



The English Music Festival

CONSOLIDATED UNAUDITED FINANCIAL STATEMENTS

for the year ended

30 JUNE 2025

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**ADMINISTRATIVE DETAILS OF THE CHARITY,
ITS TRUSTEES AND ADVISERS**

CHARITY NAME	The English Music Festival
CHARITY NUMBER	1161268 (<i>England</i>)
FOUNDER-DIRECTOR	Em Marshall-Luck
TRUSTEES at REPORT DATE	Em Marshall-Luck Rupert Marshall-Luck Dr Joseph Spooner (appointed 1 November 2023, Chairman) Dr David Green (appointed 1 May 2024) Philip Mitchell (appointed 5 December 2024) Kevin Paynes (appointed 5 December 2024)
PRINCIPAL OFFICE	4B Exbury Road, London SE6 4ND
BANKERS	Lloyds Bank plc 6 Market Place Blandford Forum Dorset DT11 7EE
INDEPENDENT EXAMINER	Robert Boulton BSc. (Hon) FCA Thickbroom Coventry Chartered Accountants 147a High Street Waltham Cross Hertfordshire EN8 7AP
WEBSITE	https://www.englishmusicfestival.org.uk

TRUSTEES' REPORT

The Trustees present herewith their report and the unaudited financial statements of the charity for the year ended 30 June 2025.

Structure, Governance and Management

The charity was formed in 2015 to continue the work of an earlier charity which was founded in 2003. It is called The English Music Festival, but is also known as the EMF. The charity is a Charitable Incorporated Organisation (CIO) governed by a Constitution. A revised version of the Constitution was adopted on 12 May 2025 (see further below). The members of the CIO are its Trustees. Membership is not transferable.

The Board of Trustees is responsible for selecting and recruiting suitable new Trustees. Every Trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the Board. The minimum number of Trustees is three, and the maximum number that may be appointed is twelve. In selecting individuals for appointment, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO. Day-to-day decisions are made by the Founder Director, reporting to the Board of Trustees.

Financial Statements

The financial statements have been prepared in accordance with the accounting policies set out in note 1 of the Notes to the Consolidated Financial Statements and comply with the charity's Constitution; the Charities Act 2011; and the second edition of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (SORP FRS 102).

This report with consolidated accounts deals with the activities of the Charity itself and of its wholly owned subsidiary, EMF Endeavours Limited.

Charitable Objectives and Activities

Following substantive discussions by the Trustees, it was felt desirable to reword the Charity's charitable objectives and to make a number of minor administrative changes to the Constitution. As required, the changes to the charitable objectives were submitted for approval to the Charity Commission, which granted permission for the rewording to be made. The revised Constitution, with reworded charitable objectives and administrative changes, was officially adopted by the Trustees at a meeting convened specifically for that purpose on 12 May 2025.

The reworded charitable objectives are as follows.

The objects of the CIO are the advancement of public education in the arts, and in particular (but not exclusively) the arts of music, drama and poetry by

(1) the promotion of music by British composers through regular festivals, concerts, recitals, lectures, exhibitions, recordings, broadcasts and other events anywhere in the United Kingdom and overseas;

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(2) the provision of assistance to or collaboration with other organisations in the promotion of music by British composers anywhere in the United Kingdom and overseas, provided that this is not to the detriment of clause 3(1) above;

(3) any other wholly charitable means as the Directors (as trustees and hereinafter called “the Trustees”) shall decide, provided that this is not to the detriment of clause 3(1) above. Nothing in this constitution shall authorise an application of the property of the CIO for the purposes which are not charitable in accordance with applicable current statutes or regulations.

The Trustees have continued to pay due regard to the Charity Commission’s guidance on public benefit in deciding the activities undertaken by the charity during the year. The charity’s activities are carried out entirely for public benefit.

