CHELTENHAM FESTIVALS

England & Wales · Charity number 251765

Details

Other names	CHELTENHAM ARTS FESTIVALS LIMITED
Status	Registered
Legal form	Charitable company
Company number	00456573
Registered	1967-03-16
Register	View on the Charity Commission register

Contact

Address	Cheltenham Festivals 53-57 Rodney Road Cheltenham Gloucestershire GL50 1HX
Phone	01242850270
Email	HELENA.BIBBY@CHELTENHAMFESTIVALS.ORG
Website	www.cheltenhamfestivals.org

Activities

Objects: TO PROMOTE THE ARTS AND SCIENCES GENERALLY AND ADVANCE EDUCATION BY MEANS OF FESTIVALS OF THE ARTS, SCIENCES AND ENTERTAINMENTS IN THE BOROUGH OF CHELTENHAM AND ELSEWHERE IN SUCH MANNER, AT SUCH TIMES, IN SUCH PLACES AND SO OFTEN AS THE BOARD OF THE ASSOCIATION SHALL THINK FIT AND DO ALL SUCH THINGS AS ARE INCIDENTAL OR NECESSARY TO THE ATTAINMENT OF SUCH OBJECTS.

Activities: Cheltenham Festivals runs four international festivals of jazz, science, music and literature. The programme is accompanied by a wide-reaching education and outreach programme. The festivals also specialise in developing young talented musicians, scientists and writers.

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Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Geography

- **Area of benefit:** CHELTENHAM AND ELSEWHERE
- Gloucestershire

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£7,123,232	£7,047,284	£256,822	60
2023-12-31	£6,790,701	£7,208,900	£180,874	63
2022-12-31	£7,020,116	£6,876,725	£637,528	67
2021-12-31	£4,171,906	£4,760,765	£515,363	51
2020-12-31	£3,499,721	£2,684,868	£1,104,222	51

Trustees

Name	Role	Appointed
Mark Philip-Sorensen	Chair	2022-09-28
Adrian Farnell		2021-12-08
Andrew Williams		2022-09-28
Beverley Grimster		2018-09-21
Dr Deborah Thacker		2018-09-21
Fiona Richards		2026-06-11
Jane Dillon		2026-06-11
Jonathan White		2022-09-28
Kiane Atanga		2024-09-13
Lauren Stone		2024-09-13
Lucy Carlton-Walker		2022-09-28

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CHELTENHAM FESTIVALS

England & Wales - Charity number 251765

Accounts

Company number 456573
Registered charity number 251765

CHELTENHAM FESTIVALS
(A COMPANY LIMITED BY GUARANTEE)

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2024

CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2024

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A Chair's Statement 2024

As I enter my third year as Chair of Cheltenham Festivals, I remain committed to fostering a Board and Senior Management Team that embodies our dedication to transforming lives through culture—both in Gloucestershire and across the UK. I am deeply grateful for the unwavering support of our entire team, whose dedication ensures the continued growth and impact of our Festivals throughout the year.

Our contribution was recognised last October when Culture Secretary Lisa Nandy hosted a reception at No. 10 Downing Street to celebrate the 75-years of the Cheltenham Literature Festival. As the world's longest-running festival of its kind, it has played a pivotal role in shaping the literary and cultural landscape.

Like many arts organisations, Cheltenham Festivals faced a challenging fundraising climate in 2024, particularly following the withdrawal of a key sponsor. However, our Senior Management and Fundraising teams have demonstrated remarkable resilience, implementing financial measures and tackling these challenges with determination. Thanks to their efforts, the Festivals remain vibrant, financially stable, and well-positioned for the future.

Finally, I extend my heartfelt gratitude to our festival-goers, patrons, partners, volunteers, sponsors, and foundations. Your support has been instrumental in advancing our ambitious vision: a world where everyone has the opportunity to create and experience culture. As we look ahead, your continued commitment is more vital than ever in securing the future we all aspire to build.

Mark Sorensen
Chair

B Festival & Year-Round Outreach Reports 2024

Jazz

Cheltenham Jazz Festival 2024 (1 – 6 May) saw a well-balanced line-up of the biggest names in Jazz alongside rising stars and some of the biggest names in Pop and Soul. 35,000 people enjoyed events (44% of which were free) involving 969 artists over the 6 days.

Soul legend Dionne Warwick opened the festival. Festival favourite Gregory Porter delivered a phenomenal performance on the closing night as well as popping up unannounced at various free, late-night Jam Sessions.

The Big Top delivered its usual celebration of musical genres with sold-out shows from artists such as Robert Plant, Snarky Puppy, Jack Savoretti, Morcheeba, Sophie Ellis Bextor and UB40. While the festival curated several one-off shows in the venue such as Bettye LaVette with the Ronnie Scott's Jazz Orchestra featuring Gregory Porter.

Elsewhere across the festival saw performances from jazz greats Dee Dee Bridgewater, Courtney Pine and pianist Brad Mehldau while the blues was represented by Toby Lee.

The programme at the Parabola Arts Centre included Nikki Yeoh with the National Youth Jazz Orchestra, UK players Dave Douglas & Trish Clowes alongside international exchanges with students of the Siena and Hamburg Conservatoires performing alongside the Birmingham Conservatoire students. The Tony Dudley Evans Festival commission was a performance by Un.procedure featuring the saxophone of Cassie Kinoshi with a string quartet and woodwind joining the trio.

As part of Cheltenham Jazz Festival's year-round commitment to talent development, a significant part of the Festival was given over to showcasing new and exciting young and early career artists:

This year, the Jazz Festival Showcase featured Ivor Novello Rising Star Amahla and guitarist Ruta Di. The event was a great success, as was the subsequent mentoring session which was attended by a variety of industry professionals including Tony Minvielle (Jazz FM Broadcaster, Mike Flynn (Jazzwise editor), Fusion (LJF Take 5 Programme) and John Oldham (broadcaster), and gave the artists a unique opportunity to gain advice from leading industry professionals.

There were 59 acts across the Free Stage on the Festival site plus eight 'Around Town' venues. Each day, the free stage was opened by artists from the Festival's 'Jazz It Up' programme where players from 10 schools across Gloucestershire and the county bands have the opportunity to perform to a warm and enthusiastic audience. The other acts include bands and individuals who can submit applications to perform through an open call-out which takes place in February. The festival collaborated with London-based talent development organisation Tomorrow's Warriors, who presented young artists from their programme across the weekend.

The Discovery Space was busier than ever, with a whole host of free and ticketed events available for families to explore, including pop-up concerts and hands-on music sessions. Featuring events as varied as African storytelling with Namvula, Discover Flamenco with Ana Garcia and family Sing with Sara Coleman. In the Jazz Arena Tobago D'Lime wowed a sell-out family audience with their Calypso sounds as seen in Paddington the movie.

More than 1,100 children from 22 primary schools attended our Jazz concert for schools. Three of these schools were target schools (schools where more than 25% of pupils are in receipt of pupil premium) and received a travel subsidy. The concert is designed, arranged and hosted by musicians who have come through our Musicate programme who play alongside professional, established musicians. The concert provides children with an early experience of live Jazz music as well as being an interactive, educational experience in which they learn what makes jazz jazz.

Take-up of Connections (donated) tickets increased significantly this year: we have given away 100+ tickets through either Caring for Communities & People (CCP), Cheltenham Welcomes Refugees or Cheltenham Borough Homes. Compared to 93 distributed in 2023.

Science

The 21st Cheltenham Science Festival (4 - 9 June) consisted of six days packed with conversations, debates, workshops and hands-on activities. Continuing with 'Be The Change' as the theme, the Festival was host to 100 events (8 of which were live-captioned) which focussed on the big scientific and technological questions of our time, from artificial intelligence to the climate crisis, gender to mental health speakers included including Maggie Aderin-Pocock, Brian Cox, Steve Backshall and Dara Ó Briain. Ticket sales were 18,196 for the adult and family programme, representing a large, 33% increase on last year's numbers.

The family programme consisted of 13 ticketed events and featured several returning speakers, including Stefan Gates, Jamie Gallagher and Kyle D Evans It also included many new speakers to the festival, including Hannah Nicklin and author Anne Brusatte.

236 speakers participated in the Festival: 61% female, 27% were representative of the global majority, 17% identified as being disabled or having a long-term health condition; and an even gender balance was achieved.

Visitors included 8,000 school students (up from 7,000 in 2023) from 85 schools in Gloucestershire and beyond and 40,000 people enjoyed free hands-on interactive experiences in the Discover Zone, The Arcade and MakerShack (which had 2 quiet opening times for the neurodivergent community).

The schools programme included speakers such as Meganne Christian introducing the next generation of astronauts, Hannah from GCHQ talking about becoming a spy and Catherine Cawthorne discussing the Science behind everyone's favourite fairytales.

The day before the Festival began, we hosted our second ChelTechne, an annual summit of leading thinkers from across government, academia, industry, and the cultural sector to discuss and debate the most pressing issue of the time for society at large through the dual lenses of science and technology and the arts and culture. This year's theme was the Digital Skills Gap and the symposium resulted in a raft of recommendations to Government.

The Festival's Young Changemakers programme continued for its fifth year. Four changemakers across a range of topic areas (mental health, disability awareness, neurodiversity and more) co-created events within the ticketed programme. This content is created by and for 18 – 30s and promoted intergenerational discussion across topics of significance to young people.

102 free tickets were given to local people who access services at CPP (Caring for Communities and People) through Cheltenham Festivals' Connections Scheme.

Joni Wildman (representing the South West) became the FameLab (the world's largest science communication competition) UK winner with her talk Spore Dispersal in the Fungal Kingdom. She went on to represent the UK in the live-streamed International Final in November competing against nine other countries: Australia, Czech Republic, Germany, Italy, Malaysia, Poland, South Africa, Switzerland and United Arab Emirates as they vied to be the World's Best Science Communicator 2024. The final was won by Sivaniya Subramaniapillai (Switzerland) talking about Alzheimer's disease.

FameLab Academy, the schools version of FameLab, culminated at the Gloucestershire Final in March 2024 at the Roses Theatre, Tewkesbury. 2500 students participated in the programme from 23 Gloucestershire secondary schools. The finalists presented their scientific speeches to a panel of established judges before two incredible winners and four runners up were selected. Throughout the competition, students have been supported by their teachers and industry STEM mentors as they have worked to prepare a 3-minute presentation that explains a scientific topic in a meaningful and engaging way.

DataFace – our trail-blazing collaboration with the Jean Golding Institute, University of Bristol and CyberFirst to inspire and equip students from 20 Gloucestershire secondary schools with data skills – culminated at the Festival with students presenting their data visualisations to industry professionals. Teachers from participating schools and partners had the opportunity to meet and begin training ahead of the new term. Pupils from our pilot scheme also presented their projects to their peers within the Discover Zone during the Festival. DataFace is funded by the government through the UK Shared Prosperity Fund.

Music

2024 was the 79th Cheltenham Music Festival (6-13 July). Over 8 days the Festival saw 22 events fill spaces around Cheltenham and Gloucestershire with music, welcoming in 4,605 people to the ticketed programme and 730 pupils and teachers to the Concerts for Schools, with further audiences reached through the free Around Town programme.

