



ANNUAL REPORT AND FINANCIAL STATEMENTS

30 JUNE 2025

Charity Number 1166938

**MID-SOMERSET FESTIVAL
TRUSTEES' ANNUAL REPORT
YEAR ENDED 30 JUNE 2025**

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The Trustees present their report and the financial statements for the year ended 30 June 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice (The SORP) 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 2015), as amended by Update Bulletin 2 published in October 2018, effective for accounting periods beginning on or after 1 January 2019.

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STATUS, OBJECTIVES AND ETHOS

Status

The Charity is registered with the Charity Commission and its Registration number is 1166938

The Festival is affiliated to the British and International Federation of Festivals for Music, Dance and Speech.

The principal purpose of the charity is to encourage and advance the education of the public in the study, performance, and appreciation of the performing arts by staging an annual Festival held in Bath and Somerset, to be called the Mid-Somerset Festival and in addition an event in September to be called the Mid-Somerset Festival of Dance. This encompasses the major disciplines of dance, creative writing, music, musical theatre, and speech and drama.

Objectives of the Festival

The Trustees have approved the following statement of the aims and objectives of the Mid-Somerset Festival:

“To continue the tradition of the Mid-Somerset Festival thereby contributing to the cultural excellence of performing acts in the South West by:

1. Staging a Festival involving Dance, Creative Writing, Music, Musical Theatre and Speech and Drama
2. Maintain the ethos of over 100 years of holding the Festival in the pursuit of artistic excellence by using experienced adjudicators to judge competitive and non-competitive classes, each adjudicator being a specialist in his/her own field
3. Recognising the ever-changing educational environment and continuing reviewing and developing the programme of the Festival to match the needs and interests of participants
4. Providing a variety of suitable and safe venues in which to afford participants the opportunity to perform
5. Supporting the current cultural infrastructure of the Festival in the South West by providing platforms for performance and opportunities for audiences to see the performing arts
6. Seeking to broaden the benefit to participants beyond the Festival by introducing them to other suitable opportunities and encouraging them to develop their talents
7. Widening the experience of participants by providing them with opportunities to meet and perform, with other like-minded persons from a variety of cultures, backgrounds, and geographical areas.
8. The Festival is based in Bath and Somerset but is open to entrants irrespective of their geographical region. Traditionally the Festival attracts entries from throughout the South West region and beyond including Cornwall, Devon, Dorset, Wiltshire, Wales, Gloucestershire, Bristol, London, and the Channel Islands

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Ethos of the Festival

The Festival will seek to reflect current interests and educational curricula, embracing both traditional and contemporary work and will offer the opportunity for all interested young people and adults to perform in both competitive and non-competitive forums.

The Festival is inclusive and seeks to provide entrants with opportunities for the performing arts covering a wide range of achievement levels, talents, and abilities. The Festival will be mindful of the need for setting standards, the pursuit of excellence, with appraisal of performances by eminent adjudicators. The aim is to encourage the entrants to develop their talents with a constructive style of adjudication.

The Festival is open to all participants; classes are provided for ages between 6 and adult and for a wide range of talents and abilities. Introductory workshops have been introduced to encourage those with disability or with limited experience and give them the opportunity to perform. All are welcome and participants will be invited to share, enjoy and learn from the broad range of performing arts experiences afforded by the Festival.

Audiences are an essential part of performing arts and the Festival seeks to provide the widest opportunity for the public to experience and enjoy watching performances and concerts in prestigious venues at a modest cost. Audience members under 18 years are admitted free of charge.

Public Benefit

The Trustees confirm that the Festival is a public benefit entity within the meaning of the SORP, and also that the Trustees have had, and will continue to have regard to the Charity Commission's guidance on public benefit.

For some years the Festival has operated a Bursary Scheme, under which individuals or organisations such as schools, can apply for financial assistance to participate in the Festival.

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GOVERNANCE, STRUCTURE AND MANAGEMENT

Legal Status of the Festival

At an Extraordinary General Meeting held on 23 April 2015, the members resolved unanimously to accept the recommendation of the Trustees and apply to the Charity Commission to become a Charitable Incorporated Organisation (CIO). This application was submitted to the Charity Commission and the CIO was officially formed on 5th May 2016.

However, due to administrative issues surrounding the setup of new bank accounts, it was not possible to effect the transfer of the assets and liabilities of the existing charity to the newly registered CIO by the end of the 2016/17 financial year.

With all administrative issues resolved, the Trustees decided, at the General Council meeting held on 11 June 2017, to formally wind up the existing charity and transfer all assets and liabilities to the new CIO. This took effect from 1 July 2017.

Instrument of government

As required by the Charity Commission, the conduct of the Festival is governed by a formal Constitution. The constitution currently governing the operations of the Charitable Incorporated Organisation was adopted on 12th October 2020 as Version 3.

The Constitution empowers the Trustees to make and enforce such Rules as they consider necessary for the proper conduct of the Festival.

The Trustees of the Festival are required to review from time to time the Constitution and Rules in the light of changing circumstances. Any amendments considered to be necessary, will be laid before the Members of the Festival in General Meeting for their consideration and approval

Structure and Management

General Council and committee structure

Overall management of the Festival is exercised by the General Council whose members are the Trustees of the Charity. Trustees must be registered Members of the Festival.

The Trustees have the power to appoint new Trustees (subject to the maximum number of Trustees permitted by the Governing Document) at any time, but such Trustees must retire and present themselves for re-election at the subsequent Annual General Meeting. The maximum number of Trustees allowed is eleven and the minimum is three. In selecting persons to be appointed, the Trustees will take into account the benefits of appointing a person who is able by virtue of his or her professional qualifications to contribute to the aims and objectives or the management of the Festival.

The Trustees may also co-opt additional members onto General Council; however, these persons will not have the status of Trustee. Such additional membership will be restricted to a maximum of four. Co-opted members of General Council must be registered Members of the Festival.

Day to day administration of the Festival will be undertaken by committees, which are subsidiary to General Council. These committees will usually be chaired by a member of General Council. Other persons serving on these committees are appointed by General Council.

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Currently, there are three major committees – Dance, Music and Speech & Drama and two smaller sub-committees to administer Creative Writing and Musical Theatre.