Two Trustees were reappointed on 24 March 2024 for a further term of three years. Both were among the original Trustees of the CIO, whose original constitution is dated 24 February 2015, and have thus served for more than nine years. Em Marshall-Luck is the Founder of the English Music Festival and has dedicated her entire working life to setting up and running it. She has a permanent contract with the Board of Trustees to run the Festival on a day-to-day basis, dealing with all aspects of artistic programming and administration, including fundraising, correspondence, audience, artist and venue liaison, accounting, etc. Rupert Marshall-Luck, who has a contract for services with the Board of Trustees, is engaged with the administration of the Festival on a regular basis. His work includes updating the Festival’s website, which he has built using entirely self-authored code; supervising and executing designs for the Festival’s publicity material; and constructing templates for contracts and other legal documents. He applies his experience as a soloist and chamber musician to advise on the suitability of venues and on the development and implementation of working plans for the smooth running of Festival concerts. His musicological expertise is invaluable in researching works for performance, sourcing performing materials and, where these do not exist, preparing scholarly editions for use in Festival performances.

ENGLISH MUSIC FESTIVAL ACTIVITIES 2024–2025

Concert in London: the Tailleferre Ensemble

On 12 October 2024, the Tailleferre Ensemble, an ensemble focusing on chamber music for winds, gave a well attended and warmly received EMF concert at the church of St John the Evangelist, Notting Hill Gate, London. The ensemble was named after the only female member of the French composer group *Les Six*, Germaine Tailleferre (1892–1983) and was intended to be formed entirely of female musicians. On this occasion, the ensemble included oboe, bassoon and piano and featured Nicola Hands (oboe, oboe d’amore, cor anglais), Amy Thompson (bassoon) and Lana Bode (piano). They performed a variety of works ranging from pieces for solo instrument to trios. It was a pleasure to have the eminent British composer Cecilia McDowall present; she had come to hear an arrangement that she had made especially for the concert of her chamber work *Cavatina*. Highlights included two solo works – the Gordon Jacob Partita for Solo Bassoon and Benjamin Britten’s *Six Metamorphoses after Ovid* for solo oboe – as well as Samuel Coleridge-Taylor’s Variations in B minor, transcribed for bassoon from the original for cello and piano. There was also Malcolm Arnold’s delightful nine-minute Sonatina for Oboe and Pianoforte. The concert ended with a work specifically for oboe, bassoon and piano, the Trio by Madeleine Dring.

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The audience was rewarded with a short encore, a trio arrangement of Edward Elgar's much-loved *Salut d'Amour*.

Concerts in South Africa

For the past five years, the EMF has been promoting English music to South Africa through collaborative ventures. In March and April 2025, as in previous years, the concerts given and workshops run by EMF representatives were received with tremendous enthusiasm and interest. Violinist Rupert Marshall-Luck and South African pianist Peter Cartwright gave a concert including music by Herbert Howells and the world premiere of Alan Rawsthorne's Sonata in A major in the beautiful wood-lined Chris Seabrooke Music Hall at the University of Witwatersrand. Attendance was good, and audience gave the Rawsthorne a rapturous reception. There were further concerts at the University of the North West in Potchefstroom (where there was a sizeable audience of black and white, young and old) and in the Theatre on the Square in Sandton, Johannesburg (where was an audience of older listeners and children). Audiences in both venues were clearly thrilled, and the première provoked much discussion. Before the first concert, Rupert delivered a masterclass on George Butterworth's *English Idylls* to students at the University of Witwatersrand, who were studying and performing the work, in a large part due to the EMF's on-going collaboration with the university. Levels of student engagement were very high. In addition to performing and leading workshops, Rupert was able to rehearse with his South African pianist colleague, both for the concerts in South Africa and the 2025 EMF, as well as for an EM Records recording scheduled for July 2025 at Potton Hall of the complete music for violin and piano by Alan Rawsthorne.

The work that Peter Cartwright does with Rupert and the EMF brings funding to the university at which he works, the University of Witwatersrand, to facilitate further musical projects and also to help fund places for students who would not otherwise be able to afford to attend the university. The concerts and recordings that they undertake are submitted to the government for peer review, and they have been being deemed important enough for grants to be made to the university to facilitate further research and musical projects. So as well as touching the lives of those numerous audience members who attend our concerts and the students who take part in masterclasses and workshops, we are also making a very tangible and positive difference to the education, opportunities and careers of future musicians who will benefit from these grants.

