



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From 01/01/2024 **Period start date**

To 31/03/2025 **Period end date (15 month period)**

Charity name: London Contemporary Music Festival

Charity registration number: 1193409

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The objects of this CIO are to promote, improve, develop, sustain and advance education by encouraging the arts, for the public benefit, with particular but not exclusive regard to new music, opera, dance, film, literature and the visual arts, both in the United Kingdom and abroad, through, but not limited to, the presentation of live events of the highest artistic merit.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	The main activities of this CIO are the provision and promotion of an annual festival of contemporary music.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees have referred to the guidance of the Charity Commission on the subject of public benefit.

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	

Policy on social investment including program related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	
Other		

Achievements and Performance

	SORP reference	
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Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.

Para 1.20

2024 was the 10th edition of the London Contemporary Music Festival (LCMF) and we celebrated with a critically-acclaimed festival, centred at St John Hackney, that ran from the end of November 2024 to the start of January 2025.

The festival included nearly 50 new commissions, the participation of well over 150 musicians and artists, the involvement of 20-odd institutional partners, and several broadcasts on BBC Radio 3. The festival was featured in the *New York Times* and *Art Review* and obtained 4-star reviews in the *Daily Telegraph* and *Guardian*. Through all these avenues, the festival will have reached tens of thousands of people in Britain and around the world.

The highlights included four nights at St John Hackney to a capacity crowd, where we presented premieres by composers Laurence Crane, Maggie Nicols, Sofia Jernberg, Catherine Lamb & Johnny Chang, Laura Steenberge, Charlemagne Palestine, electronic producers Aya and EVOL, artists Dominique Gonzalez-Foerster and Matt Copson, and filmmaker Amalia Ulman. There was a sell-out off-site collaboration with Wigmore Hall (in January 2025) that saw the first visit to the UK in 100 years of the pioneering futurist *intonarumori* and a world premiere by legendary composer Eliane Radigue. There was a rare presentation of some Kurdish *dengbej* music by Ali Tekbas and Murat Savas, a very successful collaboration with composer Laure M. Hiendl and artist Jack O'Brien at Camden Art Centre (November 2024), a new opera from noise artist Russell Haswell and choir Musarc, talks with Palestine and Nicols, and we organised a mini-tour for electronic producer Yamantaka Eye and videographer C.O.L.O, which saw them visit White Hotel (Manchester) and Strange Brew (Bristol) alongside LCMF.

The Guardian noted in their 4-star review that the festival remains 'the capital's Mecca for cutting-edge art'.

Earlier in the year in July, we initiated a mini-festival that opened the Hotel du Couvent, in Nice, France. This acted as the perfect place for some of our artists to experiment and develop ideas for the main festival, as well as introducing some highlights of previous festivals to a whole new audience in the south of France.

Our charitable aims underpinned every one of our activities – both our main festival, as well as our off-site events. In every one of these, we were advancing important new works of music and art to the widest possible audience, many of whom would have been unfamiliar with these particular composers and artists. In this way, the charity successfully realised its main aim: the education of the public in music and art of the highest quality.

Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		Sadly our founding chair Richard Wyatt had to step down from his role, owing to his other commitments, and we all thanked him for his vital contribution to the festival. Igor Toronyi-Lalic was elected as the new chair.

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The financial results for the 15-month period are set out in the attached accounts. They show a surplus of £1,189. The charity had reserves of £5,477 at 31st March 2025. Total expenditure during the period was £155,275.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The Board undertakes to maintain restricted reserves to cover any outstanding work on restricted projects, where appropriate. The Board aims to establish free reserves (unrestricted reserves minus the value of fixed assets) equating to 25% of the organisation's annual running costs within three years. Free reserves currently represent 4% of annual running costs.
Amount of reserves held	Para 1.22	At 31st March 2025 the charity held unrestricted reserves of £5,477. There were no restricted reserves.
Reasons for holding zero reserves	Para 1.22	
Details of fund materially in deficit	Para 1.24	
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	The Festival fulfilled all of its financial obligations during the year, and there are no legal or other issues outstanding. We believe there is no reason to assume the organisation is not a going concern.

