OXFORD CONTEMPORARY MUSIC

England & Wales · Charity number 1062845

Details

Other names	OXFORD FESTIVAL OF CONTEMPORARY MUSIC, OCM
Status	Registered
Legal form	Charitable company
Company number	03226828
Registered	1997-06-13
Register	View on the Charity Commission register

Contact

Address	Room 136 Headington Hill Hall Oxford Brookes University Oxford OX3 0BP
Phone	01865484777
Email	jo@ocmevents.org
Website	www.ocmevents.org

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO CONTEMPORARY MUSIC

Activities: OCM aims to promote high quality new music for a wide range of local and national audiences by staging and promoting performances, commissioning new work, and by deepening understanding and appreciation of musical cultures from within the UK and worldwide.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

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Geography

- Oxfordshire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£274,289	£256,116	-	-
2024-03-31	£248,275	£273,582	-	-
2023-03-31	£228,811	£251,987	-	-
2022-03-31	£241,908	£222,351	-	-
2021-03-31	£235,281	£217,366	-	-

Trustees

Name	Role	Appointed
Danielle Battigelli		2022-11-08
Dr Maria-Louiza Polymeropoulou		2022-09-27
Lisa Brionne-Gray		2024-05-20
Paul Whitty		2024-05-20
Richard Stephen Tooth		2018-02-07
Stuart Fowkes		2014-08-27

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OXFORD CONTEMPORARY MUSIC

England & Wales - Charity number 1062845

Accounts

COMPANY REGISTRATION NUMBER: 03226828

CHARITY REGISTRATION NUMBER: 1062845

Oxford Contemporary Music

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2025

Oxford Contemporary Music

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2025

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Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2025

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

Chair's report

At OCM, a crucial element of our work has always been to support people in their creativity through talent development, education, commissioning and the presentation of new work. The company's primary objective is to build relationships with audiences and communities around Oxfordshire, whilst also maintaining a national and international profile for showcasing new work. OCM aims to contribute to creating a resilient society, nourished and bonded by sound and music, and most importantly to making high quality music accessible to as many people as possible.

In 2024-25

- OCM presented 14 performances;
- Supported 4 new commissions / r&d;
- Supported 19 artists supported in residencies;
- 1042 audience members enjoyed OCM's in-person events;
- 5 OCM co-commissions toured: Warning Notes, Hack Poets Guild, Colony, Congregation and Chorus, reaching 14,641 people in England, Wales and China.
- Worked with 42 artists and 11 workshop leaders/guest speakers;
- Had 310 music workshop attendances with young people and adult participants;
- Engaged 130 people at community events;
- Our collaborative project 'The Starling Sessions' with Tandem Collective held 37 regular sessions for around 33 regular attenders, plus 17 workshops/performances in the community engaging 1071 people.

OCM continued to support innovation by commissioning and presenting new work such as the sell-out presentation of **'Wild Mix'** by Jenny Moore, performed at No. 80, a new festival produced by YWMP in partnership with other local organisations. OCM also commissioned **'The Invention of Wonder'**, a new music-theatre performance by internationally acclaimed sound artist Ray Lee, presented within Ideas Festival Oxford.

OCM's creative development programme, BOOM, was once again supported by the PRS Foundation and we continue to be embedded in the invaluable Talent Development Network. Artist development is woven through all of OCM's work and we know that the work we are undertaking is having an impact. An example of success in this area is highlighted by the progress of Ellie Wilson, one of our BOOM participants. Ellie took part in BOOM during 2023/24 where she began developing the idea for a new work exploring biodiversity through sound. Since then, Ellie has been commissioned by OCM through funds from PRSF to create **Moth x Human**, to be performed as part of the New Music Biennial 2025.

We continue to tour successful commissions and this year OCM secured Without Walls support for **'Warning Notes'** by Mark Anderson. This installation/performance toured to two of the consortium's festivals: Timber Festival (co-commissioners) and Stockton International Riverside Festival, leading to further bookings both in the UK and internationally.

We have continued to build relationships with local artists through our collaboration with Tandem's Starlings Sessions, which are weekly during term times with 30-40 people. This global folk community orchestra explores traditional music from around the world through the people of Oxford.

OCM has established a partnership with Barton Neighbourhood Centre and Barton Library to deliver three stints of our family learning sessions, 'Music Matters', which nurtures communication skills between pre-school infants/children and their parents/carers through song. We delivered further holiday workshops for early teens with 'Listen Up!' in collaboration with Oxfordshire County Music Service and Inspire Sounds, supported by Barton Community Association. We participated in other Barton community events throughout the year, including a DJ at Love Barton event, Barton Bonanza, and Christmas Light Festival with Inspire Sounds and Junk Orchestra.

"She's dancing when she hears music now, like we're here" - Father of 1.2 year old

Barton is a priority area for the City Council in Oxford, in an outlying area with a very diverse population and limited opportunities for engaging in music and cultural activities in general.

As well as placing Environmental Responsibility at the forefront of subjects for commissioning new work (Moth x Human) and artist development, we are progressing with reducing our own organisational impact. Following on from the work undertaken in 23/24 OCM continues to place Equality, Diversity, Inclusion and Belonging at the heart of learning and development along with our community collaboration programmes.

In summary, this has been another year of listening to the needs of audiences, developing artists, embedding with communities, and presenting carefully considered programmes and collaborative initiatives to reach as wide a range of audiences as possible locally, nationally and internationally.

Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year ended 31 March 2025

Reference and administrative details

Registered charity name	Oxford Contemporary Music
Charity registration number	1062845
Company registration number	03226828
Principal office and registered office	Room 136 Headington Hill Campus Oxford Brookes University Oxford OX3 0BP

The trustees

Stuart Fowkes	
Richard Tooth - Chair	
Amenah Enayat	(Retired 1 October 2024)
Maria-Louiza Polymeropoulou	
Zahra Haji Fath Al Tehrani	
Danielle Battigelli	
Lisa Brionne-Gray	(Appointed 20 May 2024)
Paul Whitty	(Appointed 20 May 2024)

Company secretary	Joanna Ross
Independent examiner	N J Cadwallader FCCA For and On Behalf Of David Cadwallader & Co Limited Suite 3 Bignell Park Barns Chesterton Nr Bicester Oxon OX26 1TD

Structure, governance and management

Oxford Contemporary Music is a company limited by guarantee and a registered charity under the Charities Act. The charitable company is governed by its Memorandum and Articles of Association. It was incorporated as a company on 18 July 1996 (registered company number 03226828) and registered by the Charity Commission on 13 June 1997 (charity number 1062845).

Directors are appointed by the Board; the Articles require one third, or nearest to one third, of directors to retire annually, and they may offer themselves for re-election. The board of directors meet four times a year to oversee the running of the charity. The Director, full time Deputy Director handle day-to-day administration.

Key Personnel:

Director:	Jo Ross
Interim Director:	Emma Dunton (from Nov 2024)
Deputy Director:	Victoria Larkin (returned from maternity leave March 2025)
Deputy Director/Producer (Maternity Cover):	Sherrell Perkin & Sarah Mayhew Craddock (contracts finished in March 2025)
Marketing Coordinator:	Isabel de Berrie
Events Coordinator:	Sofia Lykou
Programme Producer:	Lauren Spiceley (until 20 September 2024) Kerry Priest (from 3 March 2025)
Producer, Community & Learning:	Tessa Cavanna

Objectives and activities

The principal activity of OCM is to foster, support, promote and develop knowledge, understanding and appreciation of the arts (with reference to contemporary music)nationally by means of event promotion, audience development, educational activities, marketing and fundraising, working with other bodies both to increase accessibility to and improve the standards of practice and appreciation of the arts. The Trustees have complied with the duty in section 17(5) of the 2011 Charities Act to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

This year OCM has continued to connect meaningfully with audiences and communities. We have commissioned and showcased a diverse range of artists and produced impactful work, and have laid exciting foundations for next year's activity. Our artist development work has continued to support under-represented artists to explore and experiment in working beyond traditional performance spaces. We've toured shows to more people in priority areas in England and continue to commission work on the theme of the climate crisis and environmental sustainability. With partnership working across cultural and other sectors we've achieved more and ensured our work is relevant to our beneficiaries.

Innovation, Collaboration and Public Space

Our commissioning work this year explored themes of communal songs/singing, and the intersection of science and sound, focussing on diverse audiences, communities, and places.

In May, OCM partnered with the Young Women's Music Project to support **Wild Mix** by Jenny Moore - an immersive choral punk musical performed by F*Choir and kickboxers at the debut No. 80 festival. Blending communal singing, drumming, and kickboxing, the piece explores themes of solitude and togetherness.

Later in the year, OCM began the development of another project employing communal singing, this time for communities in South Somerset (a Priority Place for Arts Council England). Working with Sweet Track Productions (Emma Dunton and Andrea Brown), we undertook a first phase of R&D for **'People Songs'** with writers, composers and musicians. The project aims to create a contemporary performance piece that has touring potential, inspired by folk songs from Somerset and the South West using collective singing to create a sense of belonging and community.

OCM commissioned **The Invention of Wonder**, presented at Ideas Festival Oxford - a new music-theatre performance by internationally acclaimed sound artist Ray Lee. Inspired by the Enlightenment-era Philosophical Table, Ray created a purpose-built sonic version to generate sound through ten electro-magnetic sculptural experiments.

"It was inventive and humorous, fulfilling my expectation of having a wondrous experience." (audience member)

OCM commissioned Ellie Wilson's **Moth x Human** for the New Music Biennial 2025, funded by the PRS Foundation. The idea for this began during her time in OCM's BOOM scheme (2023/24). The work sonifies moth data from the UK Centre for Ecology and Hydrology to explore biodiversity loss. Combining acoustic instruments, field recordings, and electronics, the piece offers an emotive, immersive experience. The Northern School of Art contributed an impactful animation for the live performance, created by st udents working with Ellie.

OCM produced **Warning Notes**, supported by Without Walls, which toured major UK festivals including Timber and Stockton International Riverside. Created by Mark Anderson and Liam Walsh, the outdoor show creates a captivating sound-world through installation instruments and live performance to evoke urgent social and ecological themes. It also appeared at three Welsh festivals: Oriel Plas Glyn Y-Weddw Pwllheli, Wye Valley River Festival, Blaenavon Ironworks

"Wow! The best thing at Timber - we came back 3 times over the evening to experience it at different times of the evening." (audience, Warning notes)

"Stunning! Haunting, thought provoking...incredible experience" (audience, Warning Notes)

OCM commissions continued to tour this year, reaching audiences all over the country and internationally. Ray Lee's 'Congregation' toured to Ansan Street Arts Festival and Shekou Theatre Festival in China, and he took 'Chorus' to Light Up Leicester. The Hack Poets Guild performed at Cambridge Folk Festival and WOMAD, and 'Colony' was presented in Crewe and London.

Showcasing new music

We continued to showcase the best new music in a wide range of genres, using venues across Oxford to reach a diversity of audiences.

Through our ongoing partnership with Artslink (NHS Oxford) we offered Warneford Hospital service users the opportunity to experience live music from Senegelise master kora player Jali Fily Cissokho and then violinist Maya Kadish. We partnered up with Fusion Arts to present An-Ting and Ian Gallagher's 'Lost Communications' in a 'meanwhile space' venue in the centre of Oxford.

"This is probably the most imaginative use of AI in an artistic sense I've seen... It's just...cosmic." (Daily Info review)

With the North Wall Arts Centre, we brought çhâñt électrónïqùe to the city, an international collective of singers and musicians blending ancient song and electronic music. And in a special late opening of the Museum of Natural History, vocal group HOWL sang about night creatures in a collaboration with writer and naturalist Robert Macfarlane.

"Please put on more of these amazing events. They work on so many levels and are such an important contribution to the cultural fabric of Oxford. They really stand out as unique and inspiring." (audience, HOWL with Robert Macfarlane)

"Exemplary OCM offering - unusual and high quality" (audience, HOWL with Robert Macfarlane)

As we headed towards spring, percussionist Bex Burch and violinist Laurel Pardue performed an inventive and unique set in the intimate setting of Caper bookshop in East Oxford. We wrapped up the year with a collaboration with The Spin jazz club to present Elliot Galvin, Ruth Goller, Seb Rochford and Mandhira De Saram to a sell out crowd.

Listening Parties punctuated the year in collaborations with Marmalade Festival, Arts at the Old Fire Station and Common Ground, giving us a chance to connect with audiences and the music they're passionate about.

Learning and community

OCM is committed to investing in long term programmes of connection and support within its learning and community activities. Our focus continues in the collaborative project with Tandem Collective - The Starling Sessions - and a variety of workshops and community events in the Barton area of Oxford (a priority area for the City Council).

Starling Sessions continued term-time weekly sessions with 30-40 participants who shared their traditional music from around the world with the group. They performed across the city at ten community events during the year and five community workshops. They've connected with Asylum Welcome to extend the project's reach to asylum seekers in the city. A 'storytelling evaluation' of the project was also produced, using interviews with the participants, to reflect on the profound impact of the Starling Sessions work:

https://drive.google.com/file/d/1cqKvpCbwyqu8BLbh8u1urCeIRwFMyYPY/view

"Your performance was truly uplifting and in my book that is so much better than any prescription a GP can hand out, especially when thinking about people's mental wellbeing, and we want you back!" (audience member, Barton Food Festival).

Within Barton we established a partnership with Barton Neighborhood Centre and Barton Library to deliver three stints of our family learning sessions, 'Music Matters', nurturing communication skills between pre-school infants/children and their parents/carers through song.

"It's so great to have something like this in Barton" - Parent

"She's dancing when she hears music now, like we're here" - Father of 1.2 year old

"He sings "hellooooooo" since joining the sessions" - Father of 3 year old

We delivered more holiday workshops for early teens with 'Listen Up!' in collaboration with Oxfordshire County Music Service and Inspire Sounds, supported by Barton Community Association.

"Are you coming back? I want to do more music" - workshop participant, age 9"Music supports me cause It helps me express myself" - workshop participant, age 14

We supported community events in Barton throughout the year, including a DJ at Love Barton event and Barton Bonanza, a music/avatar creation workshop in collaboration with Dancin Oxford, Inspire Sounds and Junk Orchestra for the Christmas Light Festival, and carollers for the Barton Christmas Community Dinner.

Artist development

OCM ran three artist development initiatives this year: CoDI BWM!, BOOM, and Climate Lab 2, supporting artists to build the skills and knowledge needed to work beyond conventional performance settings, engage large and diverse audiences, and respond to the climate crisis within their work.

CoDI BWM! continued, led by Ty Cerdd (music centre Wales) in collaboration with OCM and Articulture. The second year of the scheme focused on project development for the four artists on the scheme, working towards a work-in-progress sharing in 2025/26.

The 2024/25 **BOOM** artists were Antonio Roberts, KlangHaus, Liz Hanks, and Tej Adeleye. All of the artists said that the scheme met their expectations and that they could foresee long term impacts/outcomes from taking part.

"Our confidence, permission to create outdoor work, expertise to do so and support system has grown. We feel we have an enriched network of opportunities to develop work outside."

In October we collaborated with 101 Outdoor Arts and the University of Oxford's Environmental Change Institute and Environmental Humanities Hub to hold a second **Climate Lab**. Twelve artists from a range of disciplines took part in five days of supported exploration of how to use their creative practice to communicate the climate crisis, blending expert insights from university researchers and international guest speakers, hands-on activities, and collaborative reflection.

Building resilience

OCM has made further progress and maintained good practice in areas of finance/funding, operations, environmental sustainability, and EDIB (equality, diversity, inclusion and belonging).

Environmental sustainability

OCM continued its commitment to commission and support the development of work that reflects on the impact of the climate crisis (Ellie Wilson's Moth x Human, Codi BWM!, Climate Lab). We ensured that all staff had Climate Literacy training and achieved certification, and one of our Trustees (Danielle Battigelli) signed up to Arts Council England's Board Environmental Champions initiative. Other progress includes switching to environmentally responsible banking, improving the environmental rating on the OCM website, and proactive messaging to audiences for every event around transport options that help to reduce the carbon footprint of our activities. Annual data was again uploaded to the Julie's Bicycle Creative Climate Tools to help us assess our carbon footprint and progress on sustainability, which is now 50% less than in 2018/19.

EDIB

We continue to gather data and commit to long term, ongoing change to improve the organisation's equality, diversity, and inclusion across its activities and work practices. We have worked on expanding our pool, and diversity of music leaders in collaboration with Music at Oxford. We exceeded our aim that young people engaged within our outreach work should be more diverse than the Oxford population in general. We've continued to improve visual accessibility and clarity of the OCM website, ensured our social media posts were more dyslexia-friendly, and made accessibility information for all venues available on our website and in communication with audiences. All recruitment of artists is founded upon principles of ensuring diversity and a minimum of 50% identifying with protected characteristics (usually more). Staff recruitment was planned to ensure best practice in how we advertise vacancies and shortlist candidates and work with external experts whenever practicable. OCM is an active member of of OCARA (Oxford Cultural Anti-Racist Alliance).

Financial review

Financial & Operations

We finished this financial year with a surplus, most of which is ringfenced for activity that spans the two financial years of 2024/5 and 2025/6.

OCM has secured a solid financial foundation for its ongoing operations. 2024/25 is the second year of our three year Arts Council England National Portfolio Organisation agreement and we secured an extension for a fourth year (2026/27 confirmed in June 2025) after ACE postponed a new funding round. 2024/25 is the final year of our Oxford City Council Big Ideas grant agreement and we will apply to this again in 2025. We secured a grant from a new funder, Well Together, and once again secured PRS Foundation Talent Development Network funding (with an increase on last year), Oxford City Council Christmas Light Festival funding, PRSF New Music Biennial 2025 grant (last secured in 2017), a grant from Stanton Ballard Charitable Trust, and a donation from Merton College. With OCM's support, funding from Awards for All was secured for the Starling Sessions project.

Operationally, we have also sustained the organisation's resilience by continuing to:

- Maintain a robust level of reserves to include winding up costs and contingencies for the organisation and larger projects;
- Ensure staff retention is strong through annual performance and job reviews with staff members and by supporting their training and development according to individual needs;
- Hold quarterly Board meetings, regular staff team meetings;
- Regularly reviewing OCM's policies and providing all staff with relevant training;
- Invest in fundraising support for existing and new projects.

