CAMBRIDGE SUMMER MUSIC LTD

England & Wales · Charity number 1068417

Details

Other names	CAMBRIDGE SUMMER RECITALS LTD, CAMBRIDGE SUMMER MUSIC FESTIVAL
Status	Registered
Legal form	Charitable company
Company number	03475445
Registered	1998-03-03
Register	View on the Charity Commission register

Contact

Address	Musgrave Farm Horningsea Road Fen Ditton Cambridge CB5 8SZ
Phone	01603 616300
Email	info@cambridgesummermusic.com
Website	www.cambridgesummermusic.co.uk

Activities

Objects: TO PROMOTE , IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS AND RECITALS AND BY SUCH OTHER CHARITABLE WORK AS THE TRUSTEES SHALL DETERMINE.

Activities: The Charity promotes, improves, develops and maintains public education in and appreciation of the arts and science of music in all its aspects by presentation of public concerts and educational events. It runs a series of concerts in the spring, autumn and a major summer music festival during July and August.

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Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** CAMBRIDGE, NORFOLK,SUFFOLK, HERTS AND GREATER LONDON.
- Cambridgeshire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-12-31	£119,501	£119,858	-	-
2024-12-31	£151,457	£155,732	-	-
2023-12-31	£169,839	£144,535	-	-
2022-12-31	£121,896	£108,128	-	-
2021-12-31	£111,327	£112,568	-	-
2020-12-31	£26,698	£29,493	-	-

Trustees

Name	Role	Appointed
Henry Norfolk Edmundson	Chair	2019-07-12
Ceri Wyn Pemberton		2022-06-07
Dr FIONA ELIZABETH CORNISH		2025-08-20
John Nicholas Heath		2022-06-07
Ka Man Ma		2024-11-21
Rachel Jane French		2022-09-06
Roger James Bamber		2025-05-07

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CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

Company registration number: 03475445
Charity registration number: 1068417

CAMBRIDGE SUMMER MUSIC LTD.
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025

Cambridge Summer Music Ltd.
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Cambridge Summer Music Ltd.
Reference and Administrative Details
For The Year Ended 31 December 2025

Trustees	Mr H N Edmundson - Chairman Mr J N Heath Mrs C W Pemberton Mrs R J French Mr K M Ma Mr R J Bamber (appointed 07/05/2025) Dr F E Cornish (appointed 20/08/2025)
Charity Number	1068417
Company Number	03475445
Principal Address	The Barn, Musgrave Farm Horningsea Road Fen Ditton Cambridge CB5 8SZ
Registered Office	The Barn, Musgrave Farm Horningsea Road Fen Ditton Cambridge CB5 8SZ
Independent Examiner	Lynn Mandari ACCA Aston Shaw The Union Building 51-59 Rose Lane Norwich NR1 1BY

The trustees present their report and the financial statements for the year ended 31 December 2025.

Objectives and Activities

Aims and Objectives

Cambridge Summer Music exists to provide Cambridge and the region with a major four-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

Public Benefit

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit. The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

Achievements and Performance

Main Achievements

A Successful Summer Festival

2025 was the third year for our festival director, Ben Johnson, hired in December 2022. This year, he continued to extend the classical music programme to extend over the whole month of July, matching the popular Sounds Green concerts. Further relationships were established with national organisations responsible for the nurturing of young musical talent—details below. As in 2024, the festival featured important educational events—all the festival events are described below in more detail.

Management

During 2025, we welcomed Roger Mamber and Fiona Cornish as new Trustees (details below), and Corinn Billington (chartered accountant) became our finance officer.

Sponsors

The 2025 festival benefited from the continued generosity of composer and benefactor, Christopher Wood, of longtime supporter Shirley Ellis, and of the BigGive Arts for Impact charity. The Cambridge Independent weekly newspaper kindly provided much-needed publicity.

Partnerships

We continued to build on existing promotion partnerships – with the Cambridge University Botanic Garden to co-promote the popular Sounds Green concerts, with Childerley Estates to co-promote our very successful opera events, with Gabrieli Roar to co-promote oratorios in Ely Cathedral, and for the first time with the Cambridge Philharmonic in a performance of Peter Grimes at Saffron Hall. These relationships develop a wider reach to the community and depending on the financial model help alleviate financial risk in promoting concert events.

Festival director Ben Johnson continues to expand partnerships with national organisations nurturing young musical talent. Creating the most impressive footprint of young talent in any UK music festival, these relationships include:

- YCAT – The Young Classical Artist Trust (www.ycat.co.uk)
- The Kathleen Ferrier Awards (The Kathleen Ferrier Awards | Britain's most prestigious singing awards.)
- The Royal Overseas-League Music Competition (Annual Music Competition - ROSL)
- BBC New Generation Artist Scheme (https://www.bbc.co.uk/programmes/articles/Pbzgb4tV2s9lzQl0dFPHwH/home)
- Cambridge Camerata Academy (https://cambridgeca.org.uk/)

Friends

The Friends hierarchy remains as announced in 2023 (see below). The benefits at each level respect HMRC rules:

Donor Level	** 2 people from same household*	Annual donation level *(Suggested minimum)*	Reserved seats at events	Acknowledgment in programme	Invite to Festival launch and Christmas Concert party, and also bring 2 other people	Interval drinks at a Summer Concert	Regular updates from Festival Director *and* Early viewing of Festival programme	Invitation to private recital and dinner with Festival Director *(subject to certain charges) and* Opportunity to meet artists at specified concerts
Friend	Single	£70	2	✓	✓			
	Joint*	£100	2	✓	✓			
Principal Supporter	Single	£250	4	✓	✓	✓		
	Joint*	£350	4	✓	✓	✓		
Patron	Single	£750	6	✓	✓	✓	✓	
	Joint*	£1,000	6	✓	✓	✓	✓	
Director's Circle	Single	£1,500	8	✓	✓	✓	✓	✓
	Joint*	£2,500	8	✓	✓	✓	✓	✓

2025 Festival (2 - 30 July)
The 2025 festival was launched on 24 April 2025 at Pembroke College Old Library, courtesy of the Master of Pembroke Lord Chris Smith. Around 80 current and potential CSM donors were invited for drinks, canapés and a short concert by the young harpist Jamal Kashim. Festival brochures were on hand and distributed.

The Sounds Green series of popular concerts at the Cambridge University Botanic Garden kicked off the 2025 festival with increasing numbers of the public enjoying picnics, music and the occasional dance on the lawns in mostly good weather.

The festival programme was as follows, with Sounds Green events in green:

Festival Diary

DATE	TIME	CONCERT	VENUE
2 July	6.15pm	**Sounds Green: Prime Brass**	CU Botanic Garden
5 July	12.00pm	**Masterclass with Ben Johnson**	Old Divinity School
5 July	4.00pm	**Britten: Peter Grimes**	Saffron Hall
9 July	6.15pm	**Sounds Green: Essex Jazz Collective**	CU Botanic Garden
10 July	1.00pm	**Ignas Maknickas, piano**	Jesus College Chapel
10 July	7.30pm	**Ben Johnson & Martin James Bartlett**	Jesus College Chapel
11 July	1.10pm	**Matthew McKinney & Roelof Temmingh**	St Botolph's Church
11 July	7.30pm	**Nash Ensemble Birthday Concert**	Cambridge Union
12 July	11.00am	**Young Composers Workshop**	Churchill College
12 July	7.30pm	**Nardus Williams & Elizabeth Kenny**	Cambridge Union
13 July	7.30pm	**FitkinWall: Harpland**	Childerley Hall
16 July	6.15pm	**Sounds Green: Beskydy**	CU Botanic Garden
17 July	1.00pm	**James Morley, cello**	Queens' College Chapel
17 July	7.30pm	**Fibonacci Quartet**	Queens' College Chapel
18 July	1.00pm	**Gorbanoff Quartet**	Pembroke Auditorium
18 July	7.30pm	**Daniel Lebhardt, piano**	Pembroke Auditorium
19 July	1.00pm	**Jamaal Kashim, harp**	Jesus College Chapel
19 July	7.30pm	**Britten: Curlew River**	Jesus College Chapel
20 July	3.00pm	**Tchaikovsky: Eugene Onegin**	Childerley Hall
23 July	6.15pm	**Sounds Green: Honey & the Bear**	CU Botanic Garden
23 July	7.00pm	**Haydn: The Seasons**	Ely Cathedral
24 July	1.00pm	**Irène Duval, violin**	Sidney Sussex Chapel
24 July	7.30pm	**David Owen Norris - CSM Lecture 2025**	Sidney Sussex Chapel
25 July	1.10pm	**Beethoven: Archduke Trio**	St Botolph's Church
25 July	7.30pm	**Gus McQuade - Classical Guitar**	Queens' College Chapel
26 July	7.30pm	**Rossini: Petite Messe Solennelle**	OLEM Catholic Church
30 July	6.15pm	**Sounds Green: Cores Do Samba**	CU Botanic Garden

The festival featured many outstanding performances and was well received with 2448 tickets sold, or 85% of the budgeted sales. This represented a decrease from 2024, due to slightly less concerts than in 2024 and generally poorer attendance.

We again featured two educational events. Festival director Ben Johnson gave a four-hour singing masterclass at St John's Divinity auditorium with student singers from the Royal College of Music. It provided an extraordinary insight into the challenges of achieving a professional level of performance. And thanks to ex-Trustee Clare Gilmour's dedication, a Young Composer's workshop was held in Churchill College's chapel, in which six young composers were coached and their compositions performed by workshop leader Ewan Campbell. Plans are to repeat both these events in 2025.

2025 Christmas Concert

We enjoyed another sold-out successful Christmas Concert featuring Sir John Rutter and the Clare College choir at the Church of Our Lady and the English Martyrs on Hills Road.

Structure, Governance and Management

Governing Document
The charity is controlled by its governing document, Memorandum of Association and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

To avoid confusion about the concept of Members, as specified in the governing document, an amendment was approved by the Trustees on 21 November 2022, ensuring that only Trustees can be Members of the charity. The amendment reads:

"In accordance with the power in Article 61 to make rules for the proper management of the Charity, the Trustees agree that any person appointed as a Trustee will also become a Member of the Charity as set out in Article 2 until the date on which they retire or cease to hold the office of trustee when their membership of the Charity will also terminate."

Current CSM Trustees, as of December 31, 2024:
Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books. Member of the Alpine Club, Member of the Himalayan Club, Fellow of the Royal Geographical Society.

Nick Heath

Nick Heath's main career has been in commercial property, with a sideline as a wine merchant. He lives in Cambridge and is linked to a number of local organisations: as trustee of Cambridge Union Society he was involved with the recent major refurbishment there. He is a council member at Academy of Ancient Music and was previously chairman of Friends of All Saints, the special and once neglected Victorian church in Jesus Lane. He enjoys tennis and is on the committee that runs Cambridge University Real Tennis Club. He has close links with Childerley Hall, the venue for the CSM opera events.

Ceri Pemberton

Ceri trained as a solicitor in London before joining English Heritage where she stayed for over 20 years as Head of the Legal Department. She has experience of charity law both as advisor and trustee. Ceri is particularly interested in music education and the opportunities in Cambridge to find creative ways to make the experience of live music as broadly available and enjoyable as possible for young people as participants as well as audience. She is interested in encouraging new and imaginative uses for historic buildings including as venues for the performing arts.

Rachel French

Originally with a background in sales and management consultancy, Rachel French is a senior arts and heritage fundraiser having held several leadership positions in museums and galleries. She now heads up fundraising and comms at local independent charity Cambridge Past, Present & Future.

Ka Man (Nikson) Ma

Nikson is a fellow member of The Chartered Institute of Management Accountants. He was a CFO of a private equity firm, held the role of treasurer at a multinational corporation, and was also previously a corporate banker. As a trustee of Cambridge Summer Music, he plays a pivotal role in financial affairs and fundraising initiatives. Currently residing in Cambridge, Nikson is deeply passionate about live music performances, with a particular interest in musicals and opera.

Roger Bamber

Roger practised as a family law solicitor for over thirty years and was a partner in a large national firm. He was heavily involved with developing alternatives to the court-based approach of the legal profession and pioneered a multi-disciplinary approach to helping families. Roger now runs a business renting art, which along with music has been his lifelong interest. He sings in a choir and enjoys live performances of a broad range of musical genres. He is interested in making the arts accessible to a broader audience.

Fiona Cornish

Fiona has been a General Practitioner in Cambridge since 1990, looking after many university students and local families. She is an active participant in many local organisations, including Trustee of Addenbrooke's Charitable Trust from 2014-2024 and Churchwarden of Great St Mary's Church since 2023. Music has always been an important part of her life. She enjoys playing the cello in a local amateur orchestra and sings in the Cambridge University Symphony Chorus. She is enthusiastic about bringing live music to children and a wider audience.

Current CSM Executive:

Cambridge Summer Music is organized into four teams: Concerts, Administration, Friends and Finance.

Festival Director: Ben Johnson

Ben Johnson enjoys a varied career as a singer, conductor, teacher and artistic director. He co- founded the Southrepps Music Festival in Norfolk and is currently a vocal professor at the Royal College of Music. His international performance career has taken in concert, recital and opera performances, collaborating with the world's finest conductors and pianists. He has made several appearances at the BBC Proms, performing at the Last Night in 2017, and has performed in most of Europe's great concert halls as well as Carnegie Hall and Boston Symphony Hall in the USA. He has enjoyed a close relationship with English National Opera, as well as performing extensively with companies including Glyndebourne, Opera de Lyon, Bergen National Opera and Opéra National de Bordeaux, to name but a few.

Concerts: Kim Waldock led the Concerts team in 2025 and was responsible for the smooth planning and running of all events—this was her last year in the role, having moved back permanently to Australia. The Front-of-House team also included long-time CSM volunteers Amy Klohr and Julie Anderson. In addition, a handful of paid concert assistants and 50 or more volunteer ushers are called upon.

Administration: Clare Gilmour heads administration, which includes maintenance of the website, and email campaigns. Design of material, printing, and much of the marketing distribution is outsourced.

Marketing: This year we focused more on social media, using Nikki Goldup of Black & White Creative. We expect Nikki to take on more of our marketing activity in 2026.

Friends: our faithful community of Friends, who provide important financial support, are managed by volunteers Moira Malfroy and Clem Messenger.

Finance: Corinn Billington, certified accountant, leads the financial team.

CSM Honorary Patrons:

Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (SAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie, previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Chancellor of Cambridge University (2025 -), Secretary of State for Culture, Media and Sport from 1997 to 2001

- David Hill MBE, Director of the Bach Choir, President of the Royal College of Organists

Statement of Trustees' Responsibilities
The trustees (who are also the directors of Cambridge Summer Music Ltd. for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statement unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing the financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgments and accounting estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at anytime the financial position of the charitable company and to enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.
The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Small Company Rules
This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

Mr Henry Edmundson
Trustee
Date 26/5/2026

Cambridge Summer Music Ltd.
Independent Examiner's Report to the Trustees of Cambridge Summer Music Ltd.
For The Year Ended 31 December 2025

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2025.