The English Music Festival 2025

The 2025 Festival ran from Friday 23 May to Monday 26 May in Dorchester Abbey, Dorchester-on-Thames, Oxfordshire, and was highly successful, with good audience attendance and a stimulating mix of concerts, recitals, and talks.

On the Friday, Lewis Foreman opened with a pre-concert talk entitled "Recording British Music" which drew upon his extensive experience in the field. The opening concert ("A Night of Bliss"), with the BBC Concert Orchestra under the baton of Martin Yates, featured the Bliss Cello Concerto with Raphael Wallfisch as soloist, marking the fiftieth anniversary of the composer's death, alongside the long-overdue world premiere of the powerful Symphony no.2 by Stanley Bate. Alwyn, Delius and Vaughan Williams were the foils to Bliss and Bate.

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On the Saturday, the morning concert ("Music out of Silence"), given by Rupert Marshall-Luck (violin) and Peter Cartwright (piano), featured a remarkable number of premières by non-living composers, including the first public performance of Norman O'Neill's Violin Sonata, the British premiere of the Alan Rawsthorne Violin Sonata and the world premieres of two shorter works by Herbert Howells. The substantial lunchtime recital ("Night's Bright Days"), given by Ben Alden (tenor) and Andrew Plant (piano), set songs by familiar names (Vaughan Williams, Howells, Warlock and Quilter) alongside others by less familiar but nevertheless fascinating figures, including John Jeffreys and Maude Valerie White. The afternoon talk was "The Celtic Warlock", given by music historian Dr Rhian Davies, and the main evening offering ("Peter Warlock's English Ayres") featured the Royal Ballet Sinfonia conducted by John Andrews performing Warlock's transcriptions for string orchestra of music by seventeenth- and eighteenth-century British composers; this offered a whole new perspective on a composer known principally for his songs. The day was rounded off with a recital ("From Prelude to Nocturne") given by guitarist Jack Hancher with works ranging from John Dowland's *Praeludium* to Benjamin Britten's *Nocturnal after John Dowland*.

On the Sunday, the lunchtime concert was "A Celebration of English Wind Music", given by the St Cat's Ensemble and Adam Broughton, which included jaunty and appealing works by Gordon Jacob, John Ireland and Gustav Holst. The afternoon talk was given by Christopher Hilton, Head of Archive and Library at Britten Pears Arts, on the lives and legacies of Benjamin Britten and Peter Pears. The evening event was a welcome return for the Godwine Choir under the direction of Hilary Davan Wetton, in collaboration with organist Jonathan Kingston. No fewer than seven twentieth-century British composers were featured, with works both much-loved and unfamiliar. The late-evening offering was "All a Green Willow", in which singer / composer / researcher Stef Conner presented a suite of songs blending the modern, folk and mediaeval and exploring stories of human compassion and resilience.

On the Monday, the day opened with a picturesque recital by Hiroaki Takenouchi, "The Butterfly and the Toad", which alongside works by George Dyson, Cecil Armstrong Gibbs, Lord Berners, and Thomas Pitfield, took a step towards rehabilitating the neglected output of two female composers, Doreen Carwithen and Caroline Reinagle. A further step in this direction was taken in the lunchtime concert given by the Berkeley Ensemble with Simon Callaghan, "Dorothy Howell's World", which featured the composer's String Quartet in D minor alongside chamber works by John Blackwood McEwen, Frank Bridge, Herbert Howells and Edward Elgar. The final afternoon talk, given by Matthew Madeley, was on "Mystic Moderns" and revolved around the lives and music of Cyril Scott and John Foulds. The Festival's closing concert was "My Spirit Sang All Day", with the Excalibur Voices under the direction of Duncan Aspden, with an uplifting selection of works by composers including by Gerald Finzi, Herbert Howells, John Ireland, Robin Milford and Edgar Bainton, finishing with Sir Edward Elgar's *Lullaby*.

Further details of the Festival and its programme may be found at <https://www.englishmusicfestival.org.uk>.

