



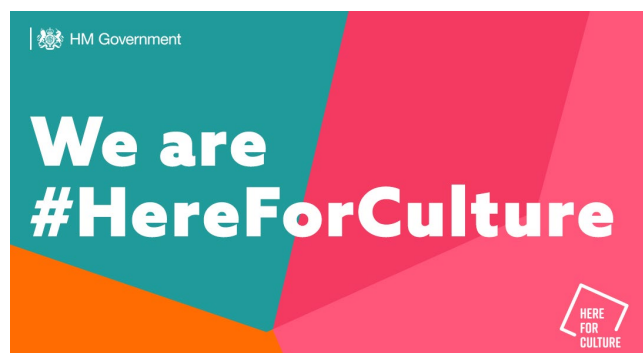
Spitalfields Festival Limited

*Trading as **Spitalfields Music***

Trustees Report & Financial Statements

*For the year ending **31 March 2022***

Charity No. 1052043
Company No. 3138347



Spitalfields Music Trustees Report for the year ending 31st March 2022

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Spitalfields Music Trustees Report for the year ending 31st March 2022

Introduction

Despite the continued disruption and challenges of the pandemic, Spitalfields Music has flourished in the last year. We have continued to deliver impactful work in our local schools and other community settings; and even presented a live Summer Festival, our first in 3 years, to socially distanced audiences. This report illustrates that against all odds, we have continued to bring diverse communities together through music.

I want to thank our team, artists, workshop leaders and partner organisations, and my fellow trustees for their work in expertly guiding the charity through this period and continuing to deliver outstanding results.

On behalf of the Board, I also want to thank our supporters, including our core funder, Arts Council England; and HM Government for their support via the Culture Recovery Fund, which has proved crucial over the period. Not forgetting our major donors: City Bridge Trust, Scops Arts Trust, The SHM Foundation and other trusts, foundations, companies and individuals who all help us achieve our vision of a harmonious East End connected through music.

Thank you, all. As the world continues to emerge from covid restrictions, we look forward to welcoming full audiences to our 2022 Summer Festival.

Professor Maurice Biriotti
Chair, Spitalfields Music

2021-22 in Numbers

- **20 World Premieres**
- **11-day live music festival across East London**
- **27 Community Partners**
- **1,411 Community Participants**
- **783 Festival attendees**
- **120+ Artists**
- **30+ young singers as part of NewYVC, hosted by Spitalfields Music**
- **5 outdoor performances in Canary Wharf**
- **7 Skills Lab Academy workshops with 9 fully-funded bursary places**
- **2 Paid internships in partnership with Goldsmiths University of London**

Who we are

Spitalfields Music is a registered charity (no. 1052043) that exists to build communities across London's East End through music.

Our vision is for a thriving and harmonious East End with open hearts, minds and ears.

We are Ambitious – we challenge ourselves to create unforgettable music experiences that reimagine how people from all backgrounds can connect with classical music

We are Inclusive – we are richer as an organisation and as a community when everybody has an opportunity to share their creative voice and nobody faces barriers to our work

We are Curious – we consciously seek opportunities to view the world from different perspectives, bringing new insights and relevance to our work and to those who share it

We are Adaptable – we work flexibly and responsively enabling us to reflect and celebrate the diverse audiences, artists and participants we work with

We are Collaborative – we look for opportunities to work in partnership with others, sharing knowledge, and challenging and inspiring each other to find new and creative approaches

We were founded in 1976 for a fundraising concert to save Hawksmoor's masterpiece, Christ Church Spitalfields; ran our first summer music festival in 1977; and began our learning & participation programme in local schools in 1989, extending our impact into the wider community in 1992 with a music project for homeless men.

Equality, diversity and inclusion has always been at the heart of our work. Spitalfields as an area is a microcosm of the story of immigration to England over the past 400 years, hosting successive generations of French Huguenot, then Irish, weavers; Jewish refugees; and latterly Bangladeshi immigrants. More recently, we are experiencing gentrification in the west of our borough, which is changing the demographics of our local communities once again.

Our work in neighbourhood schools - where over 50% of pupils are eligible for free school meals and over 80% don't speak English as a first language - highlights the challenges experienced by those

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living in Tower Hamlets. An estimated 44% of households are in income poverty (living below 60% of UK median household income), the highest rate across all local authorities in England/Wales and double the National average. Tower Hamlets also has the highest rate of child poverty in the UK, where young people are disproportionately affected by the high unemployment rate and low levels of arts engagement. Total school spending per pupil in England has fallen by 8% in real terms between 2009–10 and 2019–20. This means having to prioritise core salaries and building repairs, rather than extra-curricular, language or pastoral support – hence our drive to support local children and young people to give them life chances that otherwise would be denied to them.

Our commitment to creative development of artists and music sector support more generally is also integral to our mission. Since 2000, we have run the Trainee Music Leader scheme, the acknowledged industry leading training programme for musicians wishing to lead workshops in schools and community settings. More recently, we have provided well-being sessions for freelance musicians and music leaders, and one-off CPD opportunities during Lockdowns Two and Three in 2020/21 to equip musicians and workshop leaders for returning to work in hybrid-presentation community settings.

Finally, our artistic vision has always been bold, yet supportive – spotting gaps in the ecology of the music sector, such as the need for second performances of commissions – and has championed the work of emerging and established composers and performers from all musical traditions from our earliest days. We have won multiple awards from the Royal Philharmonic Society over the last two decades for our artistic, education and audience development impact.

Public benefit

The trustees have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Charity Commission.

For over 40 years Spitalfields Music has produced and presented high-quality public performances at affordable prices in venues across East London. Our programmes often blend early music with newly commissioned pieces, offering inspiring and unique experiences to the public. Our recent online work has enabled us to engage with audiences beyond our local community, attracting viewers from all over the world.

Through our learning & participation programme we offer subsidised, interactive musical workshops to participants of all ages from our local community, from young children to elderly care home residents living with dementia. We also run a renowned Trainee Music Leadership programme, training talented musicians to become workshop leaders; many of whom go on to serve in arts organisations around the country.

Activities & Impact

After two years of the pandemic, it has become abundantly clear that the communities with which we work in and around Tower Hamlets have been disproportionately affected by covid. Our local communities are still dealing with profound loss of life, as well as other factors that have impacted their mental health, including working in environments that have put them at greater risk of contracting the virus, concerns about the health and wellbeing of family members, loss of income, home-schooling and challenging living conditions.

The arts have proved a great comfort for so many over this time, and continue to do so as we emerge from lockdown restrictions. We are now beginning to make sense of what we have lived through and are seeing signs of the wellbeing crisis left behind by the pandemic.

We have continued with our focus on wellbeing and mindfulness, a theme that cuts across the whole of our programme. Here's a snapshot of what we have been up to.



Equality, Diversity, Inclusion & Belonging

EDIB has always been an integral part of the organisation's identity, and our work in this area continues at pace. Since making a public declaration¹ of our commitment to EDIB in 2021, we have furthered our discussions and consulted a broader range of stakeholders on a range of EDIB matters through our inclusion in the I'M IN² programme. Our discussions have included staff, artists, freelance project staff, trustees and paid interns and covered topics such as Audience Diversity, Recruitment and Managing Talent.

We firmly believe that board diversity is key to seeing real change within the sector. In 2021 to further commit to addressing this issue, we launched our **Trainee Trustee Scheme**. This innovative programme consists of four elements: a funded place on an 'essentials of trusteeship' course; observer status at four board meetings across a year; a board 'buddy' and pre and post online meetings with members of the Spitalfields Music management team to fully understand the papers and decision-making processes of the board. The initiative is available to individuals aged under 35, d/Deaf, disabled and neuro-diverse people and those from Asian, Black and other minority ethnic groups.

