

THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED

**Registered Charity
Company limited by Guarantee**

ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2024

**Charity No. 514614
Company registration No. 1715684 (England & Wales)**

**THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED
REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

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**THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED
REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

Reference and Administrative Information

Governing Document	Memorandum and Articles of Association
Charity Number:	514614
Company Number:	1715684
Committee of Management:	Mr Andrew Kurowski - Chair Professor Michael Peake Dr Laura Bowler Professor Michael Clarke Baroness Kath Pinnock Martel Ollerenshaw Professor Nic Clear Dr Raymond MacDonald Supriya Nagarajan (Appointed 3 September 2024)
Artistic Director and Chief Executive:	Mr Graham McKenzie
Company Secretary:	Miss Roisin Hughes
Registered Office:	RS 1/10 University of Huddersfield Queensgate Huddersfield West Yorkshire HD1 3DH
Accountants:	Forrest Burlinson Chartered Accountants 20 Owl Lane Dewsbury WF12 7RQ
Bankers:	National Westminster Bank PLC 8 Market Place Huddersfield West Yorkshire HD1 2AL

The Huddersfield Contemporary Music Festival Limited

Report of the Committee of Management

For the Year Ended 31 March 2024

The Committee of Management of the Huddersfield Contemporary Music Festival Limited is pleased to present its annual report together with the financial statements for the year ended 31 March 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative information set out on page 1 forms part of this report.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 and comply with the charity's governing document, the Charities Act 2011, the Companies Act 2006, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Governing Document: Articles of Association

The Huddersfield Contemporary Music Festival Limited is a company limited by guarantee, having no share capital and is a registered charity. It has been governed for many years by its Memorandum and Articles incorporated on 18 April 1983. These 'Articles of Association' are available to The Charity Commissioners from the Festival Office if required.

Appointment of Members of the Committee of Management (the Trustees)

The Committee of Management is also the Board of Management. For the purposes of company law, the members of the Committee of Management are the Directors of the Huddersfield Contemporary Music Festival Limited and for the purposes of charity law are its trustees. Potential new members are identified by current Board members and executive staff taking account, where appropriate, of external advice and the requirement for specialist skills. New members invited on to the Board between Annual General Meetings only hold their post on a casual basis until their appointment is confirmed at the next AGM.

Observers from Arts Council England and Kirklees Council are also invited to attend meetings of the Board of Management.

Trustees Induction and Training

After selection, potential new trustees are invited to meet with the chair of the Board and Chief Executive prior to attending their first Board Meeting which is considered as probationary by both parties. If both the new member and the Board are satisfied, their appointment as trustee is confirmed in writing. They are given documentation relating to their responsibilities under company and charity law and copies of the Articles of Association and most recent Annual Report and Accounts.

Structure

The Articles of Association state that there should be a minimum of three members of the Board of Management (called Directors in the new Articles) but no upper limit is set. This has rarely been more than 15 and currently there is a membership of nine (see page 1 of the annual accounts for a list of members). The Board meets approximately quarterly and has the power to appoint the Artistic Director and Chief Executive.

The Chief Executive and Artistic Director roles are the responsibility of Mr Graham McKenzie. He has been in post since January 2006 and has delegated authority, regularly monitored by the Board of Management, for operational matters including artistic direction and content of the festival, finance, employment and associated activities.

Festival Partners and Supporters

Viability and sustainability remain robust through a range of key partnerships.

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University of Huddersfield

The Huddersfield Contemporary Music Festival has had very close links with the Music Department of the University of Huddersfield since it began in 1978. Whilst retaining artistic independence, we continue to work in close co-operation with the University in a relationship which is seen as being of great mutual benefit, including the significant benefit of the in-kind provision of office space for the Festival team.

Arts Council England

There continues to be a close relationship with officers from Arts Council England (ACE). hcmf// is part of Arts Council England's National Portfolio Organisations (NPO) portfolio, a status which is confirmed until 2026. NPO status is a vital element of the future stability of hcmf//.

There is a formal, annual process of review and risk assessment by ACE, and both the Chief Executive & Artistic Director and the Chairman of the Board of Management take part in that process.

Kirklees Council

Kirklees Council invested a total of £30,000 in hcmf// in 2023-24, further demonstrating that the Festival remains a priority for them as a key cultural offer in the district.