EDUCATION 2024–25

Schools Project

The English Music Festival's 2025 educational project was again a tremendous success, thanks to the generosity and support of a number of grant-making organisations. The EMF Schools' Project took place in the Church of St John the Baptist in Bishop's Castle, Shropshire, and coaches were organised to bring all Key Stage 2 pupils from the Blue Hills Federation of primary schools (Newcastle-on-Clun School, Clunbury School and St Mary's, Bucknell). The EMF engaged internationally acclaimed pianist Hiroaki Takenouchi, award-winning guitarist Fabio Fernandes (a Live Music Artist) and violinist Rupert Marshall-Luck to introduce their instruments to the children. All these very rural schools lack provision for music, so in many cases, this was the first time that the children had experienced classical music. Each artist gave a presentation on his instrument, a talk and a short concert; the children were highly engaged and clearly excited at the prospect of being allowed to play on the instruments. Rupert introduced the violin first of all and performed Bach's *Gavotte en Rondeau* from the Partita in E major for solo violin, after which he and Hiroaki together played Elgar's charming *Allegretto on GEDGE* to demonstrate collaborative music-making. Hiroaki then engaged the children in a question-and-answer session and performed the first movement of Beethoven's Piano Sonata in C minor, op.13 (*Pathétique*). Although a number of children with ADHD were apparently present, one would not have known, so attentive was the audience. After this, Fabio introduced the guitar and, to illustrate its capabilities, played three small pieces by Ernest Shand (*March of the Pixies*, *A Nymph's Dance* and *The Gnomes*), as well as Isaac Albéniz's *Sevilla* from the *Suite española no.1*. Questions poured in from the children, even though it was their lunch break.

After lunch and a short time for play in the beautiful churchyard, the pupils were divided into three groups that circulated between Hiroaki on the piano in the crossing, Fabio and his guitars near the kitchen and the violins in the children's play-area. Each group had half an hour with each musician before rotating to the next area, so that each child got to try all three instruments. The violins had been kindly provided by Shropshire Music Service from the Local Educational Authority, and the EMF had managed to arrange a gift of several half-sized guitars from a private school at which Fabio teaches to the Shropshire Music Service; these will now be available to Shropshire school-children to use in the future. Rupert showed the children how to hold the violin and bow correctly, encouraging them to try the different strings with the bow and the colour possibilities of pizzicato. Fabio sang and played *What Shall We Do With the Drunken Sailor?* while the children strummed along, while Hiroaki helped the children explore the different harmonic possibilities of the piano: great chords emanating from multiple little hands resonated around the church.

It was highly gratifying to witness the children's joy and wonder, and to see how attentive, well-behaved and responsive they were throughout the entire day. Every single child had done something new that day, which emphasises how vital it is that the EMF develop this important work. For many children, access to live music and the opportunity to play instruments is shrinking, and the EMF is committed to rectifying this.

On-going Commitment

As in previous years, the EMF offered free tickets to the concerts of the EMF 2025 to all Oxfordshire school-children and actively promoted this offer throughout the county.

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Internship Scheme

Those wishing to take part in the EMF's popular and rewarding Internship Scheme have reached ever higher numbers, with students from universities throughout the UK and even overseas taking part in the Scheme during 2024 and 2025. Interns receive guidance and instruction and they gain hands-on experience, assisting with administrative tasks prior to and after the Festival and being involved in the Festival itself in a variety of important roles. We receive extremely positive feedback from our Interns, many of whom continue to be involved in the Festival in other positions after their Internship period has finished. Highly qualified interns have already joined the Programme for 2026 and are assisting with administrative and creating writing tasks.

EMF ENDEAVOURS LIMITED

In the year to 30 June 2025, six very diverse recordings were released by EM Records.

