers. For the Festival performance, the programme ordering and structure was adjusted slightly to focus on two thematic areas: in the first half, music for Holy Week and Easter, then in the second half, music for Ascension, Pentecost, and Trinity. The programme included works by Kerensa Briggs, Judith Ward, Sarah Cattley, Joanna Marsh, Kristina Arakelyan, Judith Weir, Marisse Cato, Shruthi Rajasekar, Judith Bingham, Alison Willis, Amy Summers, and Kerry Andrews.

Artistically the project was a great success, with high-quality performances of excellent pieces as befitting a fully professional performance. However, while Siglo de Oro did collaborate in the promotion of the performance, the audience was ultimately small, and the project was not a commercial success. The performance and venue costs were funded by private donations.

Free events

The Festival also promoted two non-ticketed choral recitals and two non-ticketed organ recitals in 2025's programme:

- Choral Recitals by The LFCCM Festival Singers at Southwark Cathedral and Holy Sepulchre, Holborn: these two lunchtime recitals featured themed selections drawn from the Festival's "Call for Scores" project, including works by young composers. Both venues generously hosted their respective performances free of charge; the performance at Holy Sepulchre was arranged in collaboration with the Music-at-Hill Concert Society. Performance fees were funded by private donations.
- Organ Recital by Martyn Noble: a free programme of contemporary organ music including repertoire both by established published composers and "Call for Scores" selections, generously hosted by St James's Sussex Gardens as the opening concert in their organ recital series. Performance fees were funded by private donations.
- An organ recital of contemporary music presented by the students of the Junior Department of the Royal College of Music. The performance space, including the use of the College's superb organ, was made available at no charge by the Royal College of Music.

Performance-based activities: Liturgical Services

At St Pancras Parish Church

Prior to the founding of the LFCCM as a CIO, the Festival was administered as an artistic project of St Pancras Parish Church, with liturgical services performed at St Pancras during the Festival period managed and financed under the umbrella of the Festival. With changes in both pastoral and musical leadership taking place at St Pancras during 2024 and 2025, it was not entirely unexpected that St Pancras's direct contribution to, and participation in, the Festival

would reduce over time. Indeed, the Administrators now expect 2023 to have been the last year of significant involvement in the Festival by St Pancras Parish Church, at least for the foreseeable future. Liturgical events that normally would have taken place at St Pancras, such as the choral compline, were moved to other venues, and the performance slots for "Call for Scores" submissions that would usually take place at St Pancras were incorporated into other events, including two choral recitals performed by The LFCCM Singers at other venues.

At other Participating Churches

31 participating churches took part in 2025's Festival, an increase of 7% from 2024 but still down more than 25% compared to 2019's high-water benchmark before Covid. These 31 participating churches contributed 42 liturgical services to the Festival programme, equal to event participation from 2024 but still down 19% compared to 2019. Southwark Cathedral and All Saints Church Fulham made strong contributions in 2025 hosting at least three events each, with Southwark Cathedral generously hosting one of the choral recitals.

Three churches returned to participating in the Festival after an extended period away:

- Westminster Abbey (last participation was in 2019)
- King's College London (last participation was in 2019)
- Union Chapel (last participation was in 2019)

The diversity of liturgical approach is slowly returning to pre-Covid levels of engagement; 2019's Festival included participation from venues with liberal / evangelical services that included jazz and improvisation; participation in 2025 included recitals and liturgical services including improvisation, as well as the more traditional choir-accompanied-by-organ approach. Ensemble skill level remains as diverse as ever, with participating ensembles based at these various churches ranging from amateur parish choirs, to chapel and youth choirs, to fully professional vocal ensembles.

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.