A new overarching employee handbook was created, encompassing all of OCM's HR policies, which were updated and added to in line with recent and forthcoming changes to Employment Law.

Staff training included IOSH Managing Safety at Events training course for several members of staff, a Fire Marshall training course for our Events Coordinator. Several members of staff are 1st Aid trained at the highest level for the workplace.

The Income and Expenditure account shows a surplus of £18,173 (2024 deficit: £25,307) making the balance carried forward at 31 March 2025 of £143,726. The balance was in line with the budget for the year and the Trustees expectations and strategy for the Charity.

The closing position at the end of the financial year is that the company retains £27,401 in free reserves in addition to a ring-fenced amount equivalent to 3.5 full months of winding up costs, as projected for the 2025/26 financial year.

The Trustee directors consider that the position of the company as at 31 March 2025 is satisfactory.

Reserves

The charity aims to hold cash reserves at the level of between 3 and 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading. This is shown under the Unrestricted Funds - 'General Funds', and the current shown is sufficient to cover 3.5 months of projected costs in fiscal year 2025/26.

The charity also holds cash reserves for Organisational Contingency to include higher risk events and

projects.

It also holds additional funds that the Trustees have agreed will be used for development funding such as updating of office equipment and project development. This is shown under the Unrestricted Funds - 'Project funds'.

Risks

The major risks to which the charity is exposed, as identified by the trustees, have been reviewed and systems have been established to mitigate those risks.

Plans for future periods

A robust 3 year plan was put together as part of OCM's application process for Arts Council England's National Portfolio Organisation funding 2023-26. OCM secured this funding and delivery of this programme has continued as planned into year 2 across all 4 strands of activity of this new plan, which includes events programme, commissioning, artist development, and education/outreach and addresses ambition and quality of our work, dynamism of the organisation, inclusivity and relevance, and environmental responsibility. These plans are reviewed regularly by the staff and Board of Trustees, and are integrated into OCM's operational work and policies.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on .....09/12/25..... and signed on behalf of the board of trustees by:



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of Oxford Contemporary Music

Year ended 31 March 2025

I report to the trustees on my examination of the financial statements of Oxford Contemporary Music ('the charity') for the year ended 31 March 2025.

Responsibilities and basis of report

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

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 my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('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 charity'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 Association of Chartered Certified Accountants, 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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2. the financial statements do not accord with those records; or

3. the financial statements 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 financial statements 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 this report in order to enable a proper understanding of the accounts to be reached.



N J Cadwallader FCCA
For and On Behalf Of
David Cadwallader & Co Limited
Independent Examiner

Suite 3 Bignell Park Barns
Chesterton
Nr Bicester
Oxon
OX26 1TD

9 December 2025

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2025

	Note	2025 Unrestricted funds £	2025 Restricted funds £	2025 **Total funds** £	2024 Total funds £
Income and endowments					
Donations and legacies	**5**	189,729	39,850	**229,579**	234,354
Charitable activities	**6**	44,710	–	**44,710**	13,921
Total income		234,439	39,850	**274,289**	248,275
Expenditure					
Expenditure on charitable activities	**7,8**	227,086	29,030	**256,116**	273,582
Total expenditure		227,086	29,030	**256,116**	273,582
Net income/(expenditure) and net movement in funds		7,353	10,820	**18,173**	(25,307)
Reconciliation of funds					
Total funds brought forward		125,553	–	**125,553**	150,860
Total funds carried forward		132,906	10,820	**143,726**	125,553

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

The notes on pages 15 to 25 form part of these financial statements.

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Position

31 March 2025

	Note	2025 £	£	2024 £
Fixed assets				
Tangible fixed assets	14		1,664	3,203
Current assets				
Debtors	15	11,233		12,750
Cash at bank and in hand		137,040		131,699
		148,273		144,449
Creditors: amounts falling due within one year	16	6,211		22,099
Net current assets			142,062	122,350
Total assets less current liabilities			143,726	125,553
Net assets			143,726	125,553
Funds of the charity				
Restricted funds			10,820	–
Unrestricted funds			132,906	125,553
Total charity funds	18		143,726	125,553

For the year ending 31 March 2025 the charity 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 financial statements 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 financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 09/12/25., and are signed on behalf of the board by:

Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Notes to the Financial Statements

Year ended 31 March 2025

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Room 136, Headington Hill Campus, Oxford Brookes University, Oxford, OX3 0BP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue. Arts Council England have offered a National Portfolio Organisation grant agreement for 2023-2027, giving the charity core funding security for four years. PRSF Talent Development Network funding agreement is for three years 2023-2026. Other grant funding is applied for annually.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows: Deferred income has been calculated to reflect the element of grant income which was unspent on projects at the year end.

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	-	25% straight line

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

The Company is limited by guarantee and has no share capital. In the event that the Company is wound up, the liability of the members is limited to one pound.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Donations			
Donations	528	–	**528**
Grants			
Oxford City Council grants	–	6,880	**6,880**
PRSF grants	–	28,400	**28,400**
Arts Council England, South East NPO grant	189,201	–	**189,201**
The Cultural Programme	–	–	**–**
Swan Mountain Trust	–	–	**–**
Stanton Ballard Trust	–	500	**500**
Oxfordshire Community Foundation	–	–	**–**
University of Oxford Community Fund	–	–	**–**
Without Walls Consortium	–	70	**70**
Well Together Grant	–	4,000	**4,000**
	189,729	39,850	**229,579**

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Donations			
Donations	1,025	–	1,025
Grants			
Oxford City Council grants	5,000	1,600	6,600
PRSF grants	12,500	–	12,500
Arts Council England, South East NPO grant	189,201	–	189,201
The Cultural Programme	–	9,000	9,000
Swan Mountain Trust	–	4,000	4,000
Stanton Ballard Trust	–	500	500
Oxfordshire Community Foundation	–	9,895	9,895
University of Oxford Community Fund	–	1,000	1,000
Without Walls Consortium	–	633	633
Well Together Grant	–	–	–
	207,726	26,628	234,354

6. Charitable activities

	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Other income from charitable activities	44,710	**44,710**	13,921	13,921

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Projects	33,583	19,570	**53,153**
Concerts	32,307	–	**32,307**
Education	–	7,055	**7,055**
Overheads	161,196	2,405	**163,601**
	227,086	29,030	**256,116**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Projects	43,494	24,028	67,522
Concerts	29,551	–	29,551
Education	8,616	2,600	11,216
Overheads	165,293	–	165,293
	246,954	26,628	273,582

8. Expenditure on charitable activities by activity type

	Activities undertaken directly £	**Total funds 2025 £**	Total fund 2024 £
Projects	53,153	**53,153**	67,522
Concerts	32,307	**32,307**	29,551
Education	7,055	**7,055**	11,216
Overheads	163,601	**163,601**	165,293
	256,116	**256,116**	273,582

9. Net income/(expenditure)

Net income/(expenditure) is stated after charging/(crediting):

	2025 £	2024 £
Depreciation of tangible fixed assets	**1,539**	1,802

10. Independent examination fees

	2025 £	2024 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	**2,340**	2,142

11. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2025 £	2024 £
Wages and salaries	**116,890**	116,152
Social security costs	**2,680**	3,371
Employer contributions to pension plans	**8,571**	9,287
	128,141	128,810

The average head count of employees during the year was 6 (2024: 6). The average number of full-time equivalent employees during the year is analysed as follows:

	2025 No.	2024 No.
Number of staff - charitable	**4**	4

No employee received employee benefits of more than £60,000 during the year (2024: Nil).

12. Trustee remuneration and expenses

No Trustees were paid expenses in the year (2024: £nil).

One Trustee received £330 in respect of artists fees. The transaction was at arms length.

There was no other remuneration or other benefits from employment with the charity or a related entity which were received by the trustees.

13. Transfers between funds

Fund transfers represents transfers from unrestricted to restricted funds to account for excess expenditure on projects.

14. Tangible fixed assets

	Equipment £	**Total £**
Cost		
At 1 April 2024 and 31 March 2025	15,348	**15,348**
Depreciation		
At 1 April 2024	12,145	**12,145**
Charge for the year	1,539	**1,539**
At 31 March 2025	13,684	**13,684**
Carrying amount		
At 31 March 2025	1,664	**1,664**
At 31 March 2024	3,203	3,203

15. Debtors

	2025 £	2024 £
Trade debtors	**10,171**	11,017
Prepayments and accrued income	**1,062**	1,089
Other debtors	**–**	644
	11,233	12,750

16. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	**1,792**	11,561
Accruals and deferred income	**2,341**	10,537
Social security and other taxes	**1,300**	–
Other creditors	**778**	1
	6,211	22,099

17. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £8,571 (2024: £9,287).

18. Analysis of charitable funds

Unrestricted funds

	At 1 April 2024	Income	Expenditure	Transfers	**At 31 March 2025**
	£	£	£	£	**£**
General funds	105,305	234,439	(227,086)	(7,153)	**105,505**
Project costs	10,248	–	–	7,153	**17,401**
Organisational Contingency	10,000	–	–	–	**10,000**
	125,553	234,439	(227,086)	–	**132,906**

	At 1 April 2023	Income	Expenditure	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	105,243	221,647	(227,015)	5,430	105,305
Project costs	25,217	–	(10,199)	(4,770)	10,248
Organisational Contingency	20,400	–	(9,740)	(660)	10,000
	150,860	221,647	(246,954)	–	125,553

General Funds
3 to 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading.

Project Funds
Reserves held for project expenditure straddling two financial years, plus developmental activities, fundraising (match funds ringfenced from ACE Catalyst Evolve project) and replacement of essential office equipment.

Organisational Contingency
A contingency fund to mitigate against organisational and project financial risks and losses.

18. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers £	**At 31 March 2025 £**
Oxford City Council Christmas Light Festival Grant	–	1,880	(1,360)	–	**520**
Swan Mountain Trust	–	–	–	–	**–**
Oxfordshire Community Foundation	–	–	–	–	**–**
Stanton Ballard Trust	–	500	(500)	–	**–**
University of Oxford Community Fund	–	–	–	–	**–**
Without Walls consortium funding	–	70	(70)	–	**–**
The Cultural Programme	–	–	–	–	**–**
PRS for Music Foundation - Talent Development Network Grant	–	18,000	(18,000)	–	**–**
OCVA & Community First Well Together Grant	–	4,000	(3,100)	–	**900**
PRS for Music Foundation - New Music Biennial 2025	–	10,400	(1,000)	–	**9,400**
OCC Big Ideas	–	5,000	(5,000)	–	**–**
	–	39,850	(29,030)	–	**10,820**

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Oxford City Council Christmas Light Festival Grant	–	1,600	(1,600)	–	–
Swan Mountain Trust	–	4,000	(4,000)	–	–
Oxfordshire Community Foundation	–	9,895	(9,895)	–	–
Stanton Ballard Trust	–	500	(500)	–	–
University of Oxford Community Fund	–	1,000	(1,000)	–	–
Without Walls consortium funding	–	633	(633)	–	–
The Cultural Programme	–	9,000	(9,000)	–	–
PRS for Music Foundation - Talent Development Network Grant	–	–	–	–	–
OCVA & Community First Well Together Grant	–	–	–	–	–

18. Analysis of charitable funds *(continued)*

PRS for Music Foundation - New Music Biennial 2025	–	–	–	–	–
OCC Big Ideas	–	–	–	–	–
	–	26,628	(26,628)	–	–

Oxford City Council Community Impact Fund
Awarded for delivery of the Education and Outreach programme.

Swan Mountain Trust
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Oxfordshire Community Foundation
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Stanton Ballard Trust
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Oxford University Community Fund
Towards the Listen Up! project - part of the Education and Outreach programme.

Without Walls Consortium
Grant towards touring Warning Notes by Mark Anderson.

Oxford University Cultural Programme
Towards Oxford presentation of Warning Notes and further development for touring purposes.

PRS for Music Foundation - Talent Development Network
Awarded to support our talent development activity.

OCVA & Community First Well Together
Grant awarded for community and participation work in the Barton area of Oxford, using music making activities and music events to support the wellbeing and mental health of people, in particular families with pre-school children, and early teens.

PRS for Music Foundation - New Music Biennial 2025
Grant awarded to create and present the new commission 'Moth x Human' by Ellie Wilson for the PRSF New Music Biennial 2025 festivals at Bradford City of Culture 2025 and the Southbank Centre.

OCC Big Ideas
Awarded to support a range of activity delivered in Oxford City in line with the City Council's priorities.

19. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Tangible fixed assets	1,664	–	**1,664**
Current assets	137,453	10,820	**148,273**
Creditors less than 1 year	(6,211)	–	**(6,211)**
Net assets	132,906	10,820	**143,726**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Tangible fixed assets	3,203	–	3,203
Current assets	144,449	–	144,449
Creditors less than 1 year	(22,099)	–	(22,099)
Net assets	125,553	–	125,553

OXFORD CONTEMPORARY MUSIC

England & Wales - Charity number 1062845

Accounts

COMPANY REGISTRATION NUMBER: 03226828

CHARITY REGISTRATION NUMBER: 1062845

Oxford Contemporary Music

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2024

Oxford Contemporary Music

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2024

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Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2024

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

Chair's report

At OCM, a crucial element of our work has always been to support people in their creativity through talent development, education, commissioning of new work and relationship-building with communities around Oxfordshire. OCM has focussed on improving quality rather than numbers in terms of engagement. This has borne fruit in the relevance and value of OCM's contribution to creating a resilient society, nourished and bonded by sound and music.

In 2023/24 OCM's events programme delivered 19 performances in venues across Oxford for 1,814 attendees. We reached a further 10,758 people across the country through touring and co-commissioned shows.

OCM continued to support innovation by commissioning and presenting new work such as 'In Harmony' by Raheel Khan as part of Jerwood Jazz Encounters and Mark Anderson's 'Warning Notes' in collaboration with the Oxford University Cultural Programme at the Ideas Festival.

OCM's creative development programme was once again supported by the PRS Foundation. We were one of 48 national organisations to be a Talent Development Partner with this progressive and impactful organisation. Artist development is woven through all of OCM's work with the support and mentoring of the artists that we work with. This year's artists for commissions and R&D work were all chosen from open calls. This approach helps the team to discover new artists, offer more opportunities to a wider range of artists and especially to work with artists with protected characteristics who are underrepresented in music and outdoor arts.

Environmental Responsibility and Equality, Diversity, Inclusion and Belonging were key themes in our own learning and development. All team members took part in Climate Literacy Training in February 2024, and one of OCM's Trustees has joined the Arts Council England Board Environmental Champions scheme. As well as placing the environment at the forefront of subjects for commissioning new work (Warning Notes) and artist development (BWM!), we are progressing with reducing our own organisational impact.

Following consultancy from Belonging Pioneers in 2020-21, we placed community collaboration at the heart of our EDIB development. In 2023-24 we continued to build relationships with local artists through the Starlings Sessions, music activists through our Open Space event and grass roots organisations Asylum Welcome, Oxford Community Action, Inspire Sounds, YWMP and Inner Peace Records. Towards the end of the year we took the decision to focus most of our Education and

Outreach work on the district of of Barton in the foreseeable future. This is a priority area for the City Council in Oxford, in an outlying area just beyond the ring road with a very diverse population and limited opportunities for engaging in music and cultural activities. OCM ran some pilot activities there in March and now plans to deliver a number of workshops in the area next year, and then to continue to work strategically, further developing connections with community representatives, residents and families in the area.

In summary, this has been a year of listening to the needs of audiences, artists and communities, and responding with carefully considered programmes and collaborative initiatives.



Richard Tooth
Chair
13 December 2024

Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year ended 31 March 2024

Reference and administrative details

Registered charity name	Oxford Contemporary Music
Charity registration number	1062845
Company registration number	03226828
Principal office and registered office	Room 136 Headington Hill Campus Oxford Brookes University Oxford OX3 0BP

The trustees

Stuart Fowkes	
Richard Tooth - Chair	
Ruth Cadiot	(Retired 31 May 2023)
Amenah Enayat	
Maria-Louiza Polymeropoulou	
Zahra Haji Fath Al Tehrani	
Danielle Battigelli	

Company secretary	Joanna Ross
Independent examiner	N J Cadwallader FCCA For and On Behalf Of David Cadwallader & Co Limited Suite 3 Bignell Park Barns Chesterton Nr Bicester Oxon OX26 1TD

Structure, governance and management

Oxford Contemporary Music is a company limited by guarantee and a registered charity under the Charities Act. The charitable company is governed by its Memorandum and Articles of Association. It was incorporated as a company on 18 July 1996 (registered company number 03226828) and registered by the Charity Commission on 13 June 1997 (charity number 1062845).

Directors are appointed by the Board; the Articles require one third, or nearest to one third, of directors to retire annually, and they may offer themselves for re-election. The board of directors meet four times a year to oversee the running of the charity. The Director, full time Deputy Director handle day-to-day administration.

Key Personnel:

Director:	Jo Ross
Deputy Director: 2024)	Victoria Larkin (on maternity leave from 28th February
Deputy Director/Producer (Maternity Cover): joined in February 2024	Sherrell Perkin / Sarah Mayhew Craddock (job share) -
Marketing Coordinator:	Isabel de Berrie
Events Coordinator:	Sofia Lykou
Programme Producer:	Lauren Spiceley
Producer, Community & Learning:	Tessa Cavanna (on sick leave from August 2023)

Objectives and activities

The principal activity of OCM is to foster, support, promote and develop knowledge, understanding and appreciation of the arts (with reference to contemporary music)nationally by means of event promotion, audience development, educational activities, marketing and fundraising, working with other bodies both to increase accessibility to and improve the standards of practice and appreciation of the arts. The Trustees have complied with the duty in section 17(5) of the 2011 Charities Act to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

OCM, its audiences and supported artists were able to enjoy a plethora of live events in 2023-24. OCM's staff have worked hard to respond with programmes that reach those in most need, to bring communities together through music, support music creators in their development and offer an uplifting, inspiring and affordable live events programme of groundbreaking new music for audiences.