General Council may set up and appoint individuals to serve on other committees as it sees fit.

President

As provided by paragraph 9.8 (a) of the 2020 Constitution, the Trustees have determined that the office of President is held, ex officio, by the Mayor of Bath. This office is purely symbolic and plays no part in the management of the Charity.

Patron

As provided by paragraph 9.8(a) of the 2020 Constitution, Ms Cherry Beath, former Chairman of B&NES Council/Mayor of Bath, and a stalwart supporter of the Festival, remains as a patron of the Festival.

Trustees

The composition of the Council of Trustees following elections held at the AGM held on 10 November 2024 is as follows:

| | |
|---|---------------------|
| Chair and General Secretary and Officer | Ms Evelyn Taylor |
| Mrs Lynne Barnes | Mrs Kathy Goodspeed |
| Mrs Barbara Ingledew | Mrs Janet Read |
| Mrs Jane Riekemann | Mrs Helen Roper |
| Mrs Winifred Thomson | |

The Officers of the Festival are elected annually. Other Trustees serve a two-year term - thus half the number will retire at each annual General meeting.

The posts due for election in 2025 are those currently held by Barbara Ingledew, Kathy Goodspeed and Janet Read. Three other Trustee posts still remain vacant.

Mrs Helen Lössl remains as a co-opted member of General Council, but not a Trustee.

Members and Life Members

The Trustees of the Charity continue to be drawn from the ranks of the Membership, whose input, support and experience enable the Festival to operate as it does. 'Friends of the Festival' also support the Festival by donations and as volunteers within the Festival.

The Festival now has thirty seven Members and eleven Life Members (shown below), all with full voting rights. The number of Friends remains at thirty-five, ten of whom are also Members.

As previously stated in 2023, the demographic within the Festival is within the older age groups. Every effort is being made to recruit volunteers from younger age groups, but, in common with many other organisations, this is not proving to be very easy.

The Life Members are Mrs Edna Blackwell, Mrs Delyth Cardy, Mr Martin Cawte, Mrs Margot Coggan, Mrs Margaret Eedle, Mr Rodney Hodgman MBE, Mr Paul Johnson, Mrs Una MacMahon, Mrs Sue Summers, Ms Susan West and Mr Tony Wheadon

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OTHER DETAILS

Registered Office and Principal Address

4 Daffords Buildings

Larkhall

Bath BA1 6SG

Independent Examiner

Joanne Trowbridge

Bristol Community Accountants CIC

The Park

Daventry Road

Knowle

BRISTOL BS4 1DQ

Bankers

NatWest Bank plc, City of Bath Branch, 24-25 Stall St., BATH BA1 1DS

Bath Building Society, 15 Queen Square, BATH, BA1 2HN

Principal Sponsor for the year 2025 - The Roper Family Charitable Trust

Interim Financial Management

Mike Harley – accounts@midsomersetfestival.org

Web site and Social Media

The Trustees are pleased to report that the web site continues to work well. Full details of the syllabus can be found on the site. Entries – including payment of fees - for all classes can be made using the online forms. The full address of the site is: www.midsomersetfestival.org

The Festival also has a presence in major social media – Follow us on Twitter [@MidSomersetFest](https://twitter.com/MidSomersetFest)
Like our 'Mid Somerset Festival' page on Facebook.

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ACHIEVEMENTS, PERFORMANCE AND FUTURE PLANS

Report from the Chair

It has been a busy and hectic Festival this year – and we have all enjoyed providing wonderful experiences and opportunities for performance for the students and adults who have been participating. As a relatively new addition to the MSF family I am amazed at just how versatile, creative and adaptable our expert committees and volunteers are. There are some particular highlights for me that I want to mention that just demonstrate these attributes so well –

- Revamping of the Music Syllabus after disappointing entries for some classes. This was executed in record time – and resulted in a better constructed timetable that did not result in cancellations of classes.
- Musical Theatre promoting innovation – and they are already looking at how they can introduce more next year!
- Speech and Drama carrying on despite a low level of stewards and making everything work so well – and with so much vim and vigour – enabling fabulous performances
- Creative Writing carrying on with a steady performance – and slightly more participants than last year – which is also good news!

The concerns about fewer volunteers are shared of course with lots of other voluntary organisations – and we are probably all approaching the same people to ask for help! Nevertheless we are absolutely dedicated to improving our volunteer experience and hopefully attracting more people that can take part and help us – whether as a steward, a committee member or an enthusiastic supporter!

Reports from the Festival operations

Dance

Entries were slightly higher which resulted in us being oversubscribed yet again and quite a few could not be accommodated. This was disappointing, particularly when there were a lot of last minute withdrawals. The downside of our lovely venue is having nothing for people to do when there is a long wait between classes. While we aim to have all the age groups on the same day, this is not always possible and where there are siblings dancing, parents often must attend on both days, which adds to their costs.

We had two plus days of dancing with some high marks and happy parents, teachers and performers. The current dance administrator is standing down and it was rewarding to have two competent and dance savvy ladies offering to take this over. The future of the dance section looks extremely promising.

Musical Theatre

Although entry numbers were marginally down on last year we had a full day of entertaining performances. With new personnel running the section we were pleased that it all went to plan with no significant issues. The Warner Challenge Trophy, donated this year, was awarded for the first time to a very worthy recipient.

The new team have identified several areas where they would like to try out new ideas next year and are putting plans in place to appeal to a wider range of entrants as well as improve some aspects of administration

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Creative Writing

We had 154 entries this year: 122 in the junior classes with 32 in the senior section. The Creative Writing team of Jane Riekemann, Hilary Bufton and Nicki Morris have prepared this brief report.

Our state school entries comprised 37% of the total Junior/Intermediate entries with private school entries at 50% (see attached table). The remaining entries were made by private individuals.

Creative Writing Day was held on March 8th at the Bath Citadel and the morning session was very well-attended by the entrants, their families and teachers. Our adjudicator, author Lu Hersey, provided positive and constructive feedback, as well as creating a welcoming atmosphere in which children felt comfortable in reading out their stories and poems. We were especially thrilled to welcome students who had come from afar: one of most loyal schools is in Clevedon and, as in previous years, senior students travelled with their families for Creative Writing Day. Predictably, the afternoon session for senior entrants was much depleted, though attendees enjoyed sharing their work and listening to the adjudications.