A total of 125 submissions were made in the second half of 2024 for 2025's Festival, with 118 of these being Personal Submissions directly made by composers aged 21 and over, six being Youth Submissions directly made by composers under the age of 21, and one being a Commercial Submission directly made by a commercial publisher. Only Personal Submissions are subject to a review process. Of the 118 personal submissions, 64 were approved for distribution to 2025's participating churches. There were 43 performances of 40 works in 2025, slightly less than 2024 but broadly in-line with post-Covid figures overall. However, "Call for Scores" performances post-Covid still remain 27% lower than 2019's pre-Covid Festival. The Festival is still recovering from the withdrawal of performance slots for "Call for Scores" submissions that were routinely available at St Pancras Parish Church; this year, that decline was partially offset by the inclusion of "Call for Scores" performances in two choral recitals performed by The LFCCM Festival Singers.

Of the 40 performed selections, two were submitted by composers based in Italy, one from a composer based in Poland, one from a composer based in Germany, and two each from composers based in Spain and Australia. The remainder came from British composers based in England.

Fundraising

Private Donors

Private donations totalling £14,450 were directed primarily towards performance projects.

Online Engagement and Analysis

2025 saw a more diverse approach to social media and online engagement, with specific campaigns created and collaboration partnerships established with performing artists to bolster online presence. The focus was shifted towards Facebook and Instagram and away from X. Specifically, the Administrators created multiple LFCCM-branded posts, liaised with specific performers to create content, reposted stories from others that had tagged the Festival in their posts, and created independent stories each day highlighting that day's events.

The creation of more video and audio content is an opportunity for future Festivals, as is capitalising on the existing social media presences of established composers who collaborate with the LFCCM.

Facebook

Facebook continues to be the main source of online engagement. Followers of the LFCCM account increased 1% over 2024, 193 people engaged with posts, and there were 2,723 views of posts over the course of the Festival period.

Instagram

This year saw additional focus on Instagram. Followers of the LFCCM account increased 26% over 2024, 136 people engaged with posts, 2,107 distinct accounts were reached, and there were 4,463 views of pieces of content. The most successful posts were those where we liaised with others to leverage their existing social media presence.

X (formerly Twitter)

Changes in X's leadership, management style, and overall approach to content management since 2022 – including some potentially concerning relaxation in the handling of hate speech and extremist content – have created some concern amongst the Administrators as to whether the platform remains an appropriate engagement venue for artists and charities in the long term. Following on from 2024's observations and outcomes, the Administrators diversified the social media platform strategy this year, focusing more on Facebook and Instagram and deliberately moving away from X.

Direct Email

The committee continues to progress merging all the Festival's disparate contact lists, with the direct email contact list now including more than 600 subscribers. Subscribers receive engagement before, during, and after each Festival, keeping them informed of the LFCCM's progress, reminding them of upcoming engagement opportunities – particularly around compositional opportunities, such as "Call for Scores" – and informing subscribers of how they can take part in, and donate to, the work of the Festival.

Historical Summary Report

Measuring the Festival's Activities from 2002 to today

This Historical Summary Report shows key outcomes for the Festival's entire history across a variety of compositional and performance-based metrics.

The summary data shown here is based on information captured from every event in the Festival's history, all of which is available to view online:

- Past Festivals, including listings of events: https://www.lfccm.com/whatson/festivals/
- A complete history of all Composers who have taken part in the Festival: https://www.lfccm.com/whatson/composers/
- A complete history of all Performers who have taken part in the Festival: https://www.lfccm.com/whatson/performers/
- A complete history of all Works (or sections of works) performed at the Festival: https://www.lfccm.com/whatson/works/
- A complete history of all Venues and Participating Churches who have hosted events during the Festival: https://www.lfccm.com/whatson/venues/
- A complete inventory of the Festival's sound archives and recorded performances: https://www.lfccm.com/media/recordings/