We have done this through programmes including talent development, music education provision and the creation and presentation of brand new work. Relationship building and working with communities around Oxford has also been key. For audiences, we have been as focussed on improving the accessibility and quality of audience engagement as much as numbers of audience members. The result has been a year rich with joy and community cohesion through music and exciting new sonic creations that have and will continue to reach audiences around the UK and beyond. A year of optimism and learning.

OCM in 2023-24:
Employed 70 artists;
Gave 885 children and 181 adults a chance to participate in courses/workshops ;
Received valuable support from 36 volunteers;
Presented 19 performances ;
Supported 4 new commissions/co-commissions ;
Supported 4 artists in residencies;
1814 audience members enjoyed OCM's in-person events in Oxford;
4 OCM co-commissions toured: Warning Notes, Hack-Poets Guild, Colony, Congregation;
4 Community events attended by a total of 153 people - this includes the open spaces, venue discussions, and Open House with Raheel Kahn;
Touring or additional performances of OCM's commissions (from Basildon to Belfast!) included 20 events/performances enjoyed by 10,758 people.

Innovation, Collaboration and Public Space

PARTNERSHIPS AND PROJECTS

Contemporary Collective Initiative
OCM and Sound UK agreed to collaborate to lead the PRSF Talent Development Network'Contemporary Collective'. This aims to be a network of like-minded organisations supporting artists in cross-genre, cross-disciplinary work to share ideas, knowledge, ideas for collaboration and discuss strategy. The group, which so far comprises OCM, Sound UK, Opera North, Drake Music, T? Cerdd, Britten Pears, Sound and Music and Cryptic, will meet twice a year and will have an open agenda to which any organisation can contribute.

Nurturing a resilient music scene in Oxford
Following the series of events OCM organised to help nurture a resilient and flourishing music scene in Oxford (Open Space, 25th Feb; Community Run Venues Workshop 1 & 2, May; Open Space 2, 1st July), some attendees of these meetings organised further meetings on a voluntary basis. This led to the foundation of Causing A Scene, a Community Benefit Society to act as a collective voice for Oxford's music scene, advocate for the scene, interface with institutions like Oxford City Council and University of of Oxford, and support the development of new independent venues. This new organisation is being set up by volunteers, with a co-operative structure, and OCM has expressed interest in becoming a member of the CBS.

Starling Sessions
OCM continued its partnership with Music in Tandem to run the Starling Sessions, regular music making sessions where participants share traditional music from around the world by teaching each other the music. The project aims to build connection and understanding through music making. Funding was secured from Oxfordshire Community Foundation, Swan Mountain Trust, and Stanton Ballard Charitable Trust to continue core weekly sessions with Music in Tandem as the delivery partner. Pilot sessions were also held with asylum seekers which led to funding secured by Asylum Welcome to continue running activities for residents at the hotel in Blackbird Leys where they are residing.

Priority Places Areas - South Somerset Associate Producers
Emma Dunton and Andrea Brown developed feasibility of 'PeopleSongs' in the village of Aller, South Somerset. The workshop confirmed for 24/25 will test the feasibility and initiate ideas around a community project that will become a show aiming to tour in 26/27.The project, working title 'People Songs' will take as its starting point the folk songs collected by Cecil Sharp in the area which tap into the rich history of the Somerset Levels.

Producing, commissioning and touring
This year's artists for commissions and R&D work were all chosen from open calls. This approach helps the team to discover new artists and offer opportunities to more artists and artists with protected characteristics who are underrepresented in music and outdoor arts.

Raheel Khan's 'In Harmony' with Jerwood Jazz Encounters
OCM continued its participation in the Jerwood Jazz encounters scheme, mentoring Raheel Khan and producing his new work In Harmony. It was presented in OVADA Warehouse space and was part of audiograft festival (in collaboration with the Oxford Brookes Sonic Art Research Unit) on 7-8th October. Raheel described the piece as "Inspired by traditions of Islamic architecture and musique concrete. A customised sound-system will be installed in the space, central to which is a new sound work that combines recordings from the building's own sound features with electroacoustic composition." Live performances were added to the installation, including musicians from a diverse range of Oxford's music communities. OCM supported Raheel to secure Arts Council England funding to take the piece on tour in 2024. For the second day of Audiograft, we invited with Raheel Khan other artists to respond to the sound installation in an Open Day, which resulted in a 5-hour experimental improvisation session where up to 25 musicians collaborated and brought new sounds to life.

"It is magical. Difficult to communicate how good until you see/hear it in the flesh""Lovely to play alongside my @theborderless_music pal in today's improvisation session in Oxford - what an amazing event! Thanks so much to @ocmevents"

Mark Anderson's Warning Notes
In October 2023 we presented Mark Anderson's Warning Notes in collaboration with The Cultural Programme and co-promoted with the Ideas Festival. The show gives a voice to the social and ecological alarm rippling across our planet and is made up of a collection of sculptural instruments that are played in an improvised performance by Mark and his collaborator Liam Walsh. The Cultural Programme commissioned poet Selina Nwulu to write some spoken word that was recorded and included in the performances. The show was presented in Florence Park (Oxford) as a free event with relaxed slots and a touch tour available for the audience. An 'In Conversation' event with Mark and Selina, and a sound recording workshop were also held. We had poor weather on the second evening but we were impressed by the number of people who still attended. Overall there were around 765 people who came to the events over two days.

It went on a tour of 4 dates in Wales in October-November (supported by Arts Council Wales), as well

as the show in Oxford. We also applied to Without Walls for support for future touring and were successful. This will fund some additional development of the show and includes a tour to three festivals in 2024: Timber festival (midlands), Greenwich & Docklands International Festival (London), and Stockton International Festival.

"It was brilliant. Totally immersed in sound scape and amazed at how long children remained fascinated by performance. Also the relaxed performance was perfect as felt relaxed to bring them and for them to interact in their own way." Audience

"I enjoyed the event. Great to have something like this on the doorstep and use of public park for arts." Audience

"The otherworldly sounds of bells, whistles, bursts of flame, sheets of metal, drums and a Cold War siren greeted passersby as Oxford played host to a remarkable musical installation... It was a very powerful reminder that ecological disaster does not take days off." The Oxford Times

Emily Peasegood R&D
Emily Peasgood was successful in securing development money from the PRS Composers Fund for EverSong, her installation work where it is possible to hear the entire lifespan of a person in a song. It blends human experience with AI and is experienced in tunnel-like environments (tunnels, alleyways, underpasses), with human voices that age and become young again as visitors move through it. EverSong interfaces humanity with technology by utilising artificial intelligence technologies for modelling, generating and conditioning vocal audio. It references the fragility of life and the importance of celebrating it. The project was in the very early R&D stages this year, with some seed funding from OCM and other sources.

CONCERT PROGRAMME

OCM's programme of live events took place throughout the year, with a broad range of outstanding and diverse artists and genres. A mix of venues were used to reach a variety of audiences, from public and community spaces to top quality concert halls. The programme included free and concession ticketed events to allow access for people with low incomes. We built on partnerships with organisations and venues in the city.

Accessible and community spaces
A Listening Party was held in Flo's Cafe, a space that lies in the heart of the south Oxford Florence Park, an area housing a real mix of communities and backgrounds, including a South Asian community, low income families, people working in the third sector, and middle class families.

"More please!" (audience member, Listening Party #12 at Flo's Café)

OCM worked with Tap Social at the Covered Market to bring music to their new late night openings. This event, with Midori Jaeger and Marie Bashiru, was run as a free event with no bookings required, and we estimate attendance was around 130 people; the space was full and the welcome was warm.

"Fantastic event well done!" (audience)

"Brilliant chill safe and friendly vibe. Great music." (audience)

Eliane Correa & La Evolucion supported by local band Ran Kan Kan were presented at the O2 Academy in east Oxford. This was co-promoted with Oxford Salsa Society, with a free salsa class before the bands. 'It was a really really fun event' Audience, Eliane Correa

Outstanding artists
We collaborated with Oxford Festival of the Arts to present the mulit-award winning Joby Burgess at the Jacqueline du Pre Music Building. This was also well attended by a sizeable and enthusiastic audience.

We partnered with local independent promoter Irregular Folks to present The Irrepressibles, supported by pecq, at St Barnabas Church.

"Honestly, it was incredible - probably the best concert I've ever been to. Seeing the Irrepressibles in that beautiful cosy space can't be beat." Audience

"More than just a gig, it's a genuine privilege to witness tonight's spectacle." Nightshift, The Irrepressibles

We were delighted to present the two time Grammy Award Winning Attacca Quartet at St John's College Auditorium.

"Exceptional concert in exceptional surroundings." Audience, Attacca Quartet

"The music was fantastic; of a very high standard and very engaging. It was exciting in a very pleasant intimate venue with good sightlines. A real privilege to be there.2 Audience, Attacca Quartet

"Wonderful performance, great venue, helpful and enthusiastic OCM personnel" Audience, Attacca Quartet

Artistic Innovation
We partnered with Arts at the Old Fire Station for an event as part of their Offbeat festival in June, bringing Brazilian artist/researcher Joanna Burd's Electric Daisy multi-sensory installation to Oxford.

Pianist Zubin Kanga performed a boundary pushing show blending new technology with his piano, including a performance of Philip Venables' Answer Machine Tape, 1987 co-promoted with IF Oxford Science and Ideas Festival, at St John's College. This event was recorded by BBC Radio 3 with excerpts broadcast on the New Music Show. The event was part of our link with St John's College who support OCM with 2 free uses of their auditorium each year.

Ivor Novello winning composer and musician Martin Green brought 'Lighting the Dark' which blended folk, jazz and story telling, performed by a group of pioneering musicians to explore our ancient need for ritual and renewal in the winter.

Total Audiences attended Concert Programmes: 1732

LEARNING AND COMMUNITY

Listen Up!
OCM produced Listen Up!, new music making workshops for young teens from Barton, a priority area in the city with little music provision. Delivered in partnership with Oxfordshire County Music Service their teachers were part of the delivery team for the project. Four days of workshops were held in April and 3 days of workshops were held in February, offering half term activities for families with low income. The Pitt Rivers Museum brought musical instruments to the February workshops and the project had support from the Oxford City Council Community Impact Fund and the University of Oxford Small Communities Grant Scheme.

Feedback from a Foster Carer of one of the participants:

"M was fascinated with the music workshop. His enthusiasm was shared with many as he spoke about the 3 days. To the priest, social care, family and anyone who would listen. The days were perfect and very well organised. He made friends that he has kept since the sessions. M loved learning how to make beats.

"Amazing that you fed all the children that attended. The fact this was all totally free made it accessible to all. Please thank everyone involved for their warm welcome, kindness and patience, such an empathetic group of people.

Music Matters
This long running project, which nurtures communications skills in pre-school infants/children through music making sessions with their carers, evolved through a partnership with the Oxfordshire County Libraries with the aim of reaching a broader range of families with the sessions. Having delivered successful and popular sessions at the Central Library (Oxford) in the previous year, we branched out to local libraries, delivering sessions in the Headington, Botley and Blackbird Leys Libraries during the year, and began planning new sessions in the Barton Library for 2024, which currently has events for young people running.

"We love the actions and singing." Participant

Young Women's Music Project
OCM supported YWMP to deliver a course of 6 sessions for women, trans and non-binary people over the age of 14 in sound engineering skills at Makespace, with a final sharing on Tuesday 26 March. This is part of a wider project to support 'safe spaces' in the broader music industry and communities, in this case starting with training a more diverse group of sound engineers to work in venues and support musicians. OCM worked with YWMP to secure funding to do more work around Safe Spaces from 2024 onwards.

Barton - Placemaking
Barton is a priority area for the city council in Oxford, in an outlying area beyond the ring road with limited music or music making provision. OCM delivered some workshops in the area this year and are looking to work here in a longer term strategic way. Ideas include community consultation in places like schools and community cafes, pop up performances in and around Barton, and community ensemble building opportunities aiming to lead to a performance at the Barton Bash in 2025.

Dash Arts workshop - Dare To Speak Up
In early October, we collaborated with Dash Arts (the theatre company we worked with for Dido's Bar) and Activate Learning (their Banbury college) to deliver a 1 day workshop with 29 of their performing arts students. This 'Dare To Speak Up' workshop led the students through the process of speech writing and presentation with expertise from the Dash team and a lecturer from the University of Birmingham. Dash Arts have taken this workshop to many other settings including community groups and prisons. They will use the speeches written in these workshops to develop a new music theatre show, starting with a development week at the National Theatre rehearsal studios in early 2024. Two of the Activate Learning students will present their speeches at a Dash Arts public event in London in late November.

ARTISTS DEVELOPMENT

OCM's creative development programme was once again supported by PRS Foundation. We were one of 48 national organisations to be a Talent Development Partner with this progressive and impactful organisation. Artist development is woven through all of OCM's work with the support and mentoring of the artists that we work with, but our core programme is 'Boom' and 'BWM!'

Boom is a UK wide programme that has been running for several years and this year it expanded with the sister Welsh Programme BWM!, run in partnership with Ty Cerdd and Articulture and supported by Jerwood. The focus of both programmes continues to offer artists the chance to develop and experiment in working outside of the conventional performances spaces (e.g. outdoors, found spaces etc) to reach broad and diverse audiences, with a bursary and regular mentoring support. It has always had the additional focus of nurturing people with protected characteristics who are under represented in outdoor arts, and BWM! has used the theme of climate justice. Participants are chosen from an open call process, with additional support offered for disabled and neurodiverse artists to take part. Three gatherings were held for both schemes, including a gathering in Wales for both groups to meet where they also saw Mark Anderson's Warning Notes installation in Newport and a Q&A with the artists. BWM! gave their participants additional online gatherings with guest speakers.

BUILDING RESILIENCE

This year OCM continued to build on its organisational development work around Environmental Sustainability and Equality, Diversity, Inclusion and Belonging and other factors as described in Arts Council England's Investment Principles.

Environmental Responsibility

As well as placing the environment at the forefront of subjects for commissioning new work (Warning Notes) and artists development (BWM!), we are progressing with reducing our own organisational impact. OCM has an ongoing, regularly reviewed, environmental action plan where each member of staff identifies and acts on practical steps that will help to reduce the organisation's environmental impact. All team members took part in Climate Literacy Training in February 2024, and one of OCM's Trustees is on on the Arts Council England Board Environmental Champions scheme. You can read a Julie's Bicycle Case Study published in 2024 on the Climate Lab that OCM ran in 2022 with 101 Outdoor Arts: https://juliesbicycle.com/resource/oxford-contemporary-music-addressing-the-climate-crisis-in-music/

Equality, Diversity, Inclusion and Belonging

Following consultancy from Belonging Pioneers in 2020-21, we placed community collaboration at the heart of our EDIB development. In 2023-24 we continued to build relationships with local artists through the Starlings Sessions, music activists through our Open Space event and grass roots organisations Asylum Welcome, Oxford Community Action, Inspire Sounds, YWMP and Inner Peace Records.

Whilst we are still on a journey with this work, we recognise good progress this year that can be built upon through ongoing consultation and collaboration.

OCM continues to put in place practice learned with Weston Jerwood Creative Bursary by welcoming and supporting people in its team and within its talent development programme from lower socio-economic backgrounds with training and mentoring. We are a Member of Oxford Cultural Anti-Racism Alliance and signatory of the Oxford Anti-Racism manifesto, and we are working to share

and apply learning from this network within the organisation.

Financial review

Financial & Operations

Rising costs and cuts in funding have meant that OCM's partnership approach has never been more important than it is now, and the organisation has been working smartly to share resources. For example through planning partnerships around education, talent development and co-commissioning with OCMS, Ty Cerdd and the Schwarzman Centre for the Humanities.

OCM's core funders PRS Foundation and Arts Council England maintained their level of funding.

Operations
Operationally, we have also sustained the organisation's resilience by continuing to:

- Maintain a reasonable level of reserves to include winding up costs and contingencies for the organisation and larger projects;
- Ensure staff retention is strong through annual performance and job reviews with staff members and by supporting their training and development according to individual needs.
- Hold quarterly Board meetings, regular staff team meetings;
- Regularly reviewing OCM's policies and providing all staff with relevant training;
- Invest in fundraising support for existing and new projects.

The Income and Expenditure account shows a deficit of £25,307 (2023 deficit: £23,176) making the balance carried forward at 31 March 2024 of £125,553. The balance was in line with the budget for the year and the Trustees expectations and strategy for the Charity.

The deficit of £25,307 was drawn down, with the Trustees' permission, against OCM's pot of free reserves, which had been accumulated over the last few years for agreed contingency and emergency spending and for costs of fundraising. The Trustees have deemed these as acceptable uses of the company's free reserves over the year, falling within the Reserves policy. The closing position at the end of the financial year is that the company retains £20,248 in free reserves in addition to a ring-fenced amount equivalent to 3 full months of winding up costs, as projected for the 2025/26 financial year.

The Trustee directors consider that the position of the company as at 31 March 2023 is satisfactory.

Reserves

The charity aims to hold cash reserves at the level of between 3 and 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading. This is shown under the Unrestricted Funds - 'General Funds', and the current shown is sufficient to cover 3 months of projected costs in fiscal year 2025/26.

The charity also holds cash reserves for Organisational Contingency to include higher risk events and projects.

It also holds additional funds that the Trustees have agreed will be used for development funding such as updating of office equipment and project development. This is shown under the Unrestricted Funds - 'Project funds'.

Risks

The major risks to which the charity is exposed, as identified by the trustees, have been reviewed and systems have been established to mitigate those risks.

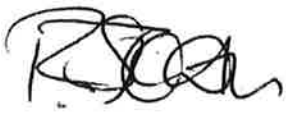
Plans for future periods

A robust 3 year plan was put together as part of OCM's application process for Arts Council England's National Portfolio Organisation funding 2023-26. OCM secured this funding and delivery of this programme has continued as planned into year 2 across all 4 strands of activity of this new plan, which includes events programme, commissioning, artist development, and education/outreach and addresses ambition and quality of our work, dynamism of the organisation, inclusivity and relevance, and environmental responsibility. These plans are reviewed regularly by the staff and Board of Trustees, and are integrated into OCM's operational work and policies.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on 13/12/24 and signed on behalf of the board of trustees by:



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of Oxford Contemporary Music

Year ended 31 March 2024

I report to the trustees on my examination of the financial statements of Oxford Contemporary Music ('the charity') for the year ended 31 March 2024.