Responsibilities and Basis of Report

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

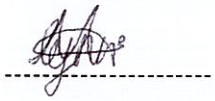
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

Independent Examiner's Statement

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

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

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



Lynn Mandari ACCA
Date 26/05/2026
The Union Building
51-59 Rose Lane
Norwich
NR1 1BY

Cambridge Summer Music Ltd.
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 December 2025

	Notes	Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
		£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	**3**	40,895	10,500	51,395	58,533
Charitable activities	**4**	67,053	-	67,053	92,181
Investments	**5**	1,053	-	1,053	743
		109,001	10,500	119,501	151,457
EXPENDITURE ON:					
Raising funds	**6**	(6,007)	-	(6,007)	(5,439)
Charitable activities	**6**	(103,351)	(10,500)	(113,851)	(150,293)
		(109,358)	(10,500)	(119,858)	(155,732)
NET EXPENDITURE		(357)	-	(357)	(4,275)
NET MOVEMENT IN FUNDS		(357)	-	(357)	(4,275)
RECONCILIATION OF FUNDS:					
Total funds brought forward		54,624	-	54,624	58,899
TOTAL FUNDS CARRIED FORWARD	**14**	54,267	-	54,267	54,624

The notes on pages 10 to 15 form part of these financial statements.

Cambridge Summer Music Ltd.
Comparative Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 December 2025

	Notes	Unrestricted funds	Restricted funds	2024 Total funds
		£	£	£
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	**3**	34,533	24,000	58,533
Charitable activities	**4**	92,181	-	92,181
Investments	**5**	743	-	743
		127,457	24,000	151,457
EXPENDITURE ON:				
Raising funds	**6**	(5,439)	-	(5,439)
Charitable activities	**6**	(126,293)	(24,000)	(150,293)
		(131,732)	(24,000)	(155,732)
NET EXPENDITURE		(4,275)	-	(4,275)
NET MOVEMENT IN FUNDS		(4,275)	-	(4,275)
RECONCILIATION OF FUNDS:				
Total funds brought forward		58,899	-	58,899
TOTAL FUNDS CARRIED FORWARD	**14**	54,624	-	54,624

The notes on pages 10 to 15 form part of these financial statements.

Cambridge Summer Music Ltd.
Balance Sheet
As At 31 December 2025

	Notes	Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
		£	£	£	£
CURRENT ASSETS					
Debtors	**12**	482	-	482	739
Cash at bank and in hand		71,393	-	71,393	65,081
		71,875	-	71,875	65,820
Creditors: Amounts Falling Due Within One Year	**13**	(17,608)	-	(17,608)	(11,196)
NET CURRENT ASSETS (LIABILITIES)		54,267	-	54,267	54,624
TOTAL ASSETS LESS CURRENT LIABILITIES		54,267	-	54,267	54,624
NET ASSETS		54,267	-	54,267	54,624
FUNDS OF THE CHARITY					
Unrestricted Funds				54,267	54,624
TOTAL FUNDS	**14**			54,267	54,624

For the year ending 31 December 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

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

On behalf of the board

Mr H N Edmundson

Trustee

Date 26/5/2026

The notes on pages 10 to 15 form part of these financial statements.

1. General Information

Cambridge Summer Music Ltd. is a company limited by guarantee, incorporated in England & Wales, registered number 03475445 and registered charity number 1068417. The registered office is The Barn, Musgrave Farm, Horningsea Road, Fen Ditton, Cambridge, CB5 8SZ.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Going Concern Disclosure

The trustees have not identified any material uncertainties related to events or conditions that may cast significant doubt about the charitable company's ability to continue as a going concern.

2.3. Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2.4. Incoming Resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

2.5. Resources Expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

2.6. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

2.7. **Financial Instruments**

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets
Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities
Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities
Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

3. **Income from Donations and Legacies**

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Donations and gifts:			
Sponsorships and donations	22,202	10,500	32,702
Friends and trusts	18,693	-	18,693
	40,895	10,500	51,395

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Donations and gifts:			
Sponsorships and donations	17,015	24,000	41,015
Friends and trusts	17,518	-	17,518
	34,533	24,000	58,533

4. **Income from Charitable Activities**

	2025 Unrestricted funds £	2024 Unrestricted funds £
Charitable activities:		
Tickets and programmes	67,053	92,181

5. **Investment Income**

	2025 Unrestricted funds £	2024 Unrestricted funds £
Interest receivable	1,053	743

6. **Analysis of Expenditure**

	Activities undertaken directly (see note 7) £	Support costs (see note 8) £	2025 Total £
Raising funds	6,007	-	6,007
Charitable activities	106,419	7,432	113,851
	112,426	7,432	119,858

	Activities undertaken directly (see note 7) £	Support costs (see note 8) £	2024 Total £
Raising funds	5,439	-	5,439
Charitable activities	145,150	5,143	150,293
	150,589	5,143	155,732

7. **Direct Costs**

	Raising funds £	Charitable activities £	2025 Total £
Fundraising activities:			
Website	370	-	370
Advertising	2,116	-	2,116
Publicity and mailing	1,239	-	1,239
PRS, Insurance & Making Music	2,282	-	2,282
Cost of goods sold:			
Artist fees	-	44,578	44,578
Venue hire	-	7,417	7,417

...CONTINUED

Concert staff	-	40,220	40,220
Programmes and brochure purchases	-	8,204	8,204
Platform charges	-	6,000	6,000
	6,007	106,419	112,426

			2024
	Raising funds	**Charitable activities**	**Total**
	£	**£**	**£**
Fundraising activities:			
Website	60	-	60
Advertising	544	-	544
Publicity and mailing	1,200	-	1,200
PRS, Insurance & Making Music	3,635	-	3,635
Cost of goods sold:			
Artist fees	-	74,902	74,902
Venue hire	-	14,580	14,580
Concert staff	-	45,427	45,427
Commission on tickets	-	1,095	1,095
Programmes and brochure purchases	-	9,146	9,146
	5,439	145,150	150,589

8. **Support Costs**

	2025
	Charitable activities
	£
General administration:	
Administration costs	2,299
Governance costs:	
Independent examiner's fees	2,655
Bookkeeping	2,478
	7,432

	2024
	Charitable activities
	£
General administration:	
Administration costs	757
Governance costs:	
Independent examiner's fees	1,956
Bookkeeping	2,430
	5,143

9. **Independent Examiner's Remuneration**

	2025	2024
	£	£
Independent examination of the financial statements	2,655	1,956

10. **Average Number of Employees**

Average number of employees during the year was: 1 (2024: 1)

11. **Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12. **Debtors**

	2025	2024
	£	£
Due within one year		
Prepayments and accrued income	482	739

13. **Creditors: Amounts Falling Due Within One Year**

	2025	2024
	£	£
Trade creditors	9,783	7,330
VAT	1,777	748
Accruals	6,048	3,118
	17,608	11,196

14. **Movement in Funds**

	As at 1 January 2025	Income	Expenditure	As at 31 December 2025
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	54,624	109,001	(109,358)	54,267
Restricted funds				
Chris Wood - Festive Finale	-	5,000	(5,000)	-
Shirley Ellis - Nash Ensemble	-	5,000	(5,000)	-
Julia Boyd - 11th July McKinney recital	-	500	(500)	-
Total restricted funds	-	10,500	(10,500)	-
Total funds	54,624	119,501	(119,858)	54,267

	As at 1 January 2024	Income	Expenditure	As at 31 December 2024
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	58,899	127,457	(131,732)	54,624
Restricted funds				
Chris Wood - Festive Finale	-	20,000	(20,000)	-
Shirley Ellis - Lang Lang	-	1,000	(1,000)	-
Shirley Ellis - Festive Finale	-	1,000	(1,000)	-
Shirley Ellis - Bachs St Johns Passion	-	1,000	(1,000)	-
J Ridley - Bachs St Johns Passion	-	1,000	(1,000)	-
Total restricted funds	-	24,000	(24,000)	-
Total funds	58,899	151,457	(155,732)	54,624

15. **Transactions with Trustees**

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

16. **Related Party Disclosures**

During the year ended 31 December 2025, the charity received donations of £2,500 (2024: £2,500) from 1 (2024: 1) Trustee.

17. **Company limited by guarantee**

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £10.

Cambridge Summer Music Ltd.
Detailed Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 December 2025

	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM:		
Donations and legacies		
Sponsorships and donations	32,702	41,015
Friends and trusts	18,693	17,518
	51,395	58,533
Charitable Activities:		
Charitable activities		
Tickets and programmes	67,053	92,181
	67,053	92,181
Investments		
Interest receivable	1,053	743
	1,053	743
	119,501	151,457
EXPENDITURE ON:		
Raising funds		
Website	(370)	(60)
Advertising	(2,116)	(544)
Publicity and mailing	(1,239)	(1,200)
PRS, Insurance & Making Music	(2,282)	(3,635)
	(6,007)	(5,439)
Charitable Activities:		
Charitable activities		
Artist fees	(44,578)	(74,902)
Venue hire	(7,417)	(14,580)
Concert staff	(40,220)	(45,427)
Commission on tickets	-	(1,095)
Programmes and brochure purchases	(8,204)	(9,146)
Platform charges	(6,000)	-
Administration costs	(2,299)	(757)
Independent examiner's fees	(2,655)	(1,956)
Bookkeeping	(2,478)	(2,430)
	(113,851)	(150,293)
	(119,858)	(155,732)
NET EXPENDITURE	(357)	(4,275)

CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

Charity registration number 1068417 (England and Wales)

Company registration number 03475445

CAMBRIDGE SUMMER MUSIC LTD

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2024

CAMBRIDGE SUMMER MUSIC LTD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr H Edmundson	
	Ms V G C Gilmour	(Resigned 20 February 2024)
	Mr Ka Man Ma	(Appointed 21 November 2024)
	Mr J N Heath	
	Mr W A Bowes	(Resigned 17 March 2025)
	Ms A J Shakespeare	(Resigned 18 December 2024)
	Ms R J French	
	Ms C W Pemberton	
Charity number	1068417	
Company number	03475445	
Independent examiner	Sotos Christophi FCCA Aston Shaw Limited Chartered Certified Accountants The Union Building, 51-59 Rose Lane Norwich Norfolk England NR1 1BY	

CAMBRIDGE SUMMER MUSIC LTD

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CAMBRIDGE SUMMER MUSIC LTD

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 DECEMBER 2024

The trustees present their annual report and financial statements for the year ended 31 December 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Cambridge Summer Music exists to provide Cambridge and the region with a major four-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit.

A Successful Summer Festival

2024 was the second year for our festival director, Ben Johnson, hired in December 2022. This year, he extended the classical music programme to extend over the whole month of July to match the popular Sounds Green concerts. Further relationships were established with national organisations responsible for the nurturing of young musical talent—details below. As in 2023, the festival featured two important educational events—all the festival events are described below in more detail.

Management

During the autumn of 2024, we said goodbye to Trustee and finance officer Alison Shakespeare (resigned as Trustee on 18 December 2024) and welcomed Ka Man (Nikson) Ma as both Trustee (appointed 21 November 2024) and our new finance officer. Corinn Billington (paid) continues as book-keeper.

Clare Gilmour resigned as a Trustee on 20 February 2024, but continues her invaluable work acting as part-time, unpaid administrator.

2024 was the first year the charity was registered for VAT, our annual revenues having begun to exceed the defined threshold. This created some strain on our finances, as VAT costs exceed VAT reimbursements.

In October 2024, we signed up to a new ticketing system called TicketSolve, that doubles as a powerful client management relationship (CRM) system. Training on the new system for the team began in 2024 and continues.

During 2024, we developed governance policies for following aspects of Cambridge Summer Music: Finance, Serious Incident Reporting, Safeguarding, Trustee Conflict of Interest, Health and Safety, Equal Opportunities and Diversity, Environment, and Data Protection.

Sponsors

The 2024 festival benefited from the continued generosity of composer and benefactor, Christopher Wood. The Royal Overseas League supported a prize-winning artist from their 2022 music competition series. The Cavatina Trust continued to subsidise ticket purchases to chamber concerts for ages 8 to 25. CambridgeBID continued to cover a substantial portion of the costs of the lunchtime concerts. And the Cambridge Independent weekly newspaper kindly offered to provide much-needed publicity.

Partnerships

We continued to build on existing promotion partnerships - with the Cambridge University Botanic Garden to co-promote the popular Sounds Green concerts, with Childerley Estates to co-promote our very successful opera events, and with Gabrieli Roar to co-promote oratorios in Ely Cathedral. These relationships develop a wider reach to the community and depending on the financial model help alleviate financial risk in promoting concert events.

Festival director Ben Johnson continues to expand partnerships with national organisations nurturing young musical talent. Creating the most impressive footprint of young talent in any UK music festival, these relationships include:

- YCAT - The Young Classical Artist Trust (www.ycat.co.uk)
- The Land Lang Foundation (www.langlangfoundation.org)
- The Kathleen Ferrier Awards (The Kathleen Ferrier Awards Britain's most prestigious singing awards.)
- The Royal Overseas-League Music Competition (Annual Music Competition - ROSL)
- BBC New Generation Artist Scheme (https://www.bbc.co.uk/programmes/articles/Pbzgb4tV2s9lzQlzI0dFPHwH/home)
- Cambridge Camerata Academy (https://cambridgeca.org.uk/)

Friends

The Friends hierarchy remains as announced in 2023 (see below). The benefits at each level respect HMRC rules:

Donor Level	* 2 people from same household	Annual donation level (Suggested minimum)	Reserved seats at events	Acknowledgment in programme	Invite to Festival launch and Christmas Concert party, and also bring 2 other people	Interval drinks at a Summer Concert	Regular updates from Festival Director *and* Early viewing of Festival programme	Invitation to private recital and dinner with Festival Director *(subject to certain charges) and* Opportunity to meet artists at specified concerts
Friend	Single	£70	2	✓	✓			
	Joint*	£100	2	✓	✓			
Principal Supporter	Single	£250	4	✓	✓	✓		
	Joint*	£350	4	✓	✓	✓		
Patron	Single	£750	6	✓	✓	✓	✓	
	Joint*	£1,000	6	✓	✓	✓	✓	
Director's Circle	Single	£1,500	8	✓	✓	✓	✓	✓
	Joint*	£2,500	8	✓	✓	✓	✓	✓

2024 Festival (3 - 31 July)

The 2024 festival was launched on 16 April 2024 at Pembroke College Old Library, courtesy of the Master of Pembroke Lord Chris Smith. Around 80 current and potential CSM donors were invited for drinks, canapés and a short concert by acclaimed accordionist Ryan Corbett, who was joined at the end by festival director Ben Johnson. Festival brochures were on hand and distributed.

The Sounds Green series of popular concerts at the Cambridge University Botanic Garden kicked off the 2024 festival with increasing numbers of the public enjoying picnics, music and the occasional dance on the lawns in mostly good weather.