PRS Foundation

PRS Foundation decided to end its programme of three-year funding cycles (which hcmf// had previously been a recipient of) in 2017 and instead established a Talent Development Fund with funds to be awarded annually. hcmf// has been awarded Talent Development Partner annually since 2018.

International Networks

The international profile of hcmf// continues to be strengthened by the Network of International Curators and Festivals (NICAF), of which hcmf// is a founder member, providing the Festival with a strong co-commissioning, co-producing, and international touring platform across Europe.

In 2019 hcmf// was awarded funding from the Creative Europe Programme of the European Union as a member of the large-scale cooperation project Sounds Now. Sounds Now is a network of nine European music festivals and cultural centres that promote contemporary music, experimental music and sound art, and are concerned with the way in which curation reproduces the same patterns of power and exclusion that are dominant at all levels of society. The Sounds Now project is the result of several years' collective discussion and reflection on our roles as curators working at an international level, and the socio-political responsibilities that this role carries with it.

hcmf// remains a member of the Europe Jazz Network (EJN).

Artistic Programme

In 2023, hcmf// produced a 10-day festival featuring a programme of 61 live performances, talks, exhibitions, installations and workshops. As well as a concert programme featuring 25 World Premieres, 70 UK Premieres and 13 hcmf// commissions, we produced a day of free events investigating the relationship between the environmental crisis and the arts as part of The Current Climate; and a full day of **hcmf// shorts**, delivering 15 free performances in venues across the town centre as part of our ongoing efforts to remove barriers to accessing cultural experiences.

We were delighted to present two new works at this year's festival which were commissioned as part of Kirklees Year of Music 2023: Irish sound artist/composer Natalia Beylis's excellent *Around Here, The Birds Plant The Trees*, and Bara Gísladóttir's epic work for Riot Ensemble *The moon is an eye is a pond and so on and so forth* which closed out this year's festival edition. The Beylis will now go to New Music Dublin in 2024, and the Gísladóttir to SPOR (Denmark) in May 2024.

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The sheer diversity of work from Composer in Residence Jennifer Walshe provided a strong spine throughout the programme, with the UK premiere of her collaboration with Oslo Sinfonietta, *PERSONHOOD* making for a wonderful opening event. In addition to Walshe's work for the stage, she presented a wonderful exhibition at Huddersfield Art Gallery – while just across the Piazza at Dai Hall was an installation resulting from a collaboration with Kirklees-based We In Front walking group, referencing a day in May when a group of London-based young artists were invited by We In Front to join them on a walk through Huddersfield, taking in sites of importance to the Caribbean community. Members of the group were present in the gallery throughout the week to share their memories and stories, and to extend invitations to anyone interested to join them on their walks.

There was significant interest in this year's edition from the new music sector across Europe and beyond, with an unprecedented 60+ professional delegates attending the festival on the opening weekend including representation from Finland, Ireland, Lithuania, Estonia, Switzerland, Germany, Ukraine, Denmark, Norway, Iceland, Belgium, Netherlands, Greece, France, Poland, Brazil, Indonesia, Thailand and the Lebanon.

Outside of the festival, our year-round activity included a paid opportunity for 6 artists interested in creating contemporary musical theatre to take part in a day-long workshop led by Opera Aperta's Roman Grygoriv and Illia Razumeiko (whose critically acclaimed *CHORNOBYLDORF* opened hcmf// 2022); a free-to-attend public lecture-presentation by Grygoriv and Razumeiko; and a week-long installation of Matthew Wright's *Locked Hybrids*, produced in partnership with the University of Huddersfield's Cultures of Sound.

In 2023:

- Filled capacity across the festival was 71%
- Average revenue per ticketed event increased by 3% on 2022
- 52% of the work we presented was created by women/gender minority artists, with 79% of events featuring women/gender minority music creators overall
- 55% of featured composers were women/gender minority music creators
- 52% of our programme was free to attend
- 49% of tickets were sold at discounted/concessionary rates
- 3100+ people attended free events during the festival, with 6000+ people engaging with our free events programme year-round
- 13,000+ engaged with our work throughout the year

Learning & Participation

In 2023-24, we provided the following activities in order to increase participation opportunities amongst children, young people and other communities:

- A 5-week primary school-based project in collaboration with Kirklees Library Services involving 25 children from Year 5 of Whitechapel CofE Primary in Cleckheaton, designed to encourage reading for pleasure through the creation of soundscapes (inspired by a book chosen by the children) and culminating in a public installation at Cleckheaton Library
- A podcasting workshop for Year 6 pupils at Scholes Primary School
- 2 x workshops for young people and their families as part of Woven Festival
- 4 weeks of music activity for 11–16-year-olds as part of the HAF / Schools Out! summer programme
- 5 x online videos as part of Sangam Festival, introducing people of all ages to acoustic instrumentation found in classical and folk music from the Indian subcontinent
- A series of 24 online educational videos for babies and toddlers, released via our YouTube channel
- 2 x Arts Award Discover workshops delivered at Batley and Birstall Libraries during October half-term
- 2 x workshops with sound artist Rebecca Lee (1 open to all / 1 for women and gender minority participants)
- 2 x Music at Play workshops for under 5s and their families, led by percussionist and community music leader David Insua-Cao
- A participatory workshop (for women and gender minority participants) exploring experimental AI approaches to composition, led by Maria Sappho

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- A musical exploration of graphic scores and experimental sound journeys by pupils from 5 Kirklees primary schools (in collaboration with Edges Ensemble and Shape North) as part of KYOM23, resulting in a large-scale concert in Huddersfield Town Hall during hcmf// 2023
- A two-day field recording course (for women and gender minority participants) with Jo Kennedy as part of CoMA Festival 2024

Total engagement with this programme of activity was 7,124 (470 live / 6,654 digital).

Participant feedback includes:

'It was enjoyable and very interesting.'

'A great course with a great teacher.'

'A very enjoyable introduction to creating 'loops!'

'For an hour and a half-long workshop, I genuinely got a lot out of it – thanks for putting it on.'

'I liked learning new skills that I didn't already know, like how to use a book in a new way using different instruments.'

'If I had the chance to make a soundscape again, I'd definitely do it.'

'I want to come back every day. Thank you very much for bringing me here.'

I think it's made the children understand books in a different way to just sitting and reading them. It's helped them to really unpick what's going on. They've really understood the imagery in the book, and this has helped them to pick those skills out and all the technical skills, using the iPads, some of them have tried again outside of class which is just amazing. Not even related to a book, they are outside, in nature and asking themselves how to make music. They now see that everything is musical.' (Teacher)

'What a project it's been ... It's been so lovely that they could produce something that was a piece of artwork and suddenly it became units of sound for them.' (Teacher)

'The fact that they can use any instrument... they might not be the ones that have traditional music lessons...they can still make music themselves.' (Teacher)

'A lot of our pupils have never performed anywhere before... it's been an amazing experience and we'd love to be part of it again.' (Teacher)

Opportunities

hcmf// provided approximately 280 paid opportunities for artists/practitioners in 2023-24.

In addition to this, hcmf// employs the following staff:

- 3 full-time and 2 part-time roles within the core team
- External production management company (TG Events)
- External marketing and press/PR consultants (Bonner & Hindley)
- External Front of House support during the festival

Marketing & PR

In 2023 hcmf// produced a brochure which was available in printed format as well as online:

hcmf.co.uk/wp-content/uploads/hcmf-programme-2023-Website-with-map-1.pdf

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Full programme details were listed on www.hcmf.co.uk, Creative Kirklees and Culture Host, and the 2023 Festival was also advertised in The Wire magazine.

During 2023:

- Facebook likes increased by 7%
- Facebook followers increased by 3.5%
- X (Twitter) followers increased by 1%
- Instagram followers increased by 28%
- Press AVE was + £350K

In the lead up to and during the 2023 festival:

- Our Facebook reach was 30,266
- Our X activity generated 265K impressions
- Our Instagram activity reached 20,243 accounts

BBC Radio 3 were also in residence in Huddersfield throughout the festival, with two episodes of the New Music Show dedicated to hcmf// 2023 taking place during December 2023 and broadcasts from the festival continuing into 2024.

Risk Management

hcmf//s risk management policy was reviewed in 2023-24. hcmf// evaluates and carries out a risk assessment for all of its activities – financial and performance related – against a series of Key Performance Indicators (KPIs) which are agreed and reviewed annually with our core funders (Arts Council England and Kirklees Council).

Objectives & Activities

Huddersfield Contemporary Music Festival (hcmf//) is Britain's leading festival of new music, acclaimed for the quality and breadth of its programmes; it is highly regarded nationally and internationally, and aims to bring together the very best composers and performers of contemporary music in a variety of genres.