- EMR CD084 – *The Sound of Hidden Music* and EMR CD086 – *The Blessed Damsel*, two song discs from baritone Jeremy Huw Williams containing many beautiful world premières, the first devoted to Sir Hubert Parry and the second to Sir Arnold Bax
- EMR CD091 – *Beauty Veil'd* – chamber works by Sir John Blackwood McEwen, Dorothy Howell, Tobias Matthay and Marie Dare, recorded by the Berkeley Ensemble and pianist Simon Callaghan
- EMR CD094 – *And the Blackbird Sang*, a disc of beautiful and important choral works sung by the Excalibur Voices, including the world première recordings of works by Herbert Howells, Alan Rawsthorne, Edgar Bainton, John Ireland, and Robin Milford
- EMR CD095 – *Incandescent Incantations*, which presents Richard Blackford's *Dreams and Spells*, based on Shakespeare's *The Tempest*, for narrator and violin (Em and Rupert Marshall-Luck), Richard Pantcheff's *To Autumn* for the same forces (for the same forces), and Joseph Phibbs's *Suite for Solo Violin*
- EMR CD092 – *Heir of all the Ages*, which features the Flutes and Frets Duo, who so impressed audiences at the 2024 EMF, in music ranging from Henry Purcell and Henry Eccles, through Stanley and Maunder to Arnold and Duarte

FUTURE PLANS

South Africa

The EMF will again be taking the music of British composers, and in particular that of Delius, to Johannesburg, Stellenbosch, Hermanus and various venues in the Eastern Cape, and will be working with the universities of Witwatersrand and Stellenbosch. The University of Witwatersrand has been presented with a copy of Rupert Marshall-Luck's G. Henle Verlag edition of Elgar's *Serenade for Strings* (score and parts), and he hopes to have the opportunity to work with the student string orchestra on this, as well as to lead composition workshops based around a work by a near-contemporary British composer. There is also the possibility of a special EMF concert at the end of the tour, subject to funding being found by the University of Witwatersrand.

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The English Music Festival 2026

The 2026 Festival will be the first not to be held in Dorchester Abbey, owing to a regrettable double booking by the Abbey. The Festival is to be held at Dartington Hall, Devon, which potentially offers an enhanced experience for audiences. Dartington has long been associated with English music, so is an ideal location in many ways. The 2026 Festival boasts a stellar line-up of artists, including soprano Lotte Betts-Dean, tenor James Gilchrist, cellist Raphael Wallfisch, horn-player Ben Goldscheider, and pianists Hiroaki Takenouchi and Simon Callaghan. It opens with the London Mozart Players in a programme featuring Finzi's Clarinet Concerto and Linley's Violin Concerto in F major, and will also feature a concert-play on Purcell by the critically-acclaimed group The Telling; a dramatic concert-show on Ralph and Ursula Vaughan Williams; and the usual EMF choral concert, this time to feature Elgar's *Songs from the Bavarian Highlands*. Late-evening events will feature brilliant young guitarist Fabio Fernandes, and Eleanor & Gus, whose programme ranges from sixteenth-century lute songs to folk-songs, presented with a winning combination of stunning musicianship and intimate story-telling.

EMF Endeavours

In December 2025 EM Records will be releasing *Heir of all the Ages* (EMRCD092), featuring the Flutes and Frets Duo who so delighted audiences at the 2024 EMF, with the disc repertoire based on their EMF programme; while in January 2026 the label plans to issue *Du Hast Diamanten* (EMRCD096), containing the complete music by Alan Rawsthorne for violin and piano, including several thrilling world première recordings. Several more recordings will be released in time for the EMF, including a disc of songs by Ivor Gurney, and a disc of enchanting guitar music spanning the ages from Fabio Fernandes. Following the success of the concert of *Ayres* transcribed by Peter Warlock at the 2025 EMF, which showcased a different and generally unknown side to a composer known only as a master of song, these works have been recorded by the Royal Ballet Sinfonia in November 2025 for EM Records.

FRIENDS' SCHEME

The EMF is loyally supported by a Friends' Scheme which continues to grow, with a membership which has now reached a total of 394 members. From the national scheme a local Oxfordshire branch continued to give help promoting the Festival within Oxfordshire.

COMMUNICATION WITH MEMBERS

The EMF keeps its members and the wider public closely informed of its progress and development and of future events. It does this through its website and through regular email bulletins.