The 2026 adjudicator will be local author Alex Cotter .

Summary of Attendance at Creative Writing Classes – Festival 2025 – from 2020 to 2025

| SCHOOL | PS/SS | 2020 | 2022 | 2023 | 2024 | 2025 |
|-------------------------------------|-------|------------|------------|------------|------------|------------|
| Monkton Prep | PS | 49 | 0 | 0 | 0 | 0 |
| Oldfield | SS | 0 | 0 | 0 | 0 | 0 |
| WASPS | SS | 15 | 8 | 0 | 0 | 0 |
| Freshford | SS | 31 | 26 | 19 | 18 | 17 |
| St Kath/ Clevedon Sch | SS | 14 | 25 | 43 | 29 | 28 |
| Widcombe C of E JS | SS | 0 | 0 | 0 | 0 | 0 |
| Kingswood Prep | PS | 6 | 8 | 5 | 0 | 0 |
| Kingswood Snr | PS | 0 | 0 | 0 | 0 | 0 |
| Neston | SS | 0 | 0 | 0 | 0 | 0 |
| Prior Park | PS | 0 | 0 | 0 | 0 | 0 |
| Ralph Allen | SS | 5 | 0 | 0 | 0 | 0 |
| RHS Prep | PS | 0 | 11 | 0 | 12 | 10 |
| RHS Seniors | PS | 0 | 1 | 6 | 0 | 0 |
| KES Senior School | PS | 16 | 19 | 31 | 23 | 30 |
| Warminster Prep | PS | 0 | 0 | 0 | 0 | 0 |
| St Gregory's RC College | SS | 0 | 0 | 0 | 0 | 0 |
| Stonar | PS | 0 | 0 | 0 | 0 | 4 |
| Springmead School | PS | 7 | 5 | 7 | 18 | 17 |
| St Philip's Primary | SS | 0 | 0 | 0 | 0 | 0 |
| Total school entries | | 143 | 103 | 111 | 100 | 106 |
| Non-school Jun/Int entries | | 17 | 10 | 12 | 11 | 16 |
| Total Jun/Int entries | | 160 | 123 | 123 | 111 | 122 |
| Total Private School | PS | 78 | 44 | 49 | 53 | 61 |
| % of PS entries | | 49% | 43% | 40% | 48% | 50% |
| Total State School | SS | 65 | 59 | 62 | 47 | 45 |
| % of SS entries | | 41% | 48% | 50% | 43% | 37% |
| % of non-school Jun/Int entries | | 10% | 8% | 10% | 10% | 13% |
| <i>Note: No competition in 2021</i> | | | | | | |

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Speech and Drama

Speech & Drama week ran well with many happy children, teachers and parents.

It was difficult running the section earlier than usual, both for us as organisers and for teachers preparing work so there were some last minute withdrawals. All the venues work well for us but, with such a busy timetable, it is impossible to avoid putting some large acting classes in the upper room at The Citadel which is not ideal especially in hot weather. We will consider alternatives in January.

The systems we now have in place for getting results to the certificate desk as soon as possible work well. With smaller classes at the Mission, we were able to give out the certificates and report sheets in situ which saved running backwards and forwards between short classes. This is something that can be decided on the day.

What was noticeable this year was the lack of personnel based in the office – which has not been the case in the past. This year the Chief Steward was often being called upon to replace missing door stewards and, with the drama committee all stewarding as well, the office was often unmanned with no one to answer questions or help with teas and coffees.

The need to steward full time also made the organisation of the concert particularly challenging this year. Both Wednesday and Thursday are long days that finish after 9pm meaning that parents and teachers were being contacted late into the night on Thursday for their availability on Friday. Every effort will be made next year to make a more thorough use of Tuesday in the hope of finishing earlier on Thursday.

The challenges above were very much behind the scenes, from a participant's perspective, the festival was warm, friendly and everything we want it to be. The adjudicators were excellent. Both Rebecca Thompson and Arthur Webb are well known to us and did not disappoint. Janine Diamond was new and well-liked by all. Because she spent time with the students and gave detailed reports, she did need to be with a good steward to keep her on time but this aspect got better as the week went on and she was very popular with competitors of all ages.

It was a particular delight this year to see the return of Youth Debating with 4 teams being entered from Queens College, Taunton. The winning team were offered both a traditional silver cup and the more unusual Robert Sparkes award which is a wooden cow in the box. They were absolutely delighted with the cow and keen to win it back next year!

The new marking system did not cause any of the problems we had feared it would. We were right to explain that it was new at the beginning of each class and to tell people not to compare marks to last year and everyone seemed to accept that. It was interesting to note that all the adjudicators we had like the new system and find it more helpful.

The concert on Friday, despite being arranged at the last minute, was a resounding success and we were delighted that the mayor came and helped present the special awards. A very fitting celebration of an exhausting – but successful week. Many thanks to all for their help, and especially to Helen Lössl who worked like a trooper filling in more gaps and spinning more plates than I care to imagine.

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Music

For Festival 2025 a major revamp of the music syllabus took place to reflect the changing pattern of entries. Notably a number of instrumental classes were either merged or deleted. Also, criteria for choirs and instrumental groups were widened to be more inclusive while the number of classes cut. This meant that for 2025 more classes received a viable number of entries despite the overall level of entries remaining lower than in the past.

We continue to award prize money to singers and instrumentalists in various categories and have received feedback to indicate the good use the money will be put to, e.g. the purchase of instruments or music.

The Special Schools morning took place once again at Three Ways School with workshops offered in singing, dance and percussion. All three workshop leaders were outstanding. Four schools with SEN students participated and the event was much appreciated by both staff and students.

The Music Committee remains strong with two new entry secretaries replacing two who have retired and the running of the Music Festival continues to go smoothly.

Bath Young Musician of the Year.

This was a successful occasion attended by the Mayor and a number of the Charter Trustees. All the contestants gave strong performances which were much appreciated by the audience. However, ticket sales remain disappointing. This event is generously supported by the City of Bath Charter Trustees and the Roper Family Trust.

