

HIGH BARNET CHAMBER MUSIC FESTIVAL

England & Wales · Charity number 1193517

Details

Status Registered

Legal form CIO

Registered 2021-02-12

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

Contact

Address 7 Byng Road
Barnet
Hertfordshire
EN5 4NW

Phone 07896675129

Email admin@hbcmf.co.uk

Website www.hbcmf.co.uk

Activities

Objects: FOR THE PUBLIC BENEFIT, TO PROMOTE AND ADVANCE FOR THE PUBLIC THE APPRECIATION OF AND EDUCATION IN MUSIC, THROUGH CONCERTS AND OTHER MUSICAL ACTIVITIES, PARTICULARLY IN, THOUGH NOT RESTRICTED TO, THE AREA OF HIGH BARNET.

Activities: For the public benefit, to promote and advance for the public the appreciation of and education in music, through concerts and other musical activities, particularly in, though not restricted to, the area of High Barnet.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-02-28	£5,838	£5,960	-	-
2024-02-29	£15,140	£14,239	-	-
2023-02-28	£10,653	£10,476	-	-
2022-02-28	£5,772	£4,542	-	-

Trustees

Name	Role	Appointed
Anahita Falaki		2021-09-29
Danica Bila		2022-03-07
Michael Matheou		2025-05-29
Rhian Morgan		2021-02-09

HIGH BARNET CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1193517

Accounts



High Barnet Chamber Music Festival

Trustees' Annual Report
2024–2025



High Barnet Chamber Music Festival,
7 Byng Road,
Barnet,
EN5 4NW

07896675129
www.hbcmf.co.uk
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Registered Charity No. 1193517

Structure, Governance, and Management

The charity is a CIO governed by a constitution.

Trustees are selected according to the needs of the CIO with regard to particular skills and knowledge they may have. Prospective trustees are interviewed by a sub-group and then appointed by the passing of a resolution by the board of trustees.

Trustees

Danica Bila

Anahita Falaki

Rhian Morgan

The Trustees confirm that they have had regard to the guidance issued by the Charity Commission on public benefit.



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Purposes of the Charity

For the public benefit, to promote and advance for the public the appreciation of and education in music, through concerts and other musical activities, particularly in, though not restricted to, the area of High Barnet.

Main Activities

The charity put on a festival comprising three concerts in two venues: St John the Baptist Church, and Queen Elizabeth's School. These concerts were well-attended by an audience of approximately 200.

The concerts were designed to be both enjoyable and educational, specifically through adventurous programming and a detailed and accessibly written programme handed out free to all attendees.

Main Achievements

We had a wide range of performers, drawn from amongst the UK's best early-career musicians, and they performed a diverse set of programmes spanning music from the 18th century to the present day. Indeed, adventurous and representative repertoire is a key artistic goal of ours. We have a specific commitment to ensuring each of our programmes is mixed gender which we satisfied. We also had our first repeat performers, the Mithras Trio, who had played in our first season.

A post-concert survey, answered by 10% of our audience, gave more details on our audience:

- Almost 60% of respondents are Barnet residents, indicating that we are successfully cultivating a local audience. This was helped by our engagement with local cultural and community institutions (e.g. Barnet Society).
- Over half of respondents attend classical music infrequently, showing that we are attracting and developing new audiences for this genre.
- 96% of respondents rated the festival either 4 or 5 on a 5-point scale (5 being the highest), demonstrating the success of our activities.



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- Over two thirds of respondents specifically praised the 'varied and interesting' programming. Our programming has been portrayed in some quarters of the press as risk-taking, but clearly it is a risk that pays off.
- We received very positive acclaim in the press, both local (e.g. Barnet Society, Camden New Journal) and specialist (e.g. Planet Hugill).

We also surveyed non-attendees, to assess why some potential audience members did not attend. In almost all cases non-attendance was due to lack of availability on the dates. No respondents were put off by ticket prices, and only one mentioned repertoire as unappealing.

Volunteers' Contribution

Volunteers play an integral part in the success of the festival. Beyond the Trustees and Artistic Director, all of whom act on a voluntary basis, volunteers also steward the concerts. All of our volunteers had worked for us in previous seasons so it was very heartening to have a repeat team.