Responsibilities and basis of report

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

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 my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('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

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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2. the financial statements do not accord with those records; or

3. the financial statements 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 financial statements 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 this report in order to enable a proper understanding of the accounts to be reached.

N J Cadwallader

N J Cadwallader FCCA
For and On Behalf Of
David Cadwallader & Co Limited
Independent Examiner

Suite 3 Bignell Park Barns
Chesterton
Nr Bicester
Oxon
OX26 1TD

13 December 2024

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2024

	Note	2024 Unrestricted funds £	2024 Restricted funds £	2024 Total funds £	2023 Total funds £
Income and endowments					
Donations and legacies	**5**	207,726	26,628	**234,354**	207,739
Charitable activities	**6**	13,921	–	**13,921**	21,072
Total income		221,647	26,628	**248,275**	228,811
Expenditure					
Expenditure on charitable activities	**7,8**	246,954	26,628	**273,582**	251,987
Total expenditure		246,954	26,628	**273,582**	251,987
Net expenditure and net movement in funds		(25,307)	–	**(25,307)**	(23,176)
Reconciliation of funds					
Total funds brought forward		150,860	–	**150,860**	174,036
Total funds carried forward		125,553	–	**125,553**	150,860

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

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Position

31 March 2024

	Note	2024 £	£	2023 £
Fixed assets				
Tangible fixed assets	14		3,203	5,005
Current assets				
Debtors	15	12,750		13,419
Cash at bank and in hand		131,699		143,561
		144,449		156,980
Creditors: amounts falling due within one year	16	22,099		11,125
Net current assets			122,350	145,855
Total assets less current liabilities			125,553	150,860
Net assets			125,553	150,860
Funds of the charity				
Unrestricted funds			125,553	150,860
Total charity funds	18		125,553	150,860

For the year ending 31 March 2024 the charity 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 financial statements 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 financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 13.12.24 and are signed on behalf of the board by:

Richard Tooth
Chair

The notes on pages 16 to 26 form part of these financial statements.

Oxford Contemporary Music

Company Limited by Guarantee

Notes to the Financial Statements

Year ended 31 March 2024

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Room 136, Headington Hill Campus, Oxford Brookes University, Oxford, OX3 0BP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

The accounts have been prepared on a going concern basis.

There are no material uncertainties about the charity's ability to continue. Arts Council England have offered a new National Portfolio Organisation grant agreement for 2023-2026, giving the charity core funding security for three years. The Oxford City Council Big Ideas core grant is secured again for 2023/4. Other grant funding is applied for annually.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows: Deferred income has been calculated to reflect the element of grant income which was unspent on projects at the year end.

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	-	25% straight line

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

The Company is limited by guarantee and has no share capital. In the event that the Company is wound up, the liability of the members is limited to one pound.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Donations			
Donations	1,025	–	**1,025**

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Grants			
Oxford City Council grant	5,000	1,600	**6,600**
PRSF grant	12,500	–	**12,500**
Arts Council England, South East NPO grant	189,201	–	**189,201**
The Cultural Programme	–	9,000	**9,000**
Swan Mountain Trust	–	4,000	**4,000**
Jerwood Arts	–	–	**–**
Stanton Ballard Trust	–	500	**500**
Oxfordshire Community Foundation	–	9,895	**9,895**
University of Oxford Community Fund	–	1,000	**1,000**
Without Walls Consortium	–	633	**633**
British Council	–	–	**–**
	207,726	26,628	**234,354**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations			
Donations	440	–	440
Grants			
Oxford City Council grant	7,000	–	7,000
PRSF grant	500	6,750	7,250
Arts Council England, South East NPO grant	189,201	–	189,201
The Cultural Programme	–	–	–
Swan Mountain Trust	–	–	–
Jerwood Arts	–	1,248	1,248
Stanton Ballard Trust	–	–	–
Oxfordshire Community Foundation	–	–	–
University of Oxford Community Fund	–	–	–
Without Walls Consortium	–	–	–
British Council	–	2,600	2,600
	197,141	10,598	207,739

6. Charitable activities

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Other income from charitable activities	13,921	**13,921**	21,072	21,072

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Projects	43,494	24,028	**67,522**
Concerts	29,551	–	**29,551**
Education	8,616	2,600	**11,216**
Overheads	165,293	–	**165,293**
	246,954	26,628	**273,582**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Projects	24,835	9,420	34,255
Concerts	35,963	–	35,963
Education	14,069	–	14,069
Overheads	166,452	1,248	167,700
	241,319	10,668	251,987

8. Expenditure on charitable activities by activity type

	Activities undertaken directly £	**Total funds 2024 £**	Total fund 2023 £
Projects	67,522	**67,522**	34,255
Concerts	29,551	**29,551**	35,963
Education	11,216	**11,216**	14,069
Overheads	165,293	**165,293**	167,700
	273,582	**273,582**	251,987

9. Net expenditure

Net expenditure is stated after charging/(crediting):

	2024 £	2023 £
Depreciation of tangible fixed assets	**1,802**	1,440

10. Independent examination fees

	2024 £	2023 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	**2,142**	2,088

11. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2024	2023
	£	£
Wages and salaries	**116,152**	118,283
Social security costs	**3,371**	3,777
Employer contributions to pension plans	**9,287**	8,712
	128,810	130,772

The average head count of employees during the year was 6 (2023: 6). The average number of full-time equivalent employees during the year is analysed as follows:

	2024	2023
	No.	No.
Number of staff - charitable	**4**	4

No employee received employee benefits of more than £60,000 during the year (2023: Nil).

12. Trustee remuneration and expenses

No Trustees were paid expenses in the year (2023: One Trustee was paid a fee of £480 plus £70 travel expenses).

There was no other remuneration or other benefits from employment with the charity or a related entity which were received by the trustees.

13. Transfers between funds

Fund transfers represents transfers from unrestricted to restricted funds to account for excess expenditure on projects.

14. Tangible fixed assets

	Equipment	**Total**
	£	**£**
Cost		
At 1 April 2023 and 31 March 2024	15,348	**15,348**
Depreciation		
At 1 April 2023	10,343	**10,343**
Charge for the year	1,802	**1,802**
At 31 March 2024	12,145	**12,145**
Carrying amount		
At 31 March 2024	3,203	**3,203**
At 31 March 2023	5,005	5,005

15. Debtors

	2024	2023
	£	£
Trade debtors	**11,017**	12,449
Prepayments and accrued income	**1,089**	879
Other debtors	**644**	91
	12,750	13,419

16. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	**11,561**	6,845
Accruals and deferred income	**10,537**	1,530
Social security and other taxes	**–**	2,154
Other creditors	**1**	596
	22,099	11,125

17. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £9,287 (2023: £8,712).

18. Analysis of charitable funds

Unrestricted funds

	At 1 April 2023	Income	Expenditure	Transfers	**At 31 March 2024**
	£	£	£	£	**£**
General funds	105,243	221,647	(227,015)	5,430	**105,305**
Project costs	25,217	–	(10,199)	(4,770)	**10,248**
Organisational Contingency	20,400	–	(9,740)	(660)	**10,000**
	150,860	221,647	(246,954)	–	**125,553**

	At 1 April 2022	Income	Expenditure	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	101,773	218,213	(241,319)	26,576	105,243
Project costs	51,793	–	–	(26,576)	25,217
Organisational Contingency	20,400	–	–	–	20,400
	173,966	218,213	(241,319)	–	150,860

General Funds
3 to 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading.

Project Funds
Reserves held for developmental activities including Arts Council England Catalyst Evolve fundraising, Education projects, contingency for lost income/ additional expenditure due to Covid 19 adjustments in the 21/22 programme and replacement of essential office equipment.

Organisational Contingency
A contingency fund to mitigate against organisational and project financial risks and losses.

18. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
PRS Foundation TDP grant	–	–	–	–	–
Oxford City Council Community Impact grant	–	1,600	(1,600)	–	–
CEP Engaging Young People Grant	–	–	–	–	–
Jerwood Arts	–	–	–	–	–
British Council	–	–	–	–	–
Swan Mountain Trust	–	4,000	(4,000)	–	–
Oxfordshire Community Foundation	–	9,895	(9,895)	–	–
Stanton Ballard Trust	–	500	(500)	–	–
University of Oxford Community Fund	–	1,000	(1,000)	–	–
Without Walls consortium funding	–	633	(633)	–	–
The Cultural Programme	–	9,000	(9,000)	–	–
	–	26,628	(26,628)	–	–

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
PRS Foundation TDP grant	–	6,750	(6,750)	–	–
Oxford City Council Community Impact grant	–	–	–	–	–
CEP Engaging Young People Grant	70	–	(70)	–	–
Jerwood Arts	–	1,248	(1,248)	–	–
British Council	–	2,600	(2,600)	–	–
Swan Mountain Trust	–	–	–	–	–
Oxfordshire Community Foundation	–	–	–	–	–
Stanton Ballard Trust	–	–	–	–	–
University of Oxford Community Fund	–	–	–	–	–
Without Walls consortium funding	–	–	–	–	–
The Cultural Programme	–	–	–	–	–
	70	10,598	(10,668)	–	–

18. Analysis of charitable funds *(continued)*

Oxford City Council Community Impact Fund
Awarded for delivery of the Education and Outreach programme.

Swan Mountain Trust
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Oxfordshire Community Foundation
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Stanton Ballard Trust
Awarded for development of the Starlings project, transferred to Tandem Collective for project delivery.

Oxford University Community Fund
Towards the Listen Up! project - part of the Education and Outreach programme.

Without Walls Consortium
First part of grant towards touring Warning Notes by Mark Anderson.

Oxford University Cultural Programme
Towards Oxford presentation of Warning Notes and further development for touring purposes.

19. Analysis of net assets between funds

	Unrestricted Funds £	**Total Funds 2024 £**
Tangible fixed assets	3,203	**3,203**
Current assets	144,449	**144,449**
Creditors less than 1 year	(22,099)	**(22,099)**
Net assets	125,553	**125,553**

	Unrestricted Funds £	Total Funds 2023 £
Tangible fixed assets	5,005	5,005
Current assets	156,980	156,980
Creditors less than 1 year	(11,125)	(11,125)
Net assets	150,860	150,860

OXFORD CONTEMPORARY MUSIC

England & Wales - Charity number 1062845

Accounts

COMPANY REGISTRATION NUMBER: 03226828

CHARITY REGISTRATION NUMBER: 1062845

Oxford Contemporary Music

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2023

Oxford Contemporary Music

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2023

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Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2023

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2023.

Chair's report

For the majority in the music industry and in wider society 2022-23 was a year of recovery with many needing help and support to renew, refresh and reinvent following the challenges of the pandemic and the cost of living crisis. At OCM, a crucial element of our work has been to support people in their creativity through talent development, education, commissioning of new work and relationship-building with communities around Oxfordshire. This area of our work was brought to the fore this year. Our role has been to listen and respond. OCM focussed on improving quality rather than numbers in terms of engagement and this has borne fruit in the relevance and quality of OCM's contribution to creating a resilient society, nourished and bonded by sound and music.

Environmental Responsibility and **Equality, Diversity, Inclusion and Belonging** were key themes in our own learning and development. OCM launched its first Climate Lab supporting 25 artists to delve deeply into the relationship between their practice and messages around climate action. And OCM continued with its own environmental action plan, implemented through the year.

We continued to put in place practice learned with Weston Jerwood Creative Bursary development programme. We welcomed people from lower socio-economic backgrounds into OCM's team and into our talent development and education programmes, and supported them with training, mentoring and skills building. We recruited and welcomed new board members to better reflect Oxford's diverse population and OCM's existing and potential beneficiaries. An all day Open Space event led by OCM created a place for dialogue with audiences and music activists across the Oxford music spectrum.

We built new relationships in the community with young people and with local artists, opening space for them in our programme through projects such as Dido's Bar, Starlings Sessions, and Digging Crates, exploring themes around migration and colonialism.

OCM continued to support innovation by commissioning and presenting new work such as Congregation by Ray Lee, an outdoor site specific promenade event; Home X, an international collaboration with groundbreaking live and online gaming and new music by An-Ting Chang; and Dido's Bar by Dash Arts, as well as investing in 31 artists' futures with Talent Development support through Boom and the Climate Lab residency programmes.

We were able to fully return to live events following the pandemic, presenting postponed events alongside a diverse and multi-genre programme of groundbreaking new music, 23 performances in venues across Oxford for 2688 people and touring co-commissioned shows that reached 5196 more

across the UK from Grimsby to Exeter.

Rising costs and some cuts in core funding has meant that, like many organisations, OCM has had to be resourceful in finding funds to fulfill our mission. This is where our partnership way of working has been a strength as we've been developing new projects collaborating with organisations in our talent development, music education and commissioning work. OCM ends the year in a healthy financial position with our core strategic aims met and an exciting plan for 2023-24.

OCM's impact and vision was endorsed by Arts Council England as they accepted us into their new NPO funding portfolio for 2023-26, securing us vital core funding for the next three years. With their support, that of our partners, other funders and a talented team of staff, board members and 28 volunteers, the next year is looking full of promise.



Richard Tooth
Chair
14 December 2023

Reference and administrative details

Registered charity name	Oxford Contemporary Music
Charity registration number	1062845
Company registration number	03226828
Principal office and registered office	Room 136 Headington Hill Campus Oxford Brookes University Oxford OX3 0BP

The trustees

Stuart Fowkes	
Paul Dibley	(Retired 1 September 2022)
Richard Tooth - Chair	
Ruth Cadiot	
Amenah Enayat	
Maria-Louiza Polymeropoulou	(Appointed 27 September 2022)
Zahra Haji Fath Al Tehrani	(Appointed 27 September 2022)
Danielle Battigelli	(Appointed 9 December 2022)

Company secretary	Joanna Ross
Independent examiner	N J Cadwallader FCCA For and On Behalf Of David Cadwallader & Co Limited Suite 3 Bignell Park Barns Chesterton Nr Bicester Oxon OX26 1TD

Structure, governance and management

Oxford Contemporary Music is a company limited by guarantee and a registered charity under the Charities Act. The charitable company is governed by its Memorandum and Articles of Association. It was incorporated as a company on 18 July 1996 (registered company number 03226828) and registered by the Charity Commission on 13 June 1997 (charity number 1062845).

Directors are appointed by the Board; the Articles require one third, or nearest to one third, of directors to retire annually, and they may offer themselves for re-election. The board of directors meet four times a year to oversee the running of the charity. The Director, full time Deputy Director handle day-to-day administration.

Key Personnel:

Director:	Jo Ross
Deputy Director:	Victoria Larkin
Deputy Director/Producer (Maternity Cover):	Rachel Capell (left August 2022)
Marketing Coordinator:	Steph West (left November 2022); Isabel de Berrie (joined January 2023)
Events Coordinator:	Hani Elias (left October 2022); Sofia Lykou (joined October 2022)
Programme Producer:	Lauren Spiceley
Producer, Community & Learning:	Tessa Cavanna

Objectives and activities

The principal activity of OCM is to foster, support, promote and develop knowledge, understanding and appreciation of the arts (with reference to contemporary music)nationally by means of event promotion, audience development, educational activities, marketing and fundraising, working with other bodies both to increase accessibility to and improve the standards of practice and appreciation of the arts. The Trustees have complied with the duty in section 17(5) of the 2011 Charities Act to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

OCM, its audiences and supported artists were able to enjoy a return to live events in 2022-23. However this was within a greatly changed context for artists and audiences of huge sector challenges, growing inequalities and hardships created by the impact of the pandemic and increased cost of living. OCM's staff have worked hard to respond with programmes that reach those in most need, to bring communities together through music, support music creators in their development and offer an uplifting, inspiring and affordable live events programme of groundbreaking new music for audiences.

We have done this through programmes including talent development, music education provision and the creation and presentation of brand new work. Relationship building and working with communities around Oxford has also been key. For audiences, we have been as focussed on improving the accessibility and quality of audience engagement as much as numbers of audience members. The result has been a year rich with joy and community cohesion through music and exciting new sonic creations that have and will continue to reach audiences around the UK and beyond. A year of optimism, recovery and learning.

OCM in 2022-23:

Employed 50 artists;
Gave 233 young people and 65 adult participants learning opportunities with 1125 attendances at workshops;
Received valuable support from 28 volunteers;
Presented 23 performances;
Supported 3 new commissions/ co-commissions;
Supported 31 artists in residencies;
2688 audience members enjoyed OCM's in-person events;
4 OCM co-commissions toured: Chorus by Ray Lee, Hack Poets Guild, Home X and Dido's Bar, reaching 5196 people around the UK from Grimsby to Exeter.

Innovation, Collaboration and Public Space

Following on from the success of OCM's outdoor programme last year, we presented Ray Lee's interactive sonic composition Congregation in Oxford city centre in October 2022. Having toured last year to several UK festivals, OCM had to postpone its own presentation of this co-commissioned piece due to covid restrictions. So it was a pleasure to bring this innovative show into Oxford at last. Over 450 people attended and more saw the show around the city streets.

"My 6 year old daughter said "I think this music will make me cry happy tears" Wonderful and moving experience" "I attended Congregation with my 2 children and another family member. It was an amazing experience. Fun, great value for money and a wonderful way to experience sound. One of my children has auditory processing challenges and it was great for him to experience sound both through touch and hearing in an outdoor setting. (audience member, Congregation)

We also supported Hannah Fredsgaard Jones to present her first outdoor performance 'Before the Ashes Lose Their Leaves' at Wolvercote Lakes, a reflective and moving sound walk and performance for all ages, following her residency as part of OCM's Boom creative development programme.

"Otherworldly, poetic, engaging." audience member, Before the Ashes Lose Their Leaves

Home X
OCM collaborated with Kakilang (Formerly Chinese Arts Now) to co-commission their new hybrid digital online and live show Home X using innovative gaming technology. The piece is an international collaboration with artists in the UK and Hong Kong and features the new music of composer An-Ting Chang. The show toured to London's Barbican Centre and to Cambridge and York in February. 'often beautiful... conveying our relationship with our environment in a distinctive visual language...' *** (The Stage) 'compelling...incredibly innovative...wonderfully insightful...' ***** (Voice Magazine)

Dido's Bar
OCM worked with Dash Arts for two years supporting the R&D and then the creation of their touring immersive music-theatre production, Dido's Bar. OCM presented the final shows of the UK tour in Oxford, a run of 4 performances and 2 associated events. OVADA warehouse was transformed into a live music bar, the setting of a dramatic story for 4 sold-out performances, for which we received great feedback and reviews. Oxford Community Action provided food for audiences at the performances and Asylum Welcome fundraised. Many local artists performed at the events. We also hosted a public 'after-party' with OCM supported Starling Sessions performing a joyous set to close the tour.