The core aims and objectives of the Festival remain to provide life-changing and unique artistic experiences to as wide an audience as possible; to be an international platform for new music and related contemporary art forms in the UK; to enthuse existing audiences and draw in new ones through adventurous programming and diverse, informed presentation; to provide innovative creative opportunities for all; to reduce our environmental impact and make progress towards sustainability; and to be an ambitious, dynamic participant within our cultural community.

Public Benefit

We have referred to the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, we regularly consider how planned activities will contribute to the aims and objectives that we have set. The Committee of Management is satisfied that Huddersfield Contemporary Music Festival fully meets the Charity Commission's guidelines with regard to delivering public benefit.

Much of the work and many of the performers presented at hcmf// both now and in the past are rarely heard in live performance in the UK. In attempting to select the very best of the 'new', both in terms of the composition and interpretation of contemporary music, hcmf// is providing the public with a unique opportunity to see and hear the cutting edge of musical development from the UK and around the world. Such music is not usually viable in any conventional commercial setting at this stage of its development, so without such a high profile showcase we believe the ongoing development of the genre would be significantly diminished in the UK. We do, however, make every attempt to make a programme that is not only artistically challenging and of the highest quality, but also one that will appeal to as wide a range of the public, both in terms of age and of cultural backgrounds, as is feasible. In addition, by giving younger artists and composers the opportunity to present their work as part of an internationally acclaimed festival, hcmf// has often been a major factor in the establishment of the careers of individuals and ensembles who have gone on to international recognition.

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hcmf// embraces its role as an effective local trainer for the cultural and creative industries, providing week-long placements for high school/college students and a wide range of volunteering opportunities from stewarding and artist liaison to technical skills and event management. hcmf// has a demonstrable track record in recruiting young people locally – often to their first paid full-time post – who have an ambition to work within arts and cultural management. Interns and junior staff members have gone on to secure in demand posts with the Southbank Centre, Almeida Theatre, Cheltenham Festivals, Opera North, the BBC, Yorkshire Sculpture Park and Aotearoa New Zealand Festival of the Arts.

Financial Review

The Board of Management would like to acknowledge the debt of gratitude we owe to our funders/ partners, without whom the festival would not be possible. In 2023-24 they included:

Arts Council England
Kirklees Council
University of Huddersfield
British Council
Vaughan Williams Foundation
Hinrichsen Foundation
PRS Foundation
Ernst von Siemens Music Foundation
Culture Ireland
Music Information Centre Lithuania
Lithuanian Culture Institute
Goethe-Institut
Diaphonique
The Creative Europe Programme of the European Union
BBC Radio 3

Other groups who provided valued support include:

CeReNeM
Heritage Quay
Muso Publishing
HISS
TG Events Ltd
Evoke
Bates Mill
Lawrence Batley Theatre
The hcmf// Members

The Festival is particularly grateful to the Arts Council England for its major ongoing support both at a financial and strategic level.

The charity's total income in the year was £551,196 (2022/23: £583,104). Total resources expended in the year was £638,234 (2022/23: £621,695).

There was a net deficit for the year on unrestricted activities of £48,833, leaving unrestricted reserves standing at £53,489 and restricted reserves standing at £Nil at 31 March 2024.

Income from grants was £497,001 (compared to £537,137 in 2022/23), of which £356,073 was in unrestricted and £140,928 was in restricted funds. The direct cost of producing the contemporary music festival was £411,282 (compared to £464,742 in 2022/23). Income from the Learning & Participation programme was £3,300 (2022/23: £4,620) with expenditure of £18,902 (2023/23: £17,633).

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Report of the Committee of Management

For the Year Ended 31 March 2024

The Board and Executive staff have worked hard to maintain a stable budget in this financial year without compromising the quality and artistic excellence of the festival, or risk to its market position and international reputation.

Reserves Policy

It is the policy of the Board of Management that reserves should achieve an amount equal to approximately three months' operational expenditure (no less than £50,000), in order to:

- Cover lags in funding flows
- Take account of the increasingly uncertain funding environment
- Mitigate the effect of unexplained failures or defaults in funding
- Provide a cushion for unforeseen contingencies

As at 31 March 2024 this policy has been met, as detailed in the Financial Review above.