The EMF publishes an annual, glossy, A4, 100+ page Gazette, *Spirited*, which features authoritative articles on many musical subjects, ranging from British composers and musicians through to wider aspects of British cultural life, such as art and film. There are also regular features, such as interviews with musicians and composers, and reviews of books, recordings, and concerts.

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FINANCIAL REVIEW

Total income increased from £205,975 (2024) to £207,647 (2025). The surplus for the year amounted to £11,067 (2024: £40,997), and at 30 June 2025, unrestricted funds amounted to £164,590 (2024: £153,523). Of this, £156,000 are designated funds held, by policy of the trustees, as reserves to fund the main EMF Festival for one year in advance. This sum is estimated on the basis of the costs of recent festivals and projections for the 2026 Festival. In the year to 30 June 2026, the EMF will incur additional expenses of around £11,000 around publicity and marketing.

Independent Examiner

The independent examiner, Robert Boulton BSc. (hons), FCA, is available for re-appointment.

By Order of the Board



Dr Joseph Spooner, Chairman

24 November 2025

INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the consolidated accounts of the Group comprising The English Music Festival ("the Charity") and its subsidiary undertaking for the year ended 30 June 2025, comprising

1. Consolidated Statement of Financial Activities for the Year Ended 30 June 2025 (for The English Music Festival and subsidiary company)
2. Balance Sheets (for The English Music Festival and subsidiary company)
3. Notes to the Consolidated Accounts for the Year ended 30 June 2025

Responsibilities and Basis of Report

As the trustees of the Charity, you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Charities Act 2011 ("the Act"), and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both the Charity and the Group are not required by charity law to be audited and have chosen instead to have an independent examination.

I report in respect of my examination of the consolidated accounts. I have carried out my examination under section 145 of 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.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently, I express no opinion as to whether the consolidated accounts present a "true and fair" view, and my report is limited to the specific matters set out in the independent examiner's statement.

Independent Examiner's statement

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

1. accounting records, with respect to the Charity, were not kept as required by section 130 of the 2011 Act and, with respect to its subsidiary, were not kept as required by section 386 of the Companies Act 2006; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a "true and fair view" which is not a matter considered as part of an independent examination; 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.

Robert Boulton BSc. (Hons) FCA



24 November 2025

Thickbroom Coventry Chartered Accountants

147a High Street, Waltham Cross, Hertfordshire EN8 7AP

**THE ENGLISH MUSIC FESTIVAL
and subsidiary company**

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 30 JUNE 2025**

Income and Expenditure	Note	Unrestricted Funds		2024
		2025		
		£	£	£
	4			
Income from:				
Grants and sponsorship		68,253	56,055	
Subscriptions		26,101	24,419	
Donations and Gift Aid		59,411	78,468	
			<hr/>	
		153,765		158,942
Charitable Activities:				
Ticket sales		28,598	28,633	
Advertising		4,700	2,640	
CD and book sales		20,584	15,760	
			<hr/>	
		53,882		47,033
		<hr/>		<hr/>
Total Income		207,647		205,975
Expenditure on Charitable Activities	2	(196,580)		(164,978)
		<hr/>		<hr/>
Net income and net movement in funds		11,067		40,997
Reconciliation of funds:				
Funds brought forward at 1 July 2024		153,523		112,526
		<hr/>		<hr/>
Funds carried forward at 30 June 2025		£ 164,590		£ 153,523
		<hr/>		<hr/>

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

All income and expenditure derive from continuing activities.

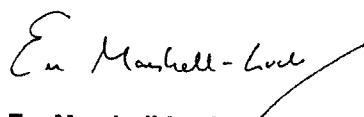
There were no restricted funds in the current or preceding period.