In 2021 we welcomed four young budding trustees to the scheme- Holly Holt, Kieran Jones, Chris Bell and Carol Cristiani.

A return to live: Spitalfields Music Festival July 2021

After a hiatus of almost three years, Spitalfields Music Festival returned to in-person events throughout East London. One of the first festivals out of lockdown, it featured an ambitious programme of events across 11 days to select, socially distanced audiences.

"Fortune favours the brave. The summer classical music festivals that have taken the plunge and gone ahead with full (or nearly full) programmes have been rewarded with capacity attendances, at least at the 50 per cent level currently allowed under coronavirus restrictions.

The plucky Spitalfields Festival, which has had plenty of opportunity to show its mettle over the years, is also back in force. Its summer programme is offering 15 premieres and an unfettered determination to get out and about among its East End community with cross-cultural events and music in pubs." – Richard Fairman, Financial Times 5 July 2021³

¹ <https://spitalfieldsmusic.org.uk/equality-diversity-inclusion/>

² <https://musicmasters.org.uk/im-in/>

³ <https://www.ft.com/content/c3789631-4e0a-407b-a0cd-f080cf458515>

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Never to Forget, 1st July 2021, photo by James Berry

Highlights included the opening concert, *Never to Forget*, an aural memorial celebrating the kindness of strangers and commemorating the health care workers who lost their lives during the pandemic. The concert featured music by Festival Curator Errollyn Wallen, Howard Goodall & Franz Schubert, performed by musicians from London Symphony Chorus, City of London Sinfonia, directed by Simon Halsey, with Roderick Williams and Christopher Glynn.

"I went to Howard Goodall's Never to Forget, a beautiful if sobering tribute to all those we have lost to the pandemic." – Audience Member

The concert received significant press coverage, including two 4* reviews in The Evening Standard⁴ & The Arts Desk⁵, and a beautiful write up by the Byline Times⁶. Since its premiere at the Spitalfields Festival, *Never to Forget* has also been performed in a special concert marking the second anniversary of the UK's lockdown⁷.

The festival was also an opportunity to showcase our award-winning Learning & Participation programme with a series of free Music & Mindfulness workshops in Canary Wharf for families with babies and toddlers. We also created The Mindfulness Corner⁸ on our website for visitors to try the techniques at home.

⁴ <https://www.standard.co.uk/culture/music/spitalfields-festival-never-to-forget-errollyn-wallen-howard-goodall-concert-review-b943753.html>

⁵ <https://theartsdesk.com/classical-music/never-forget-spitalfields-festival-review-%E2%80%93-moving-musical-tributes-lost-care-and>

⁶ <https://bylinetimes.com/2021/07/07/never-to-forget-remembering-the-health-workers-who-gave-their-lives-to-protect-us/>

⁷ <https://www.stpauls.co.uk/press-release/never-to-forget-concert-st-pauls-cathedral-covid-19-memorial-concert>

⁸ <https://spitalfieldsmusic.org.uk/the-mindfulness-corner/>

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Music & Mindfulness Workshops, 3rd July 2021, photo by James Berry

Other highlights included a critically-acclaimed performance by the dynamic Manchester Collective, curated by Edmund Finnis. This intimate concert of music for strings featured Finnis's own music, alongside gems such as Mica Levi's astonishing and richly textured quartet, and Igor Stravinsky's three quirky and contrasting miniatures.

'Finnis's own String Quartet No 2 was given its world premiere, a finely balanced work in four short movements that uses all the timbres and mysterious overtones of four strings, four instruments without hurry or urgency, and with minimal use of vibrato'. Fiona Maddocks, The Guardian⁹

To hear more about the 2021 Festival and to relive some of those special moments, listen to our specially-commissioned podcast series¹⁰ created by writer and podcaster, Jon Jacob of Thoroughly Good¹¹.

⁹ <https://www.theguardian.com/music/2021/jul/17/houses-slide-london-sinfonietta-laura-bowler-premiere-bike-powered-bicycles-manchester-collective-edmund-finnis-spitalfields-festival-elias-string-quartet-wigmore-hall-donald-grant-haydn-mendelssohn>

¹⁰ <https://spitalfieldsmusic.org.uk/spitalfields-music-festival-2021-podcast-series/>

¹¹ <https://blog.thoroughlygood.me/>

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Manchester Collective x Edmund Finnis, 10th July 2021, photo by James Berry

We are particularly grateful to HM Government for their support of the 2021 Festival via the Culture Recovery Fund. This crucial funding enabled us to offer all festival tickets at £15, ensuring as many people as possible could experience music after months in lockdown. **#HereForCulture**



Welcoming the NewYVC Choir



NewYVC performing at Newham Youth Empowerment Service, March 2022

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Following the closure of Stratford Circus Arts Trust in November 2021, Spitalfields Music was delighted to take the reins as the host organisation for **New Youth Voice Collective**, a non-auditioned mixed age youth choir in Newham led by Musical Director Naveen Arles¹². The choir teaches a programme of music with a clear focus on excellence, values of diversity, inclusion, and social responsibility through choral singing. The choir rehearse weekly during term time and are given opportunities to further their development through conducting courses, performance opportunities and learning from selected guest artists. The choir has recently partnered with BBC Singers and Britten Pears Arts. The choir has continued to flourish under Spitalfields Music's direction, with regular membership growing by more than 60% over our first quarter, and completing three external engagements. The choir looks forward to next performing at the Great Get Together 2022¹³ at the Queen Elizabeth Olympic Park in July 2022.

Expansion of our Neighbourhood Schools programme

Spitalfields Music is renowned for its work in schools, some of whom we have worked with continuously since 1989. The organisation favours building long-term meaningful relationships over dropping in for one-off workshops. Changing demographics has significantly affected some schools in the borough, and has even led to closures amongst some of those with whom we have the closest relationships.

With that in mind, we launched an open call to schools in and around Tower Hamlets and the City, inviting new partners to become part of our Neighbourhood Schools¹⁴ network. We were astonished and humbled by the number of schools keen to work with us, and in 2021 grew our network to 9 schools to whom we delivered workshops across the year. New partners included Arnhem Wharf Primary School, Redriff Primary School, The Aldgate School, John Scurr Primary School and City of London Primary Academy Islington. All of the schools in our refreshed network participated in Music & Mindfulness workshops led by Martha Wright, Joe Holtaway and Raph Clarkson; enjoyed performances by Royal Academy of Music students and worked with our esteemed Trainee Music Leaders in one-off workshops.

"that felt so good"

"can we stay like this all afternoon" - pupils after Music & Mindfulness sessions

¹² <https://naveenarles.com/>

¹³ <https://www.queenelizabetholympicpark.co.uk/whats-on/events/2022/07/the-great-get-together>

¹⁴ <https://spitalfieldsmusic.org.uk/events/neighbourhood-schools/>

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Charly Jolly, TML, with students from Thomas Buxton Primary School in March 2022

A Song for London and Conversations About Music

Alongside our regular Neighbourhood Schools programme, we regularly seek opportunities to respond to the needs of our local community partners. Existing partners Swansea School approached us with a request to deliver singing and song-writing workshops to Year 8, a group of pupils for whom their musical education had been significantly interrupted by the pandemic. Co-commissioned by Sound UK¹⁵, we invited singer, songwriter and electric sitarist extraordinaire BISHI¹⁶ to compose a brand-new Song for London¹⁷. As well as premiering online in November 2021, students from Swansea were given the opportunity to perform the song live as part of Conversations About Music¹⁸ at the Crossrail Roof Garden in Canary Wharf alongside students from Stepney All Saints School. Both schools also devised and performed other original songs, led by experienced workshop leader Jesse Maryon Davies and delivered alongside a spellbinding performance by BISHI.