Plans for the Future

The Artistic Director & Chief Executive, together with the management and administrative staff, have continued to make significant progress on artistic, organisational and financial fronts. The financial situation remains challenging in the current climate, however the charity remains in positive financial balance. We have continued to receive strong reinforcement of our various strategies through the commitment of our major funding partners – Arts Council England, The University of Huddersfield and Kirklees Council – despite the fact that all these organisations have themselves been going through difficult financial times.

hcmf// 2023's 10-day edition was hugely successful, and the Board remains committed to doing everything within its power to maintain this ambition and quality. Our Executive Team continues to seek new sources of funding and to find innovative ways of presenting the very best in contemporary music within budgetary constraints.

Our ongoing aims and objectives are to:

- Increase and diversify our audience base, and develop new audiences in line with our broader artistic remit
- Increase our income base from a variety of sources
- Present a festival that is fit for purpose
- Continue to build reserves
- Establish a more significant regional presence throughout the year
- Identify and work more proactively with new partners in the sector, within the UK and internationally
- Support and promote new talent in the genre
- Develop our Learning & Participation programme and increase our resources for learning activity
- Reduce our environmental impact and make progress towards sustainability

Inclusion and diversity remain a priority at all levels of the organisation, with the following areas having been identified as a particular focus in 2024-25:

- Gender equality
- Socioeconomic barriers to access

2024 marks the final year of the Creative Europe-funded project Sounds Now (<https://www.sounds-now.eu/>), of which hcmf// is a founding member. The project, which launched on 1 December 2019, is the result of several years' collective discussion and reflection on our roles as curators dealing with the socio-political responsibilities that this role carries with it. Sounds Now is concerned with the way in which curation reproduces the same patterns of power and exclusion that are dominant at all levels of society and aims to actively stimulate intersectional diversity within our professional field – opening up the capacity and possibility for different experiences, conditions and perspectives to be defining forces in shaping the sonic art that reaches audiences today.

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Fixed Assets

Acquisitions and disposals of fixed assets during the year are recorded in the notes forming part of the financial statements.

Statement of Trustees' Responsibilities

The Committee of Management (who are also the directors of The Huddersfield Contemporary Music Festival Limited for the purposes of company law) are responsible for preparing the annual report and financial statements in accordance with Applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Committee of Management to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Trustees should follow best practice and;

- select suitable accounting policies and then apply them consistently,
- make judgements and estimates that are reasonable and prudent,
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements,
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue on that basis.

The Trustees are responsible for maintaining proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the Committee of Management



Andrew Kurowski
26 October 2024

I report to the charity trustees on my examination of the accounts for the company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of your charity's accounts as carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a qualified member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

- accounting records were not kept in respect of the company as required by section 386 of the '2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination: or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Use of my report

This report is made solely to the charity's trustees, as a body.

My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in an Independent Examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, for the statements I have made, or for the opinions I have stated.



Dated 18th November 2024

Charles Sheard ACA

Member of The Institute of Chartered Accountants in England and Wales

Forrest Burlinson Chartered Accountants

20 Owl Lane, Shawcross, Dewsbury WF12 7RQ

THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED
STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	2023 Total £
Income:					
Donations and legacies					
Donations and similar income		12,654	-	12,654	10,950
Income from charitable activities					
Contemporary Music Festival					
Grants	2	356,073	137,628	493,701	480,007
Box office and other festival income	3	39,366	-	39,366	34,452
Learning and Participation programme					
Grants	2	-	3,300	3,300	4,620
Creative Europe (Sounds Now Project)	2	-	-	-	52,510
Workshops		-	-	-	-
Investment Income					
Bank deposit interest		2,175	-	2,175	565
Total income		<u>410,268</u>	<u>140,928</u>	<u>551,196</u>	<u>583,104</u>
Expenditure					
Charitable activities:					
Contemporary Music Festival	4	270,919	140,363	411,282	464,742
Building Fundraising Capacity	4	9,643	-	9,643	16,467
Learning and Participation Programme	4	15,602	3,300	18,902	17,633
Festival and Audience Development	4	33,538	-	33,538	44,614
Sound Now Project	4	72,802	35,470	108,272	23,652
Governance Costs	4	56,597	-	56,597	54,587
Total resources expended		<u>459,101</u>	<u>179,133</u>	<u>638,234</u>	<u>621,695</u>
Net movement in funds		(48,833)	(38,205)	(87,038)	(38,591)
Reconciliation of funds:					
Total funds brought forward		102,322	38,205	140,527	179,118
Total funds carried forward		<u>53,489</u>	<u>-</u>	<u>53,489</u>	<u>140,527</u>

The statement of financial activities includes all gains and losses recognised in the year. All incoming resources and resources expended derive from continuing activities. The profit/deficit for the year for Companies Act purposes comprising the net movement in funds for the year was deficit £87,038 (2023: Profit £38,591).

THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED
BALANCE SHEET
AS AT 31 MARCH 2024

	Notes	£	<u>Total 2024</u> £	£	<u>Total 2023</u> £
FIXED ASSETS					
Tangible assets	7		811		570
CURRENT ASSETS					
Debtors and prepayments	8	96,432		87,619	
Cash at bank and in hand		<u>79,423</u>		<u>113,120</u>	
		175,855		200,739	
CURRENT LIABILITIES					
Creditors amounts falling due within one year	9	(123,177)		(60,782)	
Net current assets			<u>52,678</u>	<u>139,957</u>	
Total assets less current liabilities			<u>53,489</u>	<u>140,527</u>	
NET ASSETS/(LIABILITIES)			<u><u>53,489</u></u>	<u><u>140,527</u></u>	
FUNDS					
Unrestricted funds	10		53,489		102,322
Restricted Funds	10		0		38,205
			<u>53,489</u>		<u>140,527</u>

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements were approved by the Committee of Management on 18th November 2024 and signed on its behalf by:



Mr Andrew Kurowski



Professor Michael Peake

Company number: 1715684

The accompanying notes are an integral part of this balance sheet

THE HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL LIMITED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDING 31 MARCH 2024

	Notes	2024 Total £	2023 Total £
Net cash used in operating activities	15	(34,655)	(18,252)
Cash flows from investment activities:			
Interest		2,175	565
Purchase of fixed assets		(1,216)	
Net cash provided by (used in) investing activities		<u>959</u>	<u>565</u>
Increase/(decrease) in cash and cash equivalents during the year		(33,696)	(17,687)
Cash and cash equivalents brought forward		113,119	130,806
Cash and cash equivalents carried forward		<u>79,423</u>	<u>113,119</u>

1 Accounting Policies

The principle accounting policies are summarised below. The accounting policies have been applied consistently in dealing with items considered material in relation to the financial statements.

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. Assets and liabilities are recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

The Charity meets the definition of a public benefit entity as defined by FRS 102.

The financial statements have been prepared on the going concern basis which assumes that current and future sources of funding and support will be adequate for the charitable company's needs.

Fund accounting

Unrestricted funds comprise accumulated surpluses and deficits on general funds. They are available for use at the discretion of the Committee of Management in furtherance of the charitable objectives.

Designated funds comprise funds set aside by the Committee of Management out of unrestricted funds for specific future purposes or projects.

Restricted funds comprise monies raised for, and their use restricted to, a specific purpose, or donations subject to conditions imposed by the donor or through the terms of appeal.

Incoming resources

All incoming resources are included in the Statement of Financial Activities when the charitable company is legally entitled to the income, it is certain that the income will be received and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

Voluntary income is received by way of donations and is included in full in the Statement of Financial Activities. Bank interest receivable is fully accrued at the balance sheet date.

Incoming resources from charitable activities are received by way of grants, sponsorship and box office and other festival income, and are included in full in the Statement of Financial Activities. Incoming resources where entitlement is not conditional on the delivery of a specific performance by the charitable company are recognised when the charitable company becomes unconditionally entitled to the income.

Resources expended

Resources expended are recognised on an accruals basis when a liability is incurred, as soon as there is a legal or constructive obligation committing the charitable company to the expenditure. Expenditure includes any VAT, which cannot be recovered, and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs primarily associated with meeting the constitutional and statutory requirements of the charitable company and include the auditors' remuneration and legal fees and costs linked to the charitable company's compliance with regulation and good practice.

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All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on the basis of estimates of the proportion of time spent by staff on those activities.

Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease.

Pensions

The charity operates a stakeholder pension scheme for its employees.
The charity has no liability beyond making its contributions and paying across the deductions for the employee's contributions.

Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Tangible fixed assets are depreciated at rates calculated to write off the costs of each asset over its estimated useful life as follows:

Office Equipment	33% Straight line basis
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Debtors

Debtors are recognised at the settlement amount due after any discount offered.

Cash at bank and in hand

Cash at bank and in hand includes cash and any short term highly liquid investments and deposit accounts.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any discounts due.

Financial instruments

The charity has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently at their settlement value.