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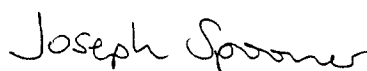
BALANCE SHEETS AT 30 JUNE 2025

	Note	Consolidated with subsidiary		Parent Charity only	
		2025 £	2024 £	2025 £	2024 £
FIXED ASSETS					
Tangible assets	5	1	1	1	1
Investments	6	-	-	1	1
		<u>1</u>	<u>1</u>	<u>2</u>	<u>2</u>
CURRENT ASSETS					
Stock	7	2,700	2,700	-	-
Debtors	8	3,393	13,110	11,437	21,429
Cash at bank and in hand		180,947	169,431	174,702	162,819
		<u>187,040</u>	<u>185,241</u>	<u>186,139</u>	<u>184,248</u>
CREDITORS: Amounts falling due within one year	9	(22,451)	(31,719)	(21,551)	(30,727)
NET CURRENT ASSETS		<u>164,589</u>	<u>153,522</u>	<u>164,588</u>	<u>153,521</u>
NET ASSETS		<u><u>£ 164,590</u></u>	<u><u>£ 153,523</u></u>	<u><u>£ 164,590</u></u>	<u><u>£ 153,523</u></u>
<i>representing:</i>					
Unrestricted funds - General Fund		<u>164,590</u>	<u>153,523</u>	<u>164,590</u>	<u>153,523</u>
TOTAL FUNDS		<u><u>£ 164,590</u></u>	<u><u>£ 153,523</u></u>	<u><u>£ 164,590</u></u>	<u><u>£ 153,523</u></u>

These accounts were approved by the Board of Trustees on 24 November 2025 and signed on their behalf by:



Em Marshall-Luck
Trustee



Joseph Spooner
Chairman

Charity number 1161268

1 ACCOUNTING POLICIES

BASIS OF ACCOUNTING

These financial statements have been prepared in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102"). The disclosure requirements of section 1A of FRS 102 have been applied other than where additional disclosure is required to show a true and fair view.

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 charity constitutes a public benefit entity as defined by FRS 102.

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The accounts consolidate the accounts of the charity with those of the subsidiary company, EMF Endeavours Limited. Intra-group transactions and balances are fully eliminated on consolidation.

INCOME RECOGNITION

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Subscriptions and donations are accounted for when received. Income Tax recoverable in respect of Gift Aid is recognised at the time of the donation. Sponsorship for concerts, festivals and other events is recognised when the event takes place. Sales and costs of recordings and publications are accounted for on an accruals basis.

It is not considered possible to quantify the value of donated services and facilities, or the value of services provided by volunteers, which have not been included in the financial statements.

EXPENDITURE RECOGNITION

Expenditure is recognised when there is a legal or constructive obligation to transfer resources to a third party, settlement is probable and the amount can be measured reliably.

FIXED ASSETS AND DEPRECIATION

The company has begun the construction of an office and storage building on leasehold land. This is being depreciated on a straight line basis over its expected useful life of five years.

STOCK AND WORK IN PROGRESS

Stock is recorded at the lower of cost and net realisable value.

VAT

The charity is not registered for VAT, so irrecoverable VAT is included in the related expenses. The subsidiary is VAT registered.

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NOTES TO THE CONSOLIDATED ACCOUNTS FOR THE YEAR ENDED 30 JUNE 2025

2 Expenditure on Charitable Activities

	2025 £	2024 £
Performances and productions	48,982	45,628
Printing, media & advertising	14,765	10,680
Recording costs	37,453	23,708
Support costs (below)	95,380	84,962
	<u>196,580</u>	<u>164,978</u>
Support costs		
Administration	73,544	57,842
Office costs	15,677	12,401
Bank charges	767	1,218
Travelling	5,392	12,964
Depreciation	-	537
	<u>95,380</u>	<u>84,962</u>

3 EMPLOYEES AND TRUSTEES

The trustees are considered to be the charity's key management personnel.

Mrs Em Marshall-Luck was paid a salary of £43,173 (2024 : £39,000) by the charity for her services to the charity, primarily as Director of the Festival. Mr Rupert Marshall-Luck was paid a salary of £7,329 (2024 : £2,084) for administration work and website maintenance.

One trustee was paid fees amounting in total to £10,574 (2024: £8,821) by the charity and its subsidiary for performance fees, recording fees, editing fees, storage, royalties and disc cover artwork.

Payments to trustees for services outside the scope of their work as Trustees and without whom the Charity could not function, were authorised by the trustees and made with the approval of the Charity Commission.