The 150th Anniversary of the birth of Holst was recognised in several ways including a performance of the Hymn of Jesus at Gloucester Cathedral and the Royal Liverpool Philharmonic Orchestra.

The Festival welcomed audiences to an array of stunning venues including world renowned artists such as baritone Roderick Williams and pianist Clare Hammond performing at Pittville Pump Room, the Marian Consort in Christ Church Cheltenham and Mixtape: the Festival's unique format where music is experienced in a relaxed, rule-free environment.

The Festival commissioned and co-commissioned four works including Cameron Biles-Liddles short piece for Roderick Williams, Cassandra Miller for the Dunedin Consorts performance with Sean Shibe, Sun Keting for pianist Clare Hammond and Laura Cannell for the Marian Consort.

National & Regional Talent Development partnerships continued with the BBC Radio 3 New Generation Artists, hosting the winner of Gloucestershire Young Musician alongside the free ...Around

Town programme with students from the Royal Birmingham Conservatoire performing in pubs and restaurants across Cheltenham.

73 tickets were donated through our Connections scheme to members of the community through our partnership with CCP and Cheltenham Borough Homes. Some of these tickets were donated to support an ongoing relationship with a men's mental health group who have attended the music festival for two successive years. We supported two target schools to attend the Music Concert for Schools with 60 free tickets each and a £250 travel bursary to one school.

This year's Concert for Schools was attended by over 600 pupils and teachers from 9 Gloucestershire primary schools, including 3 target schools, and a handful of home-schooled children and parents. The Concert was themed around 'music for dancing'. Musicate alumni planned the content and format, and performed with the orchestra, which comprised Gloucestershire Youth Chamber Orchestra plus professional musicians; Ben Jones (Musicate alumnus and Mentor) and Pip Claridge wrote the script and presented the concert. Audience engagement, interaction and enjoyment informed all the choices we made. The concert explored a variety of musical styles and their distinctive musical features as we travelled through time and space to different locations and dates - from the 'oom pah pah' feel of The Blue Danube in 19th century Vienna right up to the pop groove of 21st century Justin Timberlake - and also introduced the audience to the idea that that today's music could not exist without the music and technologies of the past.

Following the concert the audience enjoyed these hands-on sessions and tried out different instruments. This year we offered brass, strings and handheld percussion.

Pupils and teachers from seven SEND settings experienced the joys of engaging with live music presented in an informal style and in a completely relaxed setting. Seating - including the very popular large floor cushions - was arranged informally; the orchestra was seated on the same level as the audience; all presenters used Makaton signing, the audience could track progress of the concert on large screens either side of the orchestra; and break out rooms and a fully-equipped high dependency unit were available. The content and format were planned by Musicat's Emily Hopper and Abbie Pascoe, who also presented the concert. The theme was Music For Dancing To, and the programme included some of the pieces from the Concert for Schools as well as a specially arranged version of The Entertainer for tuba, guitar, saxophone and harp! The audience were fully engaged from the beginning. During one of the pieces (La Cumparsita) lots of the children either got up and grabbed a partner or remained seated to dance a tango - one of many joyful moments in the concert. Following the concert schools stayed on to have their lunch and to meet some of the musicians and have a go on/get close to a range of instruments, including tuba, harp, violin, cello, guitar and saxophone.

Literature

The Times and Sunday Times Cheltenham Literature Festival took place 4 –13 October and celebrated its 75th year. The Festival site was centred on Montpellier Gardens once again, with a purpose-built tented village constructed in the Regency square.

Cheltenham was the first Literature Festival, but they are now a global phenomena, with Festivals from Adelaide to Accra and from Buenos Aires to Belfast. Putting aside the obvious business of promoting and celebrating great writing and selling books, the appeal of literature festivals rests in their facilitation of human connection: writers with their readers; readers with each other; and the Festival with the community it serves and is rooted within.

This year's programme featured over 500 events, more than a quarter of which were free. Venue sizes ranged from 80 to 1,500 seats and included purpose-built marquees, our specially commissioned VOICEBOX venue, a performing arts centre, the Cheltenham Town Hall, and various pubs, bookshops and miscellaneous venues across the centre of Cheltenham. Dunkerton's Tap Room and the Nook were new venues for the festival in 2024.

Cheltenham Literature Festival is known for the breadth of the programme and the huge variety of events and formats it offers. This year was no exception as we hosted poets, spoken word artists, novelists, biographers, historians, playwrights, chefs, economists, columnists, editors, investigative reporters, broadcasters, critics, children's authors, campaigners, psychologists, dramatists, curators, film directors, actors, politicians, doctors, scientists, festival directors, bookstagrammers, tiktokers, influencers and international delegates to celebrate the written word in its amazing variety, and its ability to connect us, challenge us and inspire us. Names this year included Dame Judi Dench, Ian Rankin, Boris Johnson, Miranda Hart and Jodi Picoult.

Our Guest Curators this year were Irish writer Ronan Hession, social historian and author Virigina Nicholson, YA Booker Prize Winner Danielle Jawando and award-winning poet Joelle Taylor. All alongside Literary explorer in residence Ann Morgan. Our Read the World theme continued into its fourth year – and authors from Ireland, The Netherlands, Japan, India Spain and USA, joined us. Generous funding from cultural bodies enables us to connect these authors with each other, with UK writers, and with new audiences.

The ticketed programme had an uplift in both ticket sales and revenue, with audience numbers continuing to recover after the pandemic. Over 100,000 tickets were sold and tens of thousands of people visited the site.

VOICEBOX returned for its fourth year with 35 events in a variety of formats. 51% of the programme included emerging and established talent from our local community. 46% of the programme was co-curated with individuals and organisations aligned to VOICEBOX's mission to amplify diverse young voices, explore big ideas and use culture to create change. 66% of the VOICEBOX programme supported talent development, including two proof parties with #Merky Books and brazen, showcasing a range of debut authors publishing in 2025.

170 tickets were given away to beneficiaries of our community partner organization Caring for Communities and People (CPP) as part of CF's Connections Scheme.

Nearly 12,000 school children from 104 schools (12 of which were target schools, with 25%+ pupils in receipt of Pupil Premium) attended the Festival. 98% of schools rated the speakers as good or excellent whilst 91% of schools rated the free activities as good or excellent during their visit. The varied programme offered over 50 events and workshops for Reception through to Sixth Form. Favourites included Michael Rosen, Maddie Moate, Joseph Coelho and illustrator Sheena Dempsey.

280 schools (100 in Gloucestershire, 180 across the UK) participated in Reading Teachers = Reading Pupils (RT=RP) in 2023/2024, culminating at the Festival with RTRP author-events. In addition to local groups, 28 RT=RP teachers' reading groups ran across the UK, involving 400 teachers and 8500 children. The 2024/2025 RTRP programme was launched at the festival.

C Directors Report

The directors are pleased to present their annual report and the financial statements of the company for the year ended 31 December 2024.

1. Reference and administrative details of the company

Company number	456573
Charity number	251765
Registered office	34 Imperial Square, Cheltenham, GL50 1QZ
Business address	53-57 Rodney Road, Cheltenham GL50 1HX

Auditors
Hazlewoods LLP, Windsor House, Bayshill Road, Cheltenham GL50 3AT

Bankers
HSBC plc, 2 The Promenade, Cheltenham, Gloucestershire, GL50 1LR

Solicitors
Willans LLP, 34 Imperial Square, Cheltenham, GL50 1QZ

Directors
The directors who served during the year ended 31 December 2024 were as follows:

Kiane Atanga	Appointed 13 September 2024
Lucy Carlton-Walker	
Adrian Farnell	
Beverley Grimster	
Peter Howarth	
Shamil Makhecha	Resigned 22 March 2024
Mark Philip-Sorensen	Chair
Lauren Stone	Appointed 13 September 2024
Deborah Thacker	
Jonathan White	
Andrew Williams	

Company Secretary
The following served during the year ended 31 December 2024:

Matthew Clayton	Company Secretary

2. Structure, Governance and Management

Governing Document

Incorporated in 1948, Cheltenham Festivals (the company name was changed by Special Resolution dated 6 January 2006 from Cheltenham Arts Festivals Limited) is a company limited by guarantee and not having a share capital, that is governed by its Memorandum and Articles of Association, which were last amended at the Annual General Meeting on 7 September 2012. The company is registered as a charity with the Charity Commission. The liability of each member is limited to 10p, whilst being a member or within one year after he or she ceases to be a member, in the event of the company being wound up.

Recruitment and Appointment of Trustees

Members of the Board are recruited for their knowledge of the work of cultural and charitable organisations and for their ability to contribute to the aims of Cheltenham Festivals. There is a significant element of regional experience, but also a national perspective on the Board. Recruitment embraces canvassing amongst arts organisations and contacts and advertising.

Board members are the trustees of the registered charity and comprise a maximum of fourteen persons, who are elected by an ordinary resolution of the members of the company. The Board has power to appoint directors who hold office until submitted for re-election at the next AGM. The Chairman is elected by the Board. Directors are appointed for a period of three years and may be re-appointed, subject to provisions in the Articles. There were nine directors at the balance sheet date. A representative from Arts Council England South West may attend as an observer.

Induction and Training of Trustees

New directors are provided with a pack of information including the Memorandum and Articles of Association, the business plan and financial information, management structure and festival programmes. The aim is to ensure that new directors commence with a good understanding of the background and the current issues facing Cheltenham Festivals. External training events are offered, where these would contribute to understanding of their roles.

Organisational Structure

The Board of directors has overall responsibility for Cheltenham Festivals as a company and a charity. Day to day management is delegated to the two Co-CEOs who are accountable to the Board. The Board meets four times a year plus the AGM. The Finance Committee meets ahead of each Board meeting and the AGM to review management accounts, financial forecasts and the annual statutory accounts. The Co-CEOs meet with the Chair monthly, in between Board meetings to track progress against KPIs and budget and provide advice to the Co-CEOS. An Ethics Committee was set up in 2023 to assist the Board in the establishment, embedding and oversight of an ethical framework for Cheltenham Festivals and a Nominations Committee also exists to support with Trustee recruitment when required. The organisation is divided into a number of teams; Festival Programming, Learning & Participation, Fundraising, Marketing, Finance, Operations/Production and People. The Director of Finance and the Director of People together with the two Co-CEOs form the Senior Management Team.

CF Productions Limited

CF Productions Limited, a subsidiary company 100% owned by Cheltenham Festivals, was dormant throughout 2024 and 2023.

3. Risk Management

The Board undertakes an annual review of risk categories, and the Co-CEOs have a responsibility to draw any significant developments to the attention of the Board. Procedures to mitigate risk throughout the work of the charity are in place and appropriate training given to all staff. The risk exposure from the promotion of individual events is monitored by the Senior Management Team and remedial action taken as appropriate including the purchase of relevant insurance protection.