Stewards

Preparations for the March Festival started in January. As the number of stewards volunteering to help each year has continued to diminish, we decided on a new approach to show our appreciation for all our current volunteers and encourage new volunteers. In February all stewards and volunteers were invited to a Tea Party. This was an opportunity to meet up with colleagues, meet the organising team, learn more about how the festival works and encourage volunteers to take on new roles.

The Adjudicator Steward role can seem quite daunting as the instructions are lengthy and quite complex, so stewards are reluctant to take on this role. There is now an extra information sheet which provides the adjudicator steward with a simpler guide through the process.

Some of our more experienced stewards had decided to retire from stewarding, so it was good to welcome 6 new stewards. However, as in the previous year, we were reliant on committee members to fill stewarding gaps. Once again, committee members rose magnificently to the challenge and collectively we managed.

During the festival, volunteers received positive feedback from parents, teachers, visitors and competitors. It is gratifying to know they appreciate how much effort goes into organising the festival.

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FINANCIAL REVIEW

The financial position of the Mid-Somerset Festival as of 30 June 2025, and the financial impact of its operations in the period 1 July 2024 until 30 June 2025 are detailed in the following schedules.

Restricted and Unrestricted Funds

As required by statute, the accounts of the Charity differentiate between funds whose application is prescribed by the stated wishes of their providers (the Restricted Funds); funds whose application is managed by the Trustees having regard to the wishes of donors (the Designated Funds) and funds whose application is fully controlled by the Trustees (the Unrestricted Funds).

In each case the Trustees are under a duty to ensure that all funds are applied to activities prescribed by the aims and objectives of the Charity as specified in its instruments of government.

Financial Strategy

The financial strategy in relation to Restricted and Designated Funds is to continue the specified activities until the appropriate funds are exhausted. At that point, the Trustees will decide whether to continue to fund the specified activities from Unrestricted Funds, to seek additional Restricted or Designated Funds or to discontinue the activities.

The financial strategy in relation to Unrestricted Funds is broadly to ensure that, in the medium term, the costs of running the Festival each year are covered by incoming resources during the year. The resumption of our normal activities following the lifting of government restrictions during the Covid pandemic has meant that the Trustees must now have regard to this strategy. The extent to which the Trustees have conformed to this strategy are covered below.

In relation to reserves, the Trustees consider that the minimum acceptable level of reserves should equate to running the Festival for one year with zero income. As activity levels struggle to reach pre pandemic levels, taking into account ever increasing input prices and recognising the efforts to improve value for money in our operations, this level of expenditure is estimated to be approximately £47,500 (£50,000 2023/24). At the balance sheet date, the value of free reserves (i.e., excluding restricted and designated funds, and investments in stocks and tangible fixed assets) was approximately £93,500 (£90,500 2023/24) – yielding a safety ratio of **196.8%** (181.0% 2023/24). This shows a significant increase compared to last year – and is now approaching twice the strategic target.

It is the opinion of the Trustees that the Festival is in a satisfactory position financially.

Going concern

The Trustees have reviewed the Festival's results and have a reasonable expectation that the Festival has adequate reserves to contemplate the continuation of operations, subject to our ability to continue to attract entrants, volunteers and sponsors in the post Covid reality.

The Trustees have identified a number of operational and structural challenges to be addressed in the coming years – these are discussed in the 'Prospects' section below.

The Trustees are of the opinion that the Festival should continue to adopt the going concern basis in preparing its financial statements.

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Highlights – General Funds

In the year to 30 June 2025, the Festival's normal activities related to the General Fund yielded a surplus of **£2,718** compared to a surplus of **£9,940** during the previous year. This represents an adverse movement of **£7,222** during the year.

The notable elements contributing to this movement are as follows:

| | | |
|--|----------|-----------------|
| <i>(Adverse) / Favourable Movements compared to the previous year:</i> | | |
| Exceptional Items in current and previous years: | | |
| 2023/24 Exceptional Items not repeated | (£9,885) | |
| 2024/25 Stock Write off | (£816) | (£10,701) |
| Current Year Favourable Movements: | | |
| Increased Publications Surplus | £1,858 | |
| Reduced cost of resources supporting competitive activities | £1,154 | |
| Increased Festival General Sponsorship | £1,000 | |
| Reduction in Bursaries granted | £743 | |
| Increased Box Office Net Takings (net of processing costs) | £715 | |
| Reduced cost of Adjudicators | £438 | |
| Increased Competitor Entry Fees (net of processing costs) | £301 | £6,209 |
| Current Year Adverse Movements: | | |
| Increase in Venue costs for competitive classes | (£1,814) | |
| Increased cost of Admin & Governance | (£377) | |
| Increased cost of Prizes | (£359) | |
| Reduced membership fees and other income | (£180) | (£2,730) |
| Net Favourable movement | | (£7,222) |

The above table lists the main contributory elements contributing to an overall result which implies that this has not been a particularly successful year financially for the Festival. However, unpacking the underlying detail, suggests that if the Exceptional Items in both years are set aside, the underlying operating surplus has increased from £55 in 2023/24 to £3,534 in 2024/25.

This creates an issue for the Festival to consider. The financial strategy implies breakeven over the medium term – which implies rough equality between expenditure and total income. The issue is that currently Unrestricted reserves are just short of £100k – which suggests a history of annual surpluses. These reserves have in fact been growing on average by £2k every year over the last 10 years. This prompts the question – is this situation due to the Festival spending less than it should or does the Festival seek more sponsorship than it needs?

With regard to the detail underlying the year on year movements as shown in the above table:

The issues caused by the delay in invoicing major sponsors for their 2023 contributions have now worked themselves through the system with the reversal of the Exceptional Items from 2023/24. 2004/25 therefore exhibits a return to 'normality'. The majority of sponsors have maintained their level of support, with one – the Joyce Fletcher Trust - increasing their support by £1k. It should be

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noted that of the total amount invoiced to Sponsors, £3.5k remains outstanding, of which £2.5k is overdue. It is understood that this situation is being addressed by the responsible Trustee.

The Exceptional Item reported for 2024/25 represents the write off of stocks of Audience Entry tickets of £0.1k and Badge stocks of £0.7k. In the former case, the Festival decided to simplify the range of ticketing options offered at the venue Box Offices. This resulted in the preprinted tickets for the options removed from the tariff being surplus to requirements.