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Financial Review

The charity is in a safe financial position and continues as a going concern. The vast majority of costs take place after fundraising has been secured, and as such the annual budget is prepared in line with funds already raised.

The charity has reserves of £2176.21.

The charity holds reserves primarily in order to cover annual logistical expenses (e.g. insurance, website) and also as contingency in case of any unforeseen expenditures or low ticket sales.

The principal financial risk facing the charity is income from trading activities. Every effort is made to ensure much of the charity's income is derived from sources which are fixed in advance of charitable activities (grants, donations, sponsorship), however the charity will always rely on ticket sales to fund part of its activities and while the charity makes careful and considered projections, there is inevitable risk involved. On a medium-term basis we are aiming to build up reserves equal to projected ticket sales, so that the financial risk is minimised.

Fundraising Activities

The charity successfully raised sufficient funds to carry out its activities. These come from three principal sources: grants from private grant-giving organisations, individual and corporate donors, and trading activities (principally ticket sales). The first two categories make up the majority of funding, which allows us to keep ticket prices at an accessible level. We are also focussed on ensuring our fundraising does not become dependent on any individual 'key' donors but is diversified across a pool of funders.

For the first time we did not receive any support from Arts Council England and no actionable feedback was given on our application. This meant we had to shrink the scope of the festival, putting on fewer and smaller-scale concerts. Due to financial planning this did not cause a major issue: the small loss suffered this year represented approximately 2% of income which was covered by reserves.



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Declarations

The trustees declare that they have approved the trustees' report above.

Danica Bila, Trustee

Anahita Falaki, Trustee

Rhian Morgan, Trustee

Monday 3rd November, 2025

High Barnet Chamber Music Festival

(March 2024 - February 2025)

	TOTAL
Income	
001 Grant income	470.00
002 Donations	3,669.93
003 Concert sales	1,626.29
004 Other income	22.02
Total Income	£5,788.24
GROSS PROFIT	£5,788.24
Expenses	
310 Production cost	879.06
312 Musicians fee	3,000.00
320 Advertising & marketing cost	487.65
326 Insurance	120.73
335 Lighting cost	96.00
338 Venue hire	1,115.00
346 Computer cost	161.38
383 Charitable contributions	100.00
Total Expenses	£5,959.82
NET OPERATING INCOME	£ -171.58
Other Income	
411 Interest earned	49.31
Total Other Income	£49.31
NET OTHER INCOME	£49.31
NET INCOME	£ -122.27

HIGH BARNET CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1193517

Accounts



High Barnet Chamber Music Festival

Trustees' Annual Report
2023–2024



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Structure, Governance, and Management

The charity is a CIO governed by a constitution.

Trustees are selected according to the needs of the CIO with regard to particular skills and knowledge they may have. Prospective trustees are interviewed by a sub-group and then appointed by the passing of a resolution by the board of trustees.

Trustees

Danica Bila

Anahita Falaki

Rhian Morgan

Pey Kan Su (Resigned 25th June 2023)

The Trustees confirm that they have had regard to the guidance issued by the Charity Commission on public benefit.



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Purposes of the Charity

For the public benefit, to promote and advance for the public the appreciation of and education in music, through concerts and other musical activities, particularly in, though not restricted to, the area of High Barnet.

Main Activities

The charity put on a festival comprising five concerts in two venues: St John the Baptist Church, and Queen Elizabeth's School. These concerts were well-attended by an audience of over 300.

The concerts were designed to be both enjoyable and educational, specifically through adventurous programming and a detailed and accessibly written programme handed out free to all attendees.

Alongside these, we ran our first Call for Scores. A composition competition, this resulted in the commissioning of a new piece from composer Rob Hao and the commissioning of a new version of a work by composer Carol J. Jones, both premiered in our concerts.

Main Achievements

Appreciation of Music

We had a wide range of performers, drawn from amongst the UK's best early-career musicians, and they performed a diverse set of programmes spanning music from the 18th century to the present day. Indeed, adventurous and representative repertoire is a key artistic goal of ours. We have a specific commitment to ensuring each of our programmes is mixed gender, and in fact the overall split approached parity with 7 female composers and 8 male composers.