¹⁵ <https://www.sounduk.net/>

¹⁶ <https://www.bishi.co.uk/>

¹⁷ <https://asongforus.org/commissions/bishi-a-song-for-london/>

¹⁸ <https://spitalfieldsmusic.org.uk/events/a-song-for-us-swana-lea-secondary-school/>

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BISHI with students from Swansea School, photo by Benjamin Reason

Trainee Music Leaders

Following a fallow year in 2021, we were delighted to welcome a new cohort of five Trainee Music Leaders in January 2022.

Since its inception in 2003, Spitalfields Music has supported over 80 emerging music leaders as part of the highly-acclaimed scheme. The programme supports musicians as they gain experience and skills which will enable them to deliver exceptional creative work in education and community settings. It has launched some of the UK's most skilled music leaders, including Sam Glazer, Jessie Maryon Davies, Abimaro Gunnell, Sam Chaplin and Neil Valentine. Since 2017, the scheme has expanded and now has national reach by working in partnership with some of the UK's leading music organisations, currently Britten Pears Arts, Orchestras Live, Southbank Sinfonia, and Welsh National Opera.

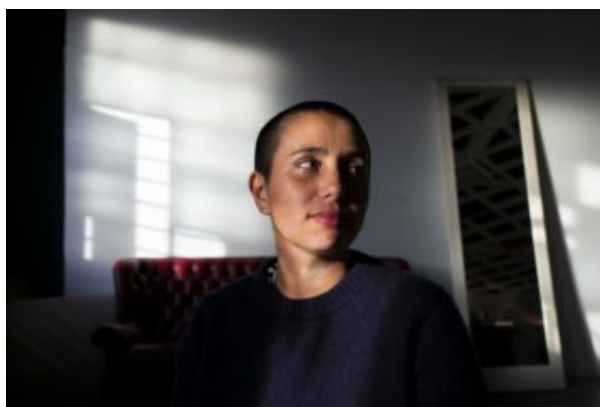


Photo credit: Barry Macdonald

Luisa Gerstein – Supported by Spitalfields Music

Luisa Gerstein is a vocalist, producer and composer living and working in London. Her work centres on the human voice, with a deep passion for harmony, polyphonic singing and rhythm. Collaboration is at the heart of her practice as one fourth of the band Landshapes, founder and musical director of Deep Throat Choir, and member of Blood Moon Project. The choir's third album,

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In Order to Know You, was released December 2021, on Bella Union Records. She has also recently co-founded the label Amorphous Sounds, and is working on a program of gigs and releases for 2022.



Raye Harvey – Supported by Orchestras Live and Spitalfields Music

Manchester based RNCM graduate, violinist and singer-songwriter, Raye comes from a large Indian-Caribbean family, loves travel, collaboration, working in different genres, and is passionate about making music accessible for all and increasing diversity in classical music. She has been a mentor for young creative musicians from London, Manchester and Sheffield, and workshop facilitator in Sheffield schools and the Manchester Band of Boroughs project. Raye also performs extensively as an orchestral and session musician, as well as releasing solo material.



Cathy Hare – Supported by Southbank Sinfonia and Spitalfields Music

Flautist Catherine Hare was a member of Southbank Sinfonia 2020-21 and regularly leads concerts and workshops as a part of Live Music Now, having graduated from the Master of Performance course at the Royal College of Music with Distinction in 2018.

In addition to her orchestral work with Southbank Sinfonia, Catherine is committed to widening access for live classical music through a series of concerts and workshops. Her chamber ensemble Campana Duo, with violinist Emma Purslow, specialises in accessible performance and was a Wigmore Hall Chamber Tots ensemble for the 18/19 season. The Campana Duo are delighted to be

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musicians on the prestigious Live Music Now scheme, regularly performing to a diverse range of people that rarely, if ever, have the opportunity to experience live music.



Ben Knight – Supported by Welsh National Opera and Spitalfields Music

British bass-baritone Ben Knight completed his Masters in Voice with Distinction at the Royal Academy of Music and was a 2020/21 Fellow with the Open Academy at the Royal Academy where he had the opportunity to work with Glyndebourne Opera, English National Opera and Wigmore Hall.

Ben has performed as a soloist and chorus member on numerous occasions with The Royal Academy as well as with British Youth Opera and Wexford Opera Festival; in which he will be returning again for the 2022 season.

In 2022, he'll be performing in the spring season operas at English Touring Opera and leading workshops with Great Ormond Street Hospital as well as continuing work as an undergraduate vocal teacher at Kings College London.



Charly Jolly – Supported by Britten Pears Arts and Spitalfields Music

Charly is a clarinet and saxophone player and singer who works creatively and collaboratively with different groups in a wide mix of styles and genres including classical, classical contemporary, jazz, folk and rock including improvisation and devising work.

She has been a member of the avant-rock brass troupe Perhaps Contraption for 10 years and is also a founding member of the Anglo-Italian swing group Hetty and the Jazzato Band, performing in the UK and Italy.

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She has also performed as a freelance musician and is passionate about performing as an onstage musician in theatrical work including working as a songwriter and workshop leader for educational theatre projects in Suffolk. She has a deep interest in working in community settings and particularly with people with dementia, leading some intergenerational music sessions in care homes before the pandemic.

New projects include working as a lead vocalist with Mikibos with Mickey Bones from Perhaps Contraption, being part of Christo Squier's Subatomic residency with Kings College London about cosmic ray data. And her solo project Beekabop, an Early Years interactive show for 0-5 year olds first performed at the Aldeburgh Festival in 2019 which will return to the festival again in 2022.

Organisational Development: Programme & Business Model

The organisation has undergone a huge period of transformation in the last few years, not least of all during the pandemic which saw significant change in the staff team. Having reduced the organisation's headcount in favour of a more flexible approach with the added bonus of a reduction in overheads, the charity is now led by an experienced management team of two, Sarah Gee (Chief Executive) and Kimberley Godley-Hendon (Chief Operating Officer) with most other staff being contractors brought in to deliver on a project-by-project basis.

We currently have a board of eight trustees, of which we have a 50/50 gender split. We bid a fond farewell to long-standing trustee Lindsey Glen in January 2022. We will begin recruiting for new trustees in June 2022 to ensure good succession planning for some board members whose terms are due to expire within the next two years.

Having launched a new three-year business plan and budget just a month before the first lockdown in February 2020, strategic goals were re-visited and updated in February 2022 to ensure their relevance in light of organisational changes. Given the ongoing challenges of the post-pandemic bounce back in the sector, we will review this once again in Autumn 2022.

The Spitalfields Music team continues to deliver work both remotely and in-person having adapted well to hybrid working over the pandemic, and working with a smaller core team has enabled us to become nimble and adaptable in responding to the needs of our local community, ensuring we can better serve our beneficiaries.

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A huge THANK YOU to our supporters

Spitalfields Music is grateful for invaluable support from a wide range of organisations.



The Derek Shuttleworth Educational Trust

The Henry Oldfield Trust, The Thistle Trust

John R Murray Charitable Trust

Legacies

We are eternally grateful to those who have left legacies beyond their lifetime:

George Law
Peter Lerwill
Christopher Vaughan
Patricia Aston
Ruby Lambert

Individual donors

Major donors to Festival performances and other community projects
Donors to the Big Give Christmas Challenge
Spitalfields Music Members, Patrons and Champions whose individual generosity contributes to the sustainability of our work

Donations in kind

We also receive support from companies and individuals who enable us to maintain our level of activity. To all of our supporters, we are very grateful for this vital help and involvement in our work.