4. Objectives and Activities

The principal activity of the company, as set out in its governing document, is to promote the arts and sciences generally and advance education by means of Festivals of the arts, sciences and entertainment in the Borough of Cheltenham and elsewhere in such manner, at such times and in such places and so often as the Board of the company shall see fit and do all such things as are incidental or necessary to the attainment of such objects. Festivals of Jazz, Science, Music and Literature were carried out in 2024.

In carrying out these activities the company aims to organise Festivals that are acclaimed for the quality of their programmes and that attract growing audiences. The Board aims to establish the Festivals as a financially sustainable enterprise, drawing broadly based support from organisations and individuals and with a professionally managed administration. In support of its charitable aims the company fosters artistic excellence and innovation, as well as educational and out-reach programmes and the support of young artists, writers and scientists. Further detail is provided in the Festivals Reports on pages 3 to 7.

5. Public Benefit Statement

The Directors continue to have due regard to section 4 of the Charities Act 2006 in respect of public benefit. Our Education and Outreach work as can be seen from the Festivals Reports is extensive. Beyond this we continue to support young artists and performers as well as bring artistic excellence and innovation to all Festivals. We are mindful of ticket pricing and have a range of ticket pricing on offer to ensure that people are not excluded from the cultural experience of a Festival on the grounds of ticket price. We also run our Connections programme which offers free tickets to local people who would otherwise be unable to attend festivals due to their circumstances. These are offered via our local Social Prescribing Team at Cheltenham Wellbeing Service.

6. Achievements and Performance

Reviews of the company's achievements and performance in the year are set out in the Festival Reports and the Chairman's Statement.

7. Financial Review

Results of all four Festivals are set out in the table below, showing the principal sources of revenue and the main expenditure categories.

	2024	2023
Income	£	£
Ticket Sales	3,276,495	3,081,027
Sponsorship: Cash and in-kind	1,440,013	1,174,540
Grants and Donations – Trusts and Other	718,348	790,719
Grant – Arts Council	217,480	217,480
In-kind Support	31,900	31,900
Patrons and Members	861,323	698,614
Other income (including legacies)	486,475	701,006
Ticket booking fee	91,198	95,415
Total Income	7,123,232	6,790,701
Expenditure		
Programme Costs	3,644,040	3,725,229
Fees and Salaries	1,882,902	2,083,373
Marketing and Sponsorship	522,744	488,880
Administration	997,598	911,418
Unwind of discount on interest free loans	-	38,455
Total Expenditure	7,047,284	7,247,355
Movement in Reserves	75,948	(456,654)

Total incoming resources of the company were £152,531 higher than in 2023; an increase of 2.2% due mainly to growth in ticket revenue, sponsorship income and income from members and patrons. Other income in 2024 has decreased compared with last year mainly due to 2023 including a large legacy and additional support for DataFace.

Total expenditure was £200,071 lower than in 2023 resulting in a surplus for the year of £75,948.

Total Funds at 31 December 2024 were £256,822 (2023 – £180,874) and were represented entirely by Unrestricted Reserves (2023 – £180,874). Restricted Reserves were £nil (2023 - £nil).

8. Reserves And Investment Policies

Reserves Policy

The function of each of the reserves is explained in Notes to the Financial Statements (note 16). It remains an objective to establish a prudent level of reserves to support the financial risk of mounting four festivals. The Board has determined that the target level of general (free) reserves should be around £500,000 which represents approximately 3 - 4 months of core operating costs and is considered sufficient to cover any reasonably foreseeable contingency. At the end of 2024 general (free) reserves were £148,355 (2023: £92,486) and the objective is to continue to generate a modest surplus each year to build reserves up to this target level.

Principal Funding Sources

The principal funding sources for the company were commercial sponsors (£1,440,013), patrons and membership subscriptions (£861,323), donations and grants from individuals and charitable trusts (£718,348) and the Arts Council England South West (£217,480).

Investment Policy

Under the Memorandum and Articles of Association the charity has the power to invest the monies not immediately required for its purposes in or upon such investments as may be determined from time to time.

9. Basis Of Preparation

The directors are fully aware of their responsibilities with regard to maintaining a sufficient level of funds within the charity and the need to carefully manage cash flows. The annual budget for the year is examined in detail by the Board. Detailed management accounts are prepared on a monthly basis and the financial position reviewed by the Senior Management Board, the Co-CEOs, The Finance Committee and by the Board. The directors have reviewed cash flow forecasts covering the 12 months from the date of approving these financial statements and have satisfied themselves that it is appropriate to prepare the financial statements on a going concern basis given the accumulated reserves position.

10. Plans For Future Periods

A review of the company's plans for future periods is set out in the Chairman's Report.

11. Directors' Responsibilities in Relation to the Financial Statements

The directors are responsible for preparing the financial statements in accordance with applicable law and regulations. Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

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

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

12 Disclosure Of Information to Auditors

At the date of approval of the financial statements, in so far as the directors are aware, all relevant audit information has been provided to the auditors and the directors have taken steps to ensure that they have made themselves aware of any relevant audit information and to establish that the auditors are aware of such information.

13 Auditors

Hazlewoods LLP have expressed their willingness to continue in office.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board 12 June 2025.

Mark Philip-Sorensen
Chair

D Independent Auditor's Report

We have audited the financial statements of Cheltenham Festivals for the year ended 31 December 2024 which comprise the Charity Statements of Financial Activities, the Charity Balance Sheets, the Cash Flow Statements and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2024 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we

conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light or the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error,

as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charitable company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charitable company's audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Owing to the inherent limitations of an audit, there is unavoidable risk that material misstatements in the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISA's (UK). In identifying and assessing risks of material mis-statement in respect of fraud, including irregularities and non-compliance with laws and regulations, our procedures included the following:

- We obtained an understanding of the legal and regulatory frameworks applicable to the financial statements or that had a fundamental effect on the charity's operations. We determined that the most significant laws and regulations included UK GAAP, UK Companies Act 2006 and charity law.
- We understood how the company is complying with those legal and regulatory frameworks by making inquiries of management, those responsible for legal and compliance procedures.
- We assessed the susceptibility of the company's financial statements to material misstatement, including how fraud might occur.

Audit procedures performed by the engagement team included:

- Identifying and assessing the design effectiveness of controls management has in place to prevent and detect fraud;
- Understanding how those charged with governance considered and addressed the potential for override of controls or other inappropriate influence over the financial reporting process. Detailed

analysis of journals posted through the accounting system during the year to 31 December 2024 has been undertaken;

- Understanding the controls in place to prevent and detect fraud. Reliance was not placed on controls for the entirety of the audit, instead taking a substantive testing approach, however controls were in place to prevent fraud, and they appeared to be working effectively;
- Challenging assumptions and judgements made by management in its significant accounting estimates.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with the Chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the members and trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body for the opinions we have formed.

Martin Howard (Senior Statutory Auditor)
For and on behalf of Hazlewoods LLP, Statutory Auditor

Windsor House
Bayshill Road
Cheltenham
GL50 3AT

30 June 2025

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2024

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Restated Total 2023 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,124,215	430,325	1,554,540	1,837,279
Income From Charitable Activities	5	4,115,887	-	4,115,887	3,769,243
Activities for Generating Funds	3	1,440,013	-	1,440,013	1,174,540
Investment Income	4	12,792	-	12,792	9,639
TOTAL INCOME AND ENDOWMENTS		6,692,907	430,325	7,123,232	6,790,701
Raising Funds	6, 20	605,841	-	605,841	536,595
Charitable Activities	7, 20	6,011,118	430,325	6,441,443	6,672,305
TOTAL EXPENDITURE	8,9	6,616,959	430,325	7,047,284	7,208,900
NET (INCOMING)/OUTGOING RESOURCES		75,948	-	75,948	(418,199)
Other losses	10	-	-	-	(38,455)
NET MOVEMENT IN FUNDS		75,948	-	75,948	(456,654)
Total Funds brought forward at 31 December 2023		180,874	-	180,874	637,528
Funds carried forward at 31 December 2024		256,822	-	256,822	180,874

CHELTENHAM FESTIVALS

BALANCE SHEET
AS AT 31 DECEMBER 2024

F Balance Sheet

	Note	2024 £	2023 £
Fixed Assets			
Tangible Assets	11	108,467	88,387
Investments	12	1	1
		108,468	88,388
Current Assets:			
Debtors	13	415,401	429,917
Cash in hand		711,979	774,938
		1,127,380	1,204,855
Creditors: Amounts falling due within one year	14	(979,026)	(1,112,369)
Net Current Assets		148,354	92,486
Total Assets less current Liabilities		256,822	180,874
Net Assets		256,822	180,874
Funds:			
Unrestricted Funds:			
General Reserve	16	256,822	180,874
Total Unrestricted Funds		256,822	180,874
Restricted Funds:			
Education Reserves	16	-	-
Total Restricted Funds		-	-
Total Funds		256,822	180,874

These financial statements were prepared in accordance with SORP 2019, special provisions relating to small companies within Part 15 of Companies Act and Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Approved by the Board and authorised for issue on 12 June 2025

Mark Philip-Sorensen - Chair

CHELTENHAM FESTIVALS

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2024

G Statement of Changes in Equity

Year ended 31 December 2024	Restricted Funds Education Reserves	Unrestricted Funds General Reserve	Total Restricted and Unrestricted Funds
	£	£	£
Opening Balances at 1 January 2024	-	180,874	180,874
Surplus for the year	-	75,948	75,948
Closing Balances at 31 December 2024	-	256,822	256,822

Year ended 31 December 2023	Restricted Funds Education Reserves	Unrestricted Funds General Reserve	Unrestricted Funds Patrons Resilience Fund	Total Restricted and Unrestricted Funds
	£	£	£	£
Opening Balances at 1 January 2023	-	302,862	334,666	637,528
Reserves Transfer	-	334,666	(334,666)	-
Deficit for the year	-	(456,654)	-	(456,654)
Closing Balances at 31 December 2023	-	180,874	-	180,874

In 2020 the Board established a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donation received from an appeal during the pandemic. Given the continued financial pressure that the charity faces and the need to partially utilise this reserve, in 2023 the Board decided to un-designate the reserve and transfer the funds to unrestricted reserves.

CHELTENHAM FESTIVALS

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024

H Cash Flow Statement

	Note No.	2024 £	2024 £	2023 £	2023 £
Cash provided by operating activities	18		12,797		429,568
Cash flows from investing activities:					
Interest income		12,792		9,639	
Purchase of tangible fixed assets		(88,548)		(8,266)	
Cash (used in)/generated from investing activities			(75,756)		1,373
Cash flows from financing activities					
Repayment of loans			-		(188,000)
(Decrease)/increase in cash and cash equivalents in the year			(62,959)		242,941
Cash and cash equivalents at the beginning of the year			744,938		531,997
Total cash and cash equivalents at the end of the year			711,979		774,938

I Notes to the Accounts

1. Accounting Policies

Basis of Preparation
The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, adopting the following principal accounting policies all of which are in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) issued in July 2014 and The Companies Act 2006.

The financial statements are presented in Pounds Sterling.