A post-concert survey, answered by 10% of our audience, gave more details on our audience:

- Almost 75% of respondents are Barnet residents, indicating that we are successfully cultivating a local audience. This was helped by our engagement with local cultural and community institutions (e.g. Barnet Society, Barnet Borough Arts Council).
- Over half of respondents attend classical music infrequently, showing that we are attracting and developing new audiences for this genre.



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- 100% of respondents rated the festival either 4 or 5 on a 5-point scale (5 being the highest), demonstrating the success of our activities.
- Over half of respondents specifically praised the 'varied and interesting' programming. Our programming has been portrayed in some quarters of the press as risk-taking, but clearly it is a risk that pays off.
- We received very positive acclaim in the press, both local (e.g. Barnet Society, Camden New Journal) and specialist (e.g. Planet Hugill).

Education in Music

Our education work this year took two primary strands: a charity concert and our Call for Scores.

The charity concert concluded the festival. Spearheaded by one of our Community Ambassadors, this event drew performers ranging from age 7–70 to come together and celebrate Jean Middlemiss, a much-loved string pedagogue who passed away during the pandemic. Items in the concert ranged from a massed-violin performance by the Barnet Suzuki Group, to Barnet Madrigal Group, as well as various solo items. The concert was followed by a reception with further musical performances, which also gave audience members an opportunity to mingle, helping to develop the sense of community cohesion that we aim for with the whole festival. Indeed, one survey respondent described this event as 'completely magical' for its combination of high quality music and community development.

Our Call for Scores was organised in order to commission a new work from an early-career composer. Following the Sound and Music Fair Access Principles this was a streamlined process, free to enter. Many competitions put a high burden on entrants. Sound and Music has identified this as a significant issue for ensuring that entrants from under-represented backgrounds are encouraged to apply. We were keen to follow their proposals, and this led to a very successful competition with over 120 works submitted. Indeed, while the winning composer was unsurprisingly praiseworthy of the process, so were entrants who did not win. One wrote to us, unsolicited, 'I just wanted to commend the efficiency of this call', another 'I did appreciate it being a really simple process', and a third 'Thank you for having such a fair procedure.' The pool of applicants was highly diverse: a majority were female, transgender, or non-binary; likewise less than 50% identified ethnically as White British; the age range spanned cohorts from 18–59; the pool was also mixed in metrics including parental occupation and disability.

The winner was Chinese-Australian composer Rob Hao who wrote a new piece for the ensemble Mad Song. As the project developed, we were able to secure a residency for the ensemble at an artists' retreat in Oxfordshire which facilitated an ideal space for a workshop for Hao with the ensemble. He watched the ensemble rehearse music other than his own and try out various techniques and passages of his own music.



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Following the performance at the festival, Hao wrote that the performers 'took the piece to new levels beyond the page'. The performance was recorded for publication on our YouTube channel, and the work has since been performed again by the ensemble. In the run-up to the festival the Artistic Director interviewed Hao and that interview was published on YouTube and Instagram, where it has currently received over 1000 views.

We had not planned to programme a second piece from the Call. The panel, however, were so taken with composer Carol J Jones' work 'chrysalis' that we commissioned a new version of 'chrysalis' from Jones for string orchestra, premiered at our opening concert. Jones wrote to us 'I've never had so much positive feedback from an audience'.

While obvious impacts of the festival going forward are the creation of these new works, and the accompanying recordings of the performances, more broadly we are confident that we are developing the tastes of our audience towards more adventurous and diverse music.

Volunteers' Contribution

Volunteers play an integral part in the success of the festival. Beyond the Trustees and Artistic Director, all of whom act on a voluntary basis, volunteers also steward the concerts.



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Financial Review

The charity is in a safe financial position and continues as a going concern. The vast majority of costs take place after fundraising has been secured, and as such the annual budget is prepared in line with funds already raised.

The charity has reserves of £2298.

The charity holds reserves primarily in order to cover annual logistical expenses (e.g. insurance, website) and also as contingency in case of any unforeseen expenditures or low ticket sales.