Performance and rehearsal

Arnhem Wharf Primary School
The Aldgate School
Brady Arts & Community Centre
Britten Pears Arts
Canary Wharf Group
Canon Barnett Primary School
Chisenhale School
City of London Primary Academy Islington
John Scurr Primary School
Leeds Conservatoire
The Multi-Story Orchestra
Mindful Music
Osmani Primary School
Orchestras Live
Queen Mary University of London
Redriff Primary School
Rich Mix
Royal Academy of Music
Sound UK
Southbank Sinfonia
Stepney All Saints School
St Matthias Primary School
Stratford Youth Zone
Swanlea School
Thomas Buxton Primary School
Tower Hamlets Arts & Music Education Service
Welsh National Opera

Legal and professional services




Volunteers The charity often benefits from the help of volunteers during the festival and at other events throughout the year. Spitalfields Music did not receive support from volunteers within the period but we look forward to welcoming volunteers soon.

Financial Review

The financial result for the period is an **operating surplus of £35,380** (2021: *surplus £74,053*), improved by the performance by our investment portfolio which **increased by £25,026** (2021: *£23,929*), giving a **final surplus of £60,406** in comparison with the prior year, which showed a surplus of £97,982. Please note, due to a change in our financial year in 2021, figures for the prior year represent a 7-month period.

Income

Income for the period was £581,045, an increase of £208,462 (56%) from the prior year figure of £372,583. Though please note the prior year figures reflect a 7-month period only. The diversity of income sources varied from the prior year (prior year values shown in brackets) with 5% from donations (16%), 38% from trusts and foundations (36%), 43% from public sources, including Culture Recovery Fund, increased Arts Council England Emergency funding and Coronavirus Job Retention Scheme funding (44%) and the remaining 16% of income earned through activities (4%).

Expenditure

Expenditure increased by 30% to £545,665 (2021: £298,530). The majority of expenditure, 88% (2021: 89%), went directly on charitable activity including the delivery of our Learning & Participation and Festival programmes. The cost of generating funds increased by 95% from £32,612 to £64,014, due to increasing need for fundraising resource during the period due to increased activity, though please note the difference in length between the two periods. The proportion of expenditure on Festival and Learning and Participation was 40% and 48% respectively (prior year 36% and 52% respectively).

Reserves Policy

As at 31 March 2022, the charity's total reserves were £564,600 (2021: £504,194), consisting of Restricted Funds of £288,994 (2021: £285,353) which this year include £53,000 carried between financial years to account for funding that has been received in year ending 2022 with the majority of activity taking place in 2022-23, and Unrestricted and undesignated reserves of £275,606 (2021: £218,841). The trustees' policy for reserves is to protect the continuity of the organisation's work and to provide the capital needed for changes or expansion of the charity. When setting the level of unrestricted reserves, the trustees considered the plans for activity in the coming year and beyond, and the likelihood of the organisation being able to meet earned and raised income targets. Taking into account the level of activity and the risk to income over the coming year, trustees have set a target range of unrestricted reserves at £150,000-£200,000. The organisation is slightly ahead of this

target at present, but given the ongoing challenges of the pandemic, and the potential future knock-on effects on fundraising caused by a global cost of living crisis, trustees feel it is prudent to hold this additional level of reserves.

In recent years there have been challenges around our ability to achieve necessary levels of funding to deliver the organisation's work. In the last three years it has been possible to rebuild unrestricted reserves through a surplus, putting us in a strong position for the future. In 2021-22, it has not been necessary to draw down from unrestricted reserves to fund activity, largely thanks to the Culture Recovery Fund and Arts Council England funding. The organisation was also able to claim under the Coronavirus Job Retention (Furlough) Scheme to further support core costs.

Investment Policy

The charity has the power to invest monies not immediately required for the furtherance of its objects. Sufficient cash must be held for the charity to meet its regular operating commitments, and the trustees have set this level at no less than £100,000 as an instant access cash balance held in bank accounts. Other investments are restricted to instruments easily traded on recognised exchanges. Investments may be made direct, but currently are made through intermediaries, our fund manager. Any fund managers used will be registered with and authorised by a recognised Stock Exchange or equivalent financial authority such as the UK FCA.

The trustees have set a target investment return of LIBOR plus 3.5% over a period of three to five years. An annualised volatility level has been set at no more than 5% on a long-term basis compared with target performance on the overall portfolio to ensure the protection of the value of the charity's investment assets. In the year 2016-2017, the Trustees took the decision to remove all funds from one of our fund managers and invest everything in a single portfolio for the time being, due to the amount that we have available to invest. This portfolio was able to out-perform our target of LIBOR plus 3.5% over three, six- and twelve-month periods during the year. Taking into account gains on our investment portfolio there was a net increase in our investment portfolio value of £25,026 at the year end.

While the charity's investment policy has been agreed by the trustees, responsibility for ongoing investment issues has been delegated to the Finance & Legal sub-committee.

The Restricted Funds are included in the investment portfolio, further details of which can be found in the notes to the accounts.

Risk Management

The trustees acknowledge their responsibility to assess and manage the risks that the organisation faces and have given consideration to the major risks to which the charity is exposed and satisfied themselves that systems or procedures are established in order to manage those risks. However, such systems can only provide reasonable and not absolute assurance against errors, fraud, operations failures and the impact of external events.

Throughout the year, particularly during the COVID-19 pandemic, the trustees have met regularly and reviewed the way risks are tracked and assessed. This has involved an exercise in which the senior management team has identified risks and made recommendations to the board of trustees for ways to mitigate these risks.

Ongoing risks to the organisation are related not only to ongoing global uncertainty but also to specific challenges within the industry relating both to the artists and communities we work with. The reduction in the number of audience members able to attend live events during the period, due

to covid regulations, has undoubtedly impacted income generation and has affected relationships with our ongoing individual supporters, many of whom engage with us through live public-facing concerts. Whilst the organisation intends to hold a full-capacity festival in 2022 to reconnect with these people, the sector is still experiencing hesitation amongst core audiences to return to live events. This has affected the classical music sector in particular, and covid recovery in this area has been slow.

The organisation is ambitious, but run by a small team. In the past this has led to capacity issues in some areas, with recruitment for some roles proving a challenge. Much work has been done to mitigate this risk, such as overhauling the staffing structure and identifying experienced freelance project staff to run projects on a more flexible basis, both according to funding being in place and to need in the community. This has also helped to bridge gaps in core funding and improve the overall financial position.

External influences will undoubtedly continue to increase risks to the organisation. Cuts in local authority and central government budgets have been well documented and have a direct impact on the schools, community centres, libraries and care homes where we work. More recently, the impact of the war in Ukraine and the cost-of-living crisis, with high inflation rates, continues to put further pressure on the voluntary sector and on society as a whole. The need within the community is likely to increase, whilst funding remains tighter than ever. Spitalfields Music acknowledges and will continue to monitor these risks carefully.

Fundraising

Spitalfields Music undertakes all fundraising itself and team members are trained in and monitored in making asks by the senior management team, in particular the Chief Executive who is an experienced fundraiser. We raise money from members of our audiences and from individuals who have shown an interest in our work by signing up for our mailings.

In 2021-22 Spitalfields Music received no complaints about fundraising practices. Team members are trained in appropriate behaviour when making fundraising asks, and these are usually done in writing. We ensure that everyone can opt out of hearing from us in every mailing. We do not sell or exchange lists of data with other companies, and will only pass on information with the explicit consent of the data subject.

Spitalfields Music has not signed up with the Fundraising Regulator as currently our status means that we are below the recommended threshold in terms of fundraising spend.