Travelling and accommodation expenses were either met directly or reimbursed to two trustees by the charity and its subsidiary, amounting in total to £17,048 (2024: £24,190).

4 TAXATION

As a registered charity, there is no liability to taxation.

5 TANGIBLE FIXED ASSETS

	Equipment	Leasehold	Total
	£	Property	£
Group and holding charity:		£	
Cost brought forward	8,251	30,940	39,191
Additions at cost	-	-	-
At 30 June 2025	<u>8,251</u>	<u>30,940</u>	<u>39,191</u>
Depreciation brought forward	8,251	30,939	39,190
Charge for the year	-	-	-
At 30 June 2025	<u>8,251</u>	<u>30,939</u>	<u>39,190</u>
Net book value:			
At 1 July 2024	<u>-</u>	<u>1</u>	<u>1</u>
At 30 June 2025	<u>-</u>	<u>1</u>	<u>1</u>
Holding charity only:			
Cost brought forward	2,572	27,100	29,672
Additions at cost	-	-	-
At 30 June 2025	<u>2,572</u>	<u>27,100</u>	<u>29,672</u>
Depreciation brought forward	2,572	27,099	29,671
Charge for the year	-	-	-
At 30 June 2025	<u>2,572</u>	<u>27,099</u>	<u>29,671</u>
Net book value:			
At 1 July 2024	<u>-</u>	<u>1</u>	<u>1</u>
At 30 June 2025	<u>-</u>	<u>1</u>	<u>1</u>

6 INVESTMENTS

	Group	Group	Charity	Charity
	2025	2024	2025	2024
	£	£	£	£
Investment in subsidiary at cost	<u>-</u>	<u>-</u>	<u>1</u>	<u>1</u>

The charity holds 100% of the issued share capital of EMF Endeavours Limited (incorporated in England) whose business is publishing of books and recorded music.

The summarised financial results of the charity and its subsidiary for the year ended 30 June 2025, are as follows:

	Group	Parent	EMF
	£	Charity	Endeavours
	£	£	£
Incoming resources	207,647	161,570	46,077
Resources expended	(196,580)	(150,503)	(46,077)
Net movement in funds	<u>11,067</u>	<u>11,067</u>	<u>-</u>
Funds brought forward at 1 July 2024	<u>153,523</u>	<u>153,523</u>	<u>-</u>
Funds carried forward at 30 June 2025	<u>164,590</u>	<u>164,590</u>	<u>-</u>
Net assets at 30 June 2025	<u>164,590</u>	<u>164,590</u>	<u>1</u>

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NOTES TO THE CONSOLIDATED ACCOUNTS FOR THE YEAR ENDED 30 JUNE 2025

7 STOCKS

The following are held by the trading subsidiary, EMF Endeavours Limited:

Stock of CDs and books for sale

	Group 2025 £	Group 2024 £	Parent Charity 2025 £	Parent Charity 2024 £
Stock of CDs and books for sale	2,700	2,700	-	-
	<u>2,700</u>	<u>2,700</u>	<u>-</u>	<u>-</u>

8 DEBTORS

Tax recoverable (Gift Aid)

Prepaid expenses

VAT recoverable

Subsidiary company

	Group 2025 £	Group 2024 £	Parent Charity 2025 £	Parent Charity 2024 £
Tax recoverable (Gift Aid)	-	12,500	-	12,500
Prepaid expenses	2,718	610	2,718	610
VAT recoverable	675	-	-	-
Subsidiary company	-	-	8,719	8,319
	<u>3,393</u>	<u>13,110</u>	<u>11,437</u>	<u>21,429</u>

9 CREDITORS: Amounts falling due within one year

VAT (recoverable)/payable

Accruals and deferred income

	Group 2025 £	Group 2024 £	Parent Charity 2025 £	Parent Charity 2024 £
VAT (recoverable)/payable	-	92	-	-
Accruals and deferred income	22,451	31,627	21,551	30,727
	<u>22,451</u>	<u>31,719</u>	<u>21,551</u>	<u>30,727</u>