In the latter case, during the stock check at the end of the year, some 185 badges present in the book stock total could not be found. Despite extensive enquiries, they could not be located and so were written off.

Significant changes were made this year in the arrangements for the production of the main Festival programme. A change in the supplier used resulted in a significant reduction in the cost of printing – down by £1.4k. The balance of the favourable movement is accounted for by increased advertising income of £0.4k and increased sales of £0.1k.

In terms of net operating costs the competitive classes showed an increased deficit of £0.2k compared to 2023/24.

On the positive side, Competitor Entry fees and Box Office takings were both marginally up – by £0.3k and £0.7k respectively. Speech and Drama did particularly well in terms of Entry Fees – up by £0.4k. Audience ticket sales increased for Dance, Speech and Drama, and Bath Young Musician, but fell for Music classes.

Spending on Resources has reduced by £1.1k – mainly due to hiring fewer grand pianos (£1.8k) offset by increased spending on other items, notably Accompanists and equipment.

18 adjudicators were employed this year – 1 fewer than the previous year. Savings from this reduction more than offset the increase in the BIFF recommended fees. Also, adjudicators' expenses have also reduced – by £0.3k.

The Festival used 7 venues for competitions this year, the same as the previous year. Overall costs have increased by £1.8k. The Pavilion was not used which saved £1.0k, but a new venue – Widcombe Baptist Church was introduced at a cost of £0.1k. Elsewhere, the Citadel, the Dragonfly Theatre at Writhlington School and the Pump Rooms cost significantly more – by £1.7k, £0.7k and £0.3k respectively.

The main items within the 'Admin and Governance' overhead category are the increased costs of the Frome storage facility - £0.3k, and IT development work on the email system and website of £0.1k.

The increase in the cost of Prizes is mainly due to more medals being awarded in Dance cases.

The Festival has made efforts to increase awareness of the Bursary scheme. However, only one application was received and approved this year.

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General Fund Management Accounts

On a regular basis, financial reports are made available to General Council so that operations can be properly monitored. A summarised version covering the full 2024/2025 financial year is shown as Note 10 on page 23..

The analysis of the discipline totals reported in Note 10 is shown in the table below:

| Element | Dance | Music | Speech & Drama | Musical Theatre | Creative Writing | Blue Ribband Events | Work shops | 2024/25 Total | 2023/24 Total |
|------------------|---------------|-----------------|-----------------|-----------------|------------------|---------------------|------------|-----------------|-----------------|
| Entry Fees | £2,338 | £4,621 | £5,384 | £209 | £950 | - | - | £13,502 | £13,160 |
| Box Office | £1,900 | £1,952 | £2,222 | £162 | £338 | £684 | - | £7,258 | £6,268 |
| Direct Sponsors | - | - | - | - | - | £3,100 | - | £3,100 | £3,700 |
| Other Net Inc. | £184 | - | - | - | - | (£42) | - | £142 | £177 |
| Adjudicators | (£1,065) | (£5,536) | (£3,927) | (£358) | (£642) | (£1,222) | - | (£12,750) | (£13,189) |
| Venues | (£2,595) | (£4,548) | (£3,949) | (£380) | (£238) | (£1,312) | - | (£13,300) | (£11,207) |
| Prizes | (£699) | (£315) | (£304) | (£39) | (£100) | (£1,000) | - | (£2,457) | (£2,099) |
| Resources | (£31) | (£3,653) | (£240) | (£6) | (£12) | (£69) | - | (£4,011) | (£5,321) |
| Processing Costs | (£200) | (£247) | (£349) | (£18) | (£79) | (£1) | - | (£894) | (£848) |
| Other overhead | (£22) | (£202) | (£211) | (£31) | (£38) | (£70) | - | (£574) | (£182) |
| Total | (£190) | (£7,928) | (£1,374) | (£461) | £179 | £68 | - | (£9,706) | (£9,541) |
| Last Year | £360 | (£9,093) | (£889) | (£234) | £29 | £286 | - | (£9,541) | |

The obvious message from this table is that the overall financial performance of the competitive disciplines has deteriorated – but not by much. Music and Creative Writing have both improved but the other disciplines have all deteriorated to a greater or lesser extent.

Since the Music discipline is actually an amalgamation of several different components, this year's total in the above table can be further analysed as follows:

| Element | Instrumental | Keyboard | Vocal & Choral | Primary Music | 2024/25 Total | 2023/24 Total |
|------------------|-----------------|-----------------|-----------------|---------------|-----------------|-----------------|
| Entry Fees | £937 | £1,279 | £2,405 | - | £4,621 | £4,758 |
| Net Box Office | £204 | £362 | £1,386 | - | £1,952 | £2,338 |
| Direct Sponsors | - | - | - | - | - | £500 |
| Adjudicators | (£1,443) | (£1,973) | (£2,120) | - | (£5,536) | (£5,739) |
| Venues | (£624) | (£1,690) | (£2,234) | - | (£4,548) | (£4,979) |
| Prizes | (£202) | (£110) | (£3) | - | (£315) | (£423) |
| Resources | (£148) | (£2,947) | (£558) | - | (£3,653) | (£5,221) |
| Processing Costs | (£50) | (£66) | (£131) | - | (£247) | (£266) |
| Other overhead | (£43) | (£64) | (£95) | - | (£202) | (£61) |
| Total | (£1,369) | (£5,209) | (£1,350) | - | (£7,928) | (£9,093) |
| Last Year | (£1,660) | (£6,578) | (£852) | - | (£9,093) | |

Note: "Processing Costs" represent fees charged for using the RMF Entry Management System, and card payment processing by PayPal and SumUp.
"Resources" include the cost of audience entry tickets and third party fees

MID-SOMERSET FESTIVAL TRUSTEES' ANNUAL REPORT YEAR ENDED 30 JUNE 2025

Prospects for 2024 / 2025 and beyond – General Fund

In the view of the Trustees, 2024/25 has been a relatively financially successful year.