Company status
The company is a private company limited by guarantee incorporated in England and Wales.
The address of its registered office is:

34 Imperial Square
Cheltenham
GL50 1QZ

Tangible Fixed Assets
Tangible fixed assets are stated in the balance sheet at cost less depreciation. Depreciation is calculated to write off the cost of tangible assets over their estimated useful economic lives at the following rates per annum:

Type of asset	Rate
Furniture and fittings	20% of cost
Plant and equipment	20% of cost
Computing costs	20% of cost
Website costs	25% of cost

Fixed Asset Investments
Fixed asset investments held are valued at market value at the end of the accounting period. Movements in the market value during the period are included within the Statement of Financial Activities.

Investments
Fixed asset investments are stated at cost less provision for diminution in value.

Cash and cash equivalents
Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade receivables
Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business
Trade debtors are recognised initially at the transaction price. All debtors are repayable within one year and are hence included at the undiscounted amount of the cash expected to be received. A provision for the impairment of trade debtors is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of the receivables.

Trade payables
Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the company does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and all are repayable within one year and hence are included at the undiscounted amount of cash expected to be paid.

Borrowings
Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Profit and Loss Account over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the company has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date

Financial instruments
The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

Incoming Resources

1. Voluntary income - incoming resources generated from:

    - donations and gifts (including legacies)
    - grants that give core funding provided by government and charitable foundations
    - membership subscriptions and sponsorships where these are in substance donations, rather than payment for goods and services
    - gifts in-kind

2. Activities for generating funds –trading and other fundraising activities carried out to generate incoming resources which will be used to undertake its charitable activities such as sponsorships.

3. Investment Income –incoming resources from investment assets, including dividends and interest and is recognised on a receivable basis.

4. Incoming resources from charitable activities –any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries, e.g. box office ticket income and performance related grants.

NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2024

Resources Expended

1. Costs of generating funds – those costs incurred in generating incoming resources from all sources other than from undertaking charitable activities:

   - costs of generating voluntary income
   - costs of fundraising
   - costs of managing investments

2. Charitable Activities – resources applied by the charity in undertaking its work to meet charitable objectives, as opposed to the cost of raising the funds to finance these activities and governance costs.

3. Governance costs – the costs of governance arrangements which related to the general running of the charity, as opposed to the direct management functions inherent in generating funds, service delivery and programme or project work.

Funds held by the Charity:

Unrestricted funds – these are general funds that are expendable at the discretion of the directors in furtherance of the charity's objectives. If part of the unrestricted funds is earmarked for a particular project it may be designated as a separate fund.

Restricted funds – there is currently one restricted fund that is subject to specific uses for Education projects. All incoming and outgoing resources in relation to these projects are included under restricted funds.

Trading Income

Cheltenham Festivals has one subsidiary, CF Productions Ltd which commenced trading in February 2011. Cheltenham Festivals acquired CF Productions' business on 31 December 2022 for consideration of £1. Henceforth CFP will exist as a dormant company. CF Productions Ltd provided box office services for Cheltenham Festivals; all box office activity is now performed by Cheltenham Festivals.

Donated Services

Donated services are included within the Statement of Financial Activities as both incoming resources and resources expended. The value of the donated services is based on information provided by the donor and is detailed further in note 9 to these financial statements.

Pensions

The company operates a defined contribution scheme for certain employees. The contributions are charged to revenue in the period in which they are incurred.

2 Income from Donations and Legacies

Unrestricted Funds:	2024 £	2023 £
Donations / Charitable Trusts	180,523	235,057
Grants – Arts Council	217,480	217,480
Other Grants	107,500	103,765
In-kind Support	31,900	31,900
Patrons	514,360	443,813
Legacies	-	100,000
Education	72,452	253,368
Total Unrestricted Funds	1,124,215	1,385,383
Restricted Funds	430,325	451,896
Total Donations and Legacies	1,554,540	1,837,279

3 Activities for Generating Funds

Unrestricted Funds:	2024 £	2023 £
Sponsorship	1,124,775	934,054
Sponsorship-In-Kind	315,238	240,486
Total Unrestricted Funds	1,440,013	1,174,540
Restricted Funds	-	-
Total Other Trading Activities	1,440,013	1,174,540

4 Income from Investments

Unrestricted Funds:	2024 £	2023 £
Bank interest	12,792	9,639
	12,792	9,639

5 Income from Charitable Activities

Unrestricted Funds:	2024 £	2023 £
Box Office Ticket Sales	3,276,495	3,081,027
Booking Fees	91,198	95,415
Commission	215,542	224,427
Memberships	346,963	254,801
Broadcast Fees	-	19,601
Other Income	185,689	93,972
Total Unrestricted Funds	4,115,887	3,769,243
Restricted Funds	-	-
Total Income and Endowments from Charitable Activities	4,115,887	3,769,243

6 Expenditure on Raising Funds

Unrestricted Funds:	2024 £	Restated 2023 £
Salaries – Fundraising Team	323,627	348,130
Fundraising Team Expenses	15,487	20,768
Other Expenditure	266,727	167,697
Total Unrestricted Funds	605,841	536,595
Restricted Funds	-	-
Total Expenditure on Raising Funds	605,841	536,595

Other Expenditure is represented by costs incurred in respect of delivering contractual and non-contractual commitments to sponsors during each of the festivals.

Note 20 contains further information on the prior year adjustment in 2023.

7. Expenditure on Charitable Activities

Unrestricted Funds:	2024 £	Restated 2023 £
Fees & Salaries	1,431,207	1,633,262
Production	2,239,496	2,187,725
Artistic Programme	973,296	1,053,296
Administration	964,543	892,531
Box Office Expenses	104,535	93,243
Marketing	240,530	300,415
CBC In-Kind Support	25,900	25,900
Learning and Participation	10,412	15,776
Commissions	7,000	9,300
Audit Fee	9,250	5,750
Governance	4,949	3,211
Total Unrestricted Funds	6,011,118	6,220,409
Restricted Funds	430,325	451,896
Total Expenditure on Charitable Activities	6,441,443	6,672,305

Note 20 contains further information on the prior year adjustment in 2023.

8 Employees and Trustees

Analysis of Staff Costs and Emoluments

	2024 £	2023 £
Salaries	1,482,806	1,679,961
National insurance costs	140,677	159,563
Pension costs	72,616	80,299
Total Staff Costs & Emoluments	1,696,099	1,919,823

The number of salaried staff employed during 2024 was 60 (63 in 2023), with a full-time equivalent (FTE) of 50 (55 FTE in 2023). It should be noted that the number of salaried staff employed during 2024 includes 8 (2023: 7) casuals on the payroll employed to provide box office services at the busiest times.

During the year £nil was paid to staff members in the form of redundancy payments (2023: £3,962). The charity's policy is to account for these payments once there is a contractual obligation to do so.

All of the Board of Trustees are the directors of Cheltenham Festivals who supply their services on a voluntary basis and have received no remuneration during the year. Total expenses of £1,305 (2023: £849) was paid on behalf of the trustees for training, travel and subsistence.

8 Employees and Trustees (continued)

The number of employees who received emoluments in excess of £60,000 was in the following bands:

	2024 No.	2023 No.
£70,001 - £80,000	-	1
£80,001 - £90,000	2	1
	2	2

9 Donated Services

The value of services provided by volunteers is not incorporated in these Financial Statements. The value put to the in-kind sponsorship support provided by The Times and The Sunday Times, The Nook On Five, Willans, Jazzwise Magazine, Queens Hotel, Leaf Creative, Glide Media, Fews Marquees, Tarren Production and H Westons & Sons, has been incorporated at a value of £347,138 in 2024 (£240,486 in 2023) and has been allocated to marketing and administration costs in expenditure on charitable activities.

10 Other Losses

	2024 £	2023 £
Discount unwind on interest free loan	-	38,455
Total Other Gains and Losses	-	38,455

11 Tangible Fixed Assets

	Unrestricted Funds			
Cheltenham Festivals	Furniture and Fittings £	Plant and Equipment £	Computing Costs £	Total Tangible Fixed Assets £
Cost				
As at 1 January 2024	930	70,179	307,158	378,267
Additions in year	10,666	-	77,882	88,548
As at 31 December 2024	**11,596**	**70,179**	**385,040**	**466,815**
Accumulated Depreciation				
As at 1 January 2024	233	55,493	234,154	289,880
Charge for year	1,775	6,910	59,783	68,468
As at 31 December 2024	**2,008**	**62,403**	**293,937**	**358,348**
Net Book Value				
As at 31 December 2024	**9,588**	**7,776**	**91,103**	**108,467**
As at 31 December 2023	697	14,686	73,004	88,387

12 Fixed Asset Investments

	2024 £	2023 £
Investment in Subsidiary	1	1
Market value at 31 December	1	1
Historic cost at 31 December	1	1

Investments comprise:

	2024 £	2023 £
Shares in CF Productions Limited	1	1
Investments at 31 December	1	1

CF Productions Limited has the same registered office as Cheltenham Festivals.

13 Debtors

	2024 £	2023 £
Payments in advance	28,646	98,356
Trade and other debtors	386,755	331,561
Total Debtors	415,401	429,917

14 Creditors – amounts falling due within one year

	2024 £	2023 £
Trade and other creditors	410,739	429,432
Deferred income (note 15)	464,687	593,533
Inter-company creditor	1	1
Other taxes and social security costs	103,599	89,403
Total Creditors	979,026	1,112,369

15 Deferred Income

	2024 £	2023 £
Opening Balance at 1 January 2024	593,533	264,571
Amount released to Incoming Resources	(593,533)	(264,571)
Amount accruing during year	464,687	593,533
Closing Balance at 31 December 2024	464,687	593,533

Deferred income comprised advance ticket sales for the 2025 Jazz Festival and sponsorship and grants which the sponsors and donors have specified must be used on festival events and learning and participation programmes in future accounting periods.

16 Analysis of the Net Movement in Funds

Restricted Funds
Restricted funds were established for the Musicate, Beyond Words, Reading Teachers = Reading Pupils, FameLab, DataFace and Community projects. In 2024 grants and donations totalling £430,325 were received and there was expenditure totalling £430,325 leaving a closing balance on restricted funds of £nil.

Unrestricted Funds
The purpose of the general reserve is to forestall any shortfalls in income generated from festival activity. This general fund has a closing balance of £256,822 at 31 December 2024.

The Board has determined that the target level of general (free) reserves should be around £500,000 which represents 3-4 months of core operating costs and is considered sufficient to cover any reasonably foreseeable contingency. At the end of 2024 general (free) reserves were £148,354 (2023: £92,486) and the objective is therefore to continue to generate a small surplus each year to gradually build reserves up to this level.

In 2020 the Board established a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donations received during the pandemic. Given the continued financial pressure that the charity faces and the need to partially utilise this reserve, in 2023 the Board decided to un-designate the reserve and transfer the funds to unrestricted reserves.