The festival programme was as follows, with Sounds Green events in green, main evening events in blue, and lunchtime or afternoon events in red:

DATE	CONCERT	VENUE
3 July	**Sounds Green: Prime Brass**	CU Botanic Garden
4 July	**Geneva Lewis & Llŷr Williams**	St Bololph's Church
5 July	**Choir of Clare College**	OLEM Catholic Church
6 July	**Masterclass with Ben Johnson**	Old Divinity School
6 July	**Emile Souvagie, clarinet**	Old Divinity School
7 July	**Castor Quartet**	St Botolph's Church
10 July	**Sounds Green: Arun Ghosh Quintet**	CU Botanic Garden
11 July	**Ariel Lanyi, piano**	Trinity College Chapel
11 July	***JS Bach St John Passion***	Trinity College Chapel
12 July	**Song recital: Alexandra Achillea Pouta**	Sidney Sussex College
12 July	**Jeneba Kanneh-Mason**	Sidney Sussex College
13 July	**Organ recital: Anthony Gritten**	OLEM Catholic Church
13 July	**Lang Lang Foundation Scholars**	West Road Concert Hall
14 July	***Mozart The Magic Flute***	Childerley Hall
17 July	**Sounds Green: Hannah Horton**	CU Botanic Garden
18 July	**Charlotte Saluste-Bridoux & Ben Tarlton**	Jesus College Chapel
18 July	**Heath Quartet**	Jesus College Chapel
19 July	**Maxim Calver, cello**	Selwyn College Chapel
19 July	**Sean Shibe: classical guitar**	Queens' College Chapel
20 July	**Young Composers Workshop**	Churchill College
20 July	**Crouch End Festival Chorus**	King's College Chapel
21 July	**Kathryn Tickell & The Darkening**	Childerley Hall
24 July	**Sounds Green: Mighty Like The Blues**	CU Botanic Garden
24 July	***Verdi Requiem***	Ely Cathedral
25 July	**Albero Trio**	St Botolph's Church
25 July	**Gesualdo Six**	OLEM Catholic Church
26 July	**Ryan Corbett: classical accordion**	Jesus College Chapel
26 July	***Schubert's Die Schöne Müllerin***	Jesus College Chapel
27 July	**Festival Finale: A Mozart Celebration**	Saffron Hall
31 July	**Sounds Green: Cores Do Samba**	CU Botanic Garden

The festival featured many outstanding performances and was extremely well received with 4250 tickets sold, or 96% of the budgeted sales. The Mozart finale held at Saffron Hall was a sell-out.

We again featured two outstanding educational events. Festival director Ben Johnson gave a four-hour singing masterclass at St John's Divinity auditorium with student singers from the Royal College of Music. It provided an extraordinary insight into the challenges of achieving a professional level of performance. And thanks to ex-Trustee Clare Gilmour's dedication, a Young Composer's workshop was held in Churchill College's chapel, in which six young composers were coached and their compositions performed by workshop leader Ewan Campbell. Plans are to repeat both these events in 2025.

2024 Christmas Concert

We enjoyed another successful Christmas Concert featuring Sir John Rutter, David Hill and the Bach Voices at the Church of Our Lady and the English Martyrs on Hills Road. We will be doing our utmost to persuade Sir John to return in 2025.

Structure, governance and management

Governing document

The charity is controlled by its governing document, Memorandum of Association and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

To avoid confusion about the concept of Members, as specified in the governing document, an amendment was approved by the Trustees on 21 November 2022, ensuring that only Trustees can be Members of the charity. The amendment reads:

> "In accordance with the power in Article 61 to make rules for the proper management of the Charity, the Trustees agree that any person appointed as a Trustee will also become a Member of the Charity as set out in Article 2 until the date on which they retire or cease to hold the office of trustee when their membership of the Charity will also terminate."

Current CSM Trustees, as of December 31, 2024:

Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books. Member of the Alpine Club, Member of the Himalayan Club, Fellow of the Royal Geographical Society.

Nick Heath

Nick's main career has been as a chartered surveyor. Despite an MA from Oxford, he lived and worked in Cambridge for many years, playing key roles in various local organisations. As trustee of the Cambridge Union (the University debating society), he was closely involved with their £5 million building and refurbishment project, successfully completed in 2023. He was previously chairman of Friends of All Saints, the special and once – neglected Victorian painted church in Jesus Lane. He is also a council member at the Academy of Ancient Music, the internationally famous early music orchestra founded in Cambridge by Christopher Hogwood. Elsewhere, he is Chair of Lettering Arts Trust, the charity promoting the craft of hand-cut lettering, especially on wood or stone.

Ceri Pemberton

Ceri trained as a solicitor in London before joining English Heritage where she stayed for over 20 years as Head of the Legal Department. She has experience of charity law both as advisor and trustee. Ceri is particularly interested in music education and the opportunities in Cambridge to find creative ways to make the experience of live music as broadly available and enjoyable as possible for young people as participants as well as audience. She is interested in encouraging new and imaginative uses for historic buildings including as venues for the performing arts.

William Bowes

William is a practising solicitor, whose day job sees him act as General Counsel to a global media company. He is a keen lover of music and since his early days as a Cathedral chorister, has been involved in choirs all his life. William lives just outside Cambridge with his young family who are also actively involved in music. As a Trustee at CSM, William supports the charity in a number of ways, including legal matters.

Rachel French

Originally with a background in sales and management consultancy, Rachel French is a senior arts and heritage fundraiser having held several leadership positions in museums and galleries. She now heads up fundraising and comms at local independent charity Cambridge Past, Present & Future.

Ka Man (Nikson) Ma

Nikson is a fellow member of The Chartered Institute of Management Accountants. He was a CFO of a private equity firm, held the role of treasurer at a multinational corporation, and was also previously a corporate banker. As a trustee of Cambridge Summer Music, he plays a pivotal role in financial affairs and fundraising initiatives. Currently residing in Cambridge, Nikson is deeply passionate about live music performances, with a particular interest in musicals and opera.

Current CSM Executive:

Cambridge Summer Music is organized into four teams: Concerts, Administration, Friends and Finance.

Festival Director: Ben Johnson

Ben Johnson enjoys a varied career as a singer, conductor, teacher and artistic director. He co- founded the Southrepps Music Festival in Norfolk and is currently a vocal professor at the Royal College of Music. His international performance career has taken in concert, recital and opera performances, collaborating with the world's finest conductors and pianists. He has made several appearances at the BBC Proms, performing at the Last Night in 2017, and has performed in most of Europe's great concert halls as well as Carnegie Hall and Boston Symphony Hall in the USA. He has enjoyed a close relationship with English National Opera, as well as performing extensively with companies including Glyndebourne, Opera de Lyon, Bergen National Opera and Opéra National de Bordeaux, to name but a few.

Concerts: Kim Waldock leads the Concerts team and is responsible for the smooth planning and running of all events. Helping her are long-time CSM volunteers Amy Klohr, Erica Lowry and Julie Anderson**.** In addition, 50 or more volunteers are called upon to help out for particular events.

Administration: Clare Gilmour leads administration, which includes marketing, production of printed material, maintenance of the website, and email campaigns. Design of material, printing, and much of the marketing distribution is outsourced.

Friends: our faithful community of Friends, who provide important financial support, are managed by volunteers Moira Malfroy and Clem Messenger.

Finance: Nikson Ma leads the Finance team with book-keeper Corinn Billington.

CSM Honorary Patrons: Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (SAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie, previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Master of Pembroke College, Cambridge, Secretary of State for Culture, Media and Sport from 1997 to 2001

- David Hill MBE, Director of the Bach Choir, President of the Royal College of Organists

The Trustee report was approved by the Board of Trustees.

Mr H Edmundson
Chair

Date: 7/5/2025

CAMBRIDGE SUMMER MUSIC LTD

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF CAMBRIDGE SUMMER MUSIC LTD

I report to the trustees on my examination of the financial statements of Cambridge Summer Music Ltd (the charity) for the year ended 31 December 2024.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Sotos Christophi FCCA
Aston Shaw Limited
Chartered Certified Accountants
The Union Building, 51-59 Rose Lane
Norwich
Norfolk
NR1 1BY
England
Date: 15/05/2025

CAMBRIDGE SUMMER MUSIC LTD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:							
Donations and legacies	**3**	34,533	24,000	58,533	35,865	38,500	74,365
Charitable activities	**4**	92,181	-	92,181	94,523	910	95,433
Investments	**5**	743	-	743	41	-	41
Total income		127,457	24,000	151,457	130,429	39,410	169,839
Expenditure on:							
Raising funds	**6**	5,439	-	5,439	3,333	-	3,333
Charitable activities	**7**	126,293	24,000	150,293	101,792	39,410	141,202
Total expenditure		131,732	24,000	155,732	105,125	39,410	144,535
Net income/(expenditure) and movement in funds		(4,275)	-	(4,275)	25,304	-	25,304
Reconciliation of funds:							
Fund balances at 1 January 2024		58,899	-	58,899	33,595	-	33,595
Fund balances at 31 December 2024		54,624	-	54,624	58,899	-	58,899

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

CAMBRIDGE SUMMER MUSIC LTD

BALANCE SHEET

AS AT 31 DECEMBER 2024

	Notes	2024 £	£	2023 £	£
Current assets					
Debtors	**12**	739		920	
Cash at bank and in hand		65,081		74,623	
		65,820		75,543	
Creditors: amounts falling due within one year	**13**	(11,196)		(16,644)	
Net current assets			54,624		58,899
The funds of the charity					
Unrestricted funds	**15**		54,624		58,899
			54,624		58,899

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2024.

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

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 7/5/2025

Mr H Edmundson
Chair

Company registration number 03475445 (England and Wales)

1 Accounting policies

Charity information

Cambridge Summer Music Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is .

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

1 Accounting policies **(Continued)**

1.6 Cash and cash equivalents

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

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 ‘Basic Financial Instruments’ and Section 12 ‘Other Financial Instruments Issues’ of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity’s contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee’s services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Sponsorships and donations	17,015	24,000	41,015	13,026	38,500	51,526
Friends and trusts	17,518	-	17,518	22,839	-	22,839
	34,533	24,000	58,533	35,865	38,500	74,365

4 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Tickets and programmes	92,181	-	92,181	94,523	910	95,433

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	743	41

6 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Raising funds		
Advertising	544	-
Publicity and mailing	1,200	1,474
PRS, Insurance & Making Music	3,635	1,512
Website	60	347
	5,439	3,333

7 Expenditure on charitable activities

	Music festivals 2024 £	Music festivals 2023 £
Artist fees	74,903	77,339
Venue hire	14,580	14,180
Concert staff	45,427	37,345
Commission on tickets	1,095	38
Programmes and brochure purchases	9,146	8,733
	145,151	137,635
Share of support and governance costs (see note 8)		
Support	4,385	3,236
Governance	757	331
	150,293	141,202
Analysis by fund		
Unrestricted funds	126,293	101,792
Restricted funds	24,000	39,410
	150,293	141,202

8 Support costs allocated to activities

	2024 £	2023 £
Administration costs	757	331
Governance costs	4,386	3,236
	5,143	3,567

8 Support costs allocated to activities **(Continued)**

	2024	2023
Governance costs comprise:	**£**	**£**
Independent examination fee	1,956	2,361
Bookkeeping	2,430	875
	4,386	3,236

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2024	2023
	Number	**Number**
Employees	1	1

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

	2024	2023
Amounts falling due within one year:	**£**	**£**
Other debtors	-	117
Prepayments and accrued income	739	803
	739	920

13 Creditors: amounts falling due within one year

	2024	2023
	£	**£**
Other taxation and social security	748	-
Trade creditors	7,330	8,713
Accruals and deferred income	3,118	7,931
	11,196	16,644

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	At 1 January 2024	Incoming resources	Resources expended	At 31 December 2024
	£	£	£	£
Chris Wood - Festive Finale	-	20,000	(20,000)	-
Shirley Ellis - Lang Lang	-	1,000	(1,000)	-
Shirley Ellis - Festive Finale	-	1,000	(1,000)	-
Shirley Ellis - Bachs St Johns Passion	-	1,000	(1,000)	-
J Ridley - Bachs St Johns Passion	-	1,000	(1,000)	-
	-	24,000	(24,000)	-

Previous year:	At 1 January 2023	Incoming resources	Resources expended	At 31 December 2023
	£	£	£	£
Cavatina Trust	-	910	(910)	-
Cambridge BID	-	3,000	(3,000)	-
K Hannay Memorial - Concert sponsorship	-	5,000	(5,000)	-
Maecenas - Concert sponsorship	-	5,000	(5,000)	-
Ian Rosenblatt - Celia Rangwanasha	-	500	(500)	-
Chris Wood - Concert at Kings	-	20,000	(20,000)	-
Maria Björnson Memorial Fund	-	5,000	(5,000)	-
	-	39,410	(39,410)	-

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 January 2024	Incoming resources	Resources expended	At 31 December 2024
	£	£	£	£
General funds	58,899	127,457	(131,732)	54,624

15 Unrestricted funds **(Continued)**

Previous year:	At 1 January 2023	Incoming resources	Resources expended	At 31 December 2023
	£	£	£	£
General funds	33,595	130,429	(105,125)	58,899

16 Related party transactions

Transactions with related parties

During the year ended 31 December 2024, the charity received donations of £2,500 (2023: £3,340) from 1 (2023: 2) Trustees.

CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

Charity registration number 1068417

Company registration number 03475445 (England and Wales)

CAMBRIDGE SUMMER MUSIC LTD

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2023

CAMBRIDGE SUMMER MUSIC LTD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr H Edmundson	
	Ms V G C Gilmour	(Resigned 20 February 2024)
	Mr G P Parkin	(Resigned 5 July 2023)
	Mr J N Heath	
	Mr W A Bowes	
	Ms A J Shakespeare	(Appointed 14 September 2023)
	Ms R J French	
	Ms C W Pemberton	
Charity number	1068417	
Company number	03475445	
Registered office	2 Trust Court Histon Cambridge Cambridgeshire England CB24 9PW	
Independent examiner	Sotos Christophi FCCA Aston Shaw Limited Chartered Certified Accountants The Union Building, 51-59 Rose Lane Norwich Norfolk England NR1 1BY	

CAMBRIDGE SUMMER MUSIC LTD

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CAMBRIDGE SUMMER MUSIC LTD

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 DECEMBER 2023

The trustees present their annual report and financial statements for the year ended 31 December 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Cambridge Summer Music exists to provide Cambridge and the region with a major four-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit.

A Successful Summer Festival

2023 was the first year for our new festival director, Ben Johnson, hired in December 2022. With very little lead time, he created an outstanding programme for the 2023 summer festival that pulled in record sponsorship, new partners, and outstanding revenue from ticket sales. This has secured a healthy financial position moving forward to 2024. In addition, the festival featured two important educational events—all the festival events are described below in more detail.

Finance Management

In August 2023, we said goodbye to our finance officer, Angela Au (voluntary), and book-keeper Suzanne Desmond (paid). Together they performed an outstanding service in managing the charity's finances since taking up their positions in January 2020. Their positions have been taken by Alison Shakespeare (voluntary and voted in as a Trustee on 14 September 2023) and book-keeper Corinn Billington (paid).