In the longer term, the major issues facing the Festival remain:

- how to attract enough volunteers – particularly stewards and admin staff – to enable us to actually run the Festival events. This has become a significant threat to the continued existence of the Festival.
- Banking arrangements need to be re-examined. The facilities offered by our main bankers are excellent, however the monthly fixed account charges need to be critically examined.
- how to maintain and preferably expand entry numbers - without competitors there is no reason for the Festival to exist.
- how to structure competition delivery in the event of future pandemics – if competitors do not feel safe, they will not engage.
- how to continue to attract sufficient sponsorship to fund the delivery of competition – it is unrealistic to expect operating costs to be covered by entry fees and box office takings alone. It is likely that in future, there will be increasing competition for the cash of charitable trusts and funding providers. It is therefore clear that the issue of sponsorship strategy and management needs to be addressed.
- how to expand engagement with state schools, their teachers, pupils and parents – the development of the workshops for music teaching is a start and could be a signpost for future developments

The long-term survival of the Festival will depend on the ability and willingness of the Trustees to critically assess the way the Festival operates and is organised, and formulate evidence based alternate visions of how to deliver the outcomes enshrined in our ethos and objectives.

Highlights and Prospects – Restricted and Designated Funds

General Council will continue to administer the restricted funds in accordance with the wishes of the original donors, and to continue the use of the designated funds having regard to the predecessor restricted funds. Details of the movements on each fund are shown in Note 11 to the accounts on page 24 below.

The Thelma King designated funds are sufficient (taken together and with a degree of judicious re-allocation) to meet awards at current levels for about 8 years.

At current levels, the Wayne Jones restricted fund could last for another 3 years.

After a few years of inactivity a Public Speaking class was run this year. The fund is sufficient to cover prizes for another 4 years.

**MID-SOMERSET FESTIVAL
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**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF MID-SOMERSET FESTIVAL
YEAR ENDED 30 JUNE 2025**

I report on the Accounts of the Trust for the year ended 30 June 2025 which are set out in pages 18 - 25

Respective responsibilities of trustees and examiner

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

It is my responsibility to:

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

Basis of Independent Examiner's Report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently, I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

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

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

Joanne Trowbridge MAAT

Dated.....2025

Bristol Community Accountants CIC

**MID-SOMERSET FESTIVAL
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STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 30 JUNE

| | | Unrestricted Funds | | | | Unrestricted Funds | | | |
|----------------------------------|----|--------------------|------------------|---------------|---------------|--------------------|------------------|---------------|---------------|
| | | Restricted Funds | Designated Funds | General Funds | Total Funds | Restricted Funds | Designated Funds | General Funds | Total Funds |
| | | 2025 | 2025 | 2025 | 2025 | 2024 | 2024 | 2024 | 2024 |
| Note | | £ | £ | £ | £ | £ | £ | £ | £ |
| Incoming Resources | | | | | | | | | |
| Donations and legacies | 2 | - | - | 20,981 | 20,981 | - | - | 26,607 | 26,607 |
| Charitable Activities | 3 | 22 | 195 | 27,121 | 27,338 | 24 | 248 | 25,549 | 25,821 |
| Other trading activities | 4 | - | - | 290 | 290 | - | - | 232 | 232 |
| Other Income | | - | - | - | - | - | - | 3,436 | 3,436 |
| Total Incoming | | 22 | 195 | 48,392 | 48,609 | 24 | 248 | 55,824 | 56,096 |
| Expenditure on: | | | | | | | | | |
| Raising Funds | | - | - | - | - | - | - | 10 | 10 |
| Charitable Activities | 5 | 200 | 750 | 45,567 | 46,517 | - | 870 | 45,873 | 46,743 |
| Other activities | 6 | - | - | 107 | 107 | - | - | 1 | 1 |
| Total Resources Used | | 200 | 750 | 45,674 | 46,624 | - | 870 | 45,884 | 46,754 |
| Net incoming / (outgoing) | 10 | (178) | (555) | 2,718 | 1,985 | 24 | (622) | 9,940 | 9,342 |
| Net Movements on Funds | | (178) | (555) | 2,718 | 1,985 | 24 | (622) | 9,940 | 9,342 |
| Total Funds brought forward | | 891 | 7,022 | 94,696 | 102,609 | 867 | 7,644 | 84,756 | 93,267 |
| Total Funds carried forward | | 713 | 6,467 | 97,414 | 104,594 | 891 | 7,022 | 94,696 | 102,609 |

The Charity has no recognised gains or losses other than the results for the year set out above.

“Unrestricted Funds” comprise Designated and General Funds

All of the activities of the charity are classed as continuing.

The notes on pages 20 to 25 form part of these financial statements

MID-SOMERSET FESTIVAL
TRUSTEES' ANNUAL REPORT
YEAR ENDED 30 JUNE 2025

BALANCE SHEET

| | | As at 30 June | |
|----------------------------------|------|----------------|----------------|
| | Note | 2025 £ | 2024 £ |
| FIXED ASSETS | | | |
| Medal Master Dies | 7 | 170 | 194 |
| CURRENT ASSETS | | | |
| Stocks | | | |
| Badges, Medals & Ribbons | | 3,219 | 3,592 |
| Audience Entry Tickets | | 272 | 360 |
| Debtors | | | |
| Accounts Receivable | | 4,115 | - |
| Other Debtors | 8 | 3,293 | 3,139 |
| Cash | | | |
| Building Society Accounts | | 74,582 | 72,499 |
| Bank Accounts | | 35,294 | 39,145 |
| Total Current Assets | | 120,775 | 118,735 |
| CURRENT LIABILITIES | | | |
| Accounts Payable | | 471 | - |
| Other Creditors | 9 | 15,880 | 16,320 |
| Total Current Liabilities | | 16,351 | 16,320 |
| NET CURRENT ASSETS | | 104,424 | 102,415 |
| TOTAL NET ASSETS | | | |
| | | 104,594 | 102,609 |
| REPRESENTED BY: | | | |
| Restricted Funds | | 713 | 891 |
| Designated Funds | | 6,467 | 7,022 |
| General Funds | | 97,414 | 94,696 |
| | 11 | 104,594 | 102,609 |

These Financial Statements were approved by the Trustees on 27th August 2025 and are signed on their behalf by:

Signed by:

.....
Miss E. L. Taylor
Chair

MID-SOMERSET FESTIVAL TRUSTEES' ANNUAL REPORT YEAR ENDED 30 JUNE 2025

Note 1: Accounting Policies

- (a) The Accounts (financial statements) have been prepared in accordance with 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 2015), and the Charities Act 2011 and applicable regulations.
- (b) Income from the supply of any goods or services is included in incoming resources when it becomes receivable except as follows:
 - I. Where the supply is carried out in future accounting periods, the income is deferred until those periods
- (c) Income from donations is included in incoming resources when it becomes receivable except as follows:
 - I. Where donors specify that such funds may only be used in future accounting periods, the income is deferred until those periods.
 - II. Where donors impose conditions which have to be fulfilled before such funds may be used, the income is deferred until such pre-conditions have been met.
- (d) Income from grants is included in incoming resources as it becomes receivable except as follows:
 - I. Grants receivable in the current accounting period but which relate to future accounting period are deferred until those periods.