The balances on the funds as at 31 December 2024 were as follows:

	Restricted Funds £	General Reserve £	Total Funds £
Opening Balances at 1 January 2024	-	180,874	180,874
Surplus for the year	-	75,948	75,948
Closing Balances at 31 December 2024	-	256,822	256,822

17 Analysis of the Net Movement in Funds (continued)

In terms of the total net assets at 31 December 2024, the funds were represented as follows:

	Restricted Funds £	General Reserve £	Total Funds £
Tangible Fixed Assets	-	108,467	108,467
Investments	-	1	1
	-	108,468	108,468
Current Assets			
Debtors	-	415,401	415,401
Cash in hand	91,913	620,066	711,979
	91,913	1,035,467	1,127,380
Creditors: amounts falling due within one year	(91,913)	(887,113)	(979,026)
Net Current Assets/(Liabilities)	-	148,354	148,354
Total Assets less current liabilities	-	256,822	256,822
Creditors: amounts falling due after one year	-	-	-
Total Net Assets	-	256,822	256,822

18 Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities

	2024 £	2023 £
Net income/(expenditure) after other recognised gains and losses	75,948	(456,654)
Net interest (received)/paid	(12,792)	28,816
Depreciation	68,468	68,803
Decrease/(increase) in debtors	14,516	200,553
(Decrease)/increase in creditors	(133,343)	588,050
Net cash provided/(consumed) by operating activities	12,797	429,568

19 Operating Lease Commitments

Total commitments due under non-cancellable operating leases is as follows:

	2024 £	2023 £
Within one year	1,900	-
Within two to five years	4,183	-
	6,083	-

20 Prior Year Adjustment

The accounts for 2023 have been restated to reclassify £203,426 of box office expenditure from Expenditure on Raising Funds to Expenditure on Charitable Activities. There has been no impact on reserves or the net movement in funds.

21 Prior Year Statement of Financial Activities

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
INCOME AND ENDOWMENTS FROM:				
Donations and Legacies	1,385,383	451,896	1,837,279	2,391,334
Income From Charitable Activities	3,769,243	-	3,769,243	3,204,329
Activities for generating funds	1,174,540	-	1,174,540	1,334,780
Investment Income	9,639	-	9,639	37,267
TOTAL INCOME AND ENDOWMENTS	6,338,805	451,896	6,790,701	6,967,710
Raising Funds	739,841	-	739,841	551,498
Charitable Activities	6,017,163	451,896	6,469,059	6,420,118
TOTAL EXPENDITURE	6,757,004	451,896	7,208,900	6,971,616
NET (OUTGOING)/INCOMING RESOURCES	(418,199)	-	(418,199)	(3,906)
Other losses	(38,455)	-	(38,455)	(10,613)
NET MOVEMENT IN FUNDS	(456,654)	-	(456,654)	(14,519)
Total Funds brought forward at 31 December 2022	637,528	-	637,528	652,047
Funds carried forward at 31 DECEMBER 2023	180,874	-	180,874	637,528

CHELTENHAM FESTIVALS

England & Wales - Charity number 251765

Accounts

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CHELTENHAM FESTIVALS
(A COMPANY LIMITED BY GUARANTEE)

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2023

REGISTERED CHARITY NUMBER 251765

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CHELTENHAM FESTIVALS

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FOR THE YEAR ENDED 31 DECEMBER 2023

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A Chair's Statement 2023

In my second year as Chair of Cheltenham Festivals, I have been keen to develop a board which represents our society and Gloucestershire even more deeply. I strive to get the best out of the amazing group of trustees we have; they all contribute, attend events and challenge the SMT across all aspects of the charity. I am hugely thankful for the support they give and look forward to growing the team in the future.

2023 was a challenging year for all arts charities and particularly for Cheltenham Festivals due to the extended period of absence of Ian George, co-CEO. I am really pleased to say that Ian has fully recovered from his illness and I would like to say a huge thank you to Ali Mawle, co-CEO, for the amount of work she had to do in his absence, and for keeping the ship both steady and moving forwards.

As Chair I am constantly looking to how we can improve and achieve greater impact through our Festivals and our schools and community programmes.

2023 was a building-back year post-covid but it brought with it a new host of challenges. Attendance figures are getting stronger, our reach and impact is getting deeper and wider, but the challenging funding landscape, rising cost of living, and increase in production costs combine to make it a testing time.

I would like to thank our festival-goers, patrons, partners, volunteers, sponsors and foundations which have given their support over these last 12 months, enabling us to progress our ambitious strategy towards a world where everyone can create and experience culture. Their support is needed now more than ever to secure the future we all want.

My final thanks goes to the Cheltenham Festivals team. Their creativity, skill, energy and commitment to creating cultural experiences of the highest quality for everyone is inspiring.

Mark Sorensen
Chair

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B Festival & Year-Round Outreach Reports 2023

Jazz

Cheltenham Jazz Festival 2023 (28 April - 1 May) saw a well-balanced line-up of the biggest names in Jazz alongside rising stars and some of the biggest names in Pop and Soul. **30,000** people enjoyed events (44% of which were free) involving **572 artists** over the 6 days.

International pop sensation **Mika** opened the festival. Festival favourite and Artistic Curator, **Gregory Porter** delivered a phenomenal performance on the closing night as well as popping up unannounced at various free, late-night Jam Sessions.

The Big Top delivered its usual celebration of musical genres with sold-out shows from artists such as **Robert Plant, Squeeze, Will Young, Rodrigo Y Gabriela and Van Morrison**. While the festival curated several one-off shows in the venue such as Fridays Jazz Soul Summit with the BBC Concert Orchestra and Guy Barker Big Band being joined with vocalists such as Vanessa Haynes and Madeline Bell and then on Saturday Tony Hadley performing with the Ronnies Scott's Jazz Orchestra.

Elsewhere across the festival saw performances from jazz greats **Lizz Wright, Stanley Clarke and Andy Sheppherd** while the blues was represented by **Connor Selby**.

The programme at the Parabola Arts Centre included a Norwegian series featuring artists such as drummer **Paal Nilsen-Love,** pianist **Espsen Erisksen** and guiatrist **Stian Westerhaus** joining **Chris Mapp and Mark Sanders** for a festival commission CollapseUnCollapse alongside Westerhaus doing his own solo concert. A second festival commission was a piece performed by trumpeter **Laura Jurd** marking the final year of the legendry programmer **Tony Dudley-Evans** as Programme Advisor for the festival.

As part of Cheltenham Jazz Festival's year-round commitment to **talent development**, a significant part of the Festival was given over to showcasing new and exciting young and early career artists:

This year, the **Jazz Festival Showcase** featured Scottish singer **Tamzene**, and Kent based singer songwriter **Immy**. The event was a great success, as was the subsequent mentoring session which was attended by a variety of industry professionals including Chris Gilyear (Jazz FM Head of Programmes), Hugh Phillimore (Festival promoter), Mike Flynn (Jazzwise editor), Joe Baxter (Director of Baxter PR), Dave Gaydon (Head of Programming at Cheltenham Jazz Festival), and John Oldham, and gave the artists a unique opportunity to gain advice from leading industry professionals.

There were **59 acts** across the **Free Stage** on the Festival site plus eight '**Around Town**' venues. Each day, the free stage was opened by artists from the Festival's '**Jazz It Up**' programme where players from 10 schools across Gloucestershire and the county bands have the opportunity to perform to a warm and enthusiastic audience. The other acts include bands and individuals who can submit applications to perform through an open call-out which takes place in February. The festival collaborated with London-based talent development organisation **Tomorrow's Warriors**, who presented young artists from their programme across the weekend.

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In an ongoing project funded by **Jerwood Arts**, Cheltenham Jazz Festival produced new works by four young artists across Cheltenham Jazz Festival, Manchester Jazz Festival, Sage Gateshead, and Oxford Contemporary Music. This **Jazz Encounters** programme, which challenges the artists to find new ways of presenting jazz music, saw **Andrew Woodhead** produce Waves II a bellringing installation based on this new album Pendulums. Combining music and physics as eight different pendulums create a beautifully chaotic and complex pattern.

The Discovery Space was busier than ever, with a whole host of free and ticketed events available for families to explore, including pop-up concerts and hands-on music sessions. Featuring events as varied as indo-jazz music with **Arun Ghosh** and a family sing session with vocal supergroup **Black Voices**. In the Jazz Arena **Shlomo** wowed a sell out family audience with his world champion beatboxing skills getting audiences up on stage.

Cheltenham Jazz Festival produced a special concert for **BBC 4 TV** and broadcast on **BBC Radio 2 and BBC Radio 3**.The Festival commissioned trumpeter and arranger **Guy Barker** to write new arrangements for a **Soul Jazz Summit** with Guy Barker's Big Band, the BBC Concert Orchestra and vocalists such as **Mica Miller, Ashton Jones and Vanessa Haynes.**

More than **1100 children from 22 primary schools** attended our Jazz concert for schools. Three of these schools were target schools (schools where more than 25% of pupils are in receipt of pupil premium) and received a travel subsidy. The concert is designed, arranged and hosted by musicians who have come through our Musicate programme who play alongside professional, established musicians. The concert provides children with an early experience of live Jazz music as well as being an interactive, educational experience in which they learn what makes jazz jazz.

Thank you for everything you do to support music making in Gloucestershire through the Cheltenham Festivals. It was a joy to be part of the Concert for Schools this year. I am sure there are many more young jazz fans as a result of the performance! **Clare Dudman, Gloucestershire Music Hub Lead, Make Music Gloucestershire.**

Twelve secondary school jazz bands played a 30 minute set each on our free stage across the two weekend mornings through our Jazz It Up programme, with nearly 200 young people experiencing playing at a festival in front of a large audience.

93 Connections tickets were distributed as follows, 34 through Cheltenham Welcomes Refugees and 59 through Caring for Communities and People.

We **reduced our Scope 1 carbon emissions by 99% this year** by powering the site with HVO rather than diesel.

What a fantastic Jazz Festival that was! Every year I wonder how the CF team is going to achieve the usual high standards without dumbing down, whilst still aiming to step up further, and every year you do it. A very well done to all involved, staff, volunteers, artists, everybody! Keith Norton

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Science

The **21st Cheltenham Science Festival (6-11 June)** consisted of six days packed with conversations, debates, workshops and hands-on activities. Continuing with 'Be The Change' as the theme, the Festival was host to 270 events (20% of which were free, 7 of which were live-captioned) which focussed on the big scientific and technological questions of our time, from artificial intelligence to the climate crisis, gender to mental health. 138 speakers participated in the Festival: 25% were representative of the global majority, 13% identified as being disabled or having a long-term health condition; and an even gender balance was achieved.

Visitors included **7,000 school students** from nearly 100 schools in Gloucestershire and beyond, while over **2,000** people attended free events on the Apollo stage, and **40,000** people enjoyed free hands-on interactive experiences in the Discover Zone, The Arcade and MakerShack (which had 2 quiet opening times for the neurodivergent community). With a total of almost **200,000** visitors across the six days and a building-back of audiences post-pandemic, the Science Festival cemented itself as a key touchpoint in the Cheltenham cultural calendar.