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2	Grants receivable	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
	United Kingdom				
	Arts Council England	286,073		286,073	246,073
	Kirklees Council	30,000		30,000	31,000
	Kirklees Council Year of Music 2023		3,300	3,300	10,000
	PRS Foundation		11,000	11,000	11,000
	PRS Foundation previous years		7,500	7,500	
	University of Huddersfield	40,000		40,000	40,000
	RVW Trust			-	5,000
	Ernst von Siemens Music Foundation		20,735	20,735	25,142
	Hinrichsen Foundation		8,000	8,000	6,000
	British Council		9,750	9,750	37,800
	Vaughan Williams Foundation		5,000	5,000	-
	Diaphonique, Franco-British-Irish fund for classical contemporary music		5,162	5,162	-
	Childrens Art School			-	2,500
	Arnold Clarke			-	1,000
	We are IVE Ltd		100	100	120
		<u>356,073</u>	<u>70,547</u>	<u>426,620</u>	<u>415,635</u>
	Overseas				
	Culture Ireland		36,865	36,865	14,064
	STIM (STIM Forward Fund)			-	34,541
	Creative Europe (Sounds Now)			-	52,510
	Lithuanian Culture Institute		20,828	20,828	17,653
	Goethe-Institut London		1,730	1,730	-
	Pro Helvetia		9,813	9,813	-
	European Festivals Funds for Emerging Artists (EFEEA)		1,145	1,145	2,734
			<u>70,381</u>	<u>70,381</u>	<u>121,502</u>
	Total Grants	<u>356,073</u>	<u>140,928</u>	<u>497,001</u>	<u>537,137</u>
3	Box office and other festival income			2024 £	2023 £
	Net festival box office income			27,168	30,482
	Broadcasting fees - BBC Radio			12,198	3,970
				<u>39,366</u>	<u>34,452</u>

HCMF is also extremely grateful for the intangible in-kind support provided by the University of Huddersfield, and the Lawrence Batley Theatre which is estimated to have amounted to £ 31,650 during the year (2023:£31,650)

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4	Total resources expended	Artists fees & expenses £	Other direct costs £	Support costs		2024 Total £
				Staff Costs £	Office Costs £	
	Contemporary Music Festival	180,224	85,429	140,050	5,579	411,282
	Building Fundraising Capacity			9,643		9,643
	Learning & Participation Programme	4,085		14,817		18,902
	Festival and Audience Development		18,397	15,141		33,538
	Sounds Now Project	76,660	23,743	7,869		108,272
	Governance Costs			43,156	13,441	56,597
		<u>260,969</u>	<u>127,569</u>	<u>230,676</u>	<u>19,020</u>	<u>638,234</u>

Support costs are allocated on the basis of estimates of the proportion of time spent by staff on those activities.

Cost allocation includes an element of judgement and the charity has had to consider the cost benefit of detailed calculations and record keeping. Therefore the support costs shown above are a best estimate of the costs that have been so allocated.

Total costs include:	2024 £	2023 £
Independent examination remuneration	1,500	1,500
Depreciation	975	966

5 Remuneration and reimbursement of expenses to the Committee of Management

One member of the Committee of Management received payment for their services during the year (2023 £Nil). L Bowler Performance and commission fee £1,400.

The charity reimbursed out of pocket expenses of £1,206 to 4 members of the Committee of Management during the year (2023: 2 members £239).

6	Staff costs and consultants	2024 £	2023 £
	Employees:		
	Salaries and wages	147,195	129,085
	Social security costs	9,034	7,810
	Pension Costs	3,171	2,850
		<u>159,400</u>	<u>139,745</u>
	Consultants	20,664	22,522
		<u>180,064</u>	<u>162,267</u>

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The number of employees whose emoluments as defined for taxation purposes amounted to over £60,000 in the year was nil (2023 nil).