All material grants are disclosed in accordance with the SORP
- (e) Income is deemed to become receivable at the earliest of:
 - I. An invoice / claim being raised by the Charity
 - II. Cash being received
 - III. Fulfilment of any qualifying action or circumstance underlying eligibility for any grant / donation
- (f) Legacies are recognised in the accounts when the charity is legally entitled to the legacy and the amount can be quantified with reasonable accuracy. Entitlement is regarded as the earlier of notification of impending distribution or the actual receipt of cash.
- (g) Resources expended are recognised in the period in which they are incurred – viz. the point at which goods or services are actually received by the Charity. Where incurred, outgoing resources include VAT as the Charity is not registered for this tax.
- (h) Resources expended which relate to more than one accounting period are apportioned between periods on such bases as are appropriate given the nature of the supply.
- (i) Basic financial instruments are accounted for in accordance with relevant paragraphs of the FRS 102 SORP – paragraph 11.12 in relation to initial recognition, and paragraphs 11.14 to 11.20 in relation to subsequent measurement,

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In the interests of clarity, notes 2 to 6 below show the figures for Designated and Restricted Funds amalgamated into "Other Funds"

Note 2: Donations and Legacies

| | Other Funds 2025 £ | General Funds 2025 £ | Total Funds 2025 £ | Other Funds 2024 £ | General Funds 2024 £ | Total Funds 2024 £ |
|----------------------------------|-----------------------------|-------------------------------|-----------------------------|-----------------------------|-------------------------------|-----------------------------|
| Friends & Members' Contributions | - | 460 | 460 | - | 556 | 556 |
| Other Donations | - | 21 | 21 | - | 101 | 101 |
| Sponsors – Prior Year | - | - | - | - | 6,450 | 6,450 |
| Sponsors | - | 20,500 | 20,500 | - | 19,500 | 19,500 |
| Total | - | 20,981 | 20,981 | - | 26,607 | 26,607 |

Note 3: Income from charitable activities

| | Other Funds 2025 £ | General Funds 2025 £ | Total Funds 2025 £ | Other Funds 2024 £ | General Funds 2024 £ | Total Funds 2024 £ |
|--------------------------------------|-----------------------------|-------------------------------|-----------------------------|-----------------------------|-------------------------------|-----------------------------|
| Competitor Entry Fees | - | 13,320 | 13,320 | - | 13,002 | 13,002 |
| Accompanist Fees | - | 182 | 182 | - | 157 | 157 |
| Ticket Sales | - | 7,258 | 7,258 | - | 6,425 | 6,425 |
| Publications | - | 4,614 | 4,614 | - | 4,214 | 4,214 |
| Misc. | - | - | - | - | 3 | 3 |
| Interest on short term cash deposits | 217 | 1,747 | 1,964 | 272 | 1,748 | 2,020 |
| Total | 217 | 27,121 | 27,338 | 272 | 25,549 | 25,821 |

Note 4: Income from other trading activities

| | Other Funds 2025 £ | General Funds 2025 £ | Total Funds 2025 £ | Other Funds 2024 £ | General Funds 2024 £ | Total Funds 2024 £ |
|--------------------------|-----------------------------|-------------------------------|-----------------------------|-----------------------------|-------------------------------|-----------------------------|
| Surplus on Merchandising | - | 290 | 290 | - | 232 | 232 |
| Total | - | 290 | 290 | - | 232 | 232 |

MID-SOMERSET FESTIVAL TRUSTEES' ANNUAL REPORT YEAR ENDED 30 JUNE 2025

Note 5: Charitable Activities

| | Other Funds 2025 £ | General Funds 2025 £ | Total Funds 2025 £ | Other Funds 2024 £ | General Funds 2024 £ | Total Funds 2024 £ |
|--------------------------------|-----------------------------|-------------------------------|-----------------------------|-----------------------------|-------------------------------|-----------------------------|
| Adjudicators Fees and Expenses | - | 12,750 | 12,750 | - | 13,188 | 13,188 |
| Hire of Venues | - | 15,318 | 15,318 | - | 13,523 | 13,523 |
| Resources | - | 3,849 | 3,849 | - | 5,745 | 5,745 |
| Prizes (inc. medals) | 950 | 2,458 | 3,408 | 870 | 2,099 | 2,969 |
| Refreshments & Hospitality | - | 510 | 510 | - | 538 | 538 |
| Publications | - | 3,229 | 3,229 | - | 4,598 | 4,598 |
| Bursary Scheme | - | 450 | 450 | - | 1,193 | 1,193 |
| Stock Adjustments | - | 708 | 708 | - | - | - |
| I.T. Expenditure | - | 1,732 | 1,732 | - | 1,734 | 1,734 |
| Governance, Admin & Overhead | - | 4,563 | 4,563 | - | 3,255 | 3,255 |
| Total | 950 | 45,567 | 46,517 | 870 | 45,873 | 46,743 |

Note 6: Other Costs

| | Other Funds 2025 £ | General Funds 2025 £ | Total Funds 2025 £ | Other Funds 2024 £ | General Funds 2024 £ | Total Funds 2024 £ |
|-----------------|-----------------------------|-------------------------------|-----------------------------|-----------------------------|-------------------------------|-----------------------------|
| Prior Year adj. | - | 107 | 107 | - | 1 | 1 |
| | - | 107 | 107 | - | 1 | 1 |

Note 7: Fixed Assets

| | 2025 £ | 2024 £ |
|--------------------------|------------|------------|
| Fixed Assets at Cost | 240 | 240 |
| Accumulated Depreciation | (70) | (46) |
| Net Book Value | 170 | 194 |

Note 8: Other Debtors

| | 2025 £ | 2024 £ |
|---------------------|--------------|--------------|
| Sundry Debtors | 74 | - |
| Prepaid Expenditure | 625 | 533 |
| Standard Accruals | 1,653 | 1,547 |
| Accrued Income | 941 | 1,059 |
| | 3,293 | 3,139 |

Note 9: Other Creditors

| | 2025 £ | 2024 £ |
|---------------------|---------------|---------------|
| Accrued Expenditure | 1,185 | 1,132 |
| Income in advance | 14,577 | 13,888 |
| Sundry Creditors | 118 | 1,300 |
| | 15,880 | 16,320 |

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Note 10 Management Accounts: General Fund Surplus analysed by Activity

| | Financial Year | Financial Year | Financial Year |
|---------------------------------------|-----------------|-----------------|-----------------|
| <i>Net Income / (Expenditure)</i> | 2024-25 | 2023-24 | 2022-23 |
| Bath Young Musician | £170 | £279 | £937 |
| Bath Young Actor | (£102) | £8 | (£443) |
| Creative Writing | £179 | £29 | £276 |
| Dance | (£190) | £359 | £2,020 |
| Music | (£7,928) | (£9,093) | (£7,181) |
| Musical Theatre | (£461) | (£234) | (£238) |
| Speech & Drama | (£1,374) | (£889) | (£152) |
| Workshops | - | - | (£25) |
| Total for Festival Disciplines | (£9,706) | (£9,541) | (£4,806) |
| Festival Level Fundraising | £17,881 | £16,399 | £9,112 |
| Prior Year Sponsorship | - | £6,450 | - |
| Corporate Publications | £1,521 | (£337) | (£1,988) |
| Bursary Scheme | (£450) | (£1,193) | (£185) |
| Total for Support Activities | £18,952 | £21,319 | £6,939 |
| IT & Data Processing | (£918) | (£1,018) | (£553) |
| Prior Year Adj | (£108) | £835 | - |
| Proceeds of Disposal | - | £2,600 | - |
| Stock Adjustments | (£708) | - | - |
| Office Costs | (£4,794) | (£4,245) | (£4,614) |
| Other Overheads | - | (£10) | (£258) |
| Total Net Overheads | (£6,528) | (£1,838) | (£5,425) |
| Total Deficit Generated | £2,718 | £9,940 | (£3,292) |

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Note 11: Movement in Funds

| | June 2023 £ | Resources In £ | Out £ | June 2024 £ | Resources In £ | Out £ | June 2025 £ |
|---------------------------------|----------------------------|-------------------------------|------------------|----------------------------|-------------------------------|------------------|----------------------------|
| Restricted Funds | | | | | | | |
| Public Speaking Award | 484 | 14 | - | 498 | 12 | (100) | 410 |
| Wayne Jones Memorial Award | 383 | 10 | - | 393 | 10 | (100) | 303 |
| Total Restricted Funds | 867 | 24 | - | 891 | 22 | (200) | 713 |
| Unrestricted Funds | | | | | | | |
| Thelma King Vocal Award | 1,916 | 53 | (150) | 1,819 | 47 | (150) | 1,716 |
| Thelma King Instrumental Award | 5,728 | 195 | (720) | 5,203 | 148 | (600) | 4,751 |
| Total Designated Funds | 7,644 | 248 | (870) | 7,022 | 195 | (750) | 6,467 |
| General Funds | 84,756 | 55,824 | (45,884) | 94,696 | 48,392 | (45,674) | 97,414 |
| Total Unrestricted Funds | 92,400 | 56,072 | (46,754) | 101,718 | 48,587 | (46,424) | 103,881 |
| Total Funds | 93,267 | 56,096 | (46,754) | 102,609 | 48,609 | (46,624) | 104,594 |

Active Restricted and Designated Funds

| | |
|--------------------------------|---|
| Thelma King Vocal Award | This fund provides annual prizes awarded to the outstanding singers in the Art Song, Young Adult and Adult classes. |
| Public Speaking Award | This fund is intended to provide an annual prize awarded for a youth debating competition. |
| Thelma King Instrumental Award | This fund provides an annual award for high achievers in the solo instrumental classes. |
| Wayne Jones Memorial Award | This fund provides an annual prize awarded to the winner of Sacred Music classes. |

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Note 12: Disclosures required by FRS 102

12.1 Audit and Independent Examination Fees

During the year 2024/25, the Festival accounted for £480 (£458 in 2023/24) in fees related to the independent examination of the Annual Report and Accounts

12.2 Trustees and Key Management Personnel - Remuneration and Benefits

Trustees and other Key Management personnel received no remuneration in the year 2024/25. (2023/24 total: £nil)

12.3 Trustees – Reimbursement of Expenses

During the year 2024/25, reimbursement of out-of-pocket expenses was made to 3 Trustees (4 in 2023/24). The total value reimbursed was £576 (£545 in 2023/24). The nature of the expenses reimbursed is shown in the following table:

| | 2024/25 | 2023/24 |
|--|-------------|-------------|
| Adjudicators Accommodation | £147 | - |
| Catering supplies & refreshments | £118 | £127 |
| Equipment & Minor Assets | £115 | - |
| Gifts / Honoraria | £100 | £126 |
| Office Expenses (post, stationery etc) | £96 | £84 |
| Marketing Materials | - | £143 |
| ICT Licences | - | £40 |
| Other miscellaneous | - | £25 |
| Total for year | £576 | £545 |

12.4 Related Party Transactions

No Trustee received payment for professional or other services supplied to the Festival (2023/24 £nil)

During the year, the Festival paid affiliation fees to the national level of the British and International Federation of Festivals (BIFF) of £260 (£298 in 2023/24)

During the year, the Festival paid £1,750 (£0 in 2023/24) for graphic design services from “Three Twelve” – a company controlled by the son of trustee Mrs. Lynne Barnes.

12.5 Ex Gratia Payments

The Festival made no ex-gratia payments in 2024/25 (2023/24 £nil)

12.6 Staff Costs and Employee Benefits

The Festival does not employ any staff therefore has incurred no staff costs or employee benefits in the year 2024/25 (2023/24 £nil)