Structure

Spitalfields Festival Limited is a company limited by guarantee and was incorporated on 15 December 1995. It is registered with the Charity Commission for England and Wales and is governed by its memorandum and articles of association.

The affairs of the organisation are managed by the trustees who meet at least four times each year as the Spitalfields Music Board. The trustees are also the directors and the only members of the company. The Board is ultimately responsible for the strategic direction of the charity, supported by a sub-committee for Finance & Legal matters. The company information set out on page 23 of this report contains details of current membership of the Board. Outside the governance structure, a Programme Advisory Group meets up to four times a year to advise the senior leadership team on programming. The Programme Advisory Group contains both trustees and associate members, drawn from the local community, education and arts worlds.

Day to day management of the organisation is the responsibility of the senior leadership team, led by the Chief Executive. The Chief Executive has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and programming.

The Board has arrangements to support the appointment of trustees who have the skills, knowledge and networks to govern the organisation effectively. Under the company's articles of association:

- There shall be at least three trustees at all times
- The current trustees have the power to appoint, at any time, any person to be a trustee
- Trustees shall serve an initial term of three years, at the end of which they will be eligible for re-appointment for a further three years. Following this term, it is possible for a 75% majority of trustees to vote to re-appoint a trustee for a further term of three years
- The Board meets formally four times each year
- The terms of reference for the Board and each committee are reviewed annually

When a requirement for new trustees is identified due to a need to expand the skills base or to replace trustees who are stepping down, a committee is formed of current trustees to recruit via various avenues which could include advertising within the arts sector, using *pro bono* head-hunting services or networking through existing artistic partners, trustees and staff. New trustees undergo an induction to clarify their legal obligations under charity and company law, the content of the memorandum and articles, the current financial state of the organisation, the most recent business and strategic plans and the delegation and decision-making process. They are invited to meet all members of staff and to be briefed by the leadership team on their roles within the charity. Both internal and external training is offered to trustees as necessary.

Senior management pay is benchmarked against similar organisations in the sector and is discussed and agreed by the Spitalfields Music Finance & Legal Committee.

Statement of Responsibilities

The trustees (who are also directors of Spitalfields Festival Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and UK Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statement for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming


resources and application of resources, including the income and expenditure of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities FRS102 SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statement; and
- Prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They 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.

This report, including the strategic report, was approved by the trustees.

Signed on behalf of the trustees

DocuSigned by:

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Maurice Biriotti, Chair

Date 5 August 2022

SPITALFIELDS FESTIVAL LIMITED (Limited by Guarantee) trading as Spitalfields Music
REGULATORY INFORMATION

BOARD

Maurice Biriotti* (Chair)
 Lindsey Glen^
 Megan Gray*
 Stephen Madigan*
 Katie Tearle MBE
 Steven Berryman
 Melanie Fryer
 Jenny Hunting
 Andrew Peck*

*indicates membership of the Finance & Legal Committee

^ Stepped down in January 2022

COMPANY SECRETARY Kimberley Godley-Hendon

CHIEF EXECUTIVE Sarah Gee

PRINCIPAL OFFICE Oxford House, Derbyshire Street, London, E2 6HG

REGISTERED OFFICE Oxford House, Derbyshire Street, London, E2 6HG

INDEPENDENT EXAMINERS Cooper Parry Group Limited, Sky View, Argosy Road, East Midlands Airport, Castle Donington, Derby, DE74 2SA

SOLICITORS Field Fisher Waterhouse LLP, Riverbank House, 2 Swan Lane, London EC4R 3TT

BANKERS CAF Bank Ltd, 25 Kings Hill Avenue, West Malling, Kent ME19 4JQ
 Barclays Bank, 1 Churchill Place, London E14 5HP
 Nationwide Building Society, Pipers Way, Swindon, SN38 1NW

COMPANY REGISTRATIONS Charity number: 1052043
 Registered in England & Wales: 3138347
 VAT number: 524 7309 51

Independent Examiner's Report to the Trustees of Spitalfields Festival Limited

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors of the company 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 ('the 2006 Act').

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2001 ('the 2011 Act'). 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 member of the Institute of Chartered Accountants in England & 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 that in any material respect:

1. Accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. 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
4. the accounts have not been prepared in accordance with the Charities SORP (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 this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. 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 or for this report.



Glen Bott FCA
Cooper Parry Group Limited

Sky View
Argosy Road
East Midlands Airport
Castle Donington
Derby
DE74 2SA

Date: 31 August 2022

SPITALFIELDS FESTIVAL LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021 NB: 7 months
		£	£	£	£
Income:					
<i>Donations and legacies:</i>					
Public Authority Grants	3	242,646	-	242,646	195,104
Other Grants, Donations & Gifts	4	85,997	161,288	247,285	163,329
<i>Charitable activities:</i>					
Festivals		33,027		33,027	2,066
Learning & Participation		37,850		37,850	6,960
<i>Other Trading Activity</i>		20,051	-	20,051	5,098
<i>Investments</i>		186	-	186	26
Total Income		419,757	161,288	581,045	372,583
Expenditure:					
<i>Raising funds:</i>					
Fundraising expenditure		64,014	-	64,014	32,612
Investment Management costs		1,010	-	1,010	559
<i>Charitable activities:</i>					
Festivals		195,043	8,831	203,874	108,724
Learning & Participation		51,411	96,344	147,755	87,052
Creative Encounters (formerly Living Arts)		-	7,723	7,723	39,226
Creative Leadership Programme		-	91,889	91,889	30,357
Christopher Vaughan Legacy projects		-	15,000	15,000	-
NMCF projects		-	14,400	14,400	-
Total Expenditure	5	311,478	234,187	545,665	298,530
Net income/(expenditure) before unrealised gains		108,279	(72,899)	35,380	74,053
Net gains on investments		8,398	16,628	25,026	23,929
Net Income/(Expenditure)		116,677	(56,271)	60,406	97,982
Transfers between funds		(59,912)	59,912	-	-
Net Movement in Funds		56,765	3,641	60,406	97,982
Reconciliation of funds					
Total funds brought forward		218,841	285,353	504,194	406,212
Total funds carried forward		275,606	288,994	564,600	504,194

The statement of financial activities includes all gains and losses recognised in the year and all income and expenditure derive from continuing activities.

The accompanying notes form an integral part of these financial statements.

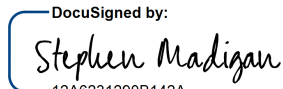
SPITALFIELDS FESTIVAL LIMITEDBALANCE SHEET
AS AT 31 March 2022

	Note	2022	2022	2021	2021
		£	£	£	£
Fixed assets					
Tangible assets	10		684		1,681
Intangible assets	11		1,389		4,723
Investments	12		347,942		323,926
			<u>350,015</u>		<u>330,330</u>
Current assets					
Debtors	13	50,424		9,718	
Cash at bank and in hand	14	294,660		295,252	
		<u>345,084</u>		<u>304,970</u>	
Current liabilities					
Creditors falling due within one year	15	<u>(93,828)</u>		<u>(81,106)</u>	
Net current assets			<u>251,256</u>		<u>223,864</u>
Creditors falling due after more than one year	16	<u>(36,671)</u>		<u>(50,000)</u>	
Net assets			<u>564,600</u>		<u>504,194</u>
The funds of the charity:	17		5 August 2022		
Unrestricted funds			275,606		218,841
Restricted funds			<u>288,994</u>		<u>285,353</u>
Total charity funds			<u>564,600</u>		<u>504,194</u>

The members acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The financial statements were approved and authorised for issue by the Board of Trustees on **5 August 2022** and signed on its behalf by:

DocuSigned by:

 12A6231290B142A...
Stephen Madigan FCCA
 Chair of the Finance & Legal Committee

The accompanying notes form an integral part of these financial statements.