"I saw my whole life through your theatre" (Iraqi Kurdish refugee, Leicester audience)"Dido's Bar was extraordinary - and very timely in these times of people displaced by war and famine - in particular Afghanistan, Syria, Yemen, North Africa" Oxford audience member.

Hack Poets Guild
Originally conceived by OCM's programme producer, Hack Poets Guild (formerly Broadside Ballads) has evolved through Sound UK's expert producing and touring, into a new folk phenomenon, with an album of brilliant new music. This new co-commission was presented by OCM in Oxford and toured to 7 venues across the UK in March 2023.

Delving into the inky archives at Oxford's Bodleian Libraries and beyond, Marry Waterson, Lisa Knapp and Nathaniel Mann led a five-piece band bringing broadsides vividly to life and offering a rare insight into Britain's history.

"I saw folk music's future. It was an exciting glimpse of an alternative, fresh and vital approach to presenting traditional music" - FRoots magazine

Digging Crates
In June 2022 we hosted the EP launch of Inner Peace Records' Digging Crates. The event was the culmination of months of collaboration between members of the record label and the Pitt Rivers Museum bringing together hip hop and sounds to decolonise their musical instrument collection, creatively led by Rawz (Urban Music Foundation/ Inner Peace Records) and produced by Tessa Cavanna (OCM's Jerwood Creative Bursary Fellow).

"It feels so significant to be able to use the global art form of hip hop to start to break down and analyse some of the historic structures and patterns of behaviour that contribute so heavily to the imbalances we see in our communities today." Rawz

The artists presented their new tracks to an audience from diverse backgrounds alongside African band WANDA-NA-KL led by Kenyan musician Boni Wanda, who were also collaborators in the project.

Touring:
Several projects co-commissioned by OCM went on to tour the UK including Hack Poets Poet's Guild, Home X, Chorus by Ray Lee and Dido's Bar. There were 17 performances reaching an estimated audience of around 5196 people.

CONCERT PROGRAMME

OCM's programme of live events took place throughout the year, with events in different areas of the city, including free and concession ticketed events to allow access for people with low incomes. We built on partnerships with organisations and venues in the city. We are particularly grateful to St John's College, OVADA, TOAD, and Arts at the Old Fire Station for their support. Events took place in distilleries, warehouses, churches and arts venues and free tickets were made available to local organisations such as Young Womxns Music Project.

The programme featured brand new work by UK music creators alongside international artists. Highlights included Maya Youssef playing music from her award winning album Finding Home, Run Logan Run, Furrow Collective, and a new collaboration with some of the UK's top jazz musicians in Arun Ghosh's new project, Canticle of the Sun.

Ticket sales began to increase during the year as confidence built in attending live music post-pandemic. Some audience comments:

'Watching an Arab woman playing Arabic or Arabic inspired music has inspired me so much and I feel so much happier with who I am after watching this performance, thank you OCM!' (Maya Youssef)

'San Salvador was one of the most amazing and inspiring concerts I've been to. Well done all involved' (San Salvador)

'Absolutely incredible performance in a stunning setting' (Arun Ghosh's Canticle of the Sun)

'Grateful to you for bringing top quality music (especially jazz) to Oxford.' Run Logan Run

LEARNING AND COMMUNITY

Oxford Music Scene Conversations

In February OCM brought together around 50 people involved in Oxford's music scene to discuss the challenges and opportunities it faces in an Open Space style event in partnership with Improbable's Devoted and Disgruntled series. The day was full of fruitful conversations. The attendees were keen to have another similar meeting, and OCM hosted a meeting about community-owned music venues (with guest expert in this area) in March.

Blackbird Leys Community Development Initiative (CDI)

In August 2022 OCM worked closely with Leys Summer youth project to design and deliver a project with musician Adriano Adewale and a movement director. Working across many days in August the young people explored and created their own new composition and dance pieces which were recorded in partnership with Inspire Sounds.

Starlings Sessions

In 2022/23 OCM continued to support Tandem Collective's local intercultural music project the Starling Sessions. Peer-to-peer sessions took place weekly during term time where people from many diverse cultures living in the UK, including refugees, participated in warm and friendly sessions to share and perform music from each other's cultures. The whole group and individuals performed at OCM's event at OVADA, Dido's Bar, and had a very rapturous audience reaction, resulting in at least 1 new member joining. The group also performed at and hosted an end-of-year celebration at Flo's in the Park on 3rd December, in partnership with Oxford Community Action and Flotsam Sessions (a similar group from London).

"As a migrant myself, feeling the pressure of being accepted in British society has considerably

impacted my mental health. Being in a place where cultural differences are celebrated, and the difficulties migrants experience are supported by music has been one of the most rewarding experiences of my life." Starlings participant

Music Matters at Central Library
In 2022 OCM restarted in-person music sessions for early years children and their parents in partnership with the Central Library. 78 children came and benefited from learning songs and rhymes that give them a way to communicate joyfully with their families and to build the first foundations of musicality through rhythm and song. The sessions were completely free and we advertised them amongst families that had taken part in our previous sessions online and through the library. There were a wide range of families from varied backgrounds. Studies have shown that parents that sing songs and rhymes with their children in the first years of their lives help their child to build confidence in communicating more widely. The project aims to address the lack of confidence in communication that many primary schools in Oxford report in reception age children.

"I really liked the songs and singing with my daddy"
Child participant, 5 years
"... Wonderful to have in-person sessions that both the grownups and children are able to enjoy and join in with" parent participant

OCM organised music workshops through the year with Jo May at Combe School in Witney and supported Inspire Sounds to launch their first Industry Sisters project. The culmination of Industry Sisters was a showcase hosted by OCM to family and friends at OVADA.

During the year we have also been designing a new partnership project with Oxfordshire's Music Hub, the Oxfordshire County Music Service, to create a new project for secondary age young people who have little access to music making called 'Listen Up!' to begin in 2023/24.

ARTISTS DEVELOPMENT

OCM's creative development programme was once again supported by PRS Foundation. We were one of 48 national organisations to be a Talent Development Partner with this progressive and impactful organisation.

Boom Fellowship Programme.
We supported 6 music and sound creators as part of Boom in 2022/23, Simon James, Rawz, Kevin Leomo, Bilge Yur Nilmaz and Welsh duo Ardal Bicnic. This was a self directed programme that included funding, support meetings with OCM, mentoring, training and gatherings with the other creators to hear from each other and relevant guest artists, funders and producers.

We also began developing a Welsh partnership with T? Cerdd to create 'B?M!' to extend the programme to 4 Welsh artists in 2023/24.

"I think Boom's impact will continue to resonate for a long time."
"Your belief in me as an artist at this time was really powerful!" Artist feedback.

The Climate Lab at 101 Outdoor Arts
In September 2022 OCM, in partnership with 101 Outdoor Arts Creation Space, hosted 25 artists who are working in public spaces, including some local to Oxford, at the first ever residential OCM Climate Lab. The artists heard from speakers with expertise in positive climate communication, climate justice, activism and from other artists focussing on climate change and the environment.

The aim was to equip the artists with a network, knowledge and approach which enabled them to develop work that has a positive impact with audiences towards climate action. The feedback from the

lab was really positive and constructive. We are now exploring the commissioning of one of the artists from the lab to present a new outdoor project and will be supporting the R&D of other climate based projects in the future. Some participant comments:

"This has been an amazing few days - inspirational - challenging - affirming - thank you all."

"It has changed my perspective completely. Before the lab I was fired up by fear and anger at what I perceived to be apathy from the arts sector...I am now very much calmer in the understanding that this is not the way to invite people to join a movement towards change."

BUILDING RESILIENCE

Towards ACE Investment Principles
This year OCM continued to build on its organisational development work around Environmental Sustainability and Equality, Diversity, Inclusion and Belonging and other factors as described in Arts Council England's Investment Principles.

Environmental Responsibility
As well as placing the environment at the forefront of subjects for commissioning new work and artists development, we are progressing with reducing our own organisational impact. OCM has an ongoing, regularly reviewed, environmental action plan where each member of staff identifies and acts on practical steps that will help to reduce the organisation's environmental impact.

Examples of actions include:
Surveying audiences for information on their travel to events and looking at ways to encourage more use of sustainable transport in the future. Surveying venues used for environmental policies and energy tariffs and taking decisions to improve sustainable events by using venues with progressive policies. Participating in the Green Arts Oxfordshire Network and collaborating with other members.

We designed and organised the Climate Lab for Artists and developed the Welsh creative development programme CoDi B?M!, supporting artists working with themes around sustainability and the environment as a sister scheme to OCM's Boom programme to run in 2023-2025.

Equality, Diversity, Inclusion and Belonging
Following consultancy from Belonging Pioneers in 2020-21, we placed community collaboration at the heart of our EDIB development. In 2022-23 we built relationships with local artists through Dido's Bar and Starlings Sessions, young people in Blackbird Leys Youth Project, music activists through our Open Space event and grass roots organisations Asylum Welcome, Oxford Community Action, Inspire Sounds, YWMP and Inner Peace Records. Whilst we are still on a journey with this work, we recognise good progress this year that can be built upon through ongoing consultation and collaboration.

Our programme has featured themes relevant to the diverse population of Oxford, including Dido's Bar, Digging Crates, Listening Parties, and the music of Syrian Kanoun player Maya Youssef.

OCM continues to put in place practice learned with Weston Jerwood Creative Bursary by welcoming and supporting people in its team and within its talent development programme from lower socio-economic backgrounds with training and mentoring. We are a Member of Oxford Cultural Anti-Racism Alliance and signatory of the Oxford Anti-Racism manifesto, and we are working to share and apply learning from this network within the organisation.

This year we welcomed new board members to better reflect Oxford's diverse population and OCM's existing and potential beneficiaries.

Financial review

Rising costs and cuts in funding have meant that OCM's partnership approach has never been more important than this year, and the organisation has been working smartly to share resources. For example through planning partnerships around education, talent development and co-commissioning with OCMS, T? Cerdd and the Schwartzmann Centre for the Humanities.

OCM was able to use designated funds from reserves to upgrade its IT for staff, thereby increasing flexibility of working, accessibility and efficiency and to deliver projects postponed from 2021-22 because of the pandemic. Like most organisations in Oxford, its funding from Oxford City Council was reduced this year, however core funders PRS Foundation and Arts Council England maintained their level of funding.

Operations
Operationally, we have also sustained the organisation's resilience by continuing to:

- Maintain a robust level of reserves to include winding up costs and contingencies for the organisation and larger projects;
- Ensure staff retention is strong through annual performance and job reviews with staff members and by supporting their training and development according to individual needs;
- Hold quarterly Board meetings, regular staff team meetings;
- Regularly reviewing OCM's policies and providing all staff with relevant training;
- Invest in fundraising support for existing and new projects.

The Income and Expenditure account shows a deficit of £23,266 making the balance carried forward at 31 March 2023 of £150,770. The balance was in line with the budget for the year and the Trustees expectations and strategy for the Charity.

The Trustee directors consider that the position of the company as at 31 March 2023 is satisfactory.

Reserves

The charity aims to hold cash reserves at the level of between 3 and 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading. This is shown under the Unrestricted Funds - 'General Funds'.

The charity also holds cash reserves for Organisational Contingency to include higher risk events and projects.

It also holds additional funds that the Trustees have agreed will be used for development funding such as updating of office equipment and project development. This is shown under the Unrestricted Funds - 'Project funds'.

Risks

The major risks to which the charity is exposed, as identified by the trustees, have been reviewed and systems have been established to mitigate those risks.

Plans for future periods

A robust 3 year plan was put together as part of OCM's application process for Arts Council England's National Portfolio Organisation funding 2023-26. OCM secured this funding and has begun delivery of this new plan, which includes our 4 strands of activity (events programme, commissioning, artist development, and education/outreach) and addresses ambition and quality of our work, dynamism of the organisation, inclusivity and relevance, and environmental responsibility. These plans are reviewed regularly by the staff and Board of Trustees, and are integrated into OCM's operational work and policies.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on 14 December 2023 and signed on behalf of the board of trustees by:



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of Oxford Contemporary Music

Year ended 31 March 2023

I report to the trustees on my examination of the financial statements of Oxford Contemporary Music ('the charity') for the year ended 31 March 2023.

Responsibilities and basis of report

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

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 my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('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

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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2. the financial statements do not accord with those records; or

3. the financial statements 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 financial statements 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).

Independent Examiner's Report to the Trustees of Oxford Contemporary Music
(continued)

Year ended 31 March 2023

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.

N J Cadwallader FCCA
For and On Behalf Of
David Cadwallader & Co Limited
Independent Examiner

Suite 3 Bignell Park Barns
Chesterton
Nr Bicester
Oxon
OX26 1TD

14 December 2023

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2023

	Note	2023 Unrestricted funds £	2023 Restricted funds £	2023 **Total funds** £	2022 Total funds £
Income and endowments					
Donations and legacies	**5**	197,141	10,598	**207,739**	232,952
Charitable activities	**6**	21,072	–	**21,072**	8,956
Total income		218,213	10,598	**228,811**	241,908
Expenditure					
Expenditure on charitable activities	**7,8**	241,319	10,668	**251,987**	222,351
Total expenditure		241,319	10,668	**251,987**	222,351
Net (expenditure)/income and net movement in funds		(23,106)	(70)	**(23,176)**	19,557
Reconciliation of funds					
Total funds brought forward		173,966	70	**174,036**	154,479
Total funds carried forward		150,860	–	**150,860**	174,036

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

The notes on pages 16 to 25 form part of these financial statements.

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Position

31 March 2023

	Note	2023 £	£	2022 £
Fixed assets				
Tangible fixed assets	14		5,005	1,551
Current assets				
Debtors	15	13,419		10,907
Cash at bank and in hand		143,561		173,724
		156,980		184,631
Creditors: amounts falling due within one year	16	11,125		12,146
Net current assets			145,855	172,485
Total assets less current liabilities			150,860	174,036
Net assets			150,860	174,036
Funds of the charity				
Restricted funds			–	70
Unrestricted funds			150,860	173,966
Total charity funds	18		150,860	174,036

For the year ending 31 March 2023 the charity 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 financial statements 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 financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 14 December 2023, and are signed on behalf of the board by:



Richard Tooth
Chair

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Room 136, Headington Hill Campus, Oxford Brookes University, Oxford, OX3 0BP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

The accounts have been prepared on a going concern basis.

There are no material uncertainties about the charity's ability to continue. Arts Council England have offered a new National Portfolio Organisation grant agreement for 2023-2026, giving the charity core funding security for three years. The Oxford City Council Big Ideas core grant is secured again for 2023/4. Other grant funding is applied for annually.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows: Deferred income has been calculated to reflect the element of grant income which was unspent on projects at the year end.

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	-	25% straight line

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

The Company is limited by guarantee and has no share capital. In the event that the Company is wound up, the liability of the members is limited to one pound.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2023 £**
Donations			
Donations	440	–	**440**
Grants			
Oxford City Council grant	7,000	–	**7,000**
PRSF grant	500	6,750	**7,250**
Arts Council England, South East NPO grant	189,201	–	**189,201**
Arts at the Old Fire Station	–	–	**–**
Jerwood Arts	–	1,248	**1,248**
British Council	–	2,600	**2,600**
	197,141	10,598	**207,739**

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Donations			
Donations	326	–	326
Grants			
Oxford City Council grant	14,000	1,000	15,000
PRSF grant	–	11,500	11,500
Arts Council England, South East NPO grant	189,201	–	189,201
Arts at the Old Fire Station	–	5,693	5,693
Jerwood Arts	–	11,232	11,232
British Council	–	–	–
	203,527	29,425	232,952

6. Charitable activities

	Unrestricted Funds £	**Total Funds 2023 £**	Unrestricted Funds £	Total Funds 2022 £
Other income from charitable activities	21,072	**21,072**	8,956	8,956

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2023 £**
Projects	24,835	9,420	**34,255**
Concerts	35,963	–	**35,963**
Education	14,069	–	**14,069**
Overheads	166,452	1,248	**167,700**
	241,319	10,668	**251,987**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Projects	11,747	18,193	29,940
Concerts	28,985	–	28,985
Education	10,994	8,076	19,070
Overheads	133,124	11,232	144,356
	184,850	37,501	222,351

8. Expenditure on charitable activities by activity type

	Activities undertaken directly	**Total funds 2023**	Total fund 2022
	£	**£**	£
Projects	34,255	**34,255**	29,940
Concerts	35,963	**35,963**	28,985
Education	14,069	**14,069**	19,070
Overheads	167,700	**167,700**	144,356
	251,987	**251,987**	222,351

9. Net (expenditure)/income

Net (expenditure)/income is stated after charging/(crediting):

	2023	2022
	£	£
Depreciation of tangible fixed assets	**1,440**	852

10. Independent examination fees

	2023	2022
	£	£
Fees payable to the independent examiner for:		
Independent examination of the financial statements	**1,530**	1,530

11. Staff costs

The average head count of employees during the year was 6 (2022: 6). The average number of full-time equivalent employees during the year is analysed as follows:

	2023	2022
	No.	No.
Number of staff - charitable	**4**	4

No employee received employee benefits of more than £60,000 during the year (2022: Nil).

12. Trustee remuneration and expenses

One Trustee was paid a fee of £480 plus £70 travel expenses. The transaction was at arms-length.

There was no other remuneration or other benefits from employment with the charity or a related entity which were received by the trustees.

13. Transfers between funds

Fund transfers represents transfers from unrestricted to restricted funds to account for excess expenditure on projects.

