

SONGEASEL

England & Wales · Charity number 1197751

Details

Status Registered

Legal form CIO

Registered 2022-02-01

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: THE OBJECT OF THE CIO IS TO ADVANCE THE EDUCATION OF THE PUBLIC, GROUPS AND INDIVIDUALS IN, AND PROMOTE THE UNDERSTANDING, APPRECIATION, COMPOSITION AND PERFORMANCE OF SONG, BOTH ITS POETRY AND MUSIC, THROUGH A SERIES OF EVENTS GOVERNED BY A STRONG ARTISTIC VISION INCLUDING (BUT NOT LIMITED TO) PRINCIPALLY: A) THE ARRANGEMENT OF AN ANNUAL SONG RECITAL SERIES; AND B) WITH A SIGNIFICANT OUTREACH AND AUDIENCE DEVELOPMENT COMPONENT INCORPORATING: (I) WORKSHOPS WITH LOCAL SCHOOLCHILDREN (II) A YOUNG ARTIST PROGRAMME (III) TALKS AND EDUCATIONAL EVENTS (IV) AD HOC EVENTS TO BRING MUSIC AND POETRY TO NEW AUDIENCES, THE DISADVANTAGED AND MARGINALISED FOR THE BENEFIT OF ALL SECTORS OF THE COMMUNITY IN SOUTH EAST LONDON AND ELSEWHERE (THE OBJECT).

Activities: To bring art song, its poetry and music, to new audiences in South East London and beyond through an annual recital series, workshops with local schoolchildren, a Young Artists Programme and ad hoc events in unusual venues to reach new audiences.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- Bexley
- Bromley
- Greenwich
- Lewisham
- Southwark

Finances

| Period end | Income | Expenditure | Assets | Employees |
|------------|---------|-------------|--------|-----------|
| 2024-10-31 | £45,779 | £43,550 | - | - |
| 2023-10-31 | £40,335 | £38,466 | - | - |
| 2022-10-31 | £20,768 | £20,619 | - | - |

Trustees

| Name | Role | Appointed |
|--|-------|------------|
| The Rev'd Canon Charles Faulkner Pickstone | Chair | 2022-02-01 |
| Clare Glover | | 2022-02-01 |
| Jeremy James Young | | 2022-02-01 |
| Jocelyn Freeman | | 2022-02-01 |
| Matthew Warwick Gasser | | 2022-02-01 |

SONGEASEL

England & Wales - Charity number 1197751

Accounts

SongEasel

Report of the Trustees and Unaudited Financial Statements

For the Year to 31 October 2024

Registered Charity number: 1197751

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Report of the Trustees

The Trustees are pleased to present their annual report and financial statements for the year to 31 October 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

The charity's purposes, as set out in its governing document are:

To advance the education of the public, groups and individuals in, and promote the understanding, appreciation, composition, and performance of song, both its poetry and music, through a series of events governed by a strong artistic vision including (but not limited to):

- a) The arrangement of an annual song recital series; and
- b) A significant outreach and audience development component incorporating:
 - (i) Workshops with local schoolchildren;
 - (ii) A Young Artist programme;
 - (iii) Talks and educational events; and
 - (iv) Ad hoc events to bring music and poetry to new audiences;

for the benefit of all sectors of the community in South East London and elsewhere.

During the course of the year the charity was successfully able to undertake all of the activities set out above in relation to its purposes, as set out in more detail in Achievements and Performance below.

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Achievements and performance

Activities this year contained a typically varied and inspired range of initiatives aimed at bringing Song to the community in South East London and developing audiences through a carefully designed programme offering cultural enrichment, educational value and professional development: an acclaimed recital series featuring world-class musicians; and a community engagement programme comprising fringe programme, Young Artist Programme, and Schools' Project, 'If Music be the Food of Love'.

Ticketed Recitals

We opened the recital series in April with "The Land of Lost content" a very successful recital by the celebrated baritone Roderick Williams OBE who is hailed as one of today's foremost Lieder interpreters, appearing regularly at London's Wigmore Hall, and many other international venues. Held in the church of St George the Martyr, Borough, the recital included works by George Butterworth, Arthur Somervell, Amy Beach, Rebecca Clarke, and Grant MacLachlan's *The silence of the day*, with double bassist Leon Bosch, accompanied on the piano by Iain Burnside. Emerald Choir opened the concert with a programme of folksongs, opera and popular items, conducted by Clare Caddick.

“Last night’s recital at St. George the Martyr was wonderful. Thank you!” (Audience member)



Children from Emerald choir present Roderick Williams with a post-concert gift (credit: Kate Kantur)

Building on the impetus of previous years, this series included four ticketed recitals across two new venues, St Mark’s Church, Kennington and St Stephen’s Church, Dulwich, and a return to St Catherine’s Church, Hatcham.

- SongEasel presented the 1893 version of Fauré’s iconic *Requiem* Op. 48 on the eve of the composer’s birthday at St Mark’s Church, Kennington, featuring star Spanish soprano Lorena Paz Nieto alongside rising star baritone Malachy Frame. The celebratory programme also included the composer’s *Pavane* and *Cantique de Jean Racine*, performed by The Choir of St Laurence Catford and the Corbett Consort, conducted by Artistic Director Jocelyn Freeman.
- The course of Lord Byron’s epic poem *Don Juan* was plotted through song, featuring prize-winning soprano Ella Taylor with SongEasel Artistic Director Jocelyn Freeman (piano). The programme was crowned by two specially commissioned songs by Emily Hazrati set to texts by Dr Joseph Spence in a varied and eclectic programme of works, featuring some of the genre’s best-loved gems to celebrate the bicentenary of Byron’s death. This was presented at St Catherine’s Church, Telegraph Hill and featured insights from Hazrati and Spence, chaired by Freeman, in a post-concert talk about the creative and compositional process.

“working closely with soprano Ella Taylor has vastly expanded my approach to writing for solo voice”
(Emily Hazrati, composer)



L-R: Fauré Requiem (credit: A Fo), Ella Taylor & Jocelyn Freeman, Mark Padmore & Jocelyn Freeman (credit: K Kantur)

- Our series finale presented internationally acclaimed tenor Mark Padmore CBE and pianist Jocelyn Freeman in a recital paying homage to two of Lord Byron’s Dulwich classmates: the celebrated pedestrian Captain Robert Barclay and Major-General John Gaspard Le Marchant. Songs in English, French and German guided us through two stalwart themes of song literature. Audience members enjoyed a guided walk through Dulwich Wood led by the Dulwich Society, featuring history pertinent to Lord Byron and his schooling at Dr William Glennie’s Academy.

A lovely rendition of the Requiem... The rendition of the Pavane with lyrics, was a revelation.”

“An eclectic yet satisfying programme full of vitality and variety”

“A wonderful and moving evening of glorious song... and a warm welcome from all at SongEasel”

(Audience members)

Free Recitals

As in previous years the charity held three free recitals at St Laurence Church Catford, a parish in an area high in the statistics of overall deprivation, to provide access to world-class performances to the local community, particularly those who might not otherwise be able to experience song performance of this quality and beauty.

- Our celebrations of the one hundredth anniversary of Fauré’s death commenced with a special Listening Club featuring some of the composer’s best-loved works. Curated and introduced by Dr Emily Kilpatrick, this informal event featured SongEasel Young Artist Programme alumna Helen Lacey (soprano) and Johannes Gerges (bass) with Clare Caddick & Oliver Cavadino (flute), The Choir of St Laurence Church, and Jocelyn Freeman (piano/conductor).
- Acclaimed young tenor Gwilym Bowen featured with Lucy Gibbs (mezzo-soprano) and Jared Andrew Michaud (baritone) beside SongEasel Young Artists in an historic presentation of Fauré’s complete *mélodies* on the composer’s birthday. A range of light, curated refreshments were available during this whole-afternoon event, including champagne and macarons.
- The renowned young Nigerian-American soprano Francesca Chiejina joined Jocelyn Freeman for a celebratory programme of Shakespeare settings to mark the 460th anniversary of his birth. Their recital transported the audience through a wide range of songs from Thomas Arne to Cecilia McDowall, from 80 year-old composer Rhian Samuel to a Rodrigo Ruiz world premiere, culminating with Finzi’s best-loved cycle, *Let Us Garlands Bring*.