Company registration no: 3138347

SPITALFIELDS FESTIVAL LIMITEDSTATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

		2022	2021
		£	£
Cash flows from operating activities:			
Net cash provided outflow from operating activities	21	<u>1,545</u>	<u>189,159</u>
Cash flows from investing activities:			
Net gains from investments:			
Interest from investments		186	26
Repayment of borrowings		(3,333)	-
Proceeds from the sale of investments		1,010	559
Net cash provided by investing activities		<u>(2,137)</u>	<u>585</u>
Reconciliation of cash and cash equivalents			
Change in cash and cash equivalents in the year		(592)	189,744
Cash and cash equivalents at beginning of year		295,252	105,508
Cash and cash equivalents at end of year	14	<u><u>294,660</u></u>	<u><u>295,252</u></u>

The accompanying notes form an integral part of these financial statements.

SPITALFIELDS FESTIVAL LIMITEDNOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**1 Accounting Policies****a) Basis of preparation**

Spitalfields Festival Limited t/a Spitalfields Music is a company limited by guarantee in the United Kingdom, registered office at Oxford House, Derbyshire Street, London, E2 6HG. Until 31st August 2020, the charity's financial year ran from 1st September- 31st August, so figures in the previous year (2020-2021) represent 7 months from 1st September 2020- 31st March 2021 and should be noted when looking at comparisons between the two years.

In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The nature of the charity's operations and principal activity is to maintain, improve and advance the education of the public through musical activities. The charity meets the definition of a public benefit entity under FRS102.

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102). The company is a public benefit entity for the purposes of FRS102 and a registered charity established as a company limited by guarantee and therefore has also prepared its financial statements in accordance with the 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 (The FRS102 Charities SORP 2019), and the Companies Act 2006. The functional currency is GBP sterling.

The principal accounting policies adopted in the preparation of the financial statements are set out below:

b) Going concern

The trustees have assessed whether the use of going concern is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. Special attention has been paid to this throughout the year in light of the global COVID-19 pandemic which has had significant impact on the sector. Trustees have met regularly throughout the pandemic and reviewed the way risks are monitored. The trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the trustees have considered the charitable company's forecasts and projections and have taken account of additional pressures on income, particularly in light of the pandemic. After making enquiries, the trustees have concluded that there is a reasonable expectation that the charitable company has adequate reserves to sustain the charitable company's future plans. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

c) Income

Income is accounted for as unrestricted unless restrictions exist under the terms on which they are received or solicited. Voluntary income and donations are accounted for on an accruals basis. All income in the Statement of Financial Activities is shown gross of the associated costs and is accounted for where there is entitlement to the income, it is probable that the benefits associated with it will flow to the charity and it can be reliably measured. Income from charitable activities is recognised as it is earned. Where amounts are billed in advance of the activity being carried out, the income is deferred. Legacy income is recognised when its amount and receipt is probable.

Help/Gifts in Kind: On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the company which is the amount the company would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations, including donations from individuals, corporate donations and donations from trusts and foundations are recognised when the charity is entitled to the income, subject to any conditions attached to the donation.

There were no unfulfilled conditions or contingencies in respect of any of the above grants. The only other government assistance during this period was from the HMRC Coronavirus Job Retention Grant which arose as a result of some staff members being furloughed due to the delivery of work being postponed by the COVID-19 pandemic.

d) Expenditure

All expenses are accounted for on an accruals basis. Wherever possible costs are allocated directly to the appropriate activity; other overhead, support and governance costs common to all activities are apportioned between those activities on the basis of the proportion of staff time spent in each activity. The charity initially identifies the costs of its support functions including those costs relating to the governance function. These are apportioned between the key activities undertaken on the basis of the proportion of staff time spent on each activity. Direct costs include all staff and materials brought together solely for that activity.

Fundraising expenditure comprises costs incurred in inducing people and organisations to contribute financially to the charity's work. This includes the cost of advertising for donations and the staging of special fundraising events.

Expenditure incurred in connection with the specific objects of the charity is included under the heading *Charitable activities*. This includes funds spent on artists, practitioners and production costs associated with our Festival events and Learning & Participation programme.

The irrecoverable element of VAT is charged against the category of resources expended for which it was incurred.

e) Tangible fixed assets and depreciation

All assets acquired for continuing use by the charity costing more than £500 are initially capitalised at cost and measured subsequently at cost less depreciation and any impairment losses.

Depreciation of tangible and intangible fixed assets is calculated to write off their cost or valuation less any residual value over their estimated useful lives as follows:

Furniture, Website & Office Equipment: three years
Musical Instruments: case by case basis depending on type of instrument.

f) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Accrued income and tax recoverable is included at the best estimate of the amounts receivable at the balance sheet date.

g) Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts.

h) Creditors

Creditors 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 are normally recognised at their settlement amount after allowing for any trade discounts due.

i) Financial instruments

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

- Investments measured at their fair value as at the balance sheet date
- All other assets and liabilities are held at cost

j) Investments

Investments are stated at fair value using their market rate as at the balance sheet date. The statement of financial activities includes the net gains or losses arising on revaluation throughout the year. Any net gain or loss in the year is split proportionally across the funds that are invested.

SPITALFIELDS FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting Policies (continued)

k) Funds

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objects of the charity and have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

l) Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by part 11, chapter 3 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

m) Pensions

The charity contributes to a Group Personal Pension scheme at the rate of 5% of annual salary. The cost of providing pensions for employees is charged to the Statement of Financial Activities in the year in which the contributions are due. The charity has no liability beyond making its contribution and paying across the deductions for the employees' contributions.

n) Operating leases

Rentals payable under operating leases are charged to the income and expenditure account on a straight-line basis over the term of the lease.

2 Critical accounting estimates and areas of judgement

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no critical accounting estimates to declare.

SPITALFIELDS FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

3 Public Authority Grants	Unrestricted Funds £	Restricted Funds £	Total 2022 £
Arts Council, England - Revenue Funding	71,288	-	71,288
Culture Recovery Fund (Arts Council England/ DCMS)	163,538	-	163,538
HMRC Coronavirus Job Retention (Furlough) Grant	7,820	-	7,820
	<u>242,646</u>	<u>-</u>	<u>242,646</u>
	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Arts Council, England - Revenue Funding	41,585	-	41,585
Arts Council England- Emergency CV-19 Funding	10,911	-	10,911
Culture Recovery Fund (Arts Council England/ DCMS)	93,154	-	93,154
City of London - Revenue Funding	20,000	10,000	30,000
London Borough of Tower Hamlets	5,000	5,000	10,000
HMRC Coronavirus Job Retention (Furlough) Grant	9,454	-	9,454
	<u>180,104</u>	<u>15,000</u>	<u>195,104</u>

There were no unfulfilled conditions or contingencies in respect of any of the above grants.

The charity received government assistance in the form of grants from the Culture Recovery Fund and Job Retention Furlough Scheme. Both were directly related to the pandemic.