The average number of employees calculated on a full-time equivalent basis, analysed by function was

	2024	2023
	Number	Number
Festival Programme	2	2
Festival Development	1	1
Governance	2	2
	<u>5</u>	<u>5</u>

7 Tangible fixed assets	Office Equipment	Total
	£	£
Cost		
At 1 April 2023	15,336	15,336
Additions	1,216	1,216
At 31 March 2024	<u>16,552</u>	<u>16,552</u>
Depreciation		
At 1 April 2023	14,766	14,766
Charge for year	975	975
At 31 March 2024	<u>15,741</u>	<u>15,741</u>
Net book value		
At 31 March 2024	<u>811</u>	<u>811</u>
At 31 March 2023	<u>570</u>	<u>570</u>
8 Debtors	£	£
Income receivable	83,829	73,030
Prepayments	1,665	975
VAT recoverable	10,938	13,614
	<u>96,432</u>	<u>87,619</u>
9 Creditors, amounts falling due within one year	2024	2023
	£	£
Other trade creditors	70,870	6,237
Accruals	52,307	54,545
	<u>123,177</u>	<u>60,782</u>

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10	Statement of funds	2023 £	Incoming resources £	Resources expended £	Transfers between funds £	2024 £
	Unrestricted funds					
	General Fund	87,322	410,268	(459,101)	15,000	53,489
	Designated Fund					
	Organisational Resilience fund	15,000			(15,000)	-
		102,322	410,268	(459,101)	-	53,489
	Restricted Funds					
	Artistic Programme Fund	2,735	137,628	(140,363)	-	-
	Learning and Participation Fund		3,300	(3,300)	-	-
	Sounds Now Project	35,470	-	(35,470)	-	-
		38,205	140,928	(179,133)	-	-
	Total Funds	140,527	551,196	(638,234)	-	53,489

	Statement of funds	2022 £	Incoming resources £	Resources expended £	Transfers between funds £	2023 £
	Unrestricted funds					
	General Fund	122,506	362,040	(432,224)	35,000	87,322
	Designated Fund					
	Organisational Resilience fund	50,000			(35,000)	15,000
		172,506	362,040	(432,224)	-	102,322
	Restricted Funds					
	Artistic Programme Fund		163,934	(161,199)	-	2,735
	Learning and Participation Fund		4,620	(4,620)	-	-
	Sounds Now Project	6,612	52,510	(23,652)	-	35,470
		6,612	221,064	(189,471)	-	38,205
	Total Funds	179,118	583,104	(621,695)	-	140,527

Artistic Programme Fund

In order for HCMF to deliver elements of the Festival programme, specific applications were submitted in the year ending 31 March 2024 to a number of trusts, foundations and overseas bodies.

Learning and Participation Fund

This fund represents monies received from several funders to enable hcmf to deliver a year round learning and participation programme.

Creative Europe (Sounds Now Project)

This fund represents funding received from the Creative Europe program of the European Union in relation to the delivery of the Sounds Now project. Centering on three pillars of diversity (gender/gender identity, ethnic and socio-economic background), Sounds Now aims to actively stimulate inclusion by focusing on the social and artistic role of the curator in contemporary classical music and sound art.

Organisational Resilience Fund

Established in 2021 to be drawn upon at the Trustees' discretion, in order to respond dynamically to changes in the environment in which the charity operates and secure its future sustainability. Funds were drawn in 2024.

11	Analysis of net assets between funds	General Fund	Designated Fund	Restricted Funds	Total
		£	£	£	£
	Fund balances at 31 March 2024 are represented by:				
	Tangible fixed assets	811			811
	Net current assets/(liabilities)	52,678			52,678
		<u>53,489</u>	-	-	<u>53,489</u>
	Analysis of net assets between funds-previous year				
	Fund balances at 31 March 2023 are represented by:				
	Tangible fixed assets	570			570
	Net current assets/(liabilities)	86,752	15,000	38,205	139,957
		<u>87,322</u>	<u>15,000</u>	<u>38,205</u>	<u>140,527</u>

12 Related party transactions

Professor Michael Clarke and Professor Nic Clear are employed by the University of Huddersfield, the University awarded grants and donations of £40,000 to hcmf in the year (2023 £40,000) and provided office space and venues rent free.

Dr Michael Peake provided a donation of £1,575 (2023:£350) to the Festival in the year .

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13 Taxation

The Huddersfield Contemporary Music Festival Limited is a registered charity and therefore is not liable to income tax or corporation tax on income or gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.

14 Liability of members

The charity is constituted as a company limited by guarantee and has no share capital. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1 each.

15 Reconciliation of net movements in funds to net cash flow from operating activities

	2024	2023
	£	£
Net movement in funds	(87,038)	(38,591)
Add back depreciation charge	975	966
Deduct interest income shown in investing activities	(2,175)	(565)
Decrease (increase) in debtors	(8,813)	840
Increase (decrease) in creditors	62,396	19,098
Net cash used in operating activities	(34,655)	(18,252)