In 2023 our total revenue began to exceed the current VAT limit of £85K, so we have registered for VAT and will be challenged in 2024 to absorb VAT charges for ticket sales into our budgeting.

Sponsors

For the 2023 summer festival, we enjoyed substantial grants from the Maecenas, Kathleen Hannay Memorial charity and The Maria Björnson Memorial Fund. Also a very generous gift from the composer and benefactor, Christopher Wood. We enjoyed continued funding from the Binks Trust. The Royal Overseas League supported a prize-winning artist from their 2022 music competition series. Ex-Trustee Julia Seiber-Boyd gave generously again for a concert by the Gesualdo 6. The Cavatina Trust continued to subsidise ticket purchases to chamber concerts for ages 8 to 25. CambridgeBID continued to cover a substantial portion of the costs of the lunchtime concerts. And the Cambridge Independent weekly newspaper kindly offered to provide much-needed publicity.

Partnerships

Building on existing partnerships - such as with the Cambridge University Botanic Garden to co-promote the popular Sounds Green concerts, with Childerley Estates to co-promote our very successful opera events, and with Gabrieli Roar to promote oratorios in Ely Cathedral - festival director Ben Johnson is developing new partnerships, including with Cambridge Modern Jazz, the Cambridge Chamber Academy, and Cambridge Youth Music. These relationships develop a wider reach to the community and depending on the financial model help alleviate financial risk in promoting concert events.

Friends

During 2023, the Friends hierarchy was revamped to increase donation amounts slightly to track inflation, and to include a higher level of giving called the "Director's Circle". This was announced at the launch of the 2023 festival (see below). The new hierarchy with benefits that respect HMRC rules is illustrated here:

Donor Level	* 2 people from same household	Annual donation level (Suggested minimum)	Reserved seats at events	Acknowledgment in programme	Invite to Festival launch and Christmas Concert party, and also bring 2 other people	Interval drinks at a Summer Concert	Regular updates from Festival Director *and* Early viewing of Festival programme	Invitation to private recital and dinner with Festival Director *(subject to certain charges) and* Opportunity to meet artists at specified concerts
Friend	Single	£70	2	✓	✓			
	Joint*	£100	2	✓	✓			
Principal Supporter	Single	£250	4	✓	✓	✓		
	Joint*	£350	4	✓	✓	✓		
Patron	Single	£750	6	✓	✓	✓	✓	
	Joint*	£1,000	6	✓	✓	✓	✓	
Director's Circle	Single	£1,500	8	✓	✓	✓	✓	✓
	Joint*	£2,500	8	✓	✓	✓	✓	✓

2023 Festival (5 - 29 July)

The 2023 festival was launched on 12 May 2023 at the Downing College Master's Lodge, courtesy of the Master of Downing Alan Bookbinder and his wife Vicki Ambery-Smith. An exceptionally generous gesture on their part. Around 60 past and potential CSM donors were invited for drinks, canapés and a short concert. Ben Johnson accompanied by the Chair of the Trustees sang a selection of songs, and concert pianist Martin James Bartlett (see below) gave a short recital. The Chair spoke of the need for support and the new level of Friends called the "Director's Circle". Festival brochures were on hand and distributed.

The Sounds Green series of popular concerts at the Cambridge University Botanic Garden kicked off the 2023 festival with increasing numbers of the public enjoying picnics, music and the occasional dance on the lawns in mostly good weather. Concerts included old favourites Prime Brass, the folk and roots duo Honey and the Bear, the manically energetic Arun Gosh Quintet, and the trombone quartet Bones Apart. The weather unfortunately broke for the latter performance.

The classical phase of the festival begun as in 2022 with a mini-Glyndebourne event—a performance of Donizetti's The Elixir of Love by the Wild Arts Ensemble in the magnificent old barn of Childerley Hall, with the magnificent gardens open for pre-event wining and dining. Sold out almost immediately, the weather proved uncooperative. Galliantly, Childerley Estates managed to provide enough shelter to accommodate all the picnickers, and a good time was had by all.

Piano recitals were well represented in a lunchtime concert by Ashley Wass and an evening concert at West Road by BBC Musician of the Year 2014 Martin James Bartlett. Martin's recital was wildly received, his eclectic programme from Scarlatti to Gershwin ending with Ravel's spectacular La Valse. Chamber music was well represented by The Northern Chords Ensemble playing in St Botolph's Church, a new venue for the festival, and the Consone Quartet playing in Queens' chapel. A truly sparkling concert in Sidney Sussex chapel was given by the Britten Oboe Quartet, led by the irrepressible and brilliant oboe player, Nicholas Daniel. Also in Queens' chapel was a guitar recital given by ROSL 2022 Gold-medal winner Jack Hancher.

There were two major orchestral-choral concerts, both sold out. At King's chapel, to where the festival returned after an absence of several years, we heard the Britten Sinfonia and the Bach Choir under the direction of David Hill perform the Duruflé Requiem, Vaughn Williams' Fantasia on a Theme by Thomas Tallis, Christpher Wood's memorial Aberfan, and Richard Blackford's Vision of a Garden, memories of an acute COVID sufferer who had recovered enough to be actually singing in the chorus. A memorable concert. At Trinity chapel, we heard La Nuova Musica directed by David Bates performed all Handel's Coronation Anthems, starting with Zadok the Priest for which the chorus was joined by young choristers from St John the Divine, who happened to be at a summer school at St John's College, Cambridge.

Gesualdo 6 returned to the festival performing a spellbinding programme of William Byrd's motets and one of his Masses in Our Lady and the English Martyrs Catholic Church. While in Ely Cathedral, Gabrieli Roar returned with a performance of Elgar's Dream of Gerontius, with 200 young singers having attended a five-day workshop in preparation for the performance.

The 2023 festival featured two outstanding educational events. Festival director Ben Johnson gave a four-hour singing masterclass at St John's Divinity auditorium with student singers from the Royal College and Royal Academy of Music. It provided an extraordinary insight into the challenges of achieving a professional level of performance. And thanks to Trustee Clare Gilmour's dedication, a Young Composer's workshop was held in Churchill College's chapel, in which six young composers were coached and their compositions performed by workshop leader Ewan Campbell and the Phaedra Ensemble. Plans are to repeat both these events in 2024.

Two jazz concerts featured in the festival programme, a first for Cambridge Summer Music. The legendary blues guitar player John Etheridge and vocalist Vimela Rowe gave a sell-out concert in the cellars of the Union, and the Art Deco Trio led by the polymath-performer-arranger Iain Farrington performed jazz renderings of classical works and plenty of Gershwin classics in Childerley barn, which had been reformatted to resemble a cabaret. Jazz will continue to be a part of the Cambridge Summer Music experience.

Cambridge Summer Music also inaugurated the new, fine concert hall in Pembroke's redevelopment on the south side of Trumpington Street with two song recitals the same day! First was soprano Elinor Rolfe Johnson accompanied by Ian Tindale in a programme of Strauss, Alma Mahler and Gustav Mahler, later the soprano and South African star Masabane Cecilia Rangwanasha accompanied by Simon Lepper in a programme ranging from Schubert to Gershwin and a selection of South African songs. Both these recitals though not complete sell-outs were commercially successful, disproving the adage that song recitals do not pay!

The 2023 festival ended with a hommage to Schubert performed by the pianist Louis Schwizgebel (Piano Sonata in C minor D958), festival director Ben Johnson (selected lieder including extracts from Wintereise), and the piano duo Schwizgebel/Martin James Bartlett (Fantasie in F minor D940, for piano and four hands).

2023 Christmas Concert

We enjoyed another successful Christmas Concert featuring David Hill and the Bach Voices at the Church of Our Lady and the English Martyrs on Hills Road. This is a tradition usually assisted by John Rutter, but this year he couldn't fit us into his very busy Christmas schedule. We will be doing our utmost to persuade him to return in 2024.

Achievements and performance

Financial review

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six months' core expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

On 1 October 2023 the charity was obliged to register for vat. This results in a requirement to charge vat on ticket sales, and enables the charity to recover vat on its purchases.

Structure, governance and management

Governing document

The charity is controlled by its governing document, Memorandum of Association and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

To avoid confusion about the concept of Members, as specified in the governing document, an amendment was approved by the Trustees on 21 November 2022, ensuring that only Trustees can be Members of the charity. The amendment reads:

> "In accordance with the power in Article 61 to make rules for the proper management of the Charity, the Trustees agree that any person appointed as a Trustee will also become a Member of the Charity as set out in Article 2 until the date on which they retire or cease to hold the office of trustee when their membership of the Charity will also terminate."

Current CSM Trustees, as of December 31, 2023:

Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books.

Clare Gilmour

MA (Cantab); career in journalism, communications and publications; Trustee and Honorary Secretary of Cambridge Youth Music; amateur cellist and member of the Cambridge Philharmonic.

Nick Heath

Nick Heath's main career has been in commercial property, with a sideline as a wine merchant. He lives in Cambridge and is linked to a number of local organisations: as trustee of Cambridge Union Society he was involved with the recent major refurbishment there. He is a council member at Academy of Ancient Music and was previously chairman of Friends of All Saints, the special and once neglected Victorian church in Jesus Lane. He enjoys tennis and is on the committee that runs Cambridge University Real Tennis Club. He has close links with Childerley Hall, the venue for the CSM opera events.

Ceri Pemberton

Ceri trained as a solicitor in London before joining English Heritage where she stayed for over 20 years as Head of the Legal Department. She has experience of charity law both as advisor and trustee. Ceri is particularly interested in music education and the opportunities in Cambridge to find creative ways to make the experience of live music as broadly available and enjoyable as possible for young people as participants as well as audience. She is interested in encouraging new and imaginative uses for historic buildings including as venues for the performing arts.

William Bowes

William is a practising solicitor, whose day job sees him act as General Counsel to a global media company. He is a keen lover of music and since his early days as a Cathedral chorister, has been involved in choirs all his life. William lives just outside Cambridge with his young family who are also actively involved in music. As a Trustee at CSM, William supports the charity in a number of ways, including legal matters.

Rachel French

Originally with a background in sales and management consultancy, Rachel French is a senior arts and heritage fundraiser having held several leadership positions in museums and galleries. She now heads up fundraising and comms at local independent charity Cambridge Past, Present & Future.

Alison Shakespeare

MA (Cantab); a chartered accountant and trained with PricewaterhouseCoopers. She has held a number of senior finance roles, with a particular interest in education. As a child she played violin and piano. The Arts, and music in particular, remain an important part of her life, albeit as an audience member rather than as a performer.

Current CSM Executive:

Following the 2023 festival, Cambridge Summer Music was reorganized into four teams: Concerts, Administration, Friends and Finance.

Festival Director: Ben Johnson

Concerts: Kim Waldock leads the Concerts team and is responsible for the smooth planning and running of all events. Helping her are long-time CSM volunteers Amy Klohr, Erica Lowry and Julie Anderson. In addition, 50 or more volunteers are called upon to help out for particular events.

Administration: Clare Gilmour leads administration, which includes marketing, production of printed material, maintenance of the website, and email campaigns. Design of material, printing, and much of the marketing distribution is outsourced.

Friends: our faithful community of Friends, who provide important financial support, are managed by volunteers Clem Messenger and Moira Malfroy.

Finance: Alison Shakespeare leads the Finance team with finance officer Corinn Billington.

CSM Honorary Patrons:

Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (SAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie, previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- David Hill MBE, Director of the Bach Choir, President of the Royal College of Organists

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Master of Pembroke College, Cambridge, Secretary of State for Culture, Media and Sport from 1997 to 2001

The Trustee report was approved by the Board of Trustees.

.....

Mr H Edmundson
Chair

Date: 20 May 2024

CAMBRIDGE SUMMER MUSIC LTD

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF CAMBRIDGE SUMMER MUSIC LTD

I report to the trustees on my examination of the financial statements of Cambridge Summer Music Ltd (the charity) for the year ended 31 December 2023.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Sotos Christophi FCCA

Aston Shaw Limited
Chartered Certified Accountants
The Union Building, 51-59 Rose Lane
Norwich
Norfolk
NR1 1BY
England

Dated: 24/05/2024

CAMBRIDGE SUMMER MUSIC LTD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:							
Donations and legacies	3	35,865	38,500	74,365	31,104	9,800	40,904
Charitable activities	4	94,523	910	95,433	80,992	-	80,992
Investments	5	41	-	41	-	-	-
Total income		130,429	39,410	169,839	112,096	9,800	121,896
Expenditure on:							
Raising funds	6	3,333	-	3,333	7,567	-	7,567
Charitable activities	7	101,792	39,410	141,202	87,461	13,100	100,561
Total expenditure		105,125	39,410	144,535	95,028	13,100	108,128
Net income and movement in funds		25,304	-	25,304	17,068	(3,300)	13,768
Reconciliation of funds:							
Fund balances at 1 January 2023		33,595	-	33,595	16,527	3,300	19,827
Fund balances at 31 December 2023		58,899	-	58,899	33,595	-	33,595

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

CAMBRIDGE SUMMER MUSIC LTD

BALANCE SHEET

AS AT 31 DECEMBER 2023

	Notes	2023		2022	
		£	£	£	£
Current assets					
Debtors	12	920		833	
Cash at bank and in hand		74,623		41,224	
		75,543		42,057	
Creditors: amounts falling due within one year	13	(16,644)		(8,462)	
Net current assets			58,899		33,595
Net assets excluding pension liability			58,899		33,595
The funds of the charity					
Unrestricted funds			58,899		33,595
			58,899		33,595

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2023.