4 Other Grants, Donations & Gifts	Unrestricted Funds £	Restricted Funds £	Total 2022 £
Trusts & Foundations	72,000	144,840	216,840
Donations from Individuals	1,539	16,448	17,987
Donations in kind	12,458	-	12,458
	<u>85,997</u>	<u>161,288</u>	<u>247,285</u>
	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Trusts & Foundations	15,000	77,600	92,600
Donations from Individuals	15,661	22,550	38,211
Legacies	-	17,500	17,500
Donations in kind	2,155	12,863	15,018
	<u>32,816</u>	<u>130,513</u>	<u>163,329</u>

5 Total expenditure	Direct costs 2022 £	Support costs 2022 £	Total 2022 £
Raising Funds	50,686	14,338	65,024
Charitable activities:			
Festivals	155,868	47,986	203,854
Learning & Participation	125,743	25,980	151,723
Creative Encounters (formerly Living Arts)	6,318	1,405	7,723
Creative Leadership Programme	73,684	14,257	87,941
Christopher Vaughan Legacy projects	15,000	-	15,000
NMCF projects	14,400	-	14,400
	<u>441,699</u>	<u>103,966</u>	<u>545,665</u>
	Direct costs 2021 £	Support costs 2021 £	Total 2021 £
Raising Funds	25,849	7,322	33,171
Charitable activities:			
Festivals	87,631	21,093	108,724
Learning & Participation	71,487	15,565	87,052
Creative Encounters (formerly Living Arts)	31,686	7,540	39,226
Creative Leadership Programme	25,034	5,323	30,357
Christopher Vaughan Legacy projects	-	-	-
NMCF projects	-	-	-
	<u>241,687</u>	<u>56,843</u>	<u>298,530</u>

SPITALFIELDS FESTIVAL LIMITED
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

5 Total expenditure (continued)

Analysis of governance and other support costs

	Raising Funds	Festivals	Learning & Participation	Creative Encounters (formerly Livina Arts)	Creative Leadership Programme	2022 Total
Support Costs						
Finance & Strategy	8,087	9,769	12,466	673	6,737	37,732
Office Costs	2,038	5,576	4,444	258	2,784	15,100
Premises Costs	1,122	2,324	2,805	160	1,604	8,015
Publicity & Promotion	900	25,776	250	-	-	26,926
Governance Costs	1,585	3,285	3,966	227	2,266	11,329
Depreciation & Amortisation	606	1,256	2,049	87	866	4,864
Total Support Costs	14,338	47,986	25,980	1,405	14,257	103,966

	Raising Funds	Festivals	Learning & Participation	Creative Encounters (formerly Livina Arts)	Creative Leadership Programme	2021 Total
Support Costs						
Finance & Strategy	1,551	4,297	3,575	3,231	2,328	17,262
Office Costs	1,943	2,795	3,497	3,496	2,517	8,297
Premises Costs	3,411	4,896	6,122	6,121	4,408	11,133
Publicity & Promotion	1,138	1,262	1,578	1,578	1,135	10,433
Governance Costs	312	519	648	648	466	7,290
Depreciation & Amortisation	734	1,226	1,534	1,534	1,104	2,428
Total Support Costs	9,089	14,995	16,954	16,608	11,958	56,843

Included in direct costs are amounts representing donated goods, services and facilities. The total benefit of help in kind received in the period was £12,863 (2021: £15,018). This help in kind includes free or discounted hire of venues and equipment for festival and learning & participation events, as well as pro bono advice and legal services.

Net (expenditure) /income is stated after charging:	2022 £	2021 £
Depreciation & Amortisation	4,331	2,428
Independent Examination fees	2,750	2,500
Operating lease charges	8,015	11,133

6 Staff Costs	2022 £	2021 £
Staff costs comprise:		
Wages and salaries	95,139	89,367
Social security costs	8,863	6,305
Pension costs	4,126	5,028
	108,128	100,700
Freelance and Consultancy	161,886	60,275
Total Staff Costs	270,014	160,975

Key management personnel include the trustees, Chief Executive and two senior members of staff reporting directly to the Chief Executive. The total remuneration of the charity's key management personnel (Chief Executive and two senior staff) were £129,967 (2021: £67,110). Please note that the Chief Executive is a contractor.

The average number of staff employed during the year was 5 (4.1 FTE) (2021: 5).

No employees or contractors earned over £60,000 during the period. (2021: nil).

7 Pension Commitments

The charity operates a defined contribution pension scheme. Pension costs for the period have been charged at £4,126 as outlined above (2021: £5,028). At the period end, £nil was owed to the scheme (2021: £nil).

8 Trustees

The trustees received no remuneration during the year (2021: nil).

No expenses were reimbursed to trustees for travel or other costs incurred on behalf of the charity. There were no direct costs associated with refreshments and hospitality at trustee meetings and no venue costs or help in kind as all meetings took place remotely during the period due to the pandemic (2021: refreshments and hospitality: £nil).

9 Related party transactions

Donations from trustees in the period to 31 March 2022 came to £2,321 (2021: £11,650). Donations from the staff and management team equalled £1,090. There was one other related party transaction in the period. M Biriotti is also a director of SHM Productions who gave grants totalling £70,000 to Spitalfields Festival Limited. There were no other related parties (2021 none).

SPITALFIELDS FESTIVAL LIMITEDNOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022**10 Tangible Fixed Assets**

	Piano £	Office Equipment £	Furniture £	Total £
Cost				
At 1 April 2021	4,095	12,165	3,714	19,974
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 March 2022	4,095	12,165	3,714	19,974
Depreciation				
At 1 April 2021	4,095	10,484	3,714	18,293
Charge for year	-	997	-	997
Eliminated on disposals	-	-	-	-
At 31 March 2022	4,095	11,481	3,714	19,290
Net book value				
At 31 March 2022	-	684	-	684
At 31 March 2021	-	1,681	-	1,681

All assets relate to the charitable activities. The piano was valued by the trustees on 31 December 2000, having been donated to the charity in 1995.

11 Intangible Fixed Assets

	Website £	Total £
Cost		
At 1 April 2021	10,000	10,000
Additions	-	-
Disposals	-	-
At 31 March 2022	10,000	10,000
Amortisation		
At 1 April 2021	5,277	5,277
Charge for year	3,334	3,334
Eliminated on disposals	-	-
At 31 March 2022	8,611	8,611
Net book value		
At 31 March 2022	1,389	1,389
At 31 March 2021	4,723	4,723

12 Investments

	2022 £	2021 £
Investments as at 1 April 2021	323,926	300,556
Investment Management Costs	(1,010)	(559)
Additions	-	-
Net investment gain	25,026	23,929
Total investments at 31 March 2022	347,942	323,926

At 31 March 2022, all investments held by the charity were with the Cazenove Charities Multi-Asset Fund. This fund is registered with the Charity Commission.

The investments are listed on a recognised stock exchange in accordance with the charity's investment policy. Investments held during the year were not income bearing.

13 Debtors

	2022 £	2021 £
Debtors: amounts falling due within one year		
Trade debtors	27,397	-
Prepayments and Accrued Income	23,027	9,718
	50,424	9,718
Debtors: amounts falling due over more than one year		
Other debtors	-	-
	50,424	9,718

14 Analysis of cash and cash equivalents

	2022 £	2021 £
Cash in hand	294,660	295,252
Total cash and cash equivalents	294,660	295,252

15 Creditors: amounts falling due within one year

	2022 £	2021 £
Bank loan	9,996	-
Trade creditors	-	-
Other taxes and social security costs	25,236	7,184
Deferred Income	4,638	39,983
Accruals	53,958	33,939
	93,828	81,106

Movements in deferred income in the year were as follows:

	2022 £	2021 £
Balance brought forward	39,983	71,568
Amounts released in the year	(39,983)	(60,000)
Amounts deferred in the year	4,638	28,415
Balance carried forward	4,638	39,983

16 Creditors: amounts falling due after more than one year

Included within bank loans due after one year is £36,671 received from Barclays Bank UK plc in respect of a Bounce Back loan. Interest on this loan is charged at 2.5% per annum with the UK government paying interest on the loan for the first 12 months. The term of the loan is 6 years with repayments commencing 13 months from the date of drawdown at a rate of £833 per month.