Francesca Chiejina (credit: K Kantur)

“An afternoon of musical magic in Catford”

“The Fauré songs event was an unique experience”

“The performance was particularly interesting as the composers of two modern pieces were present to take their applause”

“What a fantastic performer! Her voice filled the space so beautifully”

(Audience members)

“I loved the piece [Faure’s Pavane] so much, I want it at my wedding!” (Teenage chorister)

Ad hoc events to bring music and poetry to new audiences

“SongEasel is doing amazing things for this artform: the future of song is not in Wigmore Hall for most of us and this is making it relevant and taking it to a new audience to create a future for the genre.” (Keval Shah)



Helen Lacey and Stella Marie Lorenz (credit: SongEasel)

SongEasel continued its mission to take classical song to places it doesn't usually go with performances by lyric soprano Anna Sideris accompanied by SongEasel Artistic Director Jocelyn Freeman at regular partner Rocketvan, a café in Elephant and Castle.

Former SongEasel Young Artists soprano Helen Lacey and pianist Stella Marie Lorenz also performed two events in this series, one at Rocketvan, and one at the Catford Constitutional Club following our Listening Club event.

“Such good fun - thank you for putting this on!”

“I had just come out with my family and had no idea this was happening... when is the next performance?” – (Audience members)

Outreach and Development - Schools Workshops

SongEasel's schools' programme in 2024 was Shakespeare-themed, with source material by Amy Beach, Maude Valerie White, Madeleine Dring, Gerald Finzi and Henry Purcell. The children learned about Shakespeare presenting his works on the Southbank, contending with hustle and bustle, and identified techniques he used to ensure his voice was heard. A youth-voice led study devised creative responses in a range of mediums, including paintings in vivid colours, and poetry using engaging techniques such as rhyming and alliteration.

We set out to expand our programme and it grew successfully, reaching 1,220 children at four state schools across the London Borough of Lewisham (Perrymount Primary, Rushey Green, St Saviour's R.C. & St Stephen's Primary), compared to just under 1,000 in 2023, 400 in 2022 and 230 in 2021. The schools involved had pupil premium rates averaging 33.7%, and ranging from 30.1% to 37.7%.

Workshops were led by talented artists Irish-Egyptian bass Johannes Gerges, Spanish soprano Lorena Paz Nieto, Nigerian soprano Lynda Nwabudike, Irish-Greek soprano Anna Sideris and pianist Jocelyn Freeman, and culminated with 56 children sharing their unique creative responses as part of the final performance.

We will seek to build further on this vital element of our work, aiming to reach 1,500 children in 2025.

“Children found the experience engaging, inspiring. It opened up a new world for some pupils where some really found a voice they didn't realise they had. Some have been a little more motivated due to the challenges posed in the workshops.” (Teacher feedback)

Key Outcomes

- Participants were inspired, empowered, and gained increased awareness of creative careers
- 100% participants expressed greater confidence, and 75% expressed greater creative agency
- A pilot residency was delivered at Rushey Green Primary in partnership with St Laurence Catford, empowering children with a weekly singing club for our final performance

Outreach and Development - Young Artists Programme (YAP) and Arts Admin Internship

SongEasel’s 2024 Young Artist programme featured 18 artists in total, 9 duos of singer and pianist. We also transitioned an Arts Admin Intern to Operations Assistant, and welcomed a placement student from Goldsmiths University onto our team.

The Young Artists benefitted from a variety of coaching, talks, masterclass and performance opportunities, with masterclasses for 2024 featuring renowned baritone Roderick Williams OBE who provided the Young Artists with insights into the subtleties of interpretation, and a Fauré song class with expert Roy Howat ahead of their participation in our Fauré 100 complete *mélodies* event, both at St Laurence Church, Catford. We also continued to provide Young Artists with mentored performance and engagement opportunities via Lewisham’s elderly residents at Ageing Well Lewisham, guided by Sholto Kynoch and Jocelyn Freeman, thus combining our educational and development work with the Charity’s purpose, to Bring Song to South East London.



Participants, Roy Howat Fauré masterclass (credit: SongEasel)

*A huge **THANK YOU!** for all your help and the fantastic opportunities we have had as part of being SongEasel Young Artists. We have really enjoyed discovering new music together through the Fauré project and have massively appreciated your guidance and the platforms for development or performing you have provided us.”*

Graduating is never easy (I have another year to go...!) but SongEasel has been so valuable giving us inspiration and a supportive stepping stone for ideas and future song projects.”

“It was lovely to get the sense of a genuinely appreciative audience [in the Community Platform] for whom such an event was a real treat!”

(Programme Participants)

This year’s two Sir William Boreman bursaries were awarded to mezzo soprano Miro Trehane and pianist Pietro Iacopini, a local duo who benefited from both programme masterclasses and a Community Performance Platform, mentored by Sholto Kynoch.

“The highlight for me would have to be the two masterclasses by Roderick Williams and Roy Howat. I felt they were so beneficial in completely different ways, but there was [always] an emphasis... on the duo relationship, which is so important.”

Miro Trehane, Sir William Boreman bursary recipient



Miro & Pietro with Roderick Williams (credit: SongEasel)

Key Outcomes

- Participants were nurtured, and received opportunities and training that increased their skill set, furnishing them with a greater chance of developing a successful career in music.
- Sir William Boreman bursaries provided a place on our scheme specifically for a duo who are under-25 years of age and resident in Lewisham.
- Young administrators gained experience in Arts Admin, including measurable career progression

Financial Review

Significant Events

SongEasel completed its third year of operations with income increasing by 13% which enabled us to further develop our charitable activities including an increase of over 20% in the number of children participating in the schools' programme from under 1,000 in 2023 to over 1,200 this year.

Financial Summary

The charity's income for the period was £45,779 (2023 - £40,335) primarily made up of donations from Trusts and Foundations of £21,820 – 48% of total income (2023 £18,034 – 44%), private donations augmented by Gift Aid of £10,317 – 22% (2023 £9,594 – 24%), donations in kind of £3,800 – 8% (2023 £7,650 – 19%) made up of facilities hire of £800 plus Artistic Director's and administrative fees waived to support the charity's activities, and corporate sponsorship of £3,577 – 8% (2023 £3,200 – 8%) giving total donations of £39,514 (2022 £38,478).

The remaining income came from ticket sales plus hospitality of £6,265 – 14% (2023 £1,857). The increase represents continued efforts to diversify income sources but remains a relatively low proportion of income as ticketed recitals are only one element of the charity's work and prices are held low to make the work accessible in line with the charity's objectives. The effort to increase this income this year was spurred by matched funding for any increase in earned income received from the School for Social Entrepreneurs.

The charity's largest area of expenditure was for Artistic and Creative costs at £19,553 – 45% of total expenditure (2023 £19,602 – 51%) primarily made up of musicians' fees for ticketed and free recitals, plus some pre-recital talks and recital programmes. Venue Hire and Stewarding represented a further £1,800 – 4% of costs (2023 £2,260 – 14%), much of it through donations in kind in the form of hall hire fees waived.

Outreach and educational expenditure in the form of Schools and Young Artists programmes made up the second largest outgoing for the year at £7,506 – 18% (2023 £7,293 – 19%). Support costs were £10,520 – 24% (2023 £6,830 – 18%), with the increase representing the need for additional administrative support as the charity grows. An additional cost element was introduced this year, the cost of hospitality and merchandise of £1,094 – 3% as the charity explored new ways to generate income to support its charitable work.

The remaining expenditure was for Fundraising which accounted for £3,077 – 7% of total expenditure (2023 £2,481 – 6%), representing an allocation of 20% of website costs, the cost of preparing submissions to Trusts and Foundations and administering private donations. Donations in Kind of fundraising effort of £1,500 from SongEasel's Artistic Director made up the majority of this cost.

Costs were carefully managed by the charity achieve a surplus of £2,229 (2023 £1,869).

Reserves

At the end of the financial year cash and bank balances stood at £4,701 (2023 £4,943), and net reserves totalled £4,247 (2022 £2,019). As a relatively new charity with limited funds SongEasel does not have the capacity to hold a material reserve but the £4,247 of accumulated reserves achieved this year should give some level of resilience to future financial challenges.

Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee, claimed expenses or was employed by the charity.

One Trustee received fees for specialist services provided to the charity as Artistic Director and for performances in some of the charity's recitals. There were no other related party transactions.

Details of the services and fees are disclosed in Note 8 to the Accounts.

Structure, Governance and Management

Governing document

The charity is constituted as a Charitable Incorporated Organisation and governed by its Constitution.

Recruitment and Appointment of Trustees

Trustees are chosen on the basis of merit and their ability to contribute to the charity in terms of skills, knowledge and experience. All Trustees are provided on appointment with the charity's governing document, the relevant guidance from the Charity Commission and the latest Annual Report and Accounts and are given informal personal guidance by an existing Trustee.