14. Tangible fixed assets

	Equipment £	**Total £**
Cost		
At 1 April 2022	10,454	**10,454**
Additions	4,894	**4,894**
At 31 March 2023	15,348	**15,348**
Depreciation		
At 1 April 2022	8,903	**8,903**
Charge for the year	1,440	**1,440**
At 31 March 2023	10,343	**10,343**
Carrying amount		
At 31 March 2023	5,005	**5,005**
At 31 March 2022	1,551	1,551

15. Debtors

	2023 £	2022 £
Trade debtors	**12,449**	10,250
Prepayments and accrued income	**879**	657
Other debtors	**91**	–
	13,419	10,907

16. Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	**6,845**	7,155
Accruals and deferred income	**1,530**	1,530
Social security and other taxes	**2,154**	861
Other creditors	**596**	2,600
	11,125	12,146

17. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £8,712 (2022: £8,551).

18. Analysis of charitable funds

Unrestricted funds

	At 1 April 2022	Income	Expenditure	Transfers	**At 31 March 2023**
	£	£	£	£	**£**
General funds	101,773	218,213	(241,319)	26,576	**105,243**
Project costs	51,793	–	–	(26,576)	**25,217**
Organisational Contingency	20,400	–	–	–	**20,400**
	173,966	218,213	(241,319)	–	**150,860**

	At 1 April 2021	Income	Expenditure	Transfers	At 31 March 2022
	£	£	£	£	£
General funds	81,263	212,483	(184,850)	(7,123)	101,773
Project costs	45,070	–	–	6,723	51,793
Organisational Contingency	20,000	–	–	400	20,400
	146,333	212,483	(184,850)	–	173,966

General Funds
3 to 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading.

Project Funds
Reserves held for developmental activities including Arts Council England Catalyst Evolve fundraising, Education projects, contingency for lost income/ additional expenditure due to Covid 19 adjustments in the 21/22 programme and replacement of essential office equipment.

Organisational Contingency
A contingency fund to mitigate against organisational and project financial risks and losses.

18. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
PRS Foundation TDP grant	–	6,750	(6,750)	–	–
Santander	–	–	–	–	–
Youth Music	–	–	–	–	–
Oxford City Council CEP Grants	–	–	–	–	–
CEP Engaging Young People Grant	70	–	(70)	–	–
Oxford City Council - Culture Team - Grant for Broad Meadow event Sept	–	–	–	–	–
Arts at the Old Fire Station	–	–	–	–	–
Jerwood Arts	–	1,248	(1,248)	–	–
British Council	–	2,600	(2,600)	–	–
	70	10,598	(10,668)	–	–

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
PRS Foundation TDP grant	–	11,500	(11,500)	–	–
Santander	3,588	–	(3,588)	–	–
Youth Music	1,110	–	(1,110)	–	–
Oxford City Council CEP Grants	1,663	–	(1,663)	–	–
CEP Engaging Young People Grant	1,785	–	(1,715)	–	70
Oxford City Council - Culture Team - Grant for Broad Meadow event Sept	–	1,000	(1,000)	–	–
Arts at the Old Fire Station	–	5,693	(5,693)	–	–
Jerwood Arts	–	11,232	(11,232)	–	–
British Council	–	–	–	–	–
	8,146	29,425	(37,501)	–	70

18. Analysis of charitable funds *(continued)*

PRS Foundation TDP grant
Awarded to support our talent development activity.

CEP Engaging Young People grant
Awarded to support the development of the Resonate project.

Jerwood Arts
A Weston Jerwood Creative Bursary grant, awarded to co-fund a new Assistant Producer role for OCM within the scheme.

British Council
Awarded to support international artist development and project r&d.

Santander
Awarded to deliver the Resonate project (music activities with young people).

Youth Music
Awarded for Music Matters (family learning project).

Oxford City Council CEP Grant
Awarded to support the delivery of Playing The Curriculum in Oxford.

Oxford City Council Grant for Broad Meadow event
Awarded to deliver an outdoor event in 'Broad Meadows'.

Arts at the Old Fire Station
Awarded to commission and present Creating on Borrowed Time.

19. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2023 £**
Tangible fixed assets	5,005	–	**5,005**
Current assets	156,980	–	**156,980**
Creditors less than 1 year	(11,125)	–	**(11,125)**
Net assets	150,860	–	**150,860**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Tangible fixed assets	1,551	–	1,551
Current assets	184,561	70	184,631
Creditors less than 1 year	(12,146)	–	(12,146)
Net assets	173,966	70	174,036

OXFORD CONTEMPORARY MUSIC

England & Wales - Charity number 1062845

Accounts

COMPANY REGISTRATION NUMBER: 03226828

CHARITY REGISTRATION NUMBER: 1062845

Oxford Contemporary Music
Company Limited by Guarantee
Unaudited Financial Statements
31 March 2022

Oxford Contemporary Music

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2022

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Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2022

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2022.

Chair's report

OCM began 2021 under the shadow of ongoing uncertainties for the music industry around coronavirus precautions and restrictions. Midway through the year when conditions allowed, the organisation took tentative steps towards opening up to full capacity live events in venues. We worked to build back confidence in attending our events and people were keen to come together again with many of our events full with enthusiastic audiences.

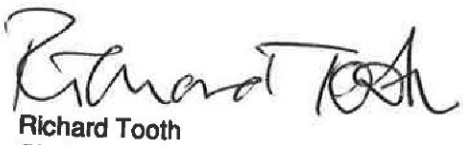
Public and open air spaces became more vital as places for culture. For many people, still wary of venturing into venues, they provide a safe way to enjoy live experiences with others. OCM's previous investment in the development of artists working in public space bore fruit this year. Work-in-progress sharings and new shows such as Elliot Galvin's Handle with Care Thomas Page Dances' Creating on Borrowed Time and Liminal Creative's Hidden Songs were presented in diverse areas of the city including a neighbourhood shopping centre, community park and busy city street. Associate artist Ray Lee's OCM co-commissioned outdoor shows also toured the UK. Ring Out was part of a major show of his work at Brighton Festival and there was a UK tour of Congregation.

In partnership with community organisations we were able to explore some of the important issues of the past 18 months. Highlights of this work included the partnership with hip-hop and spoken word artist Rawz to respond to the Pitt Rivers Museum's instrument collection, and support for the formation of a new multi-cultural community band, meeting weekly with the aim of musical and cultural exchange.

Through the year we have progressed the organisation's learning and development in Equality, Diversity and Inclusion. Staff participated in an anti-racism training programme with Inc Arts, and we were joined by a new staff member from a lower socio-economic background who worked successfully on developing community connections, thanks to funding through the Weston Jerwood Creative Bursary Programme. We progressed our plans around Environmental Responsibility with staff creating a new action plan for OCM's current and future work. OCM continues to work in partnership with other NPOs in the city and wider arts community to help lead progress in these areas.

The organisation has focused on its strategic aims to create lasting impact for audiences, participants and artists through development and delivery of projects and events. OCM achieved its main outcomes for 2021/22. An estimated 13939 people enjoyed OCM's live and online events, 27375 more through touring of commissioned work and 501 through its artists development, and children and young people programmes.

Thanks to the ongoing support of funders and better than forecast ticket income, OCM ends the year in a healthy financial situation, whilst being cautious to maintain a contingency to mitigate against future challenges caused by the pandemic.



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year ended 31 March 2022

Reference and administrative details

Registered charity name	Oxford Contemporary Music
Charity registration number	1062845
Company registration number	03226828
Principal office and registered office	Room 136 Headington Hill Campus Oxford Brookes University Oxford OX3 0BP

The trustees

Stuart Fowkes	
Penny King	(Retired 25 May 2021)
Rosemary Richards	(Retired 29 September 2021)
Paul Dibley	
Richard Tooth - Chair	
Ruth Cadiot	
Louise Hudson	(Retired 2 December 2021)
Amenah Enayat	(Appointed 2 December 2021)

Company secretary	Joanna Ross
Independent examiner	N J Cadwallader FCCA For and On Behalf Of David Cadwallader & Co Limited Suite 3 Bignell Park Barns Chesterton Nr Bicester Oxon OX26 1TD

Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year ended 31 March 2022

Structure, governance and management

Oxford Contemporary Music is a company limited by guarantee and a registered charity under the Charities Act. The charitable company is governed by its Memorandum and Articles of Association. It was incorporated as a company on 18 July 1996 (registered company number 03226828) and registered by the Charity Commission on 13 June 1997 (charity number 1062845).

Directors are appointed by the Board; two retire annually and offer themselves for re-election. The board of directors meet four times a year to oversee the running of the charity. The Director, full time Deputy Director and full time Administrator handle day-to-day administration.

Key Personnel:

Director:	Jo Ross
Deputy Director:	Victoria Larkin
Deputy Director/Producer (Maternity Cover):	Rachel Capell
Marketing & Events Coordinator:	Juan Reino Gomez (left OCM July 2021)
Marketing Coordinator:	Steph West (joined OCM October 2021)
Events Coordinator:	Hani Elias (joined OCM October 2021)
Programme Producer:	Lauren Spiceley
Assistant Producer:	Tessa Cavanna (joined OCM April 2021)

Objectives and activities

The principal activity of OCM is to foster, support, promote and develop knowledge, understanding and appreciation of the arts (with reference to contemporary music)nationally by means of event promotion, audience development, educational activities, marketing and fundraising, working with other bodies both to increase accessibility to and improve the standards of practice and appreciation of the arts. The Trustees have complied with the duty in section 17(5) of the 2011 Charities Act to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

OCM Annual Report April 2021 to March 2022

The context of a shifting pandemic has resulted in an equally shifting pattern of delivery over the period April 2021 through to March 2022. The team once again worked creatively to adapt some projects, whilst other projects were postponed. The removal of restrictions and gradual increase in artist and audience confidence over the summer meant that the autumn period was intense with planning and live event delivery. Moving into spring 2022, many areas of life began to return to pre-pandemic status, although there remained an underlying anxiety about potential new variants. The OCM team were mindful of the need to build continued resilience and flexibility in the delivery of our creative programmes and laid the foundations for 2022/23. The change of activity to our strategic plans led to a surplus of funds at the end of the year. We plan to invest these funds in additional staffing to push forward projects that have been held back by the pandemic, such as commissions, fundraising and audience development. We will also use them to replace equipment that is no longer fit for purpose and invest in new equipment that will enable our staff to work effectively, efficiently and in a more flexible way.

COMMISSIONS AND DEVELOPMENT OF NEW PROJECTS

Hidden Songs
OCM commissioned Liminal Creative (Boom Artists 2020-21) to develop a piece specifically for Broad Street in Oxford. Hidden Songs was an interactive audio-visual installation, shown as part of Green Week Oxford. Artists Louise Cole and Carl Cole explored ideas around a dystopian future where humans try to recreate elements of the natural world they have lost over time. The piece enabled the artists to develop ways of working in public space they had been exploring as part of the Boom artist development programme the previous year. The installation was experienced by approximately 1,500 people over the course of the weekend and a film was created about the piece with footage, audience interviews and a bespoke sound score: https://youtu.be/94Q1BTA4p08

Handle With Care by Elliot Galvin (part of the Jerwood Jazz Encounters programme) Elliot explored new territory for his practice with this project, creating a sound installation/exhibition from the conversations he had with visitors to the Templars Square shopping centre, in which they shared their personal stories. The final installation piece was part of the Ideas Festival. A film documenting the Handle with Care project can be viewed here: https://youtu.be/dcpB33vXLos

Creating on Borrowed Time by Thomas Page Dances
This sound and dance piece was co-commissioned with Arts at the Old Fire station for Oxford's Christmas Light Festival. The project was chosen from an open call and was created over the weeks leading up to the festival. Starting at dawn in Florence park, the performance evolved across the day in instalments with increasingly complex sounds and more dancers, finishing with a night time show in front of a large audience attending Flo Fest's light shows in the park with audience members lighting the piece with torches. A film of the project can also be viewed here: https://youtu.be/9Oo6oM7PCug

The Digging Crates Project
This inspired project brought to life silenced musical instruments cared for at the Pitt Rivers Museum using Hip Hop. It explored the stories and sounds of African instruments to develop new rhymes, rhythms and tracks. The project was led by artist Rawz in collaboration with the museum team and Inner Peace Records Collective. It also brought together Inspire Sounds, the Humanities Cultural Programme at Oxford University, and TORCH, with funding from Helen Roll Foundation, CLORE Duffield Foundation, the Art Fund Access Fund and OCM. Our Weston Jerwood Creative Bursary

Assistant Producer led on this project with the mentoring of the OCM team. In 2022 the Digging Crates team will be sharing these conversations and launching a new EP comprising tracks created during the project and recorded inside the museum.

CONCERT PROGRAMME

The spring of 2021 saw a continuation of online events whilst many restrictions were still in place and people's appetite for live gatherings still compromised. Listening Parties continued in an online format, Martin Green performed a live stream performance to celebrate May Morning, and we recorded a series of micro gigs with Tandem Collective that were broadcast on YouTube. We also collaborated with Film Oxford, the Ultimate Picture Palace, and Season for Change on events.

OCM's first in-person indoors event since the beginning of the pandemic was a broadcast of a specially-recorded performance by Georgian women's ensemble Ialoni, in June at the Ultimate Picture Palace. The cinema was almost full at socially-distanced capacity, and we had a reasonable take-up from online audience for this hybrid event, both at the live event and during the week that the video was available for on-demand streaming.

The autumn saw a return to more in-person events and enthusiastic audiences. After consulting our mailing list, we retained some social distancing in venues and encouraged audiences to wear masks and take Lateral Flow Tests before events. The programme was high quality and eclectic, with What She Said (rescheduled from 2020), then Marouf Majadi, Tongue Fu's Hot Poets telling hopeful stories on the topic of the climate crisis (including schools workshops), a special Cuban/African collaboration from Omar Sosa & Seckou Keita, and a soulful fusion of genres with Ruba Shamshoum. We explored new venues with an ambition to reach new audiences and enrich the experiences of current audiences, including the Covered Market and East Oxford Community Centre.

"Omar Sosa and Seiku Keita were amazing and fun, got the audience dancing and clapping. It was a fantastic change from the usual old classical / chamber music....it opened up a new kind of music for me." Audience feedback 2021-22

"It was a fantastic gig with inspiring performances and I probably wouldn't have considered attending if OCM had not been promoting it." Audience feedback 2021-22

"Your email about COVID mitigation and spacing of seats and masks and need for lateral flow tests was excellent....my first live concert in over 2 years due to the pandemic. Thank you." Audience feedback 2021-22

The artist line-up for spring 2022 included Myele Manzanza, Ruth Goller, Maya Youssef, Hack-Poets (Broadsides), and San Salvador.

"Myele Manzanza's concert was superb in a great environment. We attend a lot of jazz events in the area and this was something a cut above the rest" Audience feedback 2021-22

EDUCATION & OUTREACH

Music Matters - aimed at families with children aged 0 - 5 years old, using musical approaches to help children develop confidence and communication skills. In 2021-22 OCM delivered a six week online project for 10 participants, including a free musical workbook to practice songs and activities at home.

Melody Makers - This project was developed as a result of the Music Matters Project for a slightly older age range of 6-11 years, giving 4 young people music activities during the Easter holiday for 4 young people. All students achieved Arts Award Discover.

Resonate: Tune Factory Songwriting
Targeted at secondary school aged young people from Oxford, we ran an 8 week project in song writing during the summer of 2021. We engaged 9 young people, of which 5 completed the programme and gained their Arts Award Bronze.

Hot Poets Music workshop - this climate change themed song writing workshop engaged students from Larkmead school as well as young people from Asylum Welcome in Oxford. The workshop was delivered by Hot Poet artist Chris Redmond.

Combe School - we worked with Combe School in Witney with once a term visits of a day or day and half, working with different year groups on themes of local history and folk music. Each visit ended in a small concert performance for families and the other year groups in the school.

Playing the Curriculum - this was part of Oxford's Cultural Education Partnership activity and aimed to train teachers in a child-centric approach to exploratory music making. The programme ran primarily in 2020 but the final part was postponed due to the pandemic. We picked up the programme in 2021, returning to John Henry Newman school with Brazilian drumming sessions across all school groups over 3 days, led by Brazilian percussionist Adriano Adewale and reaching approximately 150 children.

Music in Tandem -formerly Ethno England-
Tandem Collective have moved the Ethno England project in new directions over the past couple of years, with support from OCM and Oxford City Council. This year they ran pilot workshops, bringing together a peer-to-peer community band playing folk music from Oxford's various cultural communities. Funding from OCM and the National Lottery Fund is in place to continue this work into June 2022 with a performance at FlowFest. They created a 'storytelling report' about the project to date during 2020-21, which can be read here: https://ethno.tandemcollective.org/impact/

ARTIST DEVELOPMENT

Boom
Our annual artist development programme to nurture artists wanting to create work outside of the concert hall/gallery or to explore the digital realm ran once more with the support of PRSF's Talent Development Programme. It started in December 2021 and ran through to May 2022. The artists selected were from a variety of different genres and approaches, including sound art, jazz, classical and song writing. We aimed to host 4 artists, with 50% from the global majority, and a balance of other protected characteristics. This ambition was achieved along with a broad reaching geographical spread across the UK. Joshua Lagallienne, Rylan Gleave and Simone Seales, Hannah Fredsgaard and Marcus Joseph are all focusing on specific learning outcomes for creating a long term impact on their own practice.

BUILDING RESILIENCE
OCM's Director and Programme Producer have continued to engage in national networks, showcases, and in relationship building with key funders and partners, reinforcing OCM's position as a National Portfolio Organisation and leader in its field.

ACE INVESTMENT PRINCIPLES
OCM's most significant funder, Arts Council England, has set out its expectations for core funded organisations in a number of Investment Principles: Inclusivity and Relevance, Environmental Responsibility, Dynamism and Ambition and Quality. OCM's trustees and management team have been working to adopt these as a framework for best practice and to identify areas of its work with opportunities for improvement. There is now an action plan in place for each of the four key principles.

EDI

2021-22 was a year in which OCM undertook organisational and strategic development to explore and improve policy and practice around Equality, Diversity and Inclusion. OCM's participation in the Weston Jerwood Creative Bursaries programme enabled us to expand our approach to diverse recruitment and talent development. This, alongside continued involvement in the Oxford Anti-racism Alliance, supported us on our journey towards creating a culture of inclusivity at OCM. We commissioned a series of facilitated sessions from Belonging Pioneers (https:/ishreenbradley.com/) delivered with both staff and trustees. We embarked on the recruitment of 3 new trustees using new communication and recruitment practices to reach and invite individuals that better represent the diverse population of the UK. We feel this approach will simultaneously enable OCM to remain relevant and improve the resilience of our programmes by enabling us to connect better with our beneficiaries.