The day before the Festival began we hosted our first **ChelTechne**, an annual summit of leading thinkers from across government, academia, industry, and the cultural sector to discuss and debate the most pressing issue of the time for society at large through the dual lenses of science and technology and the arts and culture. This year's theme was **AI Narratives: Past, Present and Future** and was co-produced with the **University of Bristol's Research Institute for Sociotechnical Cyber Security (RISCS).**

Our findings focussed on the critical importance of popular and media narratives around AI, and how these can influence - and distort - how not just the public but professionals understand, represent and develop AI technologies. Correcting this will require scientists and engineers to join forces with storytellers and philosophers to produce better stories about technology. We published a report which can be seen here: https://www.cheltenhamfestivals.com/science/news/charity-report-finds-that-stories-around-artificial-intelligence-are-profoundly

The Festival's **Young Changemakers programme** continued for its fourth year. Six changemakers across a range of topic areas (mental health, disability awareness, neurodiversity, climate and more) co-created events within the ticketed programme. This content is created by and for 18 – 30s and promoted intergenerational discussion across topics of significance to young people. In addition, the annual We Make Tomorrow event, bringing together the group, took place on the free Apollo Stage. A range of previous Young Changemakers were also involved in the programme.

The Science Festival hosted its first **VOICEBOX** pop-up stage in The Arcade as part of the free Friday Lates. VOICEBOX, Cheltenham Festivals' flagship project for 18 – 30s, has a dedicated audience within this age range. Six short-form events took place across the evening and included a range of local and national participants. Dedicated social media was created to support this programme digitally.

50% of the VOICEBOX pop-up VOICEBOX programme was created in collaboration with individuals and groups from the local community, including Cheltenham Pride, Planet Cheltenham and Tolmeia Gregory. The programme also commissioned local artist Emily Shilton to produce a zine capturing the evening. **102 free tickets** were given to local people who access services at CPP (Caring for Communities and People) through Cheltenham Festivals' Connections Scheme.

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7170 KS1-KS4 students from 88 **schools** attended the Festival, many returning over multiple days. 96% of schools rated the speaker as good or excellent, while 86% of schools rated the content as good or excellent.

The headline speaker was astronaut **Tim Peake**. Returning speakers included **Stefan Gates, Jamie Gallagher, Russell Arnott, Maddie Moate and Elizabeth Mills** and first-timers included **Jess French, Mark Langtry, James Piercy, Sun Space Art and FameLab finalist Daniel Olaiya.**

We delivered 2 workshops specifically designed for SEND audiences, similarly to 2022. In addition, one Key Stage 2 show was supported by a British Sign Language interpreter, allowing pupils with hearing impairments to enjoy the show. The L&P Team provided direct support to the SEND schools whilst on site to ensure accessibility needs were met.

The family programme consisted of 16 shows and 14 workshops. 6 of the shows were on the free Apollo Stage, welcoming all audiences to take part in the Festival. The programme featured several returning speakers, including **Stefan Gates, Sarah Bearchell, pyka,** and **Tim Peake**. It also included many new speakers to the festival, including **Raksha Dave, Science+Nature Magazine, Science And Sorcery** and **Chris van Tulleken.**

The programme featured an event for SEND audiences, to coincide with a quiet opening slot in the interactive zones. We also produced our first baby event, welcoming 30 babies and their parents in a relaxed event around baby psychology. All the family events were on the weekend of the Festival, except one event which took place on Tuesday evening, a format that we continued from 2022. 6 of the family workshops took place offsite, at The Wilson and the Cheltenham Children's Library Lab. All of these workshops were free and well attended and offered a solution to limited venues to run workshops on site.

The shows and workshops were complimented by the free interactive zones, which families could explore to engage with researchers and industries. A late-night opening of the zones also allowed families to explore the site during the week. The Science Trail offered a free interactive activity for children aged 5-12, along with a free copy of the Science+Nature magazine.

FameLab UK was re-launched at the Festival. FameLab, created by Cheltenham Festivals in 2005, is the world's largest science communication competition involving over 35 countries since the International version launched in 2014 in collaboration with the British Council. In 2023 11 countries across 4 continents hosted the competition, culminating in a live-streamed digital final in November.

The UK version of the competition re-launched in 9 regions. Representatives from each attended the Festival for Hub training and for a celebration event of FameLab (past, present and future, featuring participants from 2007, 2020, FameLab International and FameLab Academy) on the Friday night Apollo stage:

East of England - University of Cambridge

The East Midlands - a consortium of several of the region's Higher Education providers

North West - University of Liverpool (UoL) and University of Salford (UoS)

North East - Teesside University

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Northern Ireland - Science Festivals NI

Scotland - University of Aberdeen and Edinburgh Science Festival South East - KMTV Ltd

South-West - Plymouth Marjon University and Gloucestershire

West Midlands - University of Gloucestershire

FameLab Academy, the schools version of FameLab, culminated at the Gloucestershire Final in March 2023 at the Roses Theatre, Tewkesbury. 2250 students participated in the programme from 23 Gloucestershire secondary schools. The finalists presented their scientific speeches to a panel of established judges before two incredible winners and four runners up were selected. FLA is funded by EDF Energy which enables teachers to receive specialist training and for pupils to use a wide range of engaging resources throughout the project.

DataFace – our trail-blazing collaboration with the **Jean Golding Institute, University of Bristol** and **CyberFirst** to inspire school students towards cyber skills and careers in big data – was launched at the Festival ahead of its first academic year in 20 Gloucestershire secondary schools. Teachers from participating schools and partners had the opportunity to meet and begin training ahead of the new term. Pupils from our pilot scheme also presented their projects to their peers within the Discover Zone during the Festival. DataFace is funded by the government through the UK Shared Prosperity Fund and by AWS.

CEP Young Changemakers. Six secondary schools from the Cheltenham Education Partnership participated in a project focused on the SDG Gender Equality which culminated at the Festival. Pupils produced and presented their finished piece within the Discover Zone for a peer-to-peer stand to visiting schools.

The Festival was powered by **fossil-fuel free sources** (a combination of HVO and green tariff) for the second year in a row, with improvements in reporting allowing us to gather consumption figures for Cheltenham Trust properties for the first time.

We continue to monitor waste-management onsite, seeking ways to exceed to claim that "100% of waste is diverted from landfill". To address this, we have joined the Vision2025 Zero Waste pilot and established a trail with the Gloucestershire Resource Centre to explore reuse our material waste via their Scrapstore.

Emerging partnerships with transport companies are helping us to develop a foundation to promote informed, sustainable travel choices to our audiences. Additionally, we have captured audience travel data for the first time, and will use this to establish a baseline to help us measure the effectiveness of our sustainable audience travel strategy.

Goods & procurement processes incorporating sustainable benchmarks have been introduced, and we moved to a new marquee supplier which is recognised as having good sustainability credentials within our sector. There is much progress to be made, where processes and provisions will continue to be reviewed as suppliers and contracts renew.

Programming contained a significant number of events that incorporated sustainability as a thread, where climate change and environmental sustainability were represented as themes within multiple programming strands.

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Music

2023 was the 78th Cheltenham Music Festival (8-15 July). Over eight days the Festival saw **32** events fill spaces around Cheltenham and Gloucestershire with music, welcoming in **4,735** people to the ticketed programme and **730** pupils and teachers to the Concerts for Schools, with further audiences reached through the free Around Town programme.

Develop new audiences and new relationships

In 2023, we focused on taking the festival to new venues in Cheltenham to create different kinds of experiences and to remove barriers to those who might be reluctant to engage with our work in more traditional spaces, such as the Pittville Pump Room. This included events at The Old Courthouse, DEYA, John Lewis and Queens Hotel.

We also introduced new strands such as late-night programming and family events to begin a journey of audience development that will lay the foundation for future growth in engagement.

This year's Around Town programme focused on experiences that were interactive and promoted music and wellbeing. This included:

A Song Surgery with soprano **Bibi Heal** that prescribed songs to audience members depending on how they were feeling

Sensory Moments, a multi-sensory experience created by **Bittersuite and Phaedra Ensemble** in which audiences heard music blindfolded while having their senses of smell, taste and touch stimulated

Music and Mindfulness, sessions led by guitarist and mindfulness practitioner **Will Crawford** that introduced audiences to using music within mindfulness practice.

The introduction of a new, multi-year community outreach programme was paused due to funding constraints however the Connections scheme ran again.

Connections is a funded scheme that gives free tickets via our local social prescribing team at **Caring for Communities and People (CCP)** and other partners, to local people who would otherwise not access Cheltenham Festivals. A total of 89 tickets were taken up for this year's Music Festival: 71 via CCP and 18 via **Cheltenham Welcomes Refugees**.

A notable success was a group booking for the men's Group. Run by CCP and CBH, this group supports local men with a range of wellbeing challenges. They meet weekly for activities, conversation and group support.

We attended a performance by Masabane Cecilia Rangwanasha & Kunal Lahiry. They performed for an hour. After the performance the men's feedback was that they were so glad they attended. It opened their minds to other kinds of music, and they were so glad they attended as a group. They all want to go on further Cheltenham Festival event - - 9 of them had never been before despite all having lived in Cheltenham for the last 5+ years. 'I had a wonderful experience, and loved singing along to the songs I knew.' A member of the Social Prescribing team.

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2. Show how classical music is vibrant and relevant

The festival wants to push the boundaries of how people experience classical music, and provide different routes in for audiences who may not be looking for the traditional concert experience. In the 2023 festival programme this included:

Byrdwatching, an intimate concert experience taking place in the front rooms of private residences around Imperial Square. The programme included music by English renaissance composer **William Byrd**, whose 400th anniversary was marked this year, and a commission from **Composer Academy alum Aileen Sweeney** who responded to Byrd's work.

Another instalment of **Mixtape**, which took place in DEYA Brewery (a festival first) to a sell-out audience. The programme included Manchester Collective, The Carice Singers, Jordan Ashman and reflected the industrial setting with works by Philip Glass, Bryce Dessner and electronic interpolations from DJ NikNak.

A new **late night series** that took place in The Old Courthouse featuring musicians who combine acoustic and electronic soundworlds, multi-instrumentalist **Laura Cannell**, and violinist **Rakhi Singh**.

We reintroduced **family events** on Saturdays, which saw the **CBSO** present Musical Storytime and a new production from **MishMash Productions**, MishMash Ensemble.

To make it easier for people to get to know the music and the artists we:

Encouraged more artists to introduce the programmes from the stage, providing personalised insight into both the music and their choices

Revised digital programme notes to make them more accessible, and provided a printed alternative

Reconfigured Composium into two showcases that we more targeted towards a public audience, both in terms of timing and location and in ensuring that the composers were given the opportunity to talk about their works. Each showcase was followed by a short networking session, enabling the audience to meet the composers and performers.

Byrdwatching was a followed by a reception at which the audience members had the opportunity to get to know the performers.

As a signatory to **Keychange**, we worked hard to ensure greater representation of women across the festival, both as performers and composers. **17 of 25 paid events in the public programme included music by women and non-binary composers**. The new late night series was also headlined by women artists.

We also made a conscious effort to programme more ethnically diverse musicians with performances from artists including: Chineke!, Masabane Cecilia Rangwanasha and Kunal Lahiry, and Rakhi Singh. From the data available we believe around **8.6% of artists performing at this year's festival were from ethnically diverse backgrounds**.