	2022 £	2021 £
Bank loan	36,671	50,000
	36,671	50,000

SPITALFIELDS FESTIVAL LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

17 Reserves	Brought Forward 01-Apr-21 £	Transfer Between Funds £	Income £	Expenditure £	Transfer from Unrestricted Fund £	Carried Forward 31-Mar-22 £
Restricted Funds						
Christopher Vaughan Legacy	71,955	-	5,617	(15,000)	-	62,572
New Music Commission Fund	153,137	-	12,875	(14,400)	-	151,612
Learning & Participation Fund (including NewYVC)	11,544	-	116,517	(89,877)	-	38,184
Ruby Lambert Legacy Fund (Soundbox)	7,500	-	0	(7,500)	-	-
Creative Leadership Programme Fund	37	-	31,940	(91,889)	59,912	-
Creative Encounters (formerly Living Arts) Fund	40,974	-	0	(7,723)	-	33,251
Festivals Fund	206	-	12,000	(8,831)	-	3,375
Total Restricted Funds	285,353	-	178,949	(235,220)	59,912	288,994
Unrestricted Funds						
General Fund	218,841	-	428,155	(311,478)	(59,912)	275,606
Total Unrestricted Funds	218,841	-	428,155	(311,478)	(59,912)	275,606
Total Funds	504,194	-	607,104	(546,698)	-	564,600

	Brought Forward 01-Sep-20 £	Transfer Between Funds £	Income £	Expenditure £	Transfer from Unrestricted Fund £	Carried Forward 31-Mar-21 £
Restricted Funds						
Christopher Vaughan Legacy	66,709	-	5,246	-	-	71,955
New Music Commission Fund	141,944	-	4,432	-	-	153,137
Ruby Lambert Legacy Fund (Soundbox)	-	-	7,500	-	-	7,500
Learning & Participation Fund	11,713	-	65,113	(65,282)	-	11,544
Creative Leadership Programme Fund	2,794	-	27,600	(30,357)	-	37
Living Arts Fund	(287)	-	40,000	(39,226)	40,487	40,974
Festivals Fund	15,356	-	5,497	(29,274)	8,627	206
Total Restricted Funds	238,229	-	155,388	(164,139)	49,114	285,353
Unrestricted Funds						
General Fund	167,983	-	234,363	(134,391)	(49,114)	218,841
Total Unrestricted Funds	167,983	-	234,363	(134,391)	(49,114)	218,841
Total Funds	406,212	-	389,751	(298,530)	-	504,194

Transfers to restricted funds are for the Neighbourhood Schools programme (Learning & Participation Fund), Trainee Music Leaders programme (Creative Leadership Fund), Creative Encounters (formerly Living Arts Fund) and Festival programming delayed to the following financial period due to the COVID-19 pandemic (Festivals Fund)

Restricted funds represent funds donated for a specific project, and are allocated as shown above.

Christopher Vaughan Legacy — This is a restricted fund to support musical education for children in the London Borough of Tower Hamlets and performances by younger musicians. The funds are invested in accordance with the investment policy and the trustees aim to draw on this fund for new areas of activity which are being developed or areas which are considered to be important but cannot attract external funding.

New Music Commission Fund — This fund was set up by Judith Weir at the time that she stepped down as Artistic Director of Spitalfields Music. Funds are invested in accordance with the investment policy. Funds are to be spent on fees for writing new music for Spitalfields Music Festivals.

Early Years Music Fund — This fund is based around the income and project costs for the Musical Rumpus and Sound Explorers series. Grants are made by funders and project costs including staffing and a proportional contribution towards wider support costs are included in expenses. The final project currently planned in this series took place in 2017-18.

Learning & Participation Fund - This fund is based around the income and project costs for our year round Learning & Participation programme, including our work with local Schools. Grants are made by funders and project costs including staffing and a proportional contribution towards wider support costs are included in expenses. Carry forward amounts are grants made in year that are intended for a future year's expenditure. In 2022 Spitalfields Music received grant funding towards the running of NewYVC choir, some of which has been carried forward for use in future years.

Creative Leadership Programme Fund - This fund represents grant income made for our Open Call and Trainee Music Leaders Programmes. Project costs include a contribution towards staffing and wider support costs. Carry forward amounts are grants made in year that are intended for a future year's expenditure.

Creative Encounters (formerly Living Arts) Fund - This fund represents grant income made for our three year programme working with residents in care homes in London Borough of Tower Hamlets. Project costs include a contribution towards staffing and wider support costs. Carry forward amounts are donations and grants made in year that are intended for a future year's expenditure.

Festivals Fund — This fund represents grant income made to support specific projects during Spitalfields Music Festivals. Grants are made by funders and project costs including staffing and a proportional contribution towards wider support costs are included in expenses.

SPITALFIELDS FESTIVAL LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

18 Analysis of Net Assets between Funds

	2022 Tangible & Intangible Fixed Assets £	2022 Investments £	2022 Net Current Assets £	2022 Non current Liabilities £	2022 Total £
At 31 March 2022					
Restricted: Christopher Vaughan Legacy	-	62,248	324		62,572
Restricted: NMCF	-	149,401	2,211		151,612
Restricted: Learning & Participation	-	-	38,184		38,184
Restricted: Ruby Lambert Legacy Fund (Soundbox)	-	-	-		-
Restricted: Creative Leadership Programme	-	-	-		-
Restricted: Creative Encounters (formerly Living Arts)	-	-	33,251		33,251
Restricted: Festivals	-	-	3,375		3,375
Coronavirus Bounce Back Loan			(9,996)	(36,671)	(46,667)
Unrestricted	2,073	136,293	183,907		322,273
	<u>2,073</u>	<u>347,942</u>	<u>251,256</u>	<u>(36,671)</u>	<u>564,600</u>
At 31 March 2021					
Restricted: Christopher Vaughan Legacy	0	71,019	936		71,955
Restricted: NMCF	0	151,516	1,621		153,137
Restricted: Learning & Participation	0	-	7,500		7,500
Restricted: Creative Leadership Programme	0	-	37		37
Restricted: Creative Encounters (formerly Living Arts)	0	-	40,974		40,974
Restricted: Festivals	0	-	206		206
Coronavirus Bounce Back Loan				(50,000)	(50,000)
Unrestricted	6,404	101,391	161,046		268,841
	<u>6,404</u>	<u>323,926</u>	<u>223,864</u>	<u>(50,000)</u>	<u>504,194</u>

19 Financial Commitments

At 31 March 2022 the company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022 £	2021 £
Equipment:		
Within one year	-	-
	<u>-</u>	<u>-</u>
	£	£
Buildings:		
Within one year	7,824	8,772
	<u>7,824</u>	<u>8,772</u>

20 Control and Share Capital

The charity is a company limited by guarantee. In the event of the company being wound up the guarantee is limited to £1 per member.

21 Reconciliation of net movement in funds to net cash flow from operating activities

	2022 £	2021 £
Net movement in funds for the year	60,406	97,982
Adjustments for:		
Depreciation charges	997	484
Amortisation charges	3,334	1,944
Net gains on investments	(25,026)	(23,929)
Interest received	(186)	(26)
Capital expenditure	-	(507)
(Increase)/Decrease in debtors	(40,706)	73,109
Increase/(Decrease) in creditors	2,726	40,102
Net cash used in operating activities	<u>1,545</u>	<u>189,159</u>

The Charity has one Coronavirus Bounce Back bank loan with Barclays Bank which will be repaid over five years. A reconciliation of movements in cash is shown above.