Reference and Administrative Information

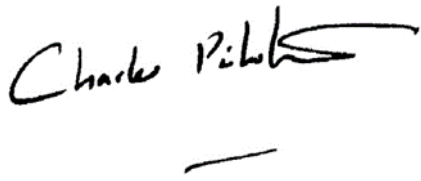
| | |
|------------------------------------|---|
| Name of Charity | SongEasel |
| Charity Registration number | 1197751 |
| Date of Registration | 1 February 2022 |
| Principal Address | The Rectory Meadow Row London SE1 6RG |

Trustees

The Trustees who have served during the year and since the establishment as a charity were as follows:

Jocelyn Freeman
Matthew Gasser
Clare Glover
The Rev'd Canon Charles Faulkner Pickstone
Jeremy Young

Approved by the Board of Trustees and signed on their behalf by:



Charles Pickstone

The Rev'd Canon Charles Faulkner Pickstone
Chair

Independent examiner's report to the trustees of SongEasel

I report to the trustees on my examination of the accounts of the SongEasel Trust (the Trust) for the year ended 31 October 2024.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Name: Rory Young

Relevant professional qualification or membership of professional bodies (if any): Chartered Accountants of New Zealand and Australia, membership number: 3022930

Address: 62 Balcara AVE, Carseldine, 4034 AUSTRALIA

Date: 12 August 2025

SongEasel
Statement of Financial Activities
For the year to 31 October 2024

| | Note | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|-----------------------------------|------|----------------------------|--------------------------|--------------------|--------------------|
| Income: | | | | | |
| Donations | 2 | 18,144 | 21,370 | 39,514 | 38,478 |
| Charitable Activities | 3 | 6,265 | - | 6,265 | 1,857 |
| Total Income | | 24,409 | 21,370 | 45,779 | 40,335 |
| Expenditure: | | | | | |
| Charitable Activities | 4 | 20,603 | 19,870 | 40,473 | 35,985 |
| Raising Funds | 5 | 1,577 | 1,500 | 3,077 | 2,481 |
| Total Expenditure | | 22,180 | 21,370 | 43,550 | 38,466 |
| Net Income / (Expenditure) | | 2,229 | - | 2,229 | 1,869 |
| Reconciliation of Funds | | | | | |
| Total Funds brought forward | | 2,018 | - | 2,018 | 149 |
| Total Funds carried forward | | 4,247 | - | 4,247 | 2,018 |

SongEasel
Statement of Financial Position
As at 31 October 2024

| | Note | 2024 £ | 2023 £ |
|---|------|---------------------|---------------------|
| Current Assets | | | |
| Cash at Bank and in hand | | 4,701 | 4,943 |
| Debtors | 9 | 2,609 | 1,920 |
| | | <u>7,310</u> | <u>6,863</u> |
| Creditors: amounts falling due within one year | 10 | 3,063 | 4,845 |
| Net Current Assets | | <u>4,247</u> | <u>2,018</u> |
| Total Assets less current liabilities | | <u>4,247</u> | <u>2,018</u> |
| Charity Funds | | | |
| Restricted Funds | 11 | - | - |
| Unrestricted Funds | 11 | 4,247 | 2,018 |
| Total Charity Funds | | <u>4,247</u> | <u>2,018</u> |

SongEasel
Notes to the Financial Statements
For the year to 31 October 2023

1 Accounting Policies

Basis of Accounting

The Charity constitutes a public benefit entity under FRS 102. The financial statements have been prepared in accordance with the Charities SORP (October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going Concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Fund Descriptions

a) Unrestricted Funds

Unrestricted Funds are available for use at the discretion of the Trustees in furtherance of the objects of the Charity and which have not been designated for other purposes.

b) Restricted Funds

Restricted Funds are funds which are to be used in accordance with specific restrictions set out by the donors or which have been raised by the Charity for particular purposes.

Income Recognition

Income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Donated Goods, Services and Facilities

Donated goods and services are disclosed as restricted donations with corresponding expenditure, and are valued at the amount that the charity would pay in the open market.

Expenditure Recognition

All expenditure is accounted for on an accruals basis and is classified under headings that aggregate all costs related to the category. Expenditure is recognised when there is a legal or constructive obligation committing the Charity to the expenditure, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

2 Income from Donations

| | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|------------------------|-------------------------------------|-----------------------------------|-----------------------------|-----------------------------|
| Private Donations | 8,295 | - | 8,295 | 7,683 |
| Gift Aid Recoverable | 2,022 | - | 2,022 | 1,911 |
| Trusts and Foundations | 4,250 | 17,570 | 21,820 | 18,034 |
| Corporate Sponsorship | 3,577 | - | 3,577 | 3,200 |
| Support in Kind | - | 3,800 | 3,800 | 7,650 |
| | 18,144 | 21,370 | 39,514 | 38,478 |

| 3 Income from Charitable Activities | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|--|---------------------------------|-------------------------------|-----------------------------|-----------------------------|
| Ticket Income for events | 6,265 | - | 6,265 | 1,857 |

| 4 Costs of Charitable Activities | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|---|---------------------------------|-------------------------------|-----------------------------|-----------------------------|
| Artistic and Creative Costs | 7,790 | 11,764 | 19,553 | 19,832 |
| Venue Hire and Stewarding | 900 | 900 | 1,800 | 2,030 |
| Schools Projects | 1,300 | 3,786 | 5,086 | 4,955 |
| Young Artists Projects | - | 2,420 | 2,420 | 2,338 |
| Cost of sales | 1,094 | - | 1,094 | - |
| Support | 9,520 | 1,000 | 10,520 | 6,830 |
| | 20,603 | 19,870 | 40,473 | 35,985 |

| 5 Costs of Fundraising | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|---|---------------------------------|-------------------------------|-----------------------------|-----------------------------|
| Website and media | 424 | - | 424 | 320 |
| Trust Applications and Supporter administration | 1,153 | 1,500 | 2,653 | 2,161 |
| | 1,577 | 1,500 | 3,077 | 2,481 |

| 6 Analysis of support costs | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|------------------------------------|---------------------------------|-------------------------------|-----------------------------|-----------------------------|
| Website and other media | 1,695 | - | 1,695 | 1,479 |
| Marketing | 1,252 | - | 1,252 | 1,080 |
| Fundraising | 1,577 | 1,500 | 3,077 | 2,481 |
| Administrative Support | 6,573 | 1,000 | 7,573 | 4,271 |
| | 11,097 | 2,500 | 13,597 | 9,311 |

| 7 Particulars of Employees | 2024 | 2023 |
|-----------------------------------|-------------|-------------|
| Number of employees | 0 | 0 |

8 Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee or received expenses.

| One Trustee, Jocelyn Freeman, received fees for services provided to the Charity as follows | 2024 £ | 2023 £ |
|---|--------------|--------------|
| Performance in recitals | 2,650 | 5,250 |
| Preparation and delivery of Schools Projects | 1,390 | 325 |
| Preparation and delivery of Young Artists Programme | 595 | 660 |
| Programme Management and Artistic Design | 4,765 | 500 |
| Fundraising (Trust Applications) | - | - |
| | <u>9,400</u> | <u>6,735</u> |

In addition Jocelyn Freeman provided services as donations in kind to the value of £3,000 (2023 £4,800), as well as carrying out her role as a Trustee. The Support in Kind was primarily in the areas of fundraising, and support for Schools Projects and Young Artists.

The Trustees have fully disclosed the circumstances of the services and Trustee benefits to the Charity Commission and are satisfied that they comply with the standard constitution of a Charitable Incorporated Organisation, with Charity Commission guidance and with Section 185 to 188 of the Charities Act 2011.

The work of the charity requires a high degree of skill in curating, organising and managing the projects, and performing the works involved. Jocelyn Freeman is a concert standard pianist and curator of music with considerable experience and has organised similar activities promoting song for the benefit of the community for several years. The Trustees believe that Jocelyn's intimate knowledge of the specific requirements of the charity and its working environment, her competence in this specialist field, and her willingness to carry out the services for less or no more than the market rate mean that using her services in such circumstances is in the best interest of the Charity and supports delivery of the charity's object.

Fees do not exceed what is reasonable for the services provided; are measured by market comparison; the Trustee to benefit is absented from the Board discussion and vote; no other Trustee receives any benefits; remuneration for services from the Trustee is approved only when it is in the best interests of the charity and in support of the charity's object.