Funding

OCM applied for and secured a 1 year extension to our Arts Council England National Portfolio funding. This will cover the 2022/23 period, during which we will apply to the new round of NPO funding for 2023-26. We continued to be an Affiliate Organisation of Oxford Brookes University, where our office is based. We also secured PRSF Talent Development Programme funding and cultural funding from Oxford City Council. Jerwood Arts funded our Weston Jerwood Creative Bursary Assistant Producer role, and we secured funding from the British Council. We leveraged additional project funds and support from partnership working, such as with Arts at the Old Fire Station and Jerwood Jazz Encounters.

Operations

Operationally, we have also sustained the organisation's resilience by continuing to:

- Maintain a robust level of reserves to include winding up costs and contingencies for the organisation and larger projects;
- Ensure staff retention is strong through annual performance and job reviews with staff members and by supporting their training and development according to individual needs;
- Hold quarterly Board meetings, regular Board and staff away days and an annual open AGM;
- Regularly reviewing OCM's safeguarding policy and providing all staff with relevant training.

Financial review

The Income and Expenditure account shows a surplus of £19,557 making the balance carried forward at 31 March 2022 of £174,036. The balance was in line with the budget for the year and the Trustees expectations and strategy for the Charity.

The Trustee directors consider that the position of the company as at 31 March 2022 is satisfactory.

Reserves

The charity aims to hold cash reserves at the level of between 3 and 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading. This is shown under the Unrestricted Funds - 'General Funds'.

The charity also holds cash reserves for Organisational Contingency to include higher risk events and projects.

It also holds additional funds that the Trustees have agreed will be used for development funding such as updating of office equipment and project development. This is shown under the Unrestricted Funds - 'Project funds'.

Risks

The major risks to which the charity is exposed, as identified by the trustees, have been reviewed and systems have been established to mitigate those risks.

Plans for future periods

A strategic plan was put in place in January 2018, which outlines the charity's ambitions and aims until 2022, working across a concert programme, a commissioning programme, artist development activity, and an education and outreach programme. This plan was extended by one year to cover 2022/23 in line with the extended Arts Council England National Portfolio funding extension. A new strategic plan for 2023-25 will be created in 2022/23. OCM has a Diversity Action Plan and Environmental Action Plan, which are reviewed regularly by the staff and Board of Trustees, and are integrated into OCM's operational work and policies.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on 8 December 2022 and signed on behalf of the board of trustees by:



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of Oxford Contemporary Music

Year ended 31 March 2022

I report to the trustees on my examination of the financial statements of Oxford Contemporary Music ('the charity') for the year ended 31 March 2022.

Responsibilities and basis of report

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

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 my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('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

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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2. the financial statements do not accord with those records; or

3. the financial statements 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 financial statements 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 this report in order to enable a proper understanding of the accounts to be reached.



N J Cadwallader FCCA
For and On Behalf Of
David Cadwallader & Co Limited
Independent Examiner

Suite 3 Bignell Park Barns
Chesterton
Nr Bicester
Oxon
OX26 1TD

8 December 2022

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2022

	Note	2022 Unrestricted funds £	2022 Restricted funds £	2022 Total funds £	2021 Total funds £
Income and endowments					
Donations and legacies	5	203,527	29,425	**232,952**	234,160
Charitable activities	6	8,956	–	**8,956**	1,121
Total income		212,483	29,425	**241,908**	235,281
Expenditure					
Expenditure on charitable activities	7,8	184,850	37,501	**222,351**	217,366
Total expenditure		184,850	37,501	**222,351**	217,366
Net income and net movement in funds		27,633	(8,076)	**19,557**	17,915
Reconciliation of funds					
Total funds brought forward		146,333	8,146	**154,479**	136,564
Total funds carried forward		173,966	70	**174,036**	154,479

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

The notes on pages 14 to 24 form part of these financial statements.

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Position

31 March 2022

	Note	2022 £	£	2021 £
Fixed assets				
Tangible fixed assets	14		1,551	1,403
Current assets				
Debtors	15	10,907		9,040
Cash at bank and in hand		173,724		153,147
		184,631		162,187
Creditors: amounts falling due within one year	16	12,146		9,111
Net current assets			172,485	153,076
Total assets less current liabilities			174,036	154,479
Net assets			174,036	154,479
Funds of the charity				
Restricted funds			70	8,146
Unrestricted funds			173,966	146,333
Total charity funds	19		174,036	154,479

For the year ending 31 March 2022 the charity 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 financial statements 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 financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 8 December 2022, and are signed on behalf of the board by:

Richard Tooth
Chair

The notes on pages 14 to 24 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Room 136, Headington Hill Campus, Oxford Brookes University, Oxford, OX3 0BP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

The accounts have been prepared on a going concern basis.

There are no material uncertainties about the charity's ability to continue. The organisation's core grants were confirmed after the coronavirus pandemic began as remaining in place for 2020/21 with modified activity agreements to accommodate the impact of the government restrictions and the shift in the funding landscape for the cultural sector.

Arts Council England have extended their grant agreements with their National Portfolio Organisations for an additional year. OCM's original agreement was for the period 2018-2022, and it will now be for the period 2018-2023, giving the charity core funding security for an extra year.

3. Accounting policies *(continued)*

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows: Deferred income has been calculated to reflect the element of grant income which was unspent on projects at the year end.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	-	25% straight line

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Government grants

Government grants are recognised at the fair value of the asset received or receivable. Grants are not recognised until there is reasonable assurance that the charity will comply with the conditions attaching to them and the grants will be received.

Where the grant does not impose specified future performance-related conditions on the recipient, it is recognised in income when the grant proceeds are received or receivable. Where the grant does impose specified future performance-related conditions on the recipient, it is recognised in income only when the performance-related conditions have been met. Where grants received are prior to satisfying the revenue recognition criteria, they are recognised as a liability.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

The Company is limited by guarantee and has no share capital. In the event that the Company is wound up, the liability of the members is limited to one pound.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2022 £**
Donations			
Donations	326	–	**326**

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2022 £**
Grants			
Oxford City Council grant	14,000	1,000	**15,000**
PRSF grant	–	11,500	**11,500**
Arts Council England, South East NPO grant	189,201	–	**189,201**
Arts at the Old Fire Station	–	5,693	**5,693**
Jerwood Arts	–	11,232	**11,232**
Government grant income	–	–	–
	203,527	29,425	**232,952**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Donations			
Donations	299	–	299
Grants			
Oxford City Council grant	14,000	7,500	21,500
PRSF grant	–	10,962	10,962
Arts Council England, South East NPO grant	189,201	–	189,201
Arts at the Old Fire Station	–	–	–
Jerwood Arts	–	–	–
Government grant income	12,198	–	12,198
	215,698	18,462	234,160

6. Charitable activities

	Unrestricted Funds £	**Total Funds 2022 £**	Unrestricted Funds £	Total Funds 2021 £
Other income from charitable activities	8,956	**8,956**	1,121	1,121

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2022 £**
Projects	11,747	18,193	**29,940**
Concerts	28,985	–	**28,985**
Education	10,994	8,076	**19,070**
Overheads	133,124	11,232	**144,356**
	184,850	37,501	**222,351**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Projects	41,413	–	41,413
Concerts	20,125	–	20,125
Education	14,952	–	14,952
Overheads	123,158	17,718	140,876
	199,648	17,718	217,366

8. Expenditure on charitable activities by activity type

	Activities undertaken directly £	**Total funds 2022 £**	Total fund 2021 £
Projects	29,940	**29,940**	41,413
Concerts	28,985	**28,985**	20,125
Education	19,070	**19,070**	14,952
Overheads	144,356	**144,356**	140,876
	222,351	**222,351**	217,366

9. Net Income

Net income is stated after charging/(crediting):

	2022 £	2021 £
Depreciation of tangible fixed assets	**852**	566

10. Independent examination fees

	2022 £	2021 £
Fees payable to the independent examiner for: Independent examination of the financial statements	**1,530**	1,530

11. Staff costs

The average head count of employees during the year was 6 (2021: 4). The average number of full-time equivalent employees during the year is analysed as follows:

	2022 No.	2021 No.
Number of staff - charitable	4	4

No employee received employee benefits of more than £60,000 during the year (2021: Nil).

12. Trustee remuneration and expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

13. Transfers between funds

Fund transfers represents transfers from unrestricted to restricted funds to account for excess expenditure on projects.

14. Tangible fixed assets

	Equipment £	Total £
Cost		
At 1 April 2021	9,454	**9,454**
Additions	1,000	**1,000**
At 31 March 2022	10,454	**10,454**
Depreciation		
At 1 April 2021	8,051	**8,051**
Charge for the year	852	**852**
At 31 March 2022	8,903	**8,903**
Carrying amount		
At 31 March 2022	1,551	**1,551**
At 31 March 2021	1,403	1,403

15. Debtors

	2022	2021
	£	£
Trade debtors	10,250	8,572
Prepayments and accrued income	657	468
	10,907	9,040

16. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	7,155	4,897
Accruals and deferred income	1,530	1,530
Social security and other taxes	861	1,936
Other creditors	2,600	748
	12,146	9,111

17. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £8,551 (2021: £7,871).

18. Government grants

The amounts recognised in the financial statements for government grants are as follows:

	2022	2021
	£	£
Recognised in income from donations and legacies:		
Government grants income	–	12,198

19. Analysis of charitable funds

Unrestricted funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	**At 31 March 2022 £**
General funds	81,263	212,483	(184,850)	(7,123)	**101,773**
Project costs	45,070	–	–	6,723	**51,793**
Organisational Contingency	20,000	–	–	400	**20,400**
	146,333	212,483	(184,850)	–	**173,966**

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
General funds	79,204	216,819	(191,118)	(23,642)	81,263
Project costs	31,958	–	(8,530)	21,642	45,070
Organisational Contingency	18,000	–	–	2,000	20,000
	129,162	216,819	(199,648)	–	146,333

General Funds
3 to 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading.

Project Funds
Reserves held for developmental activities including Arts Council England Catalyst Evolve fundraising, Education projects, contingency for lost income/ additional expenditure due to Covid 19 adjustments in the 21/22 programme and replacement of essential office equipment.

Organisational Contingency
A contingency fund to mitigate against organisational and project financial risks and losses.

19. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
PRS Foundation TDP grant	–	11,500	(11,500)	–	–
Oxford City Council Christmas Light Festival Grant	–	–	–	–	–
Santander	3,588	–	(3,588)	–	–
Youth Music	1,110	–	(1,110)	–	–
Oxford City Council CEP Grants	1,663	–	(1,663)	–	–
CEP Engaging Young People Grant	1,785	–	(1,715)	–	70
Oxford City Council - Culture Team - Grant for Broad Meadow event Sept	–	1,000	(1,000)	–	–
Arts at the Old Fire Station	–	5,693	(5,693)	–	–
Jerwood Arts	–	11,232	(11,232)	–	–
	8,146	29,425	(37,501)	–	70

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
PRS Foundation TDP grant	–	10,000	(10,000)	–	–
Oxford City Council Christmas Light Festival Grant	–	4,000	(4,000)	–	–
Santander	3,588	–	–	–	3,588
Youth Music	1,851	962	(1,703)	–	1,110
Oxford City Council CEP Grants	1,963	–	(300)	–	1,663
CEP Engaging Young People Grant	–	3,500	(1,715)	–	1,785
Oxford City Council - Culture Team - Grant for Broad Meadow event Sept	–	–	–	–	–
Arts at the Old Fire Station	–	–	–	–	–
Jerwood Arts	–	–	–	–	–
	7,402	18,462	(17,718)	–	8,146

19. Analysis of charitable funds *(continued)*

PRS for Music Foundation Talent Development Partner Grant
Awarded towards our talent development activity.

OCC Light Festival
This grant was awarded to support the presentation of Chirp and Drift by Kathy Hinde.

Santander
Awarded to deliver the Resonate project (music activities with young people)

Youth Music
Awarded for Music Matters (family learning project)

Oxford City Council CEP Schools Connect Grant
Awarded to support the delivery of Playing The Curriculum in Oxford.

Oxford City Council CEP Engaging Young People Grant
Awarded to support the development of the Resonate project.

Oxford City Council (restricted)
Awarded to deliver an outdoor event in 'Broad Meadow'.

Arts at the Old Fire Station Grant
Awarded to commission and present Creating on Borrowed Time

Jerwood Arts
A Weston Jerwood Creative Bursary grant, awarded to co-fund a new Assistant Producer role for OCM within the scheme

20. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2022 £**
Tangible fixed assets	1,551	–	**1,551**
Current assets	184,561	70	**184,631**
Creditors less than 1 year	(12,146)	–	**(12,146)**
Net assets	173,966	70	**174,036**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Tangible fixed assets	1,403	–	1,403
Current assets	154,041	8,146	162,187
Creditors less than 1 year	(9,111)	–	(9,111)
Net assets	146,333	8,146	154,479

OXFORD CONTEMPORARY MUSIC

England & Wales - Charity number 1062845

Accounts

COMPANY REGISTRATION NUMBER: 03226828

CHARITY REGISTRATION NUMBER: 1062845

Oxford Contemporary Music

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2021

Oxford Contemporary Music

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2021

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Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2021

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2021.

Chair's report

For OCM, its audiences and artists, 20/21 was not the year it was supposed to be. The Covid pandemic forced the whole music sector in the UK to stop, re-plan and reinvent its activities to find ways to continue to create and share great musical experiences. Through the national lockdowns and restrictions, most performance of live music was impossible, but OCM, like many other organisations, used its agility and flexibility to continue to be creative in bringing people together in safe ways through music, using digital and open spaces to present work.

While Covid had an impact on the immediate staff, OCM team members showed resilience and resourcefulness, despite the many challenges. While we had to adapt our activities, the organisation was able to continue to meet objectives in all four areas of OCM's strategic plan: producing and presenting great and memorable musical experiences; supporting artists to realise their ambitions and create inspiring new work; provide fulfilling and empowering opportunities to learn and get involved; whilst ensuring organisational sustainability and development. By learning and adapting the team succeeded in supporting artists and freelancers and in connecting with existing and new audiences through podcasts, online listening parties, live-streamed concerts, creative video, interactive online events on social media, international and local online workshops and socially-distanced outdoor events. The artists' development programme, Boom, took place over 6 months through online meetings and proved a very valuable source of support for the 5 artists who participated. Several projects were also supported in their R&D phase which will bear fruit in 2022.

Partnerships were key to the success of new initiatives with organisations supporting each other to navigate new activity. OCM worked with other UK music organisations as part of Jerwood Jazz Encounters, PRS Foundation's Talent Development Partnership, and local networks Oxford Music Network, Oxford Cultural Partnership Group and the Cultural Education Partnership. Joint ventures with Oxford organisations Live to Your Living Room and Young Womxn's Music Project led to exciting and successful new ways of working.

Young people and families were hit hard this year and OCM's programme of music activity aimed to give people a valuable creative boost and connection with others. From early years music to creative workshops with teenagers, and home music videos for families, the new digital formats were popular and engaged many more people than last year.

Inequalities in society, highlighted by the pandemic and the Black Lives Matter movement, made OCM's ongoing development work especially vital. OCM joined others in the city in committing to

radical change through the Oxford Cultural Anti-Racism Alliance and manifesto. This work is being progressed through organisational development with the Weston Jerwood Creative Bursary programme and work on embedding anti-racism and inclusion within OCM will continue with the aid of consultants in 2021/22.

Unsurprisingly, OCM's earned income was severely reduced this year and adaptations were made to expenditure to accommodate this. We are grateful to our funders, Arts Council England, PRS Foundation and Oxford City Council for maintaining our funding through this period and allowing us to take risks and experiment.



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year ended 31 March 2021

Reference and administrative details

Registered charity name	Oxford Contemporary Music
Charity registration number	1062845
Company registration number	03226828
Principal office and registered office	Room 136 Headington Hill Campus Oxford Brookes University Oxford OX3 0BP
The trustees	Stuart Fowkes Penny King Rosemary Richards Paul Dibley Richard Tooth - Chair Ruth Cadiot Louise Hudson
Company secretary	Joanna Ross
Independent examiner	N J Cadwallader FCCA For and On Behalf Of David Cadwallader & Co Limited Suite 3 Bignell Park Barns Chesterton Nr Bicester Oxon OX26 1TD

Structure, governance and management

Oxford Contemporary Music is a company limited by guarantee and a registered charity under the Charities Act. The charitable company is governed by its Memorandum and Articles of Association. It was incorporated as a company on 18 July 1996 (registered company number 03226828) and registered by the Charity Commission on 13 June 1997 (charity number 1062845).

Directors are appointed by the Board; two retire annually and offer themselves for re-election. The board of directors meet four times a year to oversee the running of the charity. The Director, full time Deputy Director and full time Administrator handle day-to-day administration.

Key Personnel:

Director:	Jo Ross
Deputy Director:	Victoria Larkin
Marketing & Events Coordinator:	Juan Reino Gomez
Programme Producer:	Lauren Spiceley

Objectives and activities

The principal activity of OCM is to foster, support, promote and develop knowledge, understanding and appreciation of the arts (with reference to contemporary music)nationally by means of event promotion, audience development, educational activities, marketing and fundraising, working with other bodies both to increase accessibility to and improve the standards of practice and appreciation of the arts. The Trustees have complied with the duty in section 17(5) of the 2011 Charities Act to have due regard to public benefit guidance published by the Charity Commission.

Achievements and performance

OCM Annual Report April 2020 to March 2021

As for the whole of the cultural sector, this was a year of challenges and uncertainty due to the global pandemic. It was also a year of experimentation and learning, with some successes along the way. The organisation was fortunate enough to retain all of its funding for the year and remain financially stable in the face of the challenges it faced. We continued to present new music and support music making through the year, as well as giving artists the opportunity to develop their skills. As the year came to a close, we had several projects in the pipeline for 2021/22 as the vaccination programme presented the hope of easing restrictions and a return to live events.