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The **Sound Voice Project** placed lived experience of voice loss at the centre of the of the work, creating a moving sonic picture that was both heart-rending and uplifting. The Sound Voice Project explored notions of identity through our relationship to our voices in three portraits of individuals who have lived experience of voice loss. The installation ran throughout the festival.

James Newby's recital as part of the BBC Radio 3 New Generation Artist series explored the idea of displacement and forced migration through a sequence of works predominantly by German and Austrian composers who migrated to the USA during the 1930s, with some additional works by Ukrainian composer **Valentyn Silvestrov** showing how pertinent these experiences remain in the contemporary world.

3. Embrace the future

The festival included a large number of artists who are at the early- to mid-stage of their careers and who are fast making names for themselves as names to watch. We were delighted to welcome ensembles including **Manchester Collective** (RPS Award Ensemble winners 2023), **12 Ensemble**, **The Carice Singers** and the **Maxwell Quartet**. Similarly we saw a number of trailblazing soloists join us on stage including clarinettist **Mark Simpson**, cellist **Laura van der Heijden**, pianist **Pavel Kolesnikov**, singers **Masabane Cecilia Rangwanasha** and **James Newby** and violinist **Rakhi Singh.**

In 2023, Cheltenham Music Festival remained committed to **commissioning and presenting new music with 9 world premieres, 1 UK premiere and 4 commissioned works presented at the festival for the first time.** This is included 6 works from Composer Academy participants premiered at the Composium showcases.

Cheltenham Music Festival continued to work with **BBC Radio 3** to bring the best emerging talent to Cheltenham, showcasing tomorrow's most celebrated classical artists before they become household names in the BBC Radio 3 New Generation Artist Recitals. All concerts were recorded for broadcast on BBC Radio 3 (during the week of 17 July). This year's artists included: **Leonkoro Quartet**, **Masabane Cecilia Rangwanasha** (soprano), **Kunal Lahiry** (piano), **Mithras Trio** and **James Newby** (baritone). The series gives the artists the opportunity to experiment and collaborate with each other, with strikingly high-quality results.

The **Spotlight recitals** provided space for young artists at the very start of their careers. This series was programmed in strategic partnership with YCAT (Young Classical Artists Trust), Gloucestershire Young Musician of the Year, and the Keith Nutland Award. Featured artists this year were BBC Young Musician of the Year winner, percussionist **Jordan Ashman**, Gloucestershire Young Musician winner, violinist **Isaac Williams,** and **Wendy Qi** (clarinettist) winner of the Keith Nutland Award.

A longstanding partnership for the festival, the **Royal Philharmonic Society Composer Programme** provides them opportunity for us to develop a new commission with an early-career composer and a festival artist. This year the RPS paired the festival with British-Iranian composer **Soosan Lolavar** who we subsequently introduced to The Carice Singers and George Parris. The resulting work was *The World is the Active String*, a haunting work that hypnotically explored the timbre and texture of the voice. The work has subsequently received a London premiere with The Carice Singers.

This year saw partnerships with both **Royal Birmingham Conservatoire** and the **University of Gloucestershire**. Students from RBC's historical performance and vocal programmes joined Byrdwatching providing them the opportunity to delve into the music of William Byrd and his contemporaries and present

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recitals in unusual locations. Students from UoG's sound engineering department worked with us to capture the work created during Composer Academy. Alongside, we offered the students shadowing opportunities with sound engineers and designers working on other projects in the festival.

The tenth edition of Cheltenham Music Festival's flagship programme **Composer Academy** took place during this year's Festival. The scheme supports early career composers (aged 18+).

The course took place between 10 and 14 July, welcoming six participating composers and six observing composers[1]. The course was led by composer **Daniel Kidane**, who is himself a Composer Academy alumnus (from the first course in 2013), supported by professional musicians **The Carice Singers** directed by **George Parris**.

"The course content was artistically nourishing and technically rigorous." Participant

Two **Concerts for Schools** were programmed again this year: the Concert for Schools, and the Relaxed Concert for Schools. The format and content of both concerts was co-created with the Musicate musicians who presented them.

This year's **Concert for Schools** involved 20 local young musicians from **Gloucestershire Youth Chamber Orchestra (GYCO),** 12 local professional musicians, and four **Musicats,** all led by conductor **Glyn Oxley**. The Concert was presented by musician and producer **Soweto Kinch**.

585 pupils and teachers from 10 local schools attended the concert, 3 schools for the first time.

After the concert the children took part in **Music Explorer sessions** where they had a go on brass, string and percussion instruments. The percussion element this year involved up to 100 children at a time creating a rainstorm on the Town Hall stage, which was very effective.

GYCO also performed the programme for the **Relaxed Concert for Schools**, alongside four Musicats. The format and content of the concert had been carefully curated to take the audience on an engaging musical journey, beginning and ending with hello and goodbye songs. Based on feedback from last year's inaugural relaxed concert, we included an additional piece of music, and also upped the range of rhythms and tempos in the music selected.

There were many highlights, including a fun arrangement of the 'Can Can' performed by the four Musicats. One pupils stood and conducted, in perfect time, every piece of music throughout the entire concert. Another young person with significant attachment needs, who never strays far from a trusted adult, happily wandered around the auditorium to the astonishment and delight of his teachers.

Everyone who spoke during the concert also used Makaton signing, and two large screens either side of the orchestra displayed key information with Makaton signs. Dedicated volunteers greeted and stayed with their school; a Mobiloo was on site; and quiet rooms were available throughout the concert if needed. The five schools that attended last year returned, and an additional school brought a group, making six schools in total and a comfortably full auditorium. Seating was arranged informally in school groups, with large floor cushions also available – and very popular.

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After the concert ended, schools stayed to eat lunch and to meet the musicians and get closer to/have a go on some instruments. This resulted in some very special, musically intimate moments that will linger long in the memory.

We thought last year was great, but you blew our socks off even more! We made a booking because we know how dedicated you are to SEN and know that all musical offerings through you are outstanding! This was a great touch in bringing the liveliness, encouraging anticipation and re-establishing calm before anyone was overstimulated. The children enjoyed dancing and being able to participate. A perfect balance. We enjoyed hearing each part of the orchestra separately! Teacher, The Shrubberies

Workshops in Schools. 316 pupils enjoyed one of 13 workshops which took place in 8 schools in the weeks prior to the Festival. For two of the schools it was their first contact with the Festival, and 4 workshops took place in SEND settings. The workshops are co-created with Musicats, and are designed to give children a fun and engaging experience of music that will include both learning and music-making.

A further 11 workshops took place in 8 schools during December with 331 pupils between Y2 and Y6. Five of these workshops took place in target schools and one in an SEND school.

We knew it would be good, but it exceeded expectations. The children really enjoyed the mix of activities, and it was pitched just at the right level for them. Teacher, The John Moore Primary School.

Literature

The Times and Sunday Times Cheltenham Literature Festival took place 6 –15 October, the 74th year that the Festival has been held in Cheltenham. The Festival site was centred on Montpellier Gardens once again, with a purpose-built tented village constructed in the Regency square.

This year's programme featured over **500 events**, more than a quarter of which were **free**. Venue sizes ranged from 80 to 1500 seats and included purpose-built marquees, our specially commissioned VoiceBox pod, an art deco restaurant, a performing arts centre, the Edwardian Cheltenham Town Hall, and various pubs, bookshops and miscellaneous venues across the centre of Cheltenham.

Cheltenham Literature Festival is known for the breadth of the programme and the huge variety of events and formats it offers. This year was no exception as we hosted poets, spoken word artists, novelists, biographers, historians, playwrights, chefs, economists, columnists, editors, investigative reporters, broadcasters, critics, children's authors, campaigners, psychologists, dramatists, curators, film directors, actors, politicians, doctors, scientists, Festival directors, bookstagrammers, tiktokers, influencers and international delegates to celebrate the written word in its amazing variety, and its ability to connect us, challenge us and inspire us.

Over **900 speakers** participated, of which **59% identified as female, 25% as being representative of the global majority and 6% as being disabled or as having a long-term health condition.**

Our **Read the World theme** continued into its third year – and authors from Ireland, The Netherlands, Japan, Norway, Taiwan, India, Ghana, Spain, USA, New Zealand and Iceland joined us. Generous funding from cultural bodies enables us to connect these authors with each other, with UK writers, and with new audiences.

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Building on our Ukraine day in 2022, we continued our collaboration with Ukraine with Ukrainian writers including Andrey Kirkov appearing on both the adult and family programme. We welcomed delegates from Argentina, India, Turkiye, Botswana and Nigeria for our second **International Delegates Programme** – generously supported by the British Council.

Our Guest Curators this year were **Peter Frankopan, Anne Marie Imafidon, Alex George and Caleb Azumah Nelson** and our Literary Explorer in Residence **Ann Morgan** joined us once more – picking out the best new writing from all corners of the globe.

The ticketed programme had an uplift in both ticket sales and revenue, with audience numbers recovering after some post-pandemic hesitancy in 2022. Over **100,000 tickets** were sold and tens of thousands of people visited the site, including **12,700 school children** (a record).

Our Family and schools programmes were exceptionally well attended this year, with many events selling out – and a lively and diverse free programme of storytelling, craft workshops, character costume appearances and mystery trails ensured that the Wild Wood family area was busy throughout the Festival.

Lit Crawl, our free literary bar crawl around Cheltenham on the first Saturday of the Festival also saw record attendances, and our **free Huddle programme** delivered a strong series of community-linked events exploring our Read the World theme.

Cheltenham Festivals has been battling strong headwinds since the pandemic: reduced audience numbers (now recovering but still 2000 bookers down on 2019) and rampant inflation have made delivering a Festival of this scale more and more challenging. We are grateful to the Arts Council, Cunard, Baillie Gifford, Waterstones and the Unwin Charitable Trust as principle partners and the many Trusts, Foundations, individuals givers and Festival patrons who so generously support the charity and our year-round work in the community.

Our title sponsors have been supporting the Festival since 2005, one of the longest of such partnerships in the Festival world– The Times, The Sunday Times and Times Radio inspire and challenge us in the best possible way. Their award-winning journalists give generously of their time, chairing, broadcasting and participating in the programme, and, behind the scenes, helping, advising and supporting the programming team.

Our groundbreaking **VOICEBOX** venue had its 3rd year and is now a firmly established part of the Festival's offering, particularly targeted at young people (aged 18-30). The venue is free, drop in (i.e. un-ticketed) and offers a rich, eclectic mix of formats with events focusing particularly on new voices and issues of interest to the local community.

With over 2,500 visitors to the space over 5 days and 2 evenings of events, the VOICEBOX programme ranged from co-curated events with local individuals and organisations including **Cheltenham Pride, This Ends Now and Planet Cheltenham**, to established and emerging national talent including **Monika Radojevic, Poorna Bell, Dr Alex George, Fats Timbo and Ellie Middleton.** In a continued commitment to supporting new talent across the publishing industry, the 2023 programme hosted its first proof party with Brazen Books and a takeover event with The Black British Book Festival.