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

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 20 May 2024

Mr H Edmundson
Chair

Company registration number 03475445 (England and Wales)

1 Accounting policies

Charity information

Cambridge Summer Music Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is 2 Trust Court, Histon, Cambridge, Cambridgeshire, CB24 9PW, England.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

1 Accounting policies **(Continued)**

1.6 Cash and cash equivalents

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

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Income from donations and legacies

	Unrestricted funds 2023	Restricted funds 2023	Total 2023	Unrestricted funds 2022	Restricted funds 2022	Total 2022
	£	£	£	£	£	£
Sponsorships and donations	13,026	38,500	51,526	11,081	6,900	17,981
Friends and trusts	22,839	-	22,839	20,023	2,900	22,923
	35,865	38,500	74,365	31,104	9,800	40,904

4 Income from charitable activities

	Unrestricted funds 2023	Restricted funds 2023	Total 2023	Unrestricted funds 2022	Restricted funds 2022	Total 2022
	£	£	£	£	£	£
Tickets and programmes	94,523	910	95,433	80,992	-	80,992

5 Income from investments

	Unrestricted funds 2023	Unrestricted funds 2022
	£	£
Interest receivable	41	-

6 Expenditure on raising funds

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Raising funds		
Advertising	-	3,560
Publicity and mailing	1,474	1,169
PRS, Insurance & Making Music	1,512	1,809
Website	347	328
Friends events	-	701
	3,333	7,567

7 Expenditure on charitable activities

	Music festivals 2023 £	Music festivals 2022 £
Artist fees	77,339	51,711
Venue hire	14,180	14,071
Concert staff	37,345	6,905
Commission on tickets	38	1,064
Programmes and brochure purchases	8,733	7,871
	137,635	81,622
Share of support and governance costs (see note 8)		
Support	3,236	15,907
Governance	331	3,032
	141,202	100,561
Analysis by fund		
Unrestricted funds	101,792	87,461
Restricted funds	39,410	13,100
	141,202	100,561

8 Support costs allocated to activities

	2023	2022
	£	£
Administration costs	331	567
Consultancy costs	-	15,340
Governance costs	3,236	3,032
	3,567	18,939

Governance costs comprise:	2023 £	2022 £
Independent examination fee	2,361	2,268
Accountancy	875	764
	3,236	3,032

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Employees	1	-

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	-	59
Other debtors	117	-
Prepayments and accrued income	803	774
	920	833

13 Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	8,713	2,836
Other creditors	-	661
Accruals and deferred income	7,931	4,965
	16,644	8,462

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	At 1 January 2023	Incoming resources	Resources expended	At 31 December 2023
	£	£	£	£
Cavatina Trust	-	910	(910)	-
Cambridge BID	-	3,000	(3,000)	-
K Hannay Memorial - Concert sponsorship	-	5,000	(5,000)	-
Maecenas - Concert sponsorship	-	5,000	(5,000)	-
Ian Rosenblatt - Celia Rangwanasha	-	500	(500)	-
Chris Wood - Concert at Kings	-	20,000	(20,000)	-
Maria Björnson Memorial Fund	-	5,000	(5,000)	-
	-	39,410	(39,410)	-

Previous year:	At 1 January 2022	Incoming resources	Resources expended	At 31 December 2022
	£	£	£	£
Saffron Hall Consultancy	400	-	(400)	-
Core Costs 2022	2,900	-	(2,900)	-
Lunch series	-	3,000	(3,000)	-
Wigmore Soloists Concert	-	2,500	(2,500)	-
Artur Pizarro Concert	-	2,000	(2,000)	-
Guy Johnston & Tom Poster Concert	-	400	(400)	-
Opening Concert	-	1,000	(1,000)	-
Marcus Farnsworth Concert	-	900	(900)	-
	3,300	9,800	(13,100)	-

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 January 2023	Incoming resources	Resources expended	At 31 December 2023
	£	£	£	£
General funds	33,595	130,429	(105,125)	58,899

Previous year:	At 1 January 2022	Incoming resources	Resources expended	At 31 December 2022
	£	£	£	£
General funds	16,527	112,096	(95,028)	33,595

16 Related party transactions

Transactions with related parties

During the year ended 31 December 2023, the charity received donations of £3,340 (2022: £6,400) from 2 (2022: 2) Trustees.

CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

Charity registration number 1068417

Company registration number 03475445 (England and Wales)

CAMBRIDGE SUMMER MUSIC LTD

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

CAMBRIDGE SUMMER MUSIC LTD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr H Edmundson (Chair)	
	Mrs V G C Gilmour	
	Mr G P Parkin	(Resigned 5 July 2023)
	Mr W A Bowes	(Appointed 7 June 2022)
	Mr J N Heath	(Appointed 7 June 2022)
	Mrs C W Pemberton	(Appointed 7 June 2022)
	Mrs R J French	(Appointed 6 September 2022)
	Mrs J Boyd	(Resigned 4 April 2022)
	Mrs H Harris	(Resigned 6 April 2022)
	Mrs A Shakespeare	(Appointed 14 September 2023)
Charity number	1068417	
Company number	03475445	
Registered office	2 Trust Court Histon Cambridge Cambridgeshire England CB24 9PW	
Independent examiner	Sotos Christophi FCCA Aston Shaw Limited Chartered Certified Accountants The Union Building, 51-59 Rose Lane Norwich Norfolk England NR1 1BY	

CAMBRIDGE SUMMER MUSIC LTD

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Balance sheet	7
Notes to the financial statements	8 - 15

CAMBRIDGE SUMMER MUSIC LTD

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 DECEMBER 2022

The trustees present their annual report and financial statements for the year ended 31 December 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Cambridge Summer Music exists to provide Cambridge and the region with a major two-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Significant activities

With the retreat of COVID, the usual venues such as college chapels etc. once more became available. Moreover, social distancing at concerts was no longer mandatory. Both factors eased considerably the budget forecasting of the 2022 festival.

On the other hand, with the departure of the previous Festival Director in late 2021 and the financial burden of the 2021 COVID season, it was felt that we should delay appointing a paid Festival Director and persevere with de-facto groups of volunteers comprising the Chair, Trustees, Financial Adviser and Executive Committee in various combinations to suit the tasks at hand. In addition, we recruited a seasoned music administrator, Kim Waldock, to manage front-of-house.

Following the 2021 festival, we established close links with the Saffron Hall organisation and requested them to conduct an audit of the management and operation of CSM, which they satisfactorily completed by the end of January 2022. This has helped us to gain a much better understanding of how to improve the running of the festival from every perspective—programming, financial, marketing, fundraising etc. Following this, we subcontracted numerous administrative tasks to Saffron Hall; they helped us fashion a search for new Trustees, which was very successful (refer to Trustee list); and they helped us submit a funding bid to the Arts Council which unfortunately failed.

A final step in the reforming of the CSM was the hiring in December 2022 of a new Festival Director, the illustrious tenor, Ben Johnson. There were many candidates and three strong ones, but Ben Johnson's combined experience running a festival and pursuing an illustrious career as an opera/oratorio/lieder singer won the day. Having accepted the role, he is pulling back from his performance obligations.

Sponsors

We enjoyed continued funding from the Binks Trust, whose continued generosity and belief in the festival has been essential to our survival. The Cavatina Trust gave generously subsidising any ticket to a chamber concert for ages 8 to 25—altogether over 200 tickets were allocated to young people. The Cambridge-based accounting firm PEM gave generously. CambridgeBID continued to cover a substantial portion of the costs of the lunchtime concerts. And the Cambridge Independent weekly newspaper kindly offered to provide much-needed publicity.

2022 Festival (6-31 July)

The Sounds Green series of popular concerts at the Cambridge University Botanic Garden kicked off the festival with increasing numbers of the public enjoying picnics, music and the occasional dance on the lawns in mostly very good weather. A concert especially for children took place in the West Road concert hall courtesy of Cor8, an ensemble comprising no less than eight female horn players.

The classical phase of the festival begun with a mini-Glyndebourne event—a performance of Mozart's Cosi fan tutte by the Wild Arts Ensemble in the magnificent old barn of Childerley Hall, with the magnificent gardens open for pre-event wining and dining. The success of this event guaranteed that something similar would be planned for 2023.

Chamber music was exceptionally well represented in 2022. Our resident and celebrated pianist Martin Roscoe was joined by the Echea Quartet, violinist Benjamin Baker and a last-minute substitute tenor Henry Ross for a feast of Elgar and Vaughan Williams. Roscoe later teamed up with the American virtuoso violinist Tai Murray to play Schumann, Schubert, Arvo Pärt and the highly percussive John Adams. The celebrated duo, Guy Johnston and Tom Poster gave a memorable recital covering Beethoven, Poulenc, Phibbs and Brahms. The crooked Consort led by famed horn player Alec Frank-Gemmill covered a wide spectrum of compositions and introduced the audience to the art of horn playing using ancient instruments that lack valves and other modern contrivances! The Mithras Trio, BBC New Generation Artists, treated us to Beethoven, Boulanger and Fauré. The festival culminated with the Wigmore soloists, who gave fabulous performances of the famous octet and septet by Schubert and Beethoven respectively.

We were gifted with recitals by two celebrated pianists, Imogen Cooper and Artur Pizarro. Imogen Cooper, a celebrated Schubert player, treated us to Schubert, Ravel and Liszt. Artur Pizarro, one-time Leeds Piano competition winner gave a very rare performance of the complete Iberia Suites by Albeniz. A keyboard performer of another genre was the young and outstanding classical accordion player, Ryan Corbett, winner of the ROSL Gold Medal 2021, leaving the audience incredulous of the versatility of the instrument and of course his own virtuosity.

Brass playing was well presented by the award-winning Connaught Brass and a recital by internationally respected trumpeter Crispian Steele-Perkins, who also gave a masterclass to budding brass players from the Cambridge area.

Baritone Marcus Farnsworth and pianist James Cheung led into the world of lieder including the rarely heard Schoenberg cycle Das Buch der hängenden Gärten and finishing with both Alma and Gustav Mahler. David Hill and famed organist Gillian Weir entertained organ players with her reminiscences and extracts from her recordings.

Two significant performances were co-listed with the festival: a performance of Mendelssohn's Elijah, performed at Ely Cathedral by Gabrieli Roar and the Aurora Orchestra's performance at Saffron Hall of Beethoven 5 by memory before their annual appearance at the Proms.

2022 Christmas Concert

We enjoyed another very successful Christmas Concert featuring John Rutter, David Hill and the Bach Voices at the Church of Our Lady and the English Martyrs on Hills Road. This is a tradition graciously provided by John Rutter, and this year featured new carol compositions by both John Rutter and David Hill.

Achievements and performance

Financial review

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six months' core expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

Structure, governance and management

Governing document

The charity is controlled by its governing document, Memorandum of Association and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

During the second quarter of 2022, Julia Sieber Boyd and Harriet (Hatty) Harris resigned from the Board of Trustees. Geoff Parkin resigned in July 2023. Four new trustees were appointed in 2022: Nick Heath, Ceri Pemberton, William Bowes and Rachel French. Alison Shakespeare was appointed trustee and treasurer in September 2023.

Current CSM Trustees:

Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books.

Clare Gilmour

MA (Cantab); career in journalism, communications and publications; Trustee and Honorary Secretary of Cambridge Youth Music; amateur cellist and member of the Cambridge Philharmonic.

Nick Heath

Nick Heath's main career has been in commercial property, with a sideline as a wine merchant. He lives in Cambridge and is linked to a number of local organisations: as trustee of Cambridge Union Society he was involved with the recent major refurbishment there. He is a council member at Academy of Ancient Music and was previously chairman of Friends of All Saints, the special and once neglected Victorian church in Jesus Lane. He enjoys tennis and is on the committee that runs Cambridge University Real Tennis Club. He has close links with Childerley Hall, the venue for the 2022 CSM production of 'Cosi fan tutti.'

Ceri Pemberton

Ceri trained as a solicitor in London before joining English Heritage where she stayed for over 20 years as Head of the Legal Department. She has experience of charity law both as advisor and trustee. Ceri is particularly interested in music education and the opportunities in Cambridge to find creative ways to make the experience of live music as broadly available and enjoyable as possible for young people as participants as well as audience. She is interested in encouraging new and imaginative uses for historic buildings including as venues for the performing arts.

William Bowes

William is a practising solicitor, whose day job sees him act as General Counsel to a global media company. He is a keen lover of music and since his early days as a Cathedral chorister, has been involved in choirs all his life. William lives just outside Cambridge with his young family who are also actively involved in music. As a Trustee at CSM, William supports the charity in a number of ways, including legal matters.

Rachel French

Originally with a background in sales and management consultancy, Rachel French is a senior arts and heritage fundraiser having held several leadership positions in museums and galleries. She now heads up fundraising and comms at local independent charity Cambridge Past, Present & Future.

Alison Shakespeare

Alison is a chartered accountant and trained with PricewaterhouseCoopers. She has held a number of senior finance roles, with a particular interest in education. She is Bursar of The Perse School Cambridge. As a child she played violin and piano. The Arts, and music in particular, remains an important part of her life albeit as an audience member rather than as a performer. Alison lives in Cambridge and, as a Trustee of the Summer Music Festival, takes a particular interest in financial matters.

Current CSM Executive:

Officers

Ben Johnson: Festival Director

Clare Gilmour: Marketing, production of printed material, maintenance of the website, email campaigns.

Angela Au: Financial Adviser until 14 September 2023, chartered accountant with considerable charitable experience.

Kim Waldock: Front of house

Executive Committee: Amy Klohr, Jane O'Connell, Erica Lowry and Julie Anderson, who play a key part in distributing publicity throughout the wider Cambridge area and organizing concert stewards during the festival.

Stewards: 50 or more volunteers who manage the arrival, seating and departure of concert attendees.

CSM Honorary Patrons:

Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (BAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie, previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Master of Pembroke College, Cambridge Sport from 1997 to 2001

- David Hill MBE, Director of the Bach Choir, President of the Royal College of Organists

The Trustee report was approved by the Board of Trustees.

Mr H Edmundson
Chair

Date: 14 September 2023

CAMBRIDGE SUMMER MUSIC LTD

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF CAMBRIDGE SUMMER MUSIC LTD

I report to the trustees on my examination of the financial statements of Cambridge Summer Music Ltd (the charity) for the year ended 31 December 2022.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Sotos Christophi FCCA

Aston Shaw Limited
Chartered Certified Accountants
The Union Building, 51-59 Rose Lane
Norwich
Norfolk
NR1 1BY
England

Dated: 20/09/2023

CAMBRIDGE SUMMER MUSIC LTD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:							
Donations and legacies	3	31,104	9,800	40,904	37,811	20,450	58,261
Charitable activities	4	80,992	-	80,992	53,065	-	53,065
Investments	5	-	-	-	1	-	1
Total income		112,096	9,800	121,896	90,877	20,450	111,327
Expenditure on:							
Raising funds	6	7,567	-	7,567	7,408	-	7,408
Charitable activities	7	87,461	13,100	100,561	85,010	20,150	105,160
Total expenditure		95,028	13,100	108,128	92,418	20,150	112,568
Net income/(expenditure) for the year/ Net movement in funds		17,068	(3,300)	13,768	(1,541)	300	(1,241)
Fund balances at 1 January 2022		16,527	3,300	19,827	18,068	3,000	21,068
Fund balances at 31 December 2022		33,595	-	33,595	16,527	3,300	19,827

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

CAMBRIDGE SUMMER MUSIC LTD

BALANCE SHEET

AS AT 31 DECEMBER 2022

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	12	833		2,481	
Cash at bank and in hand		41,224		24,350	
		42,057		26,831	
Creditors: amounts falling due within one year	13	(8,462)		(7,004)	
Net current assets			33,595		19,827
Income funds					
Restricted funds	14		-		3,300
Unrestricted funds			33,595		16,527
			33,595		19,827

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2022.

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

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 14 September 2023

Henry Edmundson

Mr H Edmundson
Chair

Company registration number 03475445

1 Accounting policies

Charity information

Cambridge Summer Music Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is 2 Trust Court, Histon, Cambridge, Cambridgeshire, CB24 9PW, England.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

1 Accounting policies **(Continued)**

1.6 Cash and cash equivalents

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

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Sponsorships and donations	11,081	6,900	17,981	18,789	5,450	24,239
Friends and trusts	20,023	2,900	22,923	19,022	15,000	34,022
	31,104	9,800	40,904	37,811	20,450	58,261

4 Charitable activities

	Music festivals 2022	**Music festivals 2021**
	£	**£**
Tickets and programmes	80,992	53,065

5 Investments

	Total Unrestricted funds	
	2022	**2021**
	£	**£**
Interest receivable	-	1

6 Raising funds

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Raising funds		
Advertising	3,560	1,723
Publicity and mailing	1,169	1,203
PRS, Insurance & Making Music	1,809	732
Website	328	3,750
Friends events	701	-
	7,567	7,408

7 Charitable activities

	Music festivals 2022 £	Music festivals 2021 £
Artist fees	51,711	59,964
Venue hire	14,071	13,596
Concert staff	6,905	21,848
Commission on tickets	1,064	3,359
Programmes and brochure purchases	7,871	2,781
	81,622	101,548
Share of support costs	15,907	687
Share of governance costs	3,032	2,925
	100,561	105,160
Analysis by fund		
Unrestricted funds	87,461	85,010
Restricted funds	13,100	20,150
	100,561	105,160

Governance costs includes payments to the accountants of £2,268 (2021: £2,160) for independent examination fees.