Artistic Highlights

Martin Green & Friends
In April 2020 we collaborated with Oxford Folk Weekend and opened their festival with an ambitious online event with Martin Green, Nathaniel Mann, and Kate Young performing to a live audience via Zoom. This event had originally been planned for an in-person presentation at the Holywell Music Room in Oxford but the musicians performed incredibly well in the challenging circumstances, creating an intimacy of performance across many miles thanks to the digital video platform. This was the first of a trio of digital events/projects that we presented with Martin Green in 2020. The event sold out and marked the beginning of a very successful online festival for the Folk Weekend.

The Portal
Martin Green's exploration of the communal experience of music and dance was going to be an exciting interactive, immersive experience for audiences, commissioned by OCM in partnership with the North Wall Arts Centre. In light of the pandemic, Martin pivoted incredibly well to transform this into a very successful podcast series reaching thousands of listeners: www.ocmevents.org/martin-green-portal-podcast

Live From The Woods
As live events opened up in the summer months of 2020, we began plans for our own outdoor, covid-secure event. In partnership with Wytham Woods, we staged two gigs on an October day/evening to a live audience with a live stream for online audiences to access. Rachael Dadd and her band delighted audiences by showcasing material from her new album against the beautiful backdrop of the woods in the afternoon, and we lit up the trees for Jas Kayser and her band to crank up the energy for a magical evening gig.

Kathy Hinde's Chirp & Drift - digital edition
Originally planned as a durational installation in Blackbird Leys (Oxford) for Oxford's Christmas Light Festival, Kathy Hinde created an entrancing digital version of Chirp & Drift in only 2 weeks ahead of the event. With the partnership of St George's Bristol, Kathy was able to film the installation in action. This footage was then streamed online and the different bird-themed melodies were triggered by a viewing audience as they tweeted the bird names of the streets of the Blackbird Leys and Greater Leys estates. Using Facebook's crossposting function, we reached audiences across several organisations' pages (St George's, Oxford City Council, Blackbird Leys Community Centre, and more), as well as YouTube.

Celestial Bodies
OCM supported the Young Women's Music Project to produce a stunning showcase of talented young womxn and non-binary people in the form of an online show called Celestial Bodies for International Women's Day. Combining song, movement, and animation they created a performance piece

celebrating the infinite possibilities created with fearless feminine energy.

Other highlights from our rich and varied concert programme included: Tin Men & The Telephone's delightfully interactive new jazz improv show; Platform 4's Invisible Music, exploring music and hearing loss; The Show That Never Was by the Manchester Collective, featuring George Crumb's Voice of the Whale; a heart warming series of Listening Parties, bringing people together on Zoom to play music that they love to each other; and a hugely popular performance from folk experimenters Lau in partnership with Live from Your Living Room to wrap up 2020.

Education and Outreach
The main focus of our Education & Outreach continued to be Resonate (music making youth club), Music Matters (family learning), both of which were very successfully moved online and reached more families and young people as a result. The final part of the Playing the Curriculum project (exploratory music making in primary schools) in Oxford was halted as schools closed. This will be finished in 2021 if pandemic circumstances allow.

OCM continued to be an active member of the city wide Cultural Education Partnership during the year.

Talent and Project Development
OCM joined the PRS Foundation's talent development partnership programme this year, a partnership of around 50 organisations working in music across the UK. This boosted OCM's ability to support artists at varying points in their careers as well as connecting OCM and associated artists with a powerful network of supporters and opportunities.

Boom
We adjusted our artist development scheme to make it more conducive to online participation, with fruitful outcomes for the artists. The scheme was 6 months (instead of 12 months) and with shorter but more frequent online gatherings. The artists that took part this year were Charlotte Marlow, Calum Perrin, Fionnuala Dorrity, Louise Cole and Carl Cole.

The Servant
We contributed funds towards Martin Green's next ambitious project, The Servant, supporting the initial phase of developing some of the music and working with animators Will Anderson and Ainslie Henderson on the project.

Dido's Bar
We collaborated with Dash Arts to support the research and development and co-commission a new project called Dido's Bar. Inspired by Greek mythology, this project will engage local communities with the final performance, exploring themes of migration and belonging.

Weston Jerwood Creative Bursary
We were delighted to be chosen for the Weston Jerwood Creative Bursary programme. The programme aims to diversify the cultural sector's workforce with a focus on socio-economic background. OCM will recruit a new member of staff with funding support from the scheme, who will begin in early 2021/22. During this financial year, the programme took OCM on an organisational development journey through valuable online seminars and workshops, looking at areas like organisational culture, recruitment practices, and the need for diversification.

Continuing work
We continued to be part of Oxford's Christmas Light Festival consortium and helped to steer the festival for 2020 in a new direction that responded to the challenge of the pandemic safely and successfully. OCM continued to chair the Oxford Music Network, encouraging learning and knowledge sharing within Oxford's professional music scene.

The Impact of the Covid-19 pandemic

The three main impacts of the pandemic for OCM were on the staff team, programming, and loss of income.

Our Director, Jo Ross, had Covid 19 in March 2020, leading to long term sick leave with long covid. Emma Dunton joined the organisation in a freelance capacity as Consultant Manager in August to support the team and Jo's phased return from November through to April 2021. We were able to use the government's job retention scheme to furlough Jo for some of this time.

The unpredictable nature of the pandemic made it difficult to plan our programming and projects, particularly for in-person events. This led to short term programming and producing, often leaving us with less publicity time than usual.

With fewer events and most of them online, our ticket income was dramatically impacted. Fortunately, all of our funders (Arts Council England, Oxford City Council, PRS for Music Foundation, and Jerwood Arts) were flexible and kept our funding in place, ensuring that the organisation was in a solid financial position at the end of the financial year whilst having delivered quality activity for our beneficiaries during the year.

Arts Council England has extended our National Portfolio Organisation funding agreement for 1 additional year, 2021-22 due to the pandemic. This allows for support while they postponed applications for the next round of NPO funding, which will now take place in early 2022.

Financial review

The Income and Expenditure account shows a surplus of £17,915 making the balance carried forward at 31 March 2021 of £154,479. The balance was in line with the budget for the year and the Trustees expectations and strategy for the Charity.

The Trustee directors consider that the position of the company as at 31 March 2021 is satisfactory.

Reserves

The charity aims to hold cash reserves at the level of between 3 and 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading. This is shown under the Unrestricted Funds - 'General Funds'.

The charity also holds cash reserves for Organisational Contingency to include higher risk events and projects.

It also holds additional funds that the Trustees have agreed will be used for development funding such as updating of office equipment and project development. This is shown under the Unrestricted Funds - 'Project costs'.

Risks

The major risks to which the charity is exposed, as identified by the trustees, have been reviewed and systems have been established to mitigate those risks.

Plans for future periods

A strategic plan was put in place in January 2018, which outlines the charity's ambitions and aims until 2022, working across a concert programme, a commissioning programme, artist development activity, and an education and outreach programme. OCM has a Diversity Action Plan and Environmental Action Plan, which are reviewed regularly by the staff and Board of Trustees, and are integrated into OCM's operational work and policies.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on 29/9/21 and signed on behalf of the board of trustees by:



Richard Tooth
Chair

Oxford Contemporary Music

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of Oxford Contemporary Music

Year ended 31 March 2021

I report to the trustees on my examination of the financial statements of Oxford Contemporary Music ('the charity') for the year ended 31 March 2021.

Responsibilities and basis of report

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

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 my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('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

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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2. the financial statements do not accord with those records; or

3. the financial statements 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 financial statements 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 this report in order to enable a proper understanding of the accounts to be reached.

N J Cadwallader

N J Cadwallader FCCA
For and On Behalf Of
David Cadwallader & Co Limited
Independent Examiner

Suite 3 Bignell Park Barns
Chesterton
Nr Bicester
Oxon
OX26 1TD

8 October 2021

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2021

	Note	2021 Unrestricted funds £	2021 Restricted funds £	2021 Total funds £	2020 Total funds £
Income and endowments					
Donations and legacies	5	215,698	18,462	**234,160**	237,494
Charitable activities	6	1,121	–	**1,121**	15,100
Total income		216,819	18,462	**235,281**	252,594
Expenditure					
Expenditure on charitable activities	7,8	199,648	17,718	**217,366**	239,456
Total expenditure		199,648	17,718	**217,366**	239,456
Net income and net movement in funds		17,171	744	**17,915**	13,138
Reconciliation of funds					
Total funds brought forward		129,162	7,402	**136,564**	123,426
Total funds carried forward		146,333	8,146	**154,479**	136,564

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

The notes on pages 11 to 22 form part of these financial statements.

Oxford Contemporary Music

Company Limited by Guarantee

Statement of Financial Position

31 March 2021

	Note	2021 £	£	2020 £
Fixed assets				
Tangible fixed assets	14		1,403	657
Current assets				
Debtors	15	9,040		7,176
Cash at bank and in hand		153,147		147,428
		162,187		154,604
Creditors: amounts falling due within one year	16	9,111		18,697
Net current assets			153,076	135,907
Total assets less current liabilities			154,479	136,564
Net assets			154,479	136,564
Funds of the charity				
Restricted funds			8,146	7,402
Unrestricted funds			146,333	129,162
Total charity funds	19		154,479	136,564

For the year ending 31 March 2021 the charity 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 financial statements 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 financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 29/9/21., and are signed on behalf of the board by:

Richard Tooth
Chair

The notes on pages 11 to 22 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Room 136, Headington Hill Campus, Oxford Brookes University, Oxford, OX3 0BP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

The accounts have been prepared on a going concern basis.

There are no material uncertainties about the charity's ability to continue. The organisation's core grants were confirmed after the coronavirus pandemic began as remaining in place for 2020/21 with modified activity agreements to accommodate the impact of the government restrictions and the shift in the funding landscape for the cultural sector.

Arts Council England have extended their grant agreements with their National Portfolio Organisations for an additional year. OCM's original agreement was for the period 2018-2022, and it will now be for the period 2018-2023, giving the charity core funding security for an extra year.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows: Deferred income has been calculated to reflect the element of grant income which was unspent on projects at the year end.

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

- legacy income is recognised when receipt is probable and entitlement is established.

- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.

- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	-	25% straight line

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Government grants

Government grants are recognised at the fair value of the asset received or receivable. Grants are not recognised until there is reasonable assurance that the charity will comply with the conditions attaching to them and the grants will be received.

Where the grant does not impose specified future performance-related conditions on the recipient, it is recognised in income when the grant proceeds are received or receivable. Where the grant does impose specified future performance-related conditions on the recipient, it is recognised in income only when the performance-related conditions have been met. Where grants received are prior to satisfying the revenue recognition criteria, they are recognised as a liability.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

The Company is limited by guarantee and has no share capital. In the event that the Company is wound up, the liability of the members is limited to one pound.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2021 £**
Donations			
Donations	299	–	**299**

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2021 £**
Grants			
Oxford City Council grant	14,000	7,500	**21,500**
PRSF grant	–	10,962	**10,962**
Arts Council England, South East NPO grant	189,201	–	**189,201**
Arts Council England Catalyst Evolve	–	–	**–**
Other grants	–	–	**–**
Government grant income	12,198	–	**12,198**
	215,698	18,462	**234,160**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £
Donations			
Donations	2,443	–	2,443
Grants			
Oxford City Council grant	14,000	13,840	27,840
PRSF grant	–	8,000	8,000
Arts Council England, South East NPO grant	185,783	–	185,783
Arts Council England Catalyst Evolve	12,428	–	12,428
Other grants	–	1,000	1,000
Government grant income	–	–	–
	214,654	22,840	237,494

6. Charitable activities

	Unrestricted Funds £	**Total Funds 2021 £**	Unrestricted Funds £	Total Funds 2020 £
Other income from charitable activities	1,121	**1,121**	15,100	15,100

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2021 £**
Projects	41,413	–	**41,413**
Concerts	20,125	–	**20,125**
Education	14,952	–	**14,952**
Overheads	123,158	17,718	**140,876**
	199,648	17,718	**217,366**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £
Projects	43,736	–	43,736
Concerts	38,472	–	38,472
Education	27,572	–	27,572
Overheads	90,742	38,934	129,676
	200,522	38,934	239,456

8. Expenditure on charitable activities by activity type

	Activities undertaken directly £	**Total funds 2021 £**	Total fund 2020 £
Projects	41,413	**41,413**	43,736
Concerts	20,125	**20,125**	38,472
Education	14,952	**14,952**	27,572
Overheads	140,876	**140,876**	129,676
	217,366	**217,366**	239,456

9. Net income

Net income is stated after charging/(crediting):

	2021 £	2020 £
Depreciation of tangible fixed assets	**566**	244

10. Independent examination fees

	2021 £	2020 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	**1,530**	1,530

11. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2021	2020
	£	£
Wages and salaries	93,476	105,707
Social security costs	3,943	4,573
Employer contributions to pension plans	7,871	2,584
	105,290	112,864

The average head count of employees during the year was 4 (2020: 5). The average number of full-time equivalent employees during the year is analysed as follows:

	2021	2020
	No.	No.
Number of staff - charitable	4	5

No employee received employee benefits of more than £60,000 during the year (2020: Nil).

12. Trustee remuneration and expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

13. Transfers between funds

Fund transfers represents transfers from unrestricted to restricted funds to account for excess expenditure on projects.

14. Tangible fixed assets

	Equipment	Total
	£	£
Cost		
At 1 April 2020	8,142	**8,142**
Additions	1,312	**1,312**
At 31 March 2021	9,454	**9,454**
Depreciation		
At 1 April 2020	7,485	**7,485**
Charge for the year	566	**566**
At 31 March 2021	8,051	**8,051**
Carrying amount		
At 31 March 2021	1,403	**1,403**
At 31 March 2020	657	657

15. Debtors

	2021	2020
	£	£
Trade debtors	8,572	6,676
Prepayments and accrued income	468	500
	9,040	7,176

16. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	4,897	13,393
Accruals and deferred income	1,530	2,880
Social security and other taxes	1,936	1,790
Other creditors	748	634
	9,111	18,697

17. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £7,871 (2020: £2,584).

18. Government grants

The amounts recognised in the financial statements for government grants are as follows:

	2021	2020
	£	£
Recognised in income from donations and legacies:		
Government grants income	12,198	–

19. Analysis of charitable funds

Unrestricted funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	**At 31 March 2021 £**
General funds	79,204	216,819	(191,118)	(23,642)	**81,263**
Project costs	31,958	–	(8,530)	21,642	**45,070**
Organisational Contingency	18,000	–	–	2,000	**20,000**
	129,162	216,819	(199,648)	–	**146,333**

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
General funds	99,930	224,601	(200,522)	(44,805)	79,204
Project costs	–	5,153	–	26,805	31,958
Organisational Contingency	–	–	–	18,000	18,000
	99,930	229,754	(200,522)	–	129,162

General Funds
3 to 5 months of operating costs in order to cover fluctuations in cash flow and winding down costs in the circumstance that the charity ceases trading.

Project Funds
Reserves held for developmental activities including Arts Council England Catalyst Evolve fundraising, Education projects, contingency for lost income/ additional expenditure due to Covid 19 adjustments in the 21/22 programme and replacement of essential office equipment.

Organisational Contingency
A contingency fund to mitigate against organisational and project financial risks and losses.

19. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	**At 31 March 2021 £**
Arts Council Catalyst Evolve	–	–	–	–	–
PRS Foundation TDP grant	–	10,000	(10,000)	–	–
Oxford City Council Christmas Light Festival Grant	–	4,000	(4,000)	–	–
High Sheriff's Community Fund Grant (Oxfordshire Community Foundation)	–	–	–	–	–
Santander	3,588	–	–	–	**3,588**
Youth Music	1,851	962	(1,703)	–	**1,110**
Oxford City Council Ethno England Project Grant	–	–	–	–	–
Oxford City Council CEP Grants	1,963	–	(300)	–	**1,663**
The Hinrichsen Foundation Grant	–	–	–	–	–
CEP Engaging Young People Grant	–	3,500	(1,715)	–	**1,785**
	7,402	18,462	(17,718)	–	**8,146**

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
Arts Council Catalyst Evolve	12,254	–	(12,254)	–	–
PRS Foundation TDP grant	–	8,000	(8,000)	–	–
Oxford City Council Christmas Light Festival Grant	–	1,500	(1,500)	–	–
High Sheriff's Community Fund Grant (Oxfordshire Community Foundation)	818	–	(818)	–	–
Santander	4,670	–	(1,082)	–	3,588
Youth Music	5,754	–	(3,903)	–	1,851
Oxford City Council Ethno England Project Grant	–	5,600	(5,600)	–	–
Oxford City Council CEP Grants	–	6,740	(4,777)	–	1,963
The Hinrichsen Foundation Grant	–	1,000	(1,000)	–	–

19. Analysis of charitable funds *(continued)*

CEP Engaging Young People Grant	–	–	–	–	–
	23,496	22,840	(38,934)	–	7,402

Arts Council England, Catalyst: Evolve
Funding to help OCM make a step change in our fundraising of private income. The grant period is 2016-2019.

High Sheriff's Community Fund Grant (Oxfordshire Community Foundation)
This grant was awarded to deliver the Resonate project (music activities with young people.

Santander
This grant was awarded to deliver the Resonate project (music activities with young people).

Youth Music
This grant was awarded for Music Matters (family learning project).

PRS Foundation Talent Development Partnership Grant
This was a grant to OCM's work in talent development across the Boom, Commissions and Concerts areas of its programme.

OCC Light Festival
This grant was awarded to support the presentation of Phil Kline's Unsilent Night at Oxford's Christmas Light Festival.

Ethno England Project Grant
This grant was awarded to support the Ethno England project.

Oxford City Council CEP Grant
Grant to support Resonate music making project with young people.

Hinrichsen Foundation
This grant was awarded to support a new commisison by Jane Harbour and its tour.

20. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2021 £**
Tangible fixed assets	1,403	–	**1,403**
Current assets	154,041	8,146	**162,187**
Creditors less than 1 year	(9,111)	–	**(9,111)**
Net assets	146,333	8,146	**154,479**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £
Tangible fixed assets	657	–	657
Current assets	147,202	7,402	154,604
Creditors less than 1 year	(18,697)	–	(18,697)
Net assets	129,162	7,402	136,564