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO

Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Eligibility for trusteeship (a) Every charity trustee must be a natural person. (b) No individual may be appointed as a charity trustee of the CIO: • if he or she is under the age of 16 years; or • if he or she would automatically cease to hold office under the provisions of clause 12(1)(e). (c) No one is entitled to act as a charity trustee whether on appointment or on any re-appointment until he or she has expressly acknowledged, in whatever way the charity trustees decide, his or her acceptance of the office of charity trustee. (d) At least one of the trustees of the CIO must be 18 years of age or over. If there is no trustee aged at least 18 years, the remaining trustees may only act to call a meeting of the charity trustees, or appoint a new charity trustee. Appointment of charity trustees (1) Apart from the first charity trustees, every trustee must be appointed by a resolution passed at a properly convened meeting of the charity trustees. (2) In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.
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Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	London Contemporary Music Festival
Other name the charity uses	LCMF
Registered charity number	1193409
Charity's principal address	Flat B, 10 Inglebert Street, London EC1R 1XR

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Igor Nicholas Istvan Toronyi-Lalic	Chair, Treasurer and Secretary		LCMF
2	Selvi May Akyildiz			LCMF
3	Valery Grego			LCMF
4	Elaine Samantha Mitchener			LCMF
5				
6				
7				

Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	n/a
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	n/a
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	n/a

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information

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Declarations

The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees

Signature(s)

	
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Full name(s)

Igor Nicholas Istvan Toronyi-Lalic

**Position (eg
Secretary, Chair, etc)**

Chair, Treasurer and
Secretary

Date

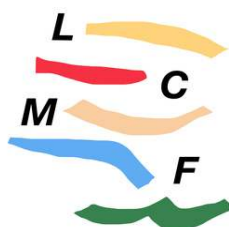
18 December 2025



London Contemporary Music Festival

Balance Sheet 31st March 2025

	15 month period to March 2025	Year to Dec 2023
Fixed Assets		
Fixtures & Fittings	-	-
Current Assets		
Metro Bank	3,291	4,084
Debtors, prepayments & accrued income	11,385	204
VAT	(349)	
	<u>14,326</u>	<u>4,288</u>
Current Liabilities		
Trade creditors	337	-
Accruals & deferred income	8,512	-
	<u>8,849</u>	<u>-</u>
Net Current Assets / (Liabilities)	5,477	4,288
Net Assets / (Liabilities)	<u>5,477</u>	<u>4,288</u>
Representing		
Unrestricted reserve brought forward	4,288	4,422
Surplus (deficit) for the period	1,189	(134)
Unrestricted reserve carried forward	<u>5,477</u>	<u>4,288</u>
 Total reserves carried forward	 <u>5,477</u>	 <u>4,288</u>



London Contemporary Music Festival

Income & Expenditure

31st March 2025

	15 months to March 2025	December 2023
Income:		
Ticket sales	29,596	-
Reimbursed costs	8,277	-
Fees received	8,382	-
Grants received	86,081	2,000
Donations	24,127	-
Bank interest	1	0
Total Income	156,464	2,000
Expenditure:		
Artist fees	76,536	-
Artist travel & accommodation	5,402	-
Hire of venues	17,006	-
Production / technical costs	26,737	-
Travel & subsistence	13,117	-
Accountancy	3,426	2,135
Equipment costs	7,535	-
Marketing	5,401	-
Administration costs	115	-
Total Expenditure	155,275	2,135
Surplus (deficit) for the period	1,189	(134)

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF LONDON CONTEMPORARY MUSIC FESTIVAL

I report on the accounts of the London Contemporary Music Festival for the fifteen month period ended 31st March 2025. We note that the year was extended by three months to reflect the period of activity of the Festival, and to enable each future year's activities to be reported in the appropriate financial year.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commissioners under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

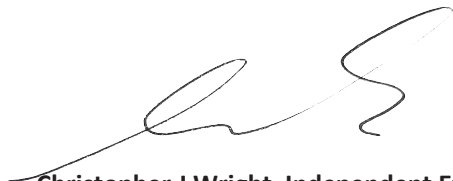
Basis of examiner's statement

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view, and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the 2011 Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Acthave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Christopher J Wright, Independent Examiner
80 Sylvan Road, Crystal Palace, London SE19 2RZ

20th December 2025