8 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Administration costs	567	-	567	687	-	687
Consultancy costs	15,340	-	15,340	-	-	-
Independent examination fee	-	2,268	2,268	-	2,160	2,160
Accountancy	-	764	764	-	765	765
	15,907	3,032	18,939	687	2,925	3,612

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxationof Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

Amounts falling due within one year:	2022 £	2021 £
Trade debtors	59	1,175
Prepayments and accrued income	774	1,306
	833	2,481

13 Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	2,836	30
Other creditors	661	-
Accruals and deferred income	4,965	6,974
	8,462	7,004

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds for the year ended 31 December 2021			Movement in funds for the year ended 31 December 2022			
	Balance at 1 January 2021	Incoming resources	Resources expended	1 January 2022	Incoming resources	Resources expended	Balance at 31 December 2022
	£	£	£	£	£	£	£
Musicians' fees	3,000	-	(3,000)	-	-	-	-
Saffron Hall Consultancy	-	400	-	400	-	(400)	-
Core Costs 2022	-	2,900	-	2,900	-	(2,900)	-
Classico Latino	-	250	(250)	-	-	-	-
Lunch series	-	1,000	(1,000)	-	3,000	(3,000)	-
Festival Closing concert	-	15,000	(15,000)	-	-	-	-
Rashford & Fripp Concert	-	300	(300)	-	-	-	-
CSM at Saffron Hall Concert	-	600	(600)	-	-	-	-
Wigmore Soloists Concert	-	-	-	-	2,500	(2,500)	-
Artur Pizarro Concert	-	-	-	-	2,000	(2,000)	-
Guy Johnston & Tom Poster Concert	-	-	-	-	400	(400)	-
Opening Concert	-	-	-	-	1,000	(1,000)	-
Marcus Farnsworth Concert	-	-	-	-	900	(900)	-
	3,000	20,450	(20,150)	3,300	9,800	(13,100)	-

15 Analysis of net assets between funds

	Unrestricted funds 2022	Restricted funds 2022	Total 2022	Unrestricted funds 2021	Restricted funds 2021	Total 2021
	£	£	£	£	£	£
Fund balances at 31 December 2022 are represented by:						
Current assets/(liabilities)	33,595	-	33,595	16,527	3,300	19,827
	33,595	-	33,595	16,527	3,300	19,827

16 Related party transactions

Transactions with related parties

During the year ended 31 December 2022, the charity received donations of £6,400 (2021: £5,250) from 2 (2021: 2) trustees.

CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

Charity registration number 1068417

Company registration number 03475445 (England and Wales)

CAMBRIDGE SUMMER MUSIC LTD

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

CAMBRIDGE SUMMER MUSIC LTD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr H Edmundson	
	Ms V G C Gilmour	
	Mr G P Parkin	(Appointed 15 April 2021)
	Mr W A Bowes	(Appointed 7 June 2022)
	Mr J N Heath	(Appointed 7 June 2022)
	Mrs C W Pemberton	(Appointed 7 June 2022)
	Mrs R J French	(Appointed 6 September 2022)
	Mrs Julie Boyd	(resigned 04/04/2022)
	Mrs Harriet Harris	(resigned 04/04/2022)
	Mr Thomas Petzal	(resigned 21/01/2021)
Charity number	1068417	
Company number	03475445	
Registered office	2 Trust Court Histon Cambridge Cambridgeshire England CB24 9PW	
Independent examiner	Dominic Shaw FCCA Aston Shaw Limited Chartered Certified Accountants The Union Building, 51-59 Rose Lane Norwich Norfolk England NR1 1BY	

CAMBRIDGE SUMMER MUSIC LTD

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CAMBRIDGE SUMMER MUSIC LTD

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 DECEMBER 2021

The trustees present their annual report and financial statements for the year ended 31 December 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Cambridge Summer Music exists to provide Cambridge and the region with a major two-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

COVID Strategy for 2021

With the expected relaxation of the UK lockdown during the first half of 2021, we took a calculated risk that a 2021 July festival would be possible, albeit with social distancing. Because of the urgency in planning the concert events and also the general financial risk in running a festival with reduced audience sizes, we decided not to print and distribute a festival brochure, but to rely exclusively on the internet for publicity. In the end this was supplemented by a certain amount of door-to-door leaflet distribution.

As a result, we decided to completely redesign and rebuild the Cambridge Summer Music website. This was accomplished successfully during the first quarter of 2021 and gives the festival a vastly improved look of professionalism.

Because of COVID, our usual ticketing provider, *CambridgeLive*, was unable to provide their usual services at reasonable cost, so we linked our new website to an internet ticketing service called *TicketTailor*. Their service was adequate but was compromised by the inability of purchasers to load more than one ticket purchase into the basket at a time. We will therefore be seeking an alternative for 2022.

COVID also seriously restricted our use of venues. All college spaces such as chapels were closed, so we relied primarily on West Road Concert Hall, ad also St John the Evangelist Church on Hills Road and Downing Place URC. The two orchestral concerts, the opening and closing concerts, featuring the Faust Orchestra, had to perform with reduced members because of social distancing, and the pieces played in some cases had to be re-orchestrated for a smaller ensemble, in all cases by the nationally recognised Iain Farrington.

In general, concerts were limited to one hour only, to eliminate intervals and minimize social exposure, so concerts might get repeated, with performances in early evening and late evening.

Regrettably, COVID also prevented any kind of entertaining and thanking of the Friends of Cambridge Summer Music. Any drinks gatherings etc. were simply out of the question.

Sponsors

In spite of COVID, we secured substantial funding from the Binks Trust, whose continued generosity and belief in the festival has been essential to our survival. The Delius Trust gave generously for several concerts featuring the music of Frederick Delius, although the orchestral tone poem *Paris* had to be re-orchestrated by Iain Farrington. The Cavatina Trust gave generously subsidising any ticket to a chamber concert for ages 8 to 25—altogether over 400 tickets were allocated to young people. CambridgeBID continued to give generously for the lunchtime concerts. We have also benefited from a substantial grant from financial services Hannay Robertson, and the offer of free rail tickets for artists by Greater Anglia.

2021 Festival (17-31 July)

The festival opened with a magnificent rendering of the Saint-Saens's Carnival of the Animals for a family audience at West Road Concert Hall. The narrator Tasmin Little, starting a new career after retiring from the concert platform as an internationally recognised violinist, was accompanied by the Faust Orchestra under Mark Austin. The ensemble then performed Carnival again in the evening and included a riveting new composition by Charlotte Harding, besides pieces by Dvorak and Rimsky-Korsakov. It was an emotional experience for everyone present to hear live music for the first time since the 2020 lockdown.

The festival continued with a magnificent performance of all six Bach cello suites by Robert Max, chamber music from saxophonist Jonathan Radford and pianist Ashley Fripp, an extraordinary piano recital by festival resident pianist Bengt Forsberg featuring Frank Bridge's rarely heard piano sonata. Forsberg and violinist Maria Wloszczowska in a subsequent concert performed Walton's violin sonata and other selected pieces. In later concerts Forsberg was joined by festival director Freya Goldmark and friends in concerts devoted to Messaien's Quartet for the End of Time and Chausson's concerto for violin, piano and string quartet. Cellist Alexander Baillie and pianist Nigel Yandell gave a recital featuring Delius, Debussy, Janacek and Martinu.

The festival was then treated to an evening of Gavin Bryars Ensemble, their first outing since COVID. They performed among other works The Sinking of the Titanic and Jesus Blood Never Failed Me Yet. There were two outstanding string quartets featured—the Consone Quartet and the Paris-based Quattuor Confluence, who gave an extraordinary rendering of Ravel's string quartet. Joanna MacGregor treated us to an evening of "Bird Calls" and "Grounds and Chaconnes" which demonstrated her extraordinary musical versatility and virtuosity.

A lighter mood was provided by two concerts, by Junior Prime Brass and Classico Latino. And choral music was beautifully represented by De Profundis who celebrated the 500th anniversary of Josquin Desprez. The Cambridge Handel Opera company gave us a concert of Handel arias, and beloved artists from previous festivals, mezzo-soprano Lucy Taylor and pianist/composer Jeremy Thurlow, performed another wonderful programme of songs from Poulenc, Brahms, Rachmaninov, Delius and Richard Rodney-Bennett.

Our artistic adviser David Hill and fellow keyboard player David Ponsford provided another entertaining evening of two-harpsichord renderings, this time of Vivaldi, Couperin and Bach, all arranged by Ponsford. The final piano recital was a exceptional rendering of Beethoven's Diabelli Variations by a young Julian Trevelyan. The final concert saw the return of the Faust Orchestra playing Debussy, Delius, Gershwin and Dukas.

Overall, it was a significant achievement to have held the festival in an era where COVID had still not played out and would indeed not play out until 2022. However, due to social distancing revenues were lower than expected and significant financial losses were incurred.

2021 Christmas Concert

Financial difficulties were partly offset by a very successful Christmas Concert featuring John Rutter, David Hill and the Bach Voices at the Church of Our Lady and the English Martyrs on Hills Road. This is a tradition graciously provided by John Rutter, and this year featured new carol compositions by both John Rutter and David Hill. By this time social distancing was relaxed, and about 400 people could attend.

Education Initiative

Given the priority of putting on a festival in 2021, the education initiative mapped out in 2020 was put on hold and will be recommenced at a suitable date.

CSM ARTISTIC DIRECTION

Freya Goldmark, Festival Director

Freya Goldmark began playing the violin aged 4. Now 25, Freya graduated from the Royal College of Music in 2018 where she studied with Maciej Rakowski and was awarded both the Gordon Turner Memorial Prize and the Freda Dinn and Ida Mabbett String Prize.

David Hill, Artistic Adviser

Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His appointments have included Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest conductor of the Bournemouth Symphony Orchestra, Principal Conductor of Yale Schola Cantorum, and International Chair in Choral Conducting at the Royal Northern College of Music. He holds an Honorary Doctorate from the University of Southampton for Services to Music, and in March 2018 was honoured with the prestigious Royal College of Organists medal. In January 2019 David Hill was awarded an MBE for services to music.

Achievements and performance

Financial review

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six months' core expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

Structure, governance and management

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

During the second quarter of 2022, Julia Sieber Boyd and Harriet (Hatty) Harris resigned from the Board of Trustees. During 2022, four new Trustees were appointed: Nick Heath, Ceri Pemberton, William Bowes and Rachel French.

The trustees, who are also the directors for the purpose of company law, at the date of signature of the financial statements were:

Current CSM Trustees:

Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books.

Clare Gilmour

MA (Cantab); career in journalism, communications and publications; Trustee and Honorary Secretary of Cambridge Youth Music; amateur cellist and member of the Cambridge Philharmonic.

Geoff Parkin

BMus (University of Birmingham), PGDip and Masters in clarinet performance (Royal Northern College of Music); Artistic Director at the Royal Over-Seas League, responsible for running their renowned Annual Music Competition, programming concerts, exhibitions and talks and worldwide tours; Trustee of Chamber Studio and the Loan Fund for Musical Instruments; Patron of The Commonwealth Resounds; advisor for the Antigua and Barbuda Youth Symphony Orchestra.

Nick Heath

Nick Heath's main career has been in commercial property, with a sideline as a wine merchant. He lives in Cambridge and is linked to a number of local organisations: as trustee of Cambridge Union Society he was involved with the recent major refurbishment there. He is a council member at Academy of Ancient Music and was previously chairman of Friends of All Saints, the special and once neglected Victorian church in Jesus Lane. He enjoys tennis and is on the committee that runs Cambridge University Real Tennis Club. He has close links with Childerley Hall, the venue for the 2022 CSM production of 'Cosi fan tutti.'

Ceri Pemberton

Ceri trained originally as a solicitor in London in a city firm. After a long career break to raise three children she joined English Heritage where she stayed for over 20 years as Head of the Legal Department. She has a great deal of experience of charity law both as advisor and trustee. Ceri grew up in Wales in a very musical family where she learnt to play the piano and classical guitar and sing, although these days she enjoys music as a concert goer rather than performer. She is particularly interested in music education and the opportunities in Cambridge to find creative ways to make the experience of live music as broadly available and enjoyable as possible for young people as participants as well as audience. She is interested in architectural history and encouraging new and imaginative uses for historic buildings including as venues for the performing arts.

William Bowes

William is a practising solicitor, whose day job sees him act as General Counsel to a global media company. He is a keen lover of music and since his early days as a Cathedral chorister, has been involved in choirs all his life. William lives just outside Cambridge with his young family who are also actively involved in music. As a Trustee at CSM, William supports the charity in a number of ways, including legal matters.

Rachel French

Rachel has 25+ years of leadership experience in relationship management, fundraising and business development, with a proven track record in senior line management of fundraising, visitor services, finance and income generation in arts and heritage with budget responsibility

Current CSM Executive:

Following the 2021 festival, Festival Director Freya Goldmark submitted her notice which she served out, ending her contractual status with Cambridge Summer Music on 19 November 2021. Due to personal reasons, Margaret Levin resigned from her role as publicity agent.

Towards the end of 2021, a programme committee was formed from David Hill, Geoff Parkin and Henry Edmundson to plan the 2022 programme. To minimize any financial risk in 2022, it was decided to field less concerts than usual, avoiding events on Mondays and Tuesdays, and not programming orchestras whose expense simply grows with the numbers of players. The 2022 programme is now established and looks very exciting.

Also, CSM began discussions with Saffron Hall Trust to form a collaboration. This initiative is maturing very satisfactorily, and the results will be reported next year.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Officers:

Henry Edmundson: CEO

David Hill: Artistic Director

Clare Gilmour: Marketing, production of printed material, maintenance of the website, email campaigns.

Angela Au: Financial Adviser, chartered accountant with considerable charitable experience.

Catherine Stewart: Development, active fundraiser and development in many regional charities.

Executive Committee: Amy Klohr, Jane O'Connell, Erica Lowry and Julie Anderson, who play a key part in distributing publicity throughout the wider Cambridge area and organizing concert stewards during the festival.

Stewards: 50 or more volunteers who manage the arrival, seating and departure of concert attendees.

CSM Honorary Patrons:

Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (SAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie, previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Master of Pembroke College, Cambridge, Secretary of State for Culture, Media and sport from 1997 to 2001.

The Trustee report was approved by the Board of Trustees.