The principal financial risk facing the charity is income from trading activities. Every effort is made to ensure much of the charity's income is derived from sources which are fixed in advance of charitable activities (grants, donations, sponsorship), however the charity will always rely on ticket sales to fund part of its activities and while the charity makes careful and considered projections, there is inevitable risk involved. On a medium-term basis we are aiming to build up reserves equal to projected ticket sales, so that the financial risk is minimised.

Fundraising Activities

The charity successfully raised sufficient funds to carry out its activities. These come from three principal sources: grants from grant-giving organisations (state and private), individual and corporate donors, and trading activities (principally ticket sales). The first two categories make up the majority of funding, which allows us to keep ticket prices at an accessible level. We are also focussed on ensuring our fundraising does not become dependent on any individual 'key' donors but is diversified across a pool of funders.



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Declarations

The trustees declare that they have approved the trustees' report above.

Danica Bila, Trustee

Anahita Falaki, Trustee

Rhian Morgan, Trustee

Saturday 14th September, 2024

High Barnet Chamber Music Festival

Profit and Loss

March 2023 - February 2024

	TOTAL
Income	
001 Grant income	7,950.00
002 Donations	3,916.45
003 Concert sales	3,221.14
004 Other income	11.01
Total Income	£15,098.60
GROSS PROFIT	£15,098.60
Expenses	
310 Production cost	1,312.62
312 Musicians fee	9,474.00
320 Advertising & marketing cost	192.98
326 Insurance	110.73
335 Lighting cost	288.00
338 Venue hire	2,111.45
346 Computer cost	149.26
383 Charitable contributions	610.00
Total Expenses	£14,249.04
NET OPERATING INCOME	£849.56
Other Income	
411 Interest earned	41.62
Total Other Income	£41.62
NET OTHER INCOME	£41.62
NET INCOME	£891.18

HIGH BARNET CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1193517

Accounts



High Barnet Chamber Music Festival

Trustees' Annual Report
2022–2023



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Structure, Governance, and Management

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Trustees

Joshua Ballance (Resigned 7th March 2022)

Danica Bila (Appointed 7th March 2022)

Anahita Falaki

Matthew Freedman (Resigned 27th March 2022)

Rhian Morgan

Pey Kan Su (Appointed 7th March 2022)

The Trustees confirm that they have had regard to the guidance issued by the Charity Commission on public benefit.



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Purposes of the Charity

For the public benefit, to promote and advance for the public the appreciation of and education in music, through concerts and other musical activities, particularly in, though not restricted to, the area of High Barnet.

Main Activities

The charity put on a festival comprising five concerts in two venues: St John the Baptist Church, and Queen Elizabeth's School. These concerts were well-attended by an audience of over 300.

The concerts were designed to be both enjoyable and educational, specifically through adventurous programming and a detailed and accessibly written programme handed out free to all attendees.

Alongside this we ran a Student Ambassador Scheme, a work experience programme for a sixth form student, and put on a day of masterclasses at a local school.

Main Achievements

Appreciation of Music

We had a wide range of performers, drawn from amongst the UK's best early-career musicians, and they performed a diverse set of programmes spanning music from the 18th century through to 2014. Indeed, adventurous and representative repertoire is a key artistic goal of ours. We have a specific commitment to ensuring each of our programmes is mixed gender, and in fact the overall split approached parity with 7 female composers and 8 male composers.

A post-concert survey, answered by 10% of our audience, gave more details on our audience:

- Almost 75% of respondents are Barnet residents, indicating that we are successfully cultivating a local audience. This was helped by our engagement with local cultural and community institutions (e.g. Barnet Society, Barnet Borough Arts Council).
- Approximately 1/3 of respondents attend classical music infrequently, showing that we are attracting and developing new audiences for this genre.



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- 95% of respondents rated the festival either 4 or 5 on a 5-point scale (5 being the highest), demonstrating the success of our activities.
- Over half of respondents specifically praised the 'varied and interesting' programming. Our programming has been portrayed in some quarters of the press as risk-taking, but clearly it is a risk that pays off.
- We received very positive acclaim in the press, both local (e.g. Barnet Society, Camden New Journal) and specialist (e.g. Classical Music Magazine, Artsdesk). This included both previews of the festival, and a review which described 'an enterprising festival, characterised by this ambitious and intriguing concert which I was very glad to hear.'