	Events	Distinct Performed Works	Distinct Performed Composers	Commissions	Performed Call for Scores Submissions	Performers (Ensembles and soloists)	Live Performances of Works	Premiere Performances	Recorded Performances of Works	Total Published Tracks	Participating Venues
LFCCM 2025	53	216	160		40	58	242	38	33	39	31
LFCCM 2024	42	163	132		48	59	187	38	46	57	29
LFCCM 2023	63	228	153	9	48	71	269	57	22	24	28
LFCCM 2022	58	226	142	3	33	99	247	48	12	16	34
LFCCM 2021	26	92	69	3	21	35	96	19	25	30	13
LFCCM @ Home (2020)	6	36	33		1	3	39				
LFCCM 2019	80	216	152	5	58	91	248	61	24	33	43
LFCCM 2018	72	189	134	6	35	83	229	46	17	33	42
LFCCM 2017	59	175	110	4	30	67	193	38			36
LFCCM 2016	34	104	77	3	15	42	109	17			20
LFCCM 2015	40	120	89	7	20	46	131	24	54	92	21
LFCCM 2014	46	143	102	8	8	61	153	36			29
LFCCM 2013	41	126	85	8	8	51	134	28			23
LFCCM 2012	37	73	51	4	12	25	75	19			18
LFCCM 2011	33	86	56	4	8	40	95	20			15
LFCCM 2010	32	94	67	6		27	104	19			11
LFCCM 2009	32	95	64	3		28	103	13			8
LFCCM 2008	28	99	58	7		20	99	8			5
LFCCM 2007	23	85	69	6		22	86	15			4
LFCCM 2006	20	37	36	3		21	39	3			4
LFCCM 2005 & 2004	37	98	75	5		17	99	7			1
LFCCM 2003 & 2002	22	64	53	1		12	64	4			1
	831	**2137**	**761**	**95**	**340**	**665**	**2799**	**520**	**200**	**285**	**113**

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.

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.

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 summarises 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 £19,026. Expenses totalled £17,421. This left £9,598 in the CIO account at the end of the year, an increase from 2024 that sees the Festival achieve its reserves target of £9,500 for the first time.

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 is reviewed annually.

London Festival of Contemporary Church Music

Registered Charity No.: 1199196

Receipts and Payments Accounts

For the period from 1 January 2025 to 31 December 2025

Receipts and Payments

	Unrestricted funds	Restricted funds	Total funds
Receipts			
Box Office from Ticketed Events	1,385	**-**	1,385
Gift Aid	3,191	**-**	3,191
Individuals and Patrons	14,450	**-**	14,450
Sub total	**19,026**	**-**	**19,026**
Asset and investment sales			
	-	-	-
Sub total	**-**	**-**	**-**
Total receipts	**19,026**	**-**	**19,026**
Payments			
Administrative costs	3,392	**-**	3,392
Performance fees	-	**12,529**	12,529
Venue fees	-	**1,500**	1,500
Sub total	**3,392**	**14,029**	**17,421**
Asset and investment purchases			
	-	-	-
Sub total	**-**	**-**	**-**
Total payments	**3,392**	**14,029**	**17,421**
Net of receipts/payments			
Net of receipts/payments	15,634	**-14,029**	1,605
Transfers between funds	-	**-**	-
Cash funds last year end	7,993	**-**	7,993
Cash funds this year end	**23,627**	**-14,029**	**9,598**

Statement of Assets and Liabilities at the end of the period

	Unrestricted funds	Restricted funds
Cash funds		
Cash at bank	9,598	-
Total cash funds	**9,598**	**-**

	Unrestricted funds	Restricted funds
Amounts owing to the charity and other monetary assets		
	-	-
	-	-
	-	-
	-	**-**

	Fund to which asset belongs	Cost	Current value
Investment assets			
	-	-	-
	-	-	-
	-	-	-
		-	**-**

	Fund to which asset belongs	Cost	Current value
Assets retained for the charity's own use			
	-	-	-
	-	-	-
	-	-	-
		-	**-**

	Fund to which asset belongs	Amount due	When due
Liabilities			
	-	-	
	-	-	
	-	-	
		-	

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

Signature	Print Name	Date of approval
Sarah MacDonald	SARAH MACDONALD	30/10/26

The London Festival of
Contemporary Church Music

Report of Trustees
Financial Review
2025

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

www.lfccm.com