9 Debtors

| | 2024 £ | 2023 £ |
|-------------------------------------|--------------|--------------|
| Amounts due within one year: | | |
| Prepayments and Accrued Income | <u>2,609</u> | <u>1,920</u> |

10 Creditors

| | 2024 £ | 2023 £ |
|-------------------------------------|--------------|--------------|
| Amounts due within one year: | | |
| Accruals | <u>3,063</u> | <u>4,845</u> |

11 Fund Reconciliation

| | Brought Forward £ | Incoming Resources £ | Outgoing Resources £ | Carried Forward £ | Carried Forward £ |
|---------------------|----------------------------------|-------------------------------------|-------------------------------------|----------------------------------|----------------------------------|
| Unrestricted | 2,018 | 24,409 | - 22,180 | 4,247 | 2,018 |
| Restricted | - | 17,570 | - 17,570 | - | - |
| | <u>2,018</u> | <u>41,979</u> | <u>- 39,750</u> | <u>4,247</u> | <u>2,018</u> |

Funds carried forward represent the 2024 surplus of £2,229 plus funds brought forward of £2,018.

SONGEASEL

England & Wales - Charity number 1197751

Accounts



SongEasel

Report of the Trustees and Unaudited Financial Statements

For the Year to 31 October 2023

Registered Charity number: 1197751

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Report of the Trustees

The Trustees are pleased to present their annual report and financial statements for the year to 31 October 2023. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

The charity's purposes, as set out in its governing document are:

To advance the education of the public, groups and individuals in, and promote the understanding, appreciation, composition, and performance of song, both its poetry and music, through a series of events governed by a strong artistic vision including (but not limited to):

- a) The arrangement of an annual song recital series; and
- b) A significant outreach and audience development component incorporating:
 - (i) Workshops with local schoolchildren;
 - (ii) A Young Artist programme;
 - (iii) Talks and educational events; and
 - (iv) Ad hoc events to bring music and poetry to new audiences;

for the benefit of all sectors of the community in South East London and elsewhere.

During the course of the year the charity was successfully able to undertake all of the activities set out above in relation to its purposes, as set out in more detail in Achievements and Performance below.

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Achievements and performance

SongEasel's 2022/23 programme was titled "Quintessential Song" to celebrate the fifth annual series produced under the SongEasel banner. The previous four series all highlighted a significant historical event or cultural concept from 2019 with the "Dual Alliance" treaty between France and Russia in 1894; "Wanderlust" in 2020 with Schubert's complete song cycles; Parisian musical café culture in 2021 with "Café Chanson"; and last year with "Icons and Legends" which shared music that celebrated a notorious dinner meeting in Paris in May 1922 following the premiere of Stravinsky's opera-ballet, *Le Renard*. Hosted by philanthropic Londoners Violet and Sydney Schiff, and including Proust, Joyce, Picasso, Stravinsky and Diaghilev, this series paid homage to the meeting of minds of these creative luminaries.

The Quintessential Song programme for 2023 celebrated a milestone: five years of bringing song to South East London. The theme was the genre itself – quintessential songs that form the core of the repertoire, speaking genuinely from one heart to another and enriching our understanding of humanity. And the series was themed on the number five, with references throughout, from the Latin for five in the series title (Quintus) to Britten's *Five Canticles* and Shakespeare's *Full Fathom Five*.

Ticketed Recitals

In December 2022 SongEasel started their year with “Winter Lieder” a very successful recital by the acclaimed Austrian baritone Florian Boesch who is hailed as one of today’s foremost Lieder interpreters, appearing regularly at London’s Wigmore Hall, Vienna’s Musikverein and Konzerthaus, Carnegie Hall and many other international venues. Held in the Old Library at Dulwich College the recital included Lieder and Ballades by Schubert, Schumann and Loewe and provided a wonderful introduction to the SongEasel’s 2023 programme. SongEasel’s Artistic Director Jocelyn Freeman accompanied on the piano.

As in the previous year the Quintessential series included three ticketed recitals, two at Blackheath Halls and one at St Catherine’s Church, Hatcham.

- Leading German bass-baritone Stephan Loges launched SongEasel’s ‘Quintessential Song’ series in collaboration with accomplished pianist and curator Jocelyn Freeman at Blackheath Halls. Their “Letters and Legends” programme presented some supreme items from the song genre by Johannes Brahms, alongside works by five composers who inspired or were inspired by this Lieder giant: Robert and Clara Schumann, J.S. Bach, Marie von Kehler and Ethel Smyth.
- Also at Blackheath Halls, rising star, Spanish soprano Lorena Paz Nieto joined pianist Sholto Kynoch, Artistic Director of the Oxford Lieder Festival, for an eclectic programme, taking listeners on a “World Tour of Song”. The programme traversed South American tangos and the sophistication of French melodie, providing scintillating musical brilliance and a true feast for the senses. Presented in collaboration with the Friends of Blackheath Halls
- SongEasel’s third ticketed recital, performed at St Catherine’s Church in Hatcham, featured Schubert’s Trout Quintet alongside Lieder by Schubert and Finzi, performed by former BBC New Generation Artist baritone James Newby, renowned South African bassist Leon Bosch, the acclaimed Piatti Quartet and pianist and SongEasel Artistic Director Jocelyn Freeman. The recital also featured an inspiring pre-concert talk by Leon Bosch discussing his background and vision for equality.

“This beautiful church was a sympathetic setting for a joyous celebration of song.” (Audience member)

Free Recitals

As in previous years the charity held three free recitals at St Laurence Church Catford, a parish in an area high in the statistics of overall deprivation, to provide access to world-class performances to the local community, particularly those who might not otherwise be able to experience song performance of this quality and beauty.

- Britten’s Canticles I & III were performed by award winning tenor Laurence Kilsby accompanied by hornist George Strivens, and pianist Jocelyn Freeman, and the recital was introduced by Dr. Lucy Walker. In addition the recital featured works by Schumann and Bozza with sacred and secular influences.
- Canticles II & IV were presented by tenor Ben Johnson, a winner of the audience prize at the BBC Cardiff Singer of the World competition, countertenor Tom Lilburn, one of four singers who sang at the funeral of the Duke of Edinburgh, and baritone Theodore Platt who has performed at the Wigmore Hall and the Oxford Lieder Festival. They were accompanied on the piano by Keval Shah, an international prize winner who has played at the Wigmore Hall, Oxford Lieder, Leeds Lieder and the

Queen Elizabeth Hall. The programme also featured a number of folk songs set to music by Britten illustrating the extraordinary range of his musical ability as well as his sensitive, flexible approach to a variety of texts.

- Canticle V featured the acclaimed Northern Irish soprano Aoife Miskelly and former Royal Harpist Anne Denholm as Britten composed the final Canticle for harp rather than piano. The programme also featured songs by Strauss, Debussy and Mendelssohn imaginatively reconfigured from piano to harp.

Outreach and Development

Schools Workshops

SongEasel's schools programme in 2023 was themed around World Music and Cultures with source material from Britten Pears Arts 'Friday Afternoons' archive, fused with a youth-voice led consideration of travel and migration. Leading these activities were talented artists from European, West Indian, West African, South Asian and South East Asian backgrounds.

The programme continued to grow reaching just under 1,000 children at six schools across the London Borough of Lewisham compared to 400 in 2022 and 200 in 2021. The schools involved had pupil premium rates ranging from 13 to 30 percent, with an average of just over 20 percent.

The children learned classical songs by the likes of Errollyn Wallen & Benjamin Britten, as well as traditional songs in languages as diverse as Scots, Hebrew, Egyptian, and that of the first Australian natives. Workshops were led by Johannes Gerges (bass-baritone), Lynda Nwabudike (soprano), Anna Sideris (soprano), Jocelyn Freeman (piano) and Elspeth Wyllie (piano), and culminated with 221 children sharing their unique creative responses as part of the final performance.

We will seek to build further on this vital element of our work in 2024 by aiming to reach more than 1,000 children with the programme.

"When would these children ever get the opportunity to hear a professional opera singer in school? They were truly amazed by the sound Anna made and were talking about it for days afterwards!" (Teacher)

Young Artists Programme

SongEasel's 2023 Young Artist programme featured twelve artists in total, six duos of singer and accompanist.

The Young Artists benefitted from a variety of coaching, masterclass and performance opportunities, with the masterclass for 2023 featuring renowned pianist Keval Shah who provided the Young Artists with insights into the subtleties of interpretation and performance at the Old Library at Dulwich College. A performance platform exploring Shakespeare's theme of "Full Fathom Five" through song was held at Blackheath Halls, and we also continued to provide the Young Artists with performance and engagement opportunities with Lewisham's elderly residents at Ageing Well Lewisham, thus combining our educational and development work with the Charity's purpose, to Bring Song to South East London.