Education in Music

We have a partnership with a local state school, with which we organised a charity concert in support of the victims of the war in Ukraine. This was well-attended and a fundraising success, bringing in over £300 for UNICEF. An exceptional music student from the school was also given the opportunity to watch the rehearsals of the ensemble Mad Song, and received mentoring from the conductor, including an opportunity to conduct the ensemble briefly in rehearsal. We also ran a day of masterclasses at the school with performers from the recital series, including a lunchtime concert.

Our education work also extended to our Student Ambassador Scheme, which is a unique work experience opportunity for local students. This year a sixth-form student from a local school volunteered with the organisation and gained invaluable first-hand experience of running an arts organisation, including everything from fundraising to programming to hands-on concert management. These programmes were all wholly subsidised.

Volunteers' Contribution

Volunteers play an integral part in the success of the festival. Beyond the Trustees and Artistic Director, all of whom act on a voluntary basis, volunteers also steward the concerts.



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Financial Review

The charity is in a safe financial position and continues as a going concern. The vast majority of costs take place after fundraising has been secured, and as such the annual budget is prepared in line with funds already raised.

The charity has reserves of £1407.

The charity holds reserves primarily in order to cover annual logistical expenses (e.g. insurance, website) and also as contingency in case of any unforeseen expenditures or low ticket sales.

The principal financial risk facing the charity is income from trading activities. Every effort is made to ensure much of the charity's income is derived from sources which are fixed in advance of charitable activities (grants, donations, sponsorship), however the charity will always rely on ticket sales to fund part of its activities and while the charity makes careful and considered projections, there is inevitable risk involved. On a medium-term basis we are aiming to build up reserves equal to projected ticket sales, so that the financial risk is minimised.

Fundraising Activities

The charity successfully raised sufficient funds to carry out its activities. These come from three principal sources: grants from grant-giving organisations (state and private), individual and corporate donors, and trading activities (principally ticket sales). The first two categories make up the majority of funding, which allows us to keep ticket prices at an accessible level. We are also focussed on ensuring our fundraising does not become dependent on any individual 'key' donors but is diversified across a pool of funders.



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Declarations

The trustees declare that they have approved the trustees' report above.

Danica Bila, Trustee

Anahita Falaki, Trustee

Rhian Morgan, Trustee

Monday 30th October, 2023

High Barnet Chamber Music Festival

Profit and Loss

March 2022 - February 2023

	TOTAL
Income	
001 Grant income	6,540.00
002 Donations	1,967.99
003 Concert sales	2,141.18
Total Income	£10,649.17
GROSS PROFIT	£10,649.17
Expenses	
310 Production cost	1,315.41
312 Musicians fee	7,710.00
320 Advertising & marketing cost	166.66
326 Insurance	110.72
335 Lighting cost	150.00
338 Venue hire	850.90
371 Bank charges	20.00
383 Charitable contributions	151.96
Total Expenses	£10,475.65
NET OPERATING INCOME	£173.52
Other Income	
411 Interest earned	3.82
Total Other Income	£3.82
NET OTHER INCOME	£3.82
NET INCOME	£177.34

HIGH BARNET CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1193517

Accounts



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From 12th February 2021 To 28th February 2022

Charity name: High Barnet Chamber Music Festival

Charity registration number: 1193517

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	For the public benefit, to promote and advance for the public the appreciation of and education in music, through concerts and other musical activities, particularly in, though not restricted to, the area of High Barnet.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	The charity put on a festival comprising three concerts in St John the Baptist Church, High Barnet. These concerts were well-attended by an audience of over 200 with approximately 25% aged 8–25. The concerts were designed to be both enjoyable and educational, specifically through adventurous programming and a detailed and accessibly written programme handed out free to all attendees. The festival was carried out in a Covid-secure manner, with various mitigations put in place to ensure it was accessible as possible for people of all ages.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	Yes.

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	Not applicable.
Policy on social investment including program related investment	Para 1.38	Not applicable.