Mr H Edmundson
Trustee

6 September 2022

CAMBRIDGE SUMMER MUSIC LTD

INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF CAMBRIDGE SUMMER MUSIC LTD

I report to the trustees on my examination of the financial statements of Cambridge Summer Music Ltd (the charity) for the year ended 31 December 2021.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Dominic Shaw FCCA Aston Shaw

Aston Shaw Limited
Chartered Certified Accountants
The Union Building, 51-59 Rose Lane
Norwich
Norfolk
NR1 1BY
England

Dated: 27th September 2022

CAMBRIDGE SUMMER MUSIC LTD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:							
Donations and legacies	3	37,811	20,450	58,261	23,686	3,000	26,686
Charitable activities	4	53,065	-	53,065	-	-	-
Investments	5	1	-	1	13	-	13
Total income		90,877	20,450	111,327	23,699	3,000	26,699
Expenditure on:							
Raising funds	6	7,408	-	7,408	3,284	-	3,284
Charitable activities	7	85,010	20,150	105,160	26,210	-	26,210
Total expenditure		92,418	20,150	112,568	29,494	-	29,494
Net (expenditure)/income for the year/ Net movement in funds		(1,541)	300	(1,241)	(5,795)	3,000	(2,795)
Fund balances at 1 January 2021		18,068	3,000	21,068	23,863	-	23,863
Fund balances at 31 December 2021		16,527	3,300	19,827	18,068	3,000	21,068

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

CAMBRIDGE SUMMER MUSIC LTD

BALANCE SHEET

AS AT 31 DECEMBER 2021

	Notes	2021 £	£	2020 £	£
Current assets					
Debtors	11	2,481		832	
Cash at bank and in hand		24,350		24,432	
		26,831		25,264	
Creditors: amounts falling due within one year	12	(7,004)		(4,196)	
Net current assets			19,827		21,068
Income funds					
Restricted funds	13		3,300		3,000
Unrestricted funds			16,527		18,068
			19,827		21,068

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2021.

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

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 6 September 2022

Mr H Edmundson
Trustee

Company registration number 03475445

1 Accounting policies

Charity information

Cambridge Summer Music Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is 2 Trust Court, Histon, Cambridge, Cambridgeshire, CB24 9PW, England.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

1 Accounting policies **(Continued)**

1.6 Cash and cash equivalents

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

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2021	**2021**	**2021**	2020	2020	2020
	£	**£**	**£**	£	£	£
Sponsorships and donations	18,789	5,450	24,239	5,064	3,000	8,064
Friends and trusts	19,022	15,000	34,022	18,622	-	18,622
	37,811	20,450	58,261	23,686	3,000	26,686

4 Charitable activities

	Music festivals 2021	**2020**
	£	**£**
Tickets and programmes	53,065	-

5 Investments

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Interest receivable	1	13

6 Raising funds

	Unrestricted funds 2021 £	Unrestricted funds 2020 £
Raising funds		
Advertising	1,723	948
Publicity and mailing	1,203	752
Sponsorships	-	710
PRS, Insurance & Making Music	732	874
Website	3,750	-
	7,408	3,284

7 Charitable activities

	Music festivals 2021 £	Music festivals 2020 £
Artist fees	59,964	-
Venue hire	13,596	56
Concert staff	21,848	22,650
Commission on tickets	3,359	-
Programmes and brochure purchases	2,781	304
	101,548	23,010
Share of support costs	687	910
Share of governance costs	2,925	2,290
	105,160	26,210
Analysis by fund		
Unrestricted funds	85,010	26,210
Restricted funds	20,150	-
	105,160	26,210

Governance costs includes payments to the accountants of £2,160 (2020: £1,444) for independent examination fees.

8 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Administration costs	687	-	687	910	-	910
Independent examination fee	-	2,160	2,160	-	1,444	1,444
Accountancy	-	765	765	-	846	846
	687	2,925	3,612	910	2,290	3,200

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

11 Debtors

Amounts falling due within one year:	2021 £	2020 £
Trade debtors	1,175	-
Prepayments and accrued income	1,306	832
	2,481	832

12 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	30	93
Accruals and deferred income	6,974	4,103
	7,004	4,196

13 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds for the year ended 31 December 2020			Movement in funds for the year ended 31 December 2021			
	Balance at 1 January 2020	Incoming resources	Resources expended	Balance at 1 January 2021	Incoming resources	Resources expended	Balance at 31 December 2021
	£	£	£	£	£	£	£
Felicity Lott concert	-	300	(300)	-	-	-	-
Pike Concert	-	250	(250)	-	-	-	-
Musicians' fees	-	3,000	-	3,000	-	(3,000)	-
Saffron Hall Consultancy	-	-	-	-	400	-	400
Core Costs 2022	-	-	-	-	2,900	-	2,900
Classico Latino	-	-	-	-	250	(250)	-
Lunch series	-	-	-	-	1,000	(1,000)	-
Festival Closing concert	-	-	-	-	15,000	(15,000)	-
Rashford & Fripp Concert	-	-	-	-	300	(300)	-
CSM at Saffron Hall Concert	-	-	-	-	600	(600)	-
	-	3,550	(550)	3,000	20,450	(20,150)	3,300

14 Analysis of net assets between funds

	Unrestricted funds 2021	Restricted funds 2021	Total 2021	Unrestricted funds 2020	Restricted funds 2020	Total 2020
	£	£	£	£	£	£
Fund balances at 31 December 2021 are represented by:						
Current assets/(liabilities)	16,527	3,300	19,827	18,068	3,000	21,068
	16,527	3,300	19,827	18,068	3,000	21,068

15 Related party transactions

Transactions with related parties

During the year the charity entered into the following transactions with related parties:

15 Related party transactions **(Continued)**

During the year ended 31 December 2021, the charity received donations of £5,250 (2020: £:1,300) from 2 (2020: 2) trustees. The charity also received £7,500 (£12,000) donation from Binks Trust where Henry Elliot was a trustee until 27 January 2020.

CAMBRIDGE SUMMER MUSIC LTD

England & Wales - Charity number 1068417

Accounts

REGISTERED COMPANY NUMBER: 03475445 (England and Wales)
REGISTERED CHARITY NUMBER: 1068417

Report of the Trustees and

Unaudited Financial Statements For The Year Ended 31st December 2020

for

Cambridge Summer Music Ltd

Aston Shaw Limited
Chartered Certified Accountants
The Union Building
51-59 Rose Lane
Norwich
Norfolk
NR1 1BY

Cambridge Summer Music Ltd

Contents of the Financial Statements
For The Year Ended 31st December 2020

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Detailed Statement of Financial Activities	16

Report of the Trustees
For The Year Ended 31st December 2020

OBJECTIVES AND ACTIVITIES
Objectives and aims
Cambridge Summer Music exists to provide Cambridge and the region with a major two-week classical music festival in July and other concerts during the year. The target audience is primarily the regional community of Cambridge, but it also attracts the many tourists that are drawn to Cambridge from around the globe.

The charity's main aims are to promote, improve, develop, and maintain public education and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine.

Report of the Trustees
For The Year Ended 31st December 2020

OBJECTIVES AND ACTIVITIES

Significant activities

Festival Cancellation: Our 2020 Festival was in preparation during 2019, and the majority of the events were confirmed by Autumn 2019. The theme was Beethoven and deafness, initiating appropriate musical programming and involvement of performers such as the world-renowned deaf percussionist Evelyn Glennie. As the COVID-19 pandemic took hold of the UK, however, we delayed any further festival preparations, and on 2 April 2020 the Trustees met and unanimously decided to cancel the 2020 Summer Festival. This was in keeping with cancellations of similar public gatherings nationwide and our cancellation has been done with virtually no expense or liabilities.

Virtual Festival: Without a festival to organise and run, the CSM Trustees and Festival Director decided to launch a Virtual Festival on the CSM website that saw instant success and listed by Classic FM as one of Europe's top virtual festivals of classical music to emerge from the worldwide COVID lockdown. The virtual festival features videos of artists who would have appeared in 2020, including Mark Austin, the Chiaroscuro Quartet, Classico Latino, English Voices, the Faust Chamber Orchestra, Fran & Flora, Ashley Fripp, Evelyn Glennie, Guy Johnston, Junior Prime Brass, Tasmin Little, Leon McCawley, Manus Noble, Prime Brass, Jonathan Radford, She'Koyokh, Dinis Sousa, Lucy Taylor, Jeremy Thurlow, Julian Trevelyan, Trio Fiero, UMD Chamber Singers, Fionnuala Ward, and Maria Woszczowska.

The Virtual Festival also features conversations between Festival Director Freya Goldmark and selected artists, including Graham Walker, Mark Austin and Tasmin Little.

Saffron Hall Concert: In November 2020, CSM was given the opportunity to stage a concert at the prestigious concert venue, Saffron Hall, and a performance comprising Mendelssohn's Octet and a Haydn quartet was organised which sold out overnight. Unfortunately, the then current Tier restrictions were tightened, and the concert had to be postponed. There have now been two further postponements as the second COVID wave hit, and we are now waiting for a fourth date to hold this exciting concert.

Five-year Vision: Given the pause in festival activities during 2020, the Trustees spent several online meetings reviewing the future of the CSM festival and established a Five-Year Vision for the charity. In short, the Trustees recommended that the CSM annual festival should continue to seek to achieve recognition as a world-class classical music festival, but in the future to also dramatically increase its commitment to bringing classical music opportunities to young children in the wider Cambridge area. This includes exposure to classical music in Primary schools and assistance to gifted children in their musical journey. The target will be primarily for children in less affluent circumstances, who may otherwise lack opportunity to engage in classical music.

Commitment to Education: A commitment to education is in fact enshrined in the Charity's "Objects" as specified in the Memorandum of Association of CSM, dated 1997, when CSM became a charitable company: "The charity's main aims are to promote, improve, develop, and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts and recitals and by such other charitable work as the Trustees shall determine."

One marker of music education is the annual number of A-level entries. A 2019 landmark study commissioned by the Royal College of Music and the Royal Academy of Music entitled "Geographical and social demographic trends of A-level music students" found that A Level music had declined by some 35 percent over the preceding five years, and that over 20 percent of the total entries were clustered around fewer than 50 schools. It also observed correlations between the most deprived areas of the country and lower levels of A-level uptake, and that independent schools were over-represented.

Music is essential for children. Like any art form, it provides a key emotional outlet and a sense of achievement that complements academic development. Developing some degree of mastery in music has been shown to improve a child's mental concentration and memory, boost self-confidence and social skills.

During the second half of 2020, the CSM executive researched the current landscape of music education in the wider Cambridgeshire area and also, to a certain extent, UK-wide, the dual goal being to understand what was out there and to ensure that whatever we undertook we were not reinventing an initiative that was already well established and functioning well. In summary, we..

- Investigated 34 organisations engaged in musical activities and education for children.
- Had one-to-one discussions with 22 key representatives from the above.
- Produced a 60-page report that describes an impressive profusion of education activity.

After much consideration, we settled on two educational initiatives. The remit for both will be reaching children throughout East Anglia and using our July festival as an annual musical destination for the children involved in the programmes. Each initiative is co-branded with partners who are already experienced in their respective fields and with whom discussions have already begun. The two initiatives are:

Sparking the Musical Genie: Almost every adult, whose life today is blessed with music-making whether professional or amateur, began their musical journey as a child, most commonly at Primary School age. Talk to any active musician, and

they will identify a moment in their childhood when through listening to music, singing or learning an instrument, the need for them to engage in music became exciting, emotionally important, and permanent. Our first initiative is designed to ensure that children in areas and schools with little musical exposure have a chance to start this journey.

The Gifted Safety Net: Gifted children who have embarked on their musical journey need plenty of encouragement, the best teaching, and the opportunity to perform. Opportunities may be available and plentiful in well-funded schools and for the better off but they may be lacking for parents who are unfamiliar with music development and/or who may be unable to meet the necessary expenses. We will ensure that deserving children get the best advice and financial help in their musical journey.

Timetable and Fundraising: As we firm up partners for both educational initiatives, we will develop a strong fundraising "Case for Support". Fundraising will take place through 2021 and both initiatives will be launched in 2022.

2021 Festival and New Website: With the expected relaxation of the UK lockdown during the first half of 2021, we expect to be able to hold the 2021 July festival, albeit with social distancing. We have developed an exciting program featuring primarily English and French music. Funding from the Delius Trust has been secured to help fund concerts featuring the music of Frederick Delius. Artists will include pianist Joanna MacGregor, the Chiaroscuro Quartet, and there will be a brand-new commission by Charlotte Harding which will premiere on the opening night.

Given the experience of the overnight sell-out of the Saffron Hall concert and given the need to cut costs, we have decided to rely exclusively on the internet to market the 2021 festival. As a result, we are in the process of building a brand new CSM website, which will be ready for launch in May when tickets open for sale.

Report of the Trustees
For The Year Ended 31st December 2020

CSM ARTISTIC DIRECTION

Freya Goldmark, Festival Director
Freya Goldmark began playing the violin aged 4. Now 25, Freya graduated from the Royal College of Music in 2018 where she studied with Maciej Rakowski and was awarded both the Gordon Turner Memorial Prize and the Freda Dinn and Ida Mabbett String Prize.

Since making her concerto debut aged 13 in Russia at the Rachmaninov Institute, she has enjoyed a busy career having performed as a soloist at many UK venues including Cadogan Hall, Elgar Room Albert Hall, Fishmongers Hall, Mansion House and the Purcell Room, Southbank. By the age of 14 Freya had performed in Hong Kong, Penang, Kuala Lumpur, Bangkok, Russia, Norway and Germany. In 2019 highlights included performing the Sibelius Concerto with The City of Peterborough Symphony Orchestra and the Bruch Concerto with The Pico Players at St John's, Waterloo.

As a chamber musician she has performed at the Wigmore Hall and the Elgar Room at the Royal Albert Hall as well as premiering and recording Britten's early String Quartets at The Red House, Aldeburgh, and performing at Sandringham Palace for HRH Prince Charles. At age 19 Freya founded the Stamford International Music Festival dedicated to chamber music.

Freya performs on her Camilli of Mantua c.1740 violin.

David Hill, Artistic Adviser
Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His appointments have included Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest conductor of the Bournemouth Symphony Orchestra, Principal Conductor of Yale Schola Cantorum, and International Chair in Choral Conducting at the Royal Northern College of Music. He was Chief Conductor of the BBC Singers from 2007 to 2017 and is a former Music Director of Southern Sinfonia. David Hill has directed the UK's most prestigious orchestras and guest conducted throughout Europe, the US and Australia.

Born in Carlisle and educated at Chetham's School of Music, of which he is now a Governor, he was made a Fellow of the Royal College of Organists at the age of 17. Having been Organ Scholar at St John's College, Cambridge, David Hill returned to hold the post of Director of Music from 2004 to 2007.

His other appointments have included Master of the Music at Winchester Cathedral, Master of the Music at Westminster Cathedral and Artistic Director of the Philharmonia Chorus. He holds an Honorary Doctorate from the University of Southampton for Services to Music, and in March 2018, he was honoured with the prestigious Royal College of Organists medal, in recognition of a distinguished achievement in choral conducting and organ playing. In January 2019 David Hill was awarded an MBE for services to music.

His other appointments have included Master of the Music at Winchester Cathedral, Master of the Music at Westminster Cathedral and Artistic Director of the Philharmonia Chorus. He holds an Honorary Doctorate from the University of Southampton for Services to Music, and in March 2018, he was honoured with the prestigious Royal College of Organists medal, in recognition of a distinguished achievement in choral conducting and organ playing. In January 2019 David Hill was awarded an MBE for services to music.

Public benefit
In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit

STRUCTURE, GOVERNANCE AND MANAGEMENT
Governing document
The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Report of the Trustees
For The Year Ended 31st December 2020

STRUCTURE, GOVERNANCE AND MANAGEMENT
Recruitment and appointment of new trustees

Howard Mason resigned the Chairmanship of the Trustees and from the Board of Trustees on 13 January 2020. The same day, Henry Edmundson was unanimously elected Chairman in his place.

Henry Elliot resigned from the Board of Trustees on 27 January 2020.

Meredith Lloyd-Evans resigned from the Board of Trustees on 13 July 2020.

Tom Petzal resigned from the Board of Trustees on 21 January 2021

The Trustees thanked all departing Trustees for their hard work and continuing support of the festival.

Geoff Parkin was elected to the Board of Trustees on 15 April 21. Geoff is Artistic Director at the Royal Over-Seas League, holding responsibility for running their renowned Annual Music Competition, programming concerts, exhibitions and talks and worldwide tours, as well as providing opportunities and mentoring for musicians, visual artists and writers from all corners of the Commonwealth. He previously ran the chamber music programme at the Royal College of Music and has also worked for Young Classical Artists Trust, Royal Academy of Music and Royal Northern College of Music.

Geoff studied at the Royal Northern College of Music graduating with both a PGDip and a Masters in clarinet performance. He took his undergraduate degree in music at the University of Birmingham.

He has performed with orchestras including Orchestra of Opera North, City of Birmingham Symphony Orchestra, Manchester Camerata and Northern Ballet Sinfonia, as well as in chamber music settings throughout the UK.

Geoff is a trustee of Chamber Studio and the Loan Fund for Musical Instruments, a patron of The Commonwealth Resounds, and an advisor for the Antigua and Barbuda Youth Symphony Orchestra.

Current CSM Trustees:

Henry Edmundson, Chairman

MA (Cantab), MSc (Bristol); retired senior executive Schlumberger Ltd, Paris; lifelong amateur musician having studied harpsichord with Professor Gordon Murray, latterly of Vienna's University of Music and Performing Arts, and piano with the international virtuoso Robert Goldsand, one-time pupil of Moriz Rosenthal; has been an active oboist; mountaineer and explorer; author of three non-fiction books.

Julia Seiber Boyd

MA (Oxon), Mlitt; retired lawyer, Chair of Cambridge Szeged Society; Chair of Matyas Seiber Trust; Patron of the Gesualdo 6.

Clare Gilmour

MA (Cantab); career in journalism, communications and publications; Trustee and Honorary Secretary of Cambridge Youth Music; amateur cellist and member of the Cambridge Philharmonic.

Harriet (Hatty) Harris

MA (Cantab), PhD; Fellow Emerita and former Vice-President of Murray Edwards College (formerly New Hall), Cambridge; diverse governance of educational organizations and trustee work in the charitable sector; President of the Fell and Rock Climbing Club.

Geoff Parkin

BMus (University of Birmingham), PGDip and Masters in clarinet performance (Royal Northern College of Music); Artistic Director at the Royal Over-Seas League, responsible for running their renowned Annual Music Competition, programming concerts, exhibitions and talks and worldwide tours; Trustee of Chamber Studio and the Loan Fund for Musical Instruments; Patron of The Commonwealth Resounds; advisor for the Antigua and Barbuda Youth Symphony Orchestra.

Current CSM Executive:

Henry Edmundson: CEO and lead for education initiative.

Freya Goldmark: Festival Director, responsible for planning and organizing artists and venues for the festival.

Report of the Trustees
For The Year Ended 31st December 2020

STRUCTURE, GOVERNANCE AND MANAGEMENT

Clare Gilmour: Marketing, production of printed material, maintenance of the website, email campaigns.

Angela Au: Financial Adviser, chartered accountant with considerable charitable experience.

Catherine Stewart: Development adviser, active fundraiser and development in many regional charities.

Clare Morris: Corporate Sponsorship, independent entrepreneur based in Cambridge.

Margaret Levin: Press Officer, previously publicity manager for the Aldeburgh festival.

Executive Committee: Amy Klohr, Jane O'Connell, Erica Lowry and Julie Anderson, who play a key part in distributing publicity throughout the wider Cambridge area and organizing concert stewards during the festival.

Stewards: 50 or more volunteers who manage the arrival, seating and departure of concert attendees.

CSM Honorary Patrons:

Cambridge Summer Music is fortunate to have the support of the following illustrious Honorary Patrons:

- Juliet Abrahamson, Festival Director of Cambridge Summer Music from 1994 to 2015, arts administrator with Benslow Music Trust, national board member of British Arts Festival Association (SAFA)

- Dame Mary Archer DBE, distinguished physical chemist, former Chairman of National Energy Foundation, former Chairman of Addenbrooke's NHS Trust, Chancellor of University of Buckingham, Chairman of Cambridge Early Music

- Tim Brown, former Director of Music, Fellow of Clare College, Cambridge, founder of the Zurcher Sing-Akademie,

previous Chairman of Cambridge Summer Music

- Katie Derham, BBC TV and Radio 3 presenter, ballroom star

- Joanna Lumley OBE, actress, TV presenter, national activist for many causes

- John Rutter CSE, renowned composer and choral director, founder of the Cambridge Singers, President of the Bach Choir

- Lord Smith of Finsbury PC, Master of Pembroke College, Cambridge, Secretary of State for Culture, Media and Sport from 1997 to 2001

REFERENCE AND ADMINISTRATIVE DETAILS
Registered Company number
03475445 (England and Wales)

Registered Charity number
1068417

Registered office
2 Trust Court
Histon
Cambridge
Cambridgeshire
CB24 9PW

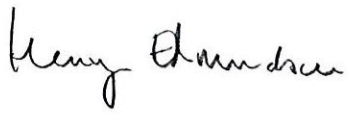
Report of the Trustees
For The Year Ended 31st December 2020

Trustees
J M Boyd
V G C Gilmour
H E Harris
L P M Lloyd-Evans (resigned 13/7/20)
Mr H Mason Chairman (resigned 13/1/20)
H T Elliot Trustee (resigned 27/1/20)
T Petzal Trustee (resigned 21/1/21)
H N Edmundson
Geoff Parkin (appointed 15/4/2021)

Independent Examiner
Dominic Shaw FCCA
Association of Chartered Certified Accountants
Aston Shaw Limited
Chartered Certified Accountants
The Union Building
51-59 Rose Lane
Norwich
Norfolk
NR1 1BY

EVENTS SINCE THE END OF THE YEAR
Information relating to events since the end of the year is given in the notes to the financial statements.

Approved by order of the board of trustees on 15 April 2021 and signed on its behalf by:



.....
H N Edmundson - Trustee

Independent Examiner's Report to the Trustees of
Cambridge Summer Music Ltd

Independent examiner's report to the trustees of Cambridge Summer Music Ltd ('the Company')
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31st December 2020.

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

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

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

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

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

Aston Shaw

Dominic Shaw FCCA
Association of Chartered Certified Accountants
Aston Shaw Limited
Chartered Certified Accountants
The Union Building
51-59 Rose Lane
Norwich
Norfolk
NR1 1BY

Date: 29th April 2021

Statement of Financial Activities
For The Year Ended 31st December 2020

	Notes	Unrestricted fund £	Restricted funds £	31/12/20 Total funds £	31/12/19 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	23,685	3,000	26,685	45,697
Charitable activities	5				
Music festivals		-	-	-	81,232
Other trading activities	3	-	-	-	5,796
Investment income	4	13	-	13	15
Total		23,698	3,000	26,698	132,740
EXPENDITURE ON					
Raising funds		2,410	-	2,410	9,462
Charitable activities	6				
Music festivals		27,083	-	27,083	137,134
Total		29,493	-	29,493	146,596
NET INCOME/(EXPENDITURE)		(5,795)	3,000	(2,795)	(13,856)
RECONCILIATION OF FUNDS					
Total funds brought forward		23,863	-	23,863	37,719
TOTAL FUNDS CARRIED FORWARD		18,068	3,000	21,068	23,863

The notes form part of these financial statements

Balance Sheet
31st December 2020

	Notes	Unrestricted fund £	Restricted funds £	31/12/20 Total funds £	31/12/19 Total funds £
CURRENT ASSETS					
Debtors	10	732	100	832	9,263
Cash at bank		21,532	2,900	24,432	28,546
		22,264	3,000	25,264	37,809
CREDITORS					
Amounts falling due within one year	11	(4,196)	-	(4,196)	(13,946)
NET CURRENT ASSETS		18,068	3,000	21,068	23,863
TOTAL ASSETS LESS CURRENT LIABILITIES		18,068	3,000	21,068	23,863
NET ASSETS		18,068	3,000	21,068	23,863
FUNDS	12				
Unrestricted funds				18,068	23,863
Restricted funds				3,000	-
TOTAL FUNDS				21,068	23,863

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31st December 2020.

The members have not required the company to obtain an audit of its financial statements for the year ended 31st December 2020 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 15 April 2021 and were signed on its behalf by:

.....
H N Edmundson - Trustee

The notes form part of these financial statements

Notes to the Financial Statements
For The Year Ended 31st December 2020

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Legal status of the charity
The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 for each director.

2. DONATIONS AND LEGACIES

	31/12/20	31/12/19
	£	£
Sponsorships and donations	8,063	23,191
Friends and Trusts	18,622	22,506
	26,685	45,697

3. OTHER TRADING ACTIVITIES

	31/12/20	31/12/19
	£	£
Advertising	-	4,980
Bar sales	-	502
CD Commission	-	314
	-	5,796

continued...

Notes to the Financial Statements - continued
For The Year Ended 31st December 2020

4. INVESTMENT INCOME

	31/12/20	31/12/19
	£	£
Bank Interest	13	15

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31/12/20	31/12/19
		£	£
Tickets and programmes	Music festivals	-	81,232

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 7)	Totals
	£	£	£
Music festivals	23,009	4,074	27,083

7. SUPPORT COSTS

	Administration Costs
	£
Music festivals	4,074

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st December 2020 nor for the year ended 31st December 2019.

Trustees' expenses

During the year ended 31st December 2020, the charity incurred costs of £105 (2019: NIL) for trustees expenses.

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	45,147	550	45,697
Charitable activities			
Music festivals	81,232	-	81,232
Other trading activities	5,796	-	5,796
Investment income	15	-	15
Total	132,190	550	132,740
EXPENDITURE ON			
Raising funds	9,462	-	9,462
Charitable activities			
Music festivals	136,584	550	137,134
Total	146,046	550	146,596
NET INCOME/(EXPENDITURE)	(13,856)	-	(13,856)

continued...

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted fund £	Restricted funds £	Total funds £
RECONCILIATION OF FUNDS			
Total funds brought forward	37,719	-	37,719
TOTAL FUNDS CARRIED FORWARD	23,863	-	23,863

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31/12/20 £	31/12/19 £
Trade debtors	-	7,280
Other debtors	-	1,983
Prepayments	832	-
	832	9,263

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31/12/20 £	31/12/19 £
Trade creditors	93	160
Accrued expenses	4,103	13,786
	4,196	13,946

12. MOVEMENT IN FUNDS

	At 1.1.20 £	Net movement in funds £	At 31.12.20 £
Unrestricted funds			
General fund	23,863	(5,795)	18,068
Restricted funds			
Musicians's fees	-	3,000	3,000
TOTAL FUNDS	23,863	(2,795)	21,068

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	23,698	(29,493)	(5,795)
Restricted funds			
Musicians's fees	3,000	-	3,000
TOTAL FUNDS	26,698	(29,493)	(2,795)

continued...

12. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.1.19 £	Net movement in funds £	At 31.12.19 £
Unrestricted funds			
General fund	37,719	(13,856)	23,863
TOTAL FUNDS	37,719	(13,856)	23,863

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	132,190	(146,046)	(13,856)
Restricted funds			
Felicity Lott concert	300	(300)	-
Pike Concert	250	(250)	-
	550	(550)	-
TOTAL FUNDS	132,740	(146,596)	(13,856)

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.1.19 £	Net movement in funds £	At 31.12.20 £
Unrestricted funds			
General fund	37,719	(19,651)	18,068
Restricted funds			
Musicians's fees	-	3,000	3,000
TOTAL FUNDS	37,719	(16,651)	21,068

A current year 12 months and prior year 12 months combined net movement in funds are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	155,888	(175,539)	(19,651)
Restricted funds			
Felicity Lott concert	300	(300)	-
Pike Concert	250	(250)	-
Musicians's fees	3,000	-	3,000
	3,550	(550)	3,000
TOTAL FUNDS	159,438	(176,089)	(16,651)

continued...

Notes to the Financial Statements - continued
For The Year Ended 31st December 2020

13. RELATED PARTY DISCLOSURES

During the year ended 31 December 2020, the charity received donations of £1,300 (2019: £7,475) from 2 (2019: 5) trustees. The charity also received £12,000 (2019: £12,000) donation from Binks Trust where Henry Elliot was a trustee until 27 January 2020.

14. POST BALANCE SHEET EVENTS

COVID-19 is not expected to have significant impact on the entity. Management has determined that there is no material uncertainty that casts doubt on the entity's ability to continue as a going concern. It expects that COVID-19 might have some impact, though not significant, for example, in relation to expected future performance of the charity.

Cambridge Summer Music Ltd

Detailed Statement of Financial Activities
For The Year Ended 31st December 2020

	31/12/20 £	31/12/19 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Sponsorships and donations	8,063	23,191
Friends and Trusts	18,622	22,506
	26,685	45,697
Other trading activities		
Advertising	-	4,980
Bar sales	-	502
CD Commission	-	314
	-	5,796
Investment income		
Bank Interest	13	15
Charitable activities		
Tickets and programmes	-	81,232
Total incoming resources	26,698	132,740
EXPENDITURE		
Raising funds		
Hospitality	-	887
Advertising	948	3,080
Publicity and mailing	752	5,495
Sponsorships	710	-
	2,410	9,462
Charitable activities		
Artist fees	-	74,883
Venue hire	55	14,595
Concert staff	22,650	22,434
Commission on tickets	-	6,983
Programmes and brochure purchases	304	11,665
	23,009	130,560
Support costs		
Administration Costs		
PRS, Insurance & Making Music	874	1,325
Independent examination fee	2,290	2,340
Other governance costs	-	1,032
Sundry expenses	910	1,877
	4,074	6,574
Total resources expended	29,493	146,596
Net expenditure	(2,795)	(13,856)