"Thanks for taking the singers to Homewalk house in Sydenham.. my mum and stepfather live there and really enjoyed it. Mum has dementia but was a pro singer and loved it!" (Audience Member)

Ad hoc events to bring music and poetry to new audiences

SongEasel continued its mission to take classical song to places it doesn't usually go with performances by mezzo soprano Heather Lowe and lyric soprano Anna Sideris accompanied by SongEasel Artistic Director Jocelyn Freeman at regular collaborator Rocketvan, a café in Elephant and Castle, and at Hill Station Café, a social enterprise café in Telegraph Hill. In addition, award winning Spanish soprano Lorena Paz Nieto reprised last year's lunchtime recital at the Ninth Life pub in Lewisham.

"SongEasel is doing amazing things for this artform: the future of song is not in Wigmore Hall for most of us and this is making it relevant and taking it to a new audience to create a future for the genre." (Keval Shah)

Financial Review

Significant Events

SongEasel completed its second year of operations with increased performance in all areas with Income nearly doubling which enabled increased charitable activities and reach – the number of children participating in the schools' programme more than doubled.

Financial Summary

The charity's income for the period was £40,335 (2022 - £20,768) primarily made up of donations from Trusts and Foundations of £18,034 – 44% (2022 £7,715 - 38%), private donations augmented by Gift Aid of £9,594 – 24% (2022 £4,770 - 23%), donations in kind of £7,650 – 19% (2022 £6,030 - 29%) made up of facilities hire of £1,950 plus Artistic Director's and administrative fees waived to support the charity's activities, and corporate sponsorship of £3,200 – 8% (2022 £2,000 - 10%) giving total donations of £38,478 (2022 £20,515).

The remaining income came from ticket sales for recitals of £1,857 (2022 £253). The increase represents a positive effort to diversify income sources but remains a relatively low proportion of income as ticketed recitals are only one element of the charity's work, ticket prices are held low to make the work accessible in line with the charity's objectives. SongEasel aims to continue to grow this area through increased audience numbers to provide additional income to contribute to SongEasel's charitable objectives.

The charity's largest area of expenditure was for Artistic and Creative costs at £19,602 – 51% of total expenditure (2022 £10,124 - 49%) primarily made up of musicians' fees for ticketed and free recitals, plus some pre-recital talks and recital programmes. Venue Hire and Stewarding represented a further £2,260 – 14% of costs (2022 £2,220 – 14%), much of it through donations in kind in the form of hall hire fees waived.

Outreach and educational expenditure in the form of Schools and Young Artists programmes made up the second largest outgoing for the year at £7,293 – 19% (2022 £5,151 -25%). Support costs were £6,830 – 18% (2022 £2,295 - 11%), with the increase representing the need for additional administrative support as the charity grows, plus the need for some maternity cover.

The remaining expenditure was for Fundraising which accounted for £2,481 – 6% of total expenditure (2022 £829 - 4%), representing an allocation of 20% of website costs, the cost of preparing submissions to Trusts and Foundations and administering private donations. Donations in Kind of fundraising effort of £2,000 from SongEasel's Artistic Director made up the majority of this cost.

Costs were carefully managed by the charity achieve a surplus of £1,869 (2022 £149).

Reserves

At the end of the financial year cash reserves stood at £4,943 (2022 £9,568), and net reserves totalled £2,019 (2022 £8,149). The reduction compared to the last financial year is primarily due to grants that were received in advance in 2022 which funded the activities of 2023. As a new charity with limited funds SongEasel does not have the capacity to hold a material reserve but the £2,018 of accumulated reserves of the charity represented an increase from the £149 at the end of 2022.

Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee, claimed expenses or was employed by the charity.

One Trustee received fees for specialist services provided to the charity as Artistic Director and for performances in some of the charity's recitals. There were no other related party transactions.

Details of the services and fees are disclosed in Note 8 to the Accounts.

Structure, Governance and Management

Governing document

The charity is constituted as a Charitable Incorporated Organisation and governed by its Constitution.

Recruitment and Appointment of Trustees

Trustees are chosen on the basis of merit and their ability to contribute to the charity in terms of skills, knowledge and experience. All Trustees are provided on appointment with the charity's governing document, the relevant guidance from the Charity Commission and the latest Annual Report and Accounts and are given informal personal guidance by an existing Trustee.

Reference and Administrative Information

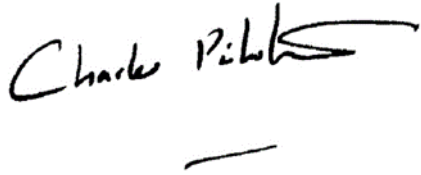
| | |
|------------------------------------|---|
| Name of Charity | SongEasel |
| Charity Registration number | 1197751 |
| Date of Registration | 1 February 2022 |
| Principal Address | The Rectory Meadow Row London SE1 6RG |

Trustees

The Trustees who have served during the year and since the establishment as a charity were as follows:

Jocelyn Freeman
Matthew Gasser
Clare Glover
The Rev'd Canon Charles Faulkner Pickstone
Jeremy Young

Approved by the Board of Trustees and signed on their behalf by:



Charles Pickstone

The Rev'd Canon Charles Faulkner Pickstone
Chair

Independent examiner's report to the trustees of SongEasel

I report to the trustees on my examination of the accounts of the SongEasel Trust (the Trust) for the year ended 31 October 2023.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

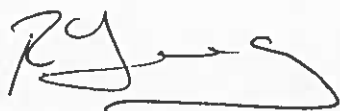
Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Name: Rory Young

Relevant professional qualification or membership of professional bodies (if any): Chartered Accountants of New Zealand and Australia, membership number: 3022930

Address: 114 Leathwaite Rd, London SW11 6RR

Date: 22 August 2024

SongEasel
Statement of Financial Activities
For the year to 31 October 2023

| | Note | Unrestricted Funds £ | Restricted Funds £ | 2023 £ | Total 2022 £ |
|-----------------------------------|------|----------------------------|--------------------------|---------------|--------------------|
| Income: | | | | | |
| Donations | 2 | 12,794 | 25,684 | 38,478 | 20,515 |
| Charitable Activities | 3 | 1,857 | - | 1,857 | 253 |
| Total Income | | 14,651 | 25,684 | 40,335 | 20,768 |
| Expenditure: | | | | | |
| Charitable Activities | 4 | 12,301 | 23,684 | 35,985 | 19,790 |
| Raising Funds | 5 | 481 | 2,000 | 2,481 | 829 |
| Total Expenditure | | 12,782 | 25,684 | 38,466 | 20,619 |
| Net Income / (Expenditure) | | 1,869 | - | 1,869 | 149 |
| Reconciliation of Funds | | | | | |
| Total Funds brought forward | | 149 | - | 149 | - |
| Total Funds carried forward | | 2,018 | - | 2,018 | 149 |

SongEasel
Statement of Financial Position
As at 31 October 2023

| | Note | £ | £ |
|---|--------|-------------------------|-------------------------|
| Current Assets | | | |
| Cash at Bank and in hand | | 4,943 | 9,568 |
| Debtors | 9 | 1,920 | 1,048 |
| | | <u>6,863</u> | <u>10,616</u> |
| Creditors: amounts falling due within one year | 10 | 4,845 | 2,467 |
| | | <u>2,018</u> | <u>8,149</u> |
| Net Current Assets | | <u>2,018</u> | <u>8,149</u> |
| Total Assets less current liabilities | | <u>2,018</u> | <u>8,149</u> |
| Charity Funds | | | |
| Restricted Funds | 11 | - | 5,000 |
| Unrestricted Funds | 11 | 2,018 | 3,149 |
| | | <u>2,018</u> | <u>8,149</u> |
| Total Charity Funds | | <u>2,018</u> | <u>8,149</u> |

SongEasel
Notes to the Financial Statements
For the year to 31 October 2023

1 Accounting Policies

Basis of Accounting

The Charity constitutes a public benefit entity under FRS 102. The financial statements have been prepared in accordance with the Charities SORP (October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going Concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Fund Descriptions

a) Unrestricted Funds

Unrestricted Funds are available for use at the discretion of the Trustees in furtherance of the objects of the Charity and which have not been designated for other purposes.

b) Restricted Funds

Restricted Funds are funds which are to be used in accordance with specific restrictions set out by the donors or which have been raised by the Charity for particular purposes.

Income Recognition

Income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Donated Goods, Services and Facilities

Donated goods and services are disclosed as restricted donations with corresponding expenditure, and are valued at the amount that the charity would pay in the open market.

Expenditure Recognition

All expenditure is accounted for on an accruals basis and is classified under headings that aggregate all costs related to the category. Expenditure is recognised when there is a legal or constructive obligation committing the Charity to the expenditure, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

2 Income from Donations

| | Unrestricted Funds £ | Restricted Funds £ | Total 2023 £ | Total 2022 £ |
|------------------------|-------------------------------------|-----------------------------------|-----------------------------|-----------------------------|
| Private Donations | 7,683 | - | 7,683 | 3,816 |
| Gift Aid Recoverable | 1,911 | - | 1,911 | 954 |
| Trusts and Foundations | - | 18,034 | 18,034 | 7,715 |
| Corporate Sponsorship | 3,200 | - | 3,200 | 2,000 |
| Support in Kind | - | 7,650 | 7,650 | 6,030 |
| | 12,794 | 25,684 | 38,478 | 20,515 |

| 3 Income from Charitable Activities | Unrestricted Funds | Restricted Funds | Total 2023 | Total 2022 |
|--|---------------------------|-------------------------|-------------------|-------------------|
| | £ | £ | £ | £ |
| Ticket Income for events | 1,857 | - | 1,857 | 253 |

| 4 Costs of Charitable Activities | Unrestricted Funds | Restricted Funds | Total 2023 | Total 2022 |
|---|---------------------------|-------------------------|-------------------|-------------------|
| | £ | £ | £ | £ |
| Artistic and Creative Costs | 5,348 | 14,484 | 19,832 | 10,124 |
| Venue Hire and Stewarding | 80 | 1,950 | 2,030 | 2,220 |
| Schools Projects | 755 | 4,200 | 4,955 | 2,861 |
| Young Artists Projects | 1,238 | 1,100 | 2,338 | 2,290 |
| Support | 4,880 | 1,950 | 6,830 | 2,295 |
| | 12,301 | 23,684 | 35,985 | 19,790 |

The charity received donated facilities hire from St Laurence Church Catford and Blackheath Halls to the value £1,950 in total, valued at market rental rates for the venues.

| 5 Costs of Fundraising | Unrestricted Funds | Restricted Funds | Total 2023 | Total 2022 |
|---|---------------------------|-------------------------|-------------------|-------------------|
| | £ | £ | £ | £ |
| Website and media | 320 | - | 320 | 464 |
| Trust Applications and Supporter administration | 161 | 2,000 | 2,161 | 365 |
| | 481 | 2,000 | 2,481 | 829 |

| 6 Analysis of support costs | Unrestricted Funds | Restricted Funds | Total 2023 | Total 2022 |
|------------------------------------|---------------------------|-------------------------|-------------------|-------------------|
| | £ | £ | £ | £ |
| Website and other media | 1,279 | 200 | 1,479 | 1,855 |
| Marketing | 1,080 | - | 1,080 | 207 |
| Fundraising | 481 | 2,000 | 2,481 | 365 |
| Administrative Support | 2,521 | 1,750 | 4,271 | 697 |
| | 5,361 | 3,950 | 9,311 | 3,124 |

| 7 Particulars of Employees | 2023 | 2022 |
|-----------------------------------|-------------|-------------|
| Number of employees | 0 | 0 |

8 Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee or received expenses.

| One Trustee, Jocelyn Freeman, received fees for services provided to the Charity as follows | 2023 £ | 2022 £ |
|---|--------------|--------------|
| Performance in recitals | 5,250 | 2,295 |
| Preparation and delivery of Schools Projects | 325 | 1,375 |
| Preparation and delivery of Young Artists Programme | 660 | 1,060 |
| Programme Management and Artistic Design | 500 | 180 |
| Fundraising (Trust Applications) | - | 350 |
| | <u>6,735</u> | <u>5,260</u> |

In addition Jocelyn Freeman provided services as donations in kind to the value of £4,800 (2022 £1,880), as well as carrying out her role as a Trustee. The Support in Kind was primarily in the areas of fundraising, and support for Schools Projects and Young Artists.

The Trustees have fully disclosed the circumstances of the services and Trustee benefits to the Charity Commission and are satisfied that they comply with the standard constitution of a Charitable Incorporated Organisation, with Charity Commission guidance and with Section 185 to 188 of the Charities Act 2011.

The work of the charity requires a high degree of skill in curating, organising and managing the projects, and performing the works involved. Jocelyn Freeman is a concert standard pianist and curator of music with considerable experience and has organised similar activities promoting song for the benefit of the community for several years. The Trustees believe that Jocelyn's intimate knowledge of the specific requirements of the charity and its working environment, her competence in this specialist field, and her willingness to carry out the services for less or no more than the market rate mean that using her services in such circumstances is in the best interest of the Charity and supports delivery of the charity's object.

Fees do not exceed what is reasonable for the services provided; are measured by market comparison; the Trustee to benefit is absented from the Board discussion and vote; no other Trustee receives any benefits; remuneration for services from the Trustee is approved only when it is in the best interests of the charity and in support of the charity's object.

9 Debtors

| | 2023 £ | 2022 £ |
|-------------------------------------|--------------|--------------|
| Amounts due within one year: | | |
| Prepayments and Accrued Income | <u>1,920</u> | <u>1,048</u> |

10 Creditors

| | 2023 £ | 2022 £ |
|-------------------------------------|--------------|--------------|
| Amounts due within one year: | | |
| Accruals | <u>4,845</u> | <u>2,467</u> |

11 Fund Reconciliation

| | Brought Forward £ | Incoming Resources £ | Outgoing Resources £ | Carried Forward £ | Carried Forward £ |
|---------------------|----------------------------------|-------------------------------------|-------------------------------------|----------------------------------|----------------------------------|
| Unrestricted | 3,149 | 11,651 | - 12,782 | 2,018 | 3,149 |
| Restricted | 5,000 | 20,684 | - 25,684 | - | 5,000 |
| | <u>8,149</u> | <u>32,335</u> | <u>- 38,466</u> | <u>2,018</u> | <u>8,149</u> |

Funds carried forward represent the 2023 surplus of £1,869 plus funds brought forward of £149.

Funds carried forward in 2022 were exceptional as grant income was received in advance of the financial year, resulting in a reduction in funds carried forward at the year end.

SONGEASEL

England & Wales - Charity number 1197751

Accounts

SongEasel

Report of the Trustees and Unaudited Financial Statements

For the 9 months to 31 October 2022

Registered Charity number: 1197751

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Report of the Trustees

The Trustees are pleased to present their annual report and financial statements for the nine months to 31 October 2022 since gaining charitable status in February 2022. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

The charity's purposes, as set out in its governing document are:

To advance the education of the public, groups and individuals in, and promote the understanding, appreciation, composition, and performance of song, both its poetry and music, through a series of events governed by a strong artistic vision including (but not limited to):

- a) The arrangement of an annual song recital series; and
- b) A significant outreach and audience development component incorporating:
 - (i) Workshops with local schoolchildren;
 - (ii) A Young Artist programme;
 - (iii) Talks and educational events; and
 - (iv) Ad hoc events to bring music and poetry to new audiences;

for the benefit of all sectors of the community in South East London and elsewhere.

During the course of the year the charity was successfully able to undertake all of the activities set out above in relation to its purposes, as set out in more detail in Achievements and Performance below.

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Achievements and performance

SongEasel was founded by Jocelyn Freeman in 2018 with a mission to fill South East London with song. Operating across Lewisham, Southwark and Blackheath to date, the initiative has grown steadily, and by 2021 had run four song recital series, and set up an acclaimed outreach programme and a burgeoning Young Artist Programme. Charitable status was achieved in February 2022 and what began as a vehicle to share the joy of song is now gathering momentum and gaining international recognition for its impact on the musical and educational sectors.

The 2022 series, "Icons & Legends", was the biggest and most ambitious series to date, with nearly thirty events presented across a variety of venues in South East London over the course of three months. Over one hundred and sixty performers – both professional and participatory – shared music that celebrated a notorious dinner meeting in Paris in May 1922 following the premiere of Stravinsky's opera-ballet, *Le Renard*. Hosted by philanthropic Londoners Violet and Sydney Schiff, and including Proust, Joyce, Picasso, Stravinsky and Diaghilev, this series paid homage to the meeting of minds of these creative luminaries.

Ticketed Recitals

As planned three recitals were held at Blackheath Halls for a ticketed audience:

- Acclaimed bass-baritone Laurent Naouri, accompanied by SongEasel Artistic Director, pianist Jocelyn Freeman, with a carefully chosen programme of French songs by Poulenc, Crickboom, Chaminade, Fauré, which intertwined versions of the legend of Don Quichotte by both Ravel and Ibert. This recital included the world premiere of four songs by Mathias Crickboom, eloquently introduced by the world’s leading scholar on this composer, Anna Ovsyanikova.
- Rising star mezzo-soprano Fleur Barron with a programme of songs inspired by the Greek poet, Sappho with series curator and pianist, Jocelyn Freeman. Their creatively devised recital included items by Brahms, Gurney and Hahn alongside Elizabeth Vercoe’s Irreveries from Sappho and intertwined musical responses to the iconic Bilitis from Rita Stroh and Claude Debussy.
- Award-winning singers Gemma Summerfield (soprano) and Gareth Brynmor John (baritone) joined talented cellist Abi Hyde-Smith and pianist Jocelyn Freeman for an evening of chamber music and song. This concert included the world-premiere of a new arrangement of Benjamin Britten’s The Poet’s Echo for soprano, cello and piano alongside works by Prokofiev, Stravinsky and Shostakovich, in honour of the 185th anniversary of Alexander Pushkin, the grandfather of Russian literature.

Free Recitals

The charity also held three free recitals at St Laurence Church Catford, a parish in an area high in the statistics of overall deprivation, to provide access to world-class performances available to the local community, particularly those who might not otherwise be able to experience song performance of this quality and beauty.

- “Icons” was performed by Indonesian tenor Satriya Krisna, a Samling Artist who has sung at the Dutch National Opera and the Verbier Festival and Lied program, accompanied by Jocelyn Freeman on piano. Through the music of Schubert, Schumann, Faure and Wolf the recital explored tales that excite, inspire and transport to a bygone era or a dear person, departed or far away.
- “Belonging” was performed by baritone Markus Mattheis and soprano Lynda Nwabudike accompanied by Jocelyn Freeman on piano. In this recital we paid homage to victims of displacement: those who for whatever reason have been separated from places or people who inspire a sense of belonging and unbreakable bonds. In Europe’s nineteenth-century creative circles the concept of wanderlust (‘yearning to travel’) was very much in vogue, and the recital opened with four songs that epitomise these ideals through the embodiment of a wanderer figure.
- “Meeting of Minds” was performed by Ailish Tynan accompanied by Jocelyn Freeman on piano. Irish soprano Tynan won the 2003 Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World, later returning as a Jury member, and has sung at the all the major British opera houses, in recitals at Wigmore Hall, Oxford Lieder, and the National Concert Hall, Dublin, and has appeared at both first and last night of the BBC Proms. The programme directly related to the dinner party that inspired the Icons and Legends theme, and paid homage to iconic and legendary creative partnerships such as the ones enabled by that event.

“I’m sorry I’m unable to donate, these are the clothes I sleep in. I love Schubert.” (Audience member, May 2022)

Outreach and Development

Schools Workshops

In 2022 the charity sought to build on the success of 2021's "Mini Winterreise" schools' project, which engaged over 200 children who sang songs from Schubert's Winterreise song cycle in an English translation.

"I've just caught up with this now, barely an hour before I sing some of these songs myself in Jeremy Sams' wondrous translations... How fabulous is this? Children singing/owning Schubert! It's a dream come true. Bravo!"

(Roderick Williams OBE, July 2021)

Our schools' project, Potpourri, had three-fold aims: to introduce children to singing in French through light-hearted macaronic (bi-lingual) songs; to bring high-quality live music performance directly to them; and to explore themes of belonging and place-making through the dinner party theme.

The Potpourri schools project was a huge success, engaging approximately 400 children in years 3-8 from six schools across the London Borough of Lewisham in partnership with Lewisham Music. The schools involved had an average pupil premium level of 21%. The children enjoyed performances of English and Yuroba songs from Lynda Nwabudike and had the chance to ask her questions about her singing career and life. They learned about the nuances of singing in French, particularly the exaggerated use of facial muscles and silent consonants. Poet Eleanor Brown translated two songs specially for this project.

The final project saw groups from three schools perform lesson-known macaronic songs in French and English in St Laurence Church Catford, directed by Claire Bond and Jocelyn Freeman, accompanied by Lucy Morrell on the piano. Clare Caddick led an inspiring vocal warm-up for the children as part of the event. Each school shared their creative responses to the notorious Parisian dinner party of 1922 and demonstrated uplifting creativity in the fields of art, dance, poetry and song.

"The workshop was enjoyed by all and Lynda was an inspiration to many of the children who listened. We simply need more of this to raise aspirations!" (Teacher at a participating school)

Young Artists Programme

Our Young Artists were selected on the merits of video submissions and proposed repertoire with eight opportunities offered to under-25 Lewisham residents. Nineteen young musicians benefitted from a variety of coaching, masterclasses and professional performance platforms.

The two masterclasses were provided enabling the Young Artists to benefit from the expertise and experience of the internationally renowned Laurent Naouri and Ailish Tynan. Both masterclasses provided detailed instruction relating to breathing, muscle training and memory, interpretation, language, collaborative relationships, using recorded material as a tool, and effective practice.

"The masterclass with Ailish Tynan showed me how to harness emotion into my performance, and I was then able to use those techniques in the Oxford Proms." (SongEasel Young Artist)

The Young Artists were also provided the opportunity to perform on four professional platforms, at Ageing Well, Lewisham, a local charity that works to enhance the quality of life of vulnerable older people, especially those who are isolated due to physical or cognitive challenges. The recitals reached over 115 listeners and were deeply appreciated by performers and audiences alike.

“It was really liberating to perform at the Ageing Well meeting after years of the music college environment... This is what music is all about.” (SongEasel Young Artist, June 2022)

In addition there were four coaching sessions with industry professionals, and two under-25 Lewisham residents went on to win an international song competition in Slovenia after their Young Artist coaching session.

Talks and Educational Events

All recitals had an introduction explaining the themes and the context of the music, but this season featured a talk about Mathias Crickboom, his life and his music, presented by Anna Ovsyanikova the world’s leading scholar on this composer and a violinist with the orchestra of the Royal Opera House.

Ad hoc events to bring music and poetry to new audiences

In the spirit of taking classical song to places it doesn’t usually go, the charity put on three recitals in unusual locations, to catch an audience who might not otherwise experience classical song of this quality. Award winning Spanish soprano Lorena Paz Nieto, a former winner of the Oxford Lieder Young Artist Platform and of the Ludmilla Andrews Russian Song Prize, and pianist Jocelyn Freeman gave two early evening performances at Rocketvan, a café in Elephant and Castle, and a lunchtime recital at Ninth Life pub in Lewisham.

“That was incredible, people were stopping in the street and coming to listen. Some of the residents in the flats opposite were hanging out the windows to listen” (Julian, Rocketvan owner).

“So nice to put it in a different location, and it was just really relaxed. The music and performance was excellent... and I loved that kids were bopping away to cabaret classics!” (Audience member, Ninth Life, May 2022)

Financial Review

Significant Events

SongEasel was incorporated as a charity on 1 February 2022 to develop and enhance the charitable activities undertaken by Jocelyn Freeman over the previous four years.

Financial Summary

The charity’s income for the period was £20,768 primarily made up of donations from Trusts and Foundations (£7,715 - 38%), private donations augmented by Gift Aid (£4,770 - 23%), donations in kind (£6,030 - 29%) made up of facilities hire of £1,950 plus artists’ fees waived to support the charity’s activities, and corporate sponsorship (£2,000 - 10%) giving total donations of £20,515.

The remaining income came from ticket sales for recitals of £253. This represents a low proportion of income as ticketed recitals are a relatively small element of the charity’s work, ticket prices are held low to make the work accessible in line with the charity’s objectives and the figure is based on a revenue share basis with the venue. However additional effort will be made in future years to promote these recitals to increase audience numbers and therefore income to contribute to SongEasel’s charitable objectives.

The charity’s largest area of expenditure was for Artistic and Creative costs at £10,124 (49% of total expenditure) primarily made up of musicians’ fees plus some pre-recital talks and recital programmes. A number of artists generously waived a proportion of their fees to support the charity which is reflected as donations in kind with an equal amount under expenditure.

Venue Hire and Stewarding represented a further £2,220 of costs, much of it through donations in kind in the form of hall hire fees waived.

Outreach and educational expenditure in the form of Schools and Young Artists programmes made up the second largest outgoing for the year at £5,151 (25%) with support costs, primarily the creation of a charity website, accounting for £2,295 (11%) of total expenditure.

The remaining expenditure was for Fundraising which accounted for £829 (4%) of the total, representing an allocation of 30% of website costs and the costs of preparing submissions to Trusts and Foundations and administering private donations.

Costs were carefully managed by the charity to ensure that a small surplus of £149 was achieved for the year. In addition fundraising activities commenced for the programme for 2023 with funds received in advance which are carried forward on the balance sheet for the following year's activities.

Reserves

At the end of the financial year cash reserves stood at £9,568, and after the deduction of credit balances owed the charity has a net reserve position of £8,149. This is primarily due to grants received in advance, the majority being restricted funds, and which are fully committed to activities to be carried out in the following financial year. As a new charity with limited funds SongEasel does not have the capacity to hold a material reserve and instead focuses on fundraising at the earliest opportunity to cover its planned activities in support of its charitable object.

Independent Examination

As the charity's income for the period was less than £25,000 it is not required to have an independent examiner review the accounts.

Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee, claimed expenses or was employed by the charity.

One Trustee received fees for specialist services provided to the charity as Artistic Director and for performances in some of the charity's recitals. There were no other related party transactions.

Details of the services and fees are disclosed in Note 8 to the Accounts.

Structure, Governance and Management

Governing document

The charity is constituted as a Charitable Incorporated Organisation and governed by its Constitution.

Recruitment and Appointment of Trustees

Trustees are chosen on the basis of merit and their ability to contribute to the charity in terms of skills, knowledge and experience.

All Trustees are provided on appointment with the charity's governing document, the relevant guidance from the Charity Commission and the latest Annual Report and Accounts and are given informal personal guidance by an existing Trustee.

Reference and Administrative Information

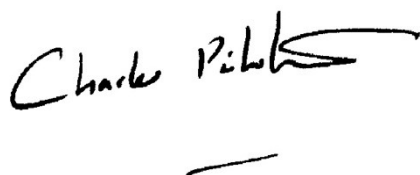
| | |
|------------------------------------|---|
| Name of Charity | SongEasel |
| Charity Registration number | 1197751 |
| Date of Registration | 1 February 2022 |
| Principal Address | The Rectory Meadow Row London SE1 6RG |

Trustees

The Trustees who have served during the year and since the establishment as a charity were as follows:

Jocelyn Freeman
Matthew Gasser
Clare Glover
The Rev'd Canon Charles Faulkner Pickstone
Jeremy Young

Approved by the Board of Trustees and signed on their behalf by:



The Rev'd Canon Charles Faulkner Pickstone
Chair

SongEasel
Statement of Financial Activities
For the 9 months to 31 October 2022

| | Note | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|-----------------------------------|------|----------------------------|--------------------------|--------------------|
| Income: | | | | |
| Donations | 2 | 6,770 | 13,745 | 20,515 |
| Charitable Activities | 3 | 253 | - | 253 |
| Total Income | | 7,023 | 13,745 | 20,768 |
| Expenditure: | | | | |
| Charitable Activities | 4 | 6,045 | 13,745 | 19,790 |
| Raising Funds | 5 | 829 | - | 829 |
| Total Expenditure | | 6,874 | 13,745 | 20,619 |
| Net Income / (Expenditure) | | 149 | - | 149 |
| Reconciliation of Funds | | | | |
| Total Funds brought forward | | - | - | - |
| Total Funds carried forward | | 149 | - | 149 |

SongEasel
Statement of Financial Position
As at 31 October 2022

| | Note | £ |
|---|--------|--------------|
| Current Assets | | |
| Cash at Bank and in hand | | 9,568 |
| Debtors | 9 | 1,048 |
| | | 10,616 |
| Creditors: amounts falling due within one year | 10 | 2,467 |
| | | 8,149 |
| Net Current Assets | | 8,149 |
| Total Assets less current liabilities | | 8,149 |
| Charity Funds | | |
| Restricted Funds | 11 | 5,000 |
| Unrestricted Funds | 11 | 3,149 |
| Total Charity Funds | | 8,149 |

SongEasel
Notes to the Financial Statements
For the 9 months to 31 October 2022

1 Accounting Policies

Basis of Accounting

The Charity constitutes a public benefit entity under FRS 102. The financial statements have been prepared in accordance with the Charities SORP (October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going Concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Fund Descriptions

a) Unrestricted Funds

Unrestricted Funds are available for use at the discretion of the Trustees in furtherance of the objects of the Charity and which have not been designated for other purposes.

b) Restricted Funds

Restricted Funds are funds which are to be used in accordance with specific restrictions set out by the donors or which have been raised by the Charity for particular purposes.

Income Recognition

Income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Donated Goods, Services and Facilities

Donated goods and services are disclosed as restricted donations with corresponding expenditure, and are valued at the amount that the charity would pay in the open market.

Expenditure Recognition

All expenditure is accounted for on an accruals basis and is classified under headings that aggregate all costs related to the category. Expenditure is recognised when there is a legal or constructive obligation committing the Charity to the expenditure, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

2 Income from Donations

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|------------------------|-------------------------------------|-----------------------------------|-----------------------------|
| Private Donations | 3,816 | - | 3,816 |
| Gift Aid Recoverable | 954 | - | 954 |
| Trusts and Foundations | - | 7,715 | 7,715 |
| Corporate Sponsorship | 2,000 | - | 2,000 |
| Support in Kind | - | 6,030 | 6,030 |
| | 6,770 | 13,745 | 20,515 |

3 Income from Charitable Activities

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|--|----------------------------|--------------------------|--------------------|
| Ticket Income for events based on revenue share with venue | 253 | - | 253 |

4 Costs of Charitable Activities

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|-----------------------------|----------------------------|--------------------------|--------------------|
| Artistic and Creative Costs | 4,591 | 5,533 | 10,124 |
| Venue Hire and Stewarding | 205 | 2,015 | 2,220 |
| Schools Projects | - | 2,861 | 2,861 |
| Young Artists Projects | - | 2,290 | 2,290 |
| Support | 1,249 | 1,046 | 2,295 |
| | 6,045 | 13,745 | 19,790 |

The charity received donated facilities hire from St Laurence Church catford and Blackheath Halls to the value £1,950 in total, valued at market rental rates for the venues.

5 Costs of Fundraising

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|---|----------------------------|--------------------------|--------------------|
| Website and media | 464 | - | 464 |
| Trust Applications and Supporter administration | 365 | - | 365 |
| | 829 | - | 829 |

6 Analysis of support costs

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ |
|-------------------------|----------------------------|--------------------------|--------------------|
| Website and other media | 1,530 | 325 | 1,855 |
| Marketing | 147 | 60 | 207 |
| Fundraising | 365 | - | 365 |
| Administrative Support | 36 | 661 | 697 |
| | 2,078 | 1,046 | 3,124 |

7 Particulars of Employees

| | 2022 |
|---------------------|------|
| Number of employees | 0 |

8 Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee or received expenses.

| | |
|--|--------------|
| One Trustee, Jocelyn Freeman, received fees for services provided to the Charity as follows: | 2022 |
| | £ |
| Performance in recitals | 2,295 |
| Preparation and delivery of Schools Projects | 1,375 |
| Preparation and delivery of Young Artists Programme | 1,060 |
| Programme Administration | 180 |
| Fundraising (Trust Applications) | 350 |
| | <u>5,260</u> |

In addition Jocelyn Freeman provided services as donations in kind to the value of £1,880, as well as carrying out her role as a Trustee.

The Trustees have fully disclosed the circumstances of the services and Trustee benefits to the Charity Commission and are satisfied that they comply with the standard constitution of a Charitable Incorporated Organisation, with Charity Commission guidance and with Section 185 to 188 of the Charities Act 2011.

The work of the charity requires a high degree of skill in curating, organising and managing the projects, and performing the works involved. Jocelyn Freeman is a concert standard pianist and curator of music with considerable experience and has organised similar activities promoting song for the benefit of the community for several years. The Trustees believe that Jocelyn's intimate knowledge of the specific requirements of the charity and it's working environment, her competence in this specialist field, and her willingness to carry out the services for less or no more than the market rate mean that using her services in such circumstances is in the best interest of the Charity and supports delivery of the charity's object.

Fees do not exceed what is reasonable for the services provided; are measured by market comparison; the Trustee to benefit is absented from the Board discussion and vote; no other Trustee receives any benefits; remuneration for services from the Trustee is approved only when it is in the best interests of the charity and in support of the charity's object.

9 Debtors

| | |
|-------------------------------------|--------------|
| | 2022 |
| | £ |
| Amounts due within one year: | |
| Prepayments and Accrued Income | <u>1,048</u> |

10 Creditors

| | |
|-------------------------------------|--------------|
| | 2022 |
| | £ |
| Amounts due within one year: | |
| Accruals | <u>2,467</u> |

11 Fund Reconciliation

| | Brought Forward £ | Incoming Resources £ | Outgoing Resources £ | Carried Forward £ |
|---------------------|----------------------------------|-------------------------------------|-------------------------------------|----------------------------------|
| Unrestricted | - | 10,473 | - | 7,324 |
| Restricted | - | 12,265 | - | 7,265 |
| | - | 22,738 | - | 14,589 |
| | | | | 8,149 |

Funds carried forward represent donations already received for activities in 2023 plus the 2022 surplus of £149.