As part of the Festival's commitment to providing a platform for **new talent**, both in in the publishing industry and the wider creative sphere (creative writing, broadcasting, presenting, chairing and moderating and so on)

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we hosted events in a number of unique formats. Our proof parties feature yet-to-be published authors who often experience their first ever live event at Cheltenham. We work throughout the programming process to identify and advocate for the best new writing, and in particular debut novelists and early-career academics working in the non-fiction sphere. We are grateful to the publishing industry for their continued support in enabling us to bring the best new and established authors to our stages.

We supported emerging talent by showcasing debut children's writers of colour from the **BookTrust Represents** project, intentionally pairing debut writers with established writers and our Debut's and Mocktails event highlighted three outstanding new YA novelists. In addition, local BTECH drama students performed on our free programme and local school children and **BAFTA Young Presenters** made their first live introduction.

149 tickets were given away to beneficiaries of our community partner organization Caring for Communities and People (CPP) as part of CF's Connections Scheme.

The schools programme included **71 shows, workshops and storytelling sessions (99% rated as excellent or good)** enjoyed by 12,019 pupils from 109 schools (91% from Gloucestershire, 74/26% Primary/Secondary, 17% Glos Schools serving low-income communities and). Favourites included Michael Rosen, Pamela Butchart, Julian Sedgwick and Joe Todd Stanton.

Reading Teachers = Reading Pupils ran for its 8th year. In 2022-2203 are were 30 RT=RP teachers reading groups running across the UK: six in Gloucestershire, fourteen through our Strategic Partners, and ten through Independent Partners. Our Strategic Partners this year were Bradford Literature Festival, CLPE, KEAP: The Writer's Block, National Literacy Trust, The English and Media Centre, Seven Stories, Wigtown Festival Company, The Story Museum, Books Council of Wales, Peters, The Reader and the National Centre for Writing. The programme was revised for academic year 2023-2024 with the Strategic Partner element coming to an end. Instead the programme now runs with 31 Independent Partner groups in Gloucestershire and nationally and the focus is more on ensuring there are a range of author engagement opportunities and teacher and pupil resources available for all of the RT=RP books. We are continuing to work in partnership with CLPE and The English and Media Centre to provide teacher resources. In Gloucestershire a year-long CPD programme was established from September with 30 teachers from Lower KS2, Upper KS2 and KS3 exploring reading for joy, reading for connection and reading for inspiration using the five books as the basis.

Teachers from 65 schools, including 9 target schools, attended the **Reading Teachers = Reading Pupils conference** at Cheltenham Racecourse with keynote speeches from Candy Gourlay, Christopher Edge and Sinead Burke, workshops run by Manjeet Mann, Sarah Crossan CLPE, EMC among others. There was also a panel discussion on the power of reading to inspire and motivate us to change the world for the better? with Sharna Jackson, A.M. Dassu, Piers Torday and Dr Alison Waller.

CF is a national partner for **Words that Burn**, an Amnesty International UK project for secondary school pupils on human rights and poetry. This year, we worked with three Gloucestershire secondary schools, who all worked with the poet Deanna Rodger in a series of workshops: All Siants Academy, Newent School and Rednock School. Students were given a platform to share their poetry and learnings in an event in VOICEBOX at the Festival.

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A copy of **The Scribbled Self,** a creative writing for wellbeing guide for young people co-curated by a team of six young people who were previously part of the Beyond Words programme, alongside professional writers Caleb Parkin, Miranda Walker, Jane Bailey and Sue Mayfield, is now in every secondary school in the county. An online CPD session was run by Caleb Parkin for teachers from 6 schools and writing for wellbeing workshops were run with pupils in year 9 and 10 in three Secondary schools: Pittville School, Bourneside School and Severn Vale School. Students from Pittville and Bournside schools participated in an event in VOICEBOX during the festival hosted by Caleb Parkin, where the audience were taken through a writing for wellbeing activity and students from the participating schools shared their own writing.

To help make all **families** feel welcome and take away some of the perceived barriers parents/carers may feel about their children having to be quiet and sit still during an event, the Family Programme offered **59 Relaxed Performances**, following the introduction of 17 events in 2022, the majority of which were for young families. The Family programme manager worked with the Innovation Manager on revising the definition and format of a relaxed performance from practice established lats year. This was covered as part of the internal Accessibility Working Group, and shared again in collaboration with the organisations Active Impact and You're Welcome, who helped co-create the wording as well as listing on their platforms that connect disabled communities around Gloucestershire .

A hybrid event around disability and inclusion within the literary industry was codesigned with key figures within the sector. Chair Claire Wade (of the ADCI) was joined by award-winning author **Penny Parkes**, poet and founder of CRIPtic Arts **Jamie Hale** and **Penelope Batchelor**, author and founder of Keep Festivals Hybrid discuss why the literary world needs to be more accessible and inclusive. The event was warmly received and was covered in articles in the Bookseller and numerous comments on social media. The event resulted in a demonstrable carbon saving of 70kg CO2e on panelists alone, and just under 205kg CO2e from audience travel (based on car-petrol, travelling an average of 10 miles) and can be used as a template for hybrid formats for the programming teams to consider as part of a more accessible, sustainable offer for 2024.

2023 built upon our shared commitments to **environmental responsibility** in line with Cheltenham Festivals' 3-year strategy. New processes implemented included collecting audience travel and carbon emission data for analysis and reporting. For the first time Cheltenham Literature Festival was run fossil free for consecutive years. **14.27 tonnes of waste** was removed from the festival site (under forecast of 15t), none of which ended up in landfill, although questions remain around the percentage that is diverted to energy recovery (i.e. incineration).

The year's **press and PR** had a **reach of 14.3 billion** and mention levels of 4.51K. Highlights included Good Morning Britain, TODAY on NBC (USA), appearances across regional and local BBC radio and TV, and significant mention on the top-ten UK podcast, The Rest is Politics. At least one national print story appeared during every day of the Festival itself. Beforehand, the Festival was noted in leading lifestyle magazines included Country Life, Vanity Fair, and Good Housekeeping. Ample online coverage both domestically and worldwide, powered by the Press Association syndication of our programme announcement, and persisting throughout the period of promotion.

As we head to our 75th anniversary – we should briefly consider what explains the global appeal of these bookish gatherings? Cheltenham was the first Literature Festival, but they are now a global phenomena, with Festivals from Adelaide to Accra and from Buenos Aires to Belfast. Putting aside the obvious business of promoting and celebrating great writing and selling books – lots of books, the answer in the appeal of, and the need for, human connection. Writers with their readers, readers with each other, and the Festival with the community it serves and is rooted within. This is at the heart of everything we do at Cheltenham Festivals and we look forward to our significant anniversary next year.

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CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2023

C Directors Report

The directors are pleased to present their annual report and the financial statements of the company for the year ended 31 December 2023.

1. Reference and administrative details of the company

Company number	456573
Charity number	251765
Registered office	34 Imperial Square, Cheltenham, GL50 1QZ
Business address	Unit H2, The Brewery Quarter, High Street, Cheltenham GL50 3FF

Auditors
Hazlewoods LLP, Windsor House, Bayshill Road, Cheltenham GL50 3AT

Bankers
HSBC plc, 2 The Promenade, Cheltenham, Gloucestershire, GL50 1LR

Solicitors
Willans LLP, 34 Imperial Square, Cheltenham, GL50 1QZ

The directors who served during the year ended 31 December 2023 were as follows:

Lucy Carlton-Walker	
Adrian Farnell	
Beverley Grimster	
Peter Howarth	
Caroline Hutton	Resigned 13 December 2023
Shamil Makhecha	
Mark Philip-Sorensen	Chair
Deborah Thacker	
Jonathan White	
Andrew Williams	

The following also served during the year ended 31 December 2023:

Matthew Clayton	Company Secretary

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2. Structure, Governance and Management

Governing Document

Incorporated in 1948, Cheltenham Festivals (the company name was changed by Special Resolution dated 6 January 2006 from Cheltenham Arts Festivals Limited) is a company limited by guarantee and not having a share capital, that is governed by its Memorandum and Articles of Association, which were last amended at the Annual General Meeting on 7 September 2012. The company is registered as a charity with the Charity Commission. The liability of each member is limited to 10p, whilst being a member or within one year after he or she ceases to be a member, in the event of the company being wound up.

Recruitment and Appointment of Trustees

Members of the Board are recruited for their knowledge of the work of cultural and charitable organisations and for their ability to contribute to the aims of Cheltenham Festivals. There is a significant element of regional experience, but also a national perspective on the Board. Recruitment embraces canvassing amongst arts organisations and contacts and advertising.

Board members are the trustees of the registered charity and comprise a maximum of fourteen persons, who are elected by an ordinary resolution of the members of the company. The Board has power to appoint directors who hold office until submitted for re-election at the next AGM. The Chairman is elected by the Board. Directors are appointed for a period of three years and may be re-appointed, subject to provisions in the Articles. There were nine directors at the balance sheet date. A representative from Arts Council England South West may attend as an observer.

Induction and Training of Trustees

New directors are provided with a pack of information including the Memorandum and Articles of Association, the business plan and financial information, management structure and festival programmes. The aim is to ensure that new directors commence with a good understanding of the background and the current issues facing Cheltenham Festivals. External training events are offered, where these would contribute to understanding of their roles.

Organisational Structure

The Board of directors has overall responsibility for Cheltenham Festivals as a company and a charity. Day to day management is delegated to the two Co-CEOs who are accountable to the Board. The Board meets four times a year plus the AGM. The Finance Committee meets ahead of each Board meeting and the AGM to review management accounts, financial forecasts and the annual statutory accounts. The Co-CEOs meet with the Chair monthly, in between Board meetings to track progress against KPIs and budget and provide advice to the Co-CEOS. An Ethics Committee was set up in 2023 to assist the Board in the establishment, embedding and oversight of an ethical framework for Cheltenham Festivals and a Nominations Committee also exists to support with Trustee recruitment when required. The organisation is divided into a number of teams, Festival Programming, Learning & Participation, Fundraising, Marketing, Finance, Operations/Production and People. The Director of Finance and the Director of People together with the two Co-CEOs form the Senior Management Team.

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CF Productions Limited

In September 2010 a 100% subsidiary was set up called CF Productions Limited trading as CF Ticketing with the main objective of providing box office services to Cheltenham Festivals. The box office commenced trading in February 2011. On 31 December 2022 the business of CF Productions Limited was sold to Cheltenham Festivals for consideration of £1 and the company will now remain in existence as a dormant company. CF Productions Limited paid a dividend to Cheltenham Festivals on 31 December 2022 equivalent to its net assets at that date.

3. Risk Management

The Board undertakes an annual review of risk categories and the Co-CEOs have a responsibility to draw any significant developments to the attention of the Board. Procedures to mitigate risk throughout the work of the charity are in place and appropriate training given to all staff. The risk exposure from the promotion of individual events is monitored by the Senior Management Team and remedial action taken as appropriate including the purchase of relevant insurance protection.

4. Objectives and Activities

The principal activity of the company, as set out in its governing document, is to promote the arts and sciences generally and advance education by means of Festivals of the arts, sciences and entertainment in the Borough of Cheltenham and elsewhere in such manner, at such times