Contribution made by volunteers	Para 1.38	Non-trustee volunteers make an important contribution to the charity's activities. Specifically, these volunteers act as ushers at the charity's concerts, looking after the audience.
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	Fundraising The charity successfully applied for funding from Arts Council England (ACE). This is seen as a major success given the highly competitive nature of ACE funding. Appreciation of Music The concerts attracted an audience of over 200. A post-concert survey answered by approximately 15% of the audience gives further details: Every respondent rated their enjoyment of the concerts at either 4 or 5 out of 5 (5 being the highest). One respondent wrote "Wonderful pieces of music, performed brilliantly. It's a very long time since I enjoyed a concert so much. Bravo! Barnet should be proud of hosting a festival of such high calibre. Chamber music at its best." The charity views this as a clear endorsement of its success in encouraging public appreciation of music. Education in Music Several respondents wrote that they particularly enjoyed the programming, which balanced standard repertoire with lesser-known works by composers from historically neglected groups which these audience members did not know. Introducing these diverse composers is a crucial part of the charity's educative mission. It is supported by filming and posting videos of the concerts online, often providing premiere recordings of this music. Indeed, the performance of songs by Johanna Müller-Hermann has been praised in specialist press as a "fascinating opportunity" to hear this repertoire, and the video has attracted acclaim from industry professionals. The programmes were also carefully written to be easily accessible, with an

		integrated glossary of technical terms alongside informative notes about the music being performed.
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	A suitable amount was raised in order to achieve the aims of the charity.
Investment performance against objectives	Para 1.41	Not applicable.
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The charity is in a safe financial position: having made a profit on the year's activities this will form the basis for the charity's reserves.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The charity holds reserves primarily in order to cover annual logistical expenses (e.g. insurance, website) and also as contingency in case of any unforeseen expenditures.
Amount of reserves held	Para 1.22	£1230
Reasons for holding zero reserves	Para 1.22	Not applicable.
Details of fund materially in deficit	Para 1.24	Not applicable.
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	Not applicable.

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	The charity derives its income from three main sources: grants from grant-giving charities; donations from individuals and corporate sponsorship; trading activities (primarily ticket sales for concerts). For this financial year they had approximate proportions of 40%-25%-35%, respectively.
Investment policy and objectives including any social investment policy adopted	Para 1.46	Not applicable.
A description of the principal risks facing the charity	Para 1.46	The principal risk facing the charity is income from ticket sales. Every effort is made to ensure much of the charity's income is derived from sources which are fixed in advance of charitable activities (grants, donations, sponsorship), however the charity will always rely on ticket sales to fund part of its activities and while the charity makes careful and considered projections, there is inevitable risk involved.
Other		Not applicable.

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected according to the needs of the CIO with regard to particular skills and knowledge they may have. Prospective trustees are interviewed by a sub-group and then appointed by the passing of a resolution by the board of trustees.

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	Not applicable.
The charity's organisational structure and any wider network with which the charity works	Para 1.51	Not applicable.
Relationship with any related parties	Para 1.51	Not applicable.
Other		Not applicable.

Reference and Administrative details

Charity name	High Barnet Chamber Music Festival
Other name the charity uses	HBCMF
Registered charity number	1193517
Charity's principal address	1F Church Passage, Wood Street, Barnet, EN5 4QS United Kingdom

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Rhian Morgan			
2	Matthew Freedman			
3	Joshua Ballance	Chair		
4	Anahita Falaki		29 th September 2021– present	
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Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	Not applicable.
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	Not applicable.
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	Not applicable.

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

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

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information

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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Rhian Morgan	Danica Bila
Position (eg Secretary, Chair, etc)	Trustee	Trustee
Date	3 rd November 2022	

Profit and Loss

High Barnet Chamber Music Festival For the year ended 28 February 2022

2022

Turnover

Concert sales	1,986.62
Donations	1,435.08
Grant income	2,350.00
Interest Income	0.10
Total Turnover	5,771.80

Gross Profit	5,771.80
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Administrative Costs

Advertising & Marketing	211.16
Bank Fees	5.00
Catering	115.57
Insurance	90.72
Lighting cost	96.00
Musicians fee	2,200.00
Production cost	399.05
Subscriptions	10.00
Venue hire	1,414.34
Total Administrative Costs	4,541.84

Operating Profit	1,229.96
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Profit on Ordinary Activities Before Taxation	1,229.96
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Profit after Taxation	1,229.96
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APPROVED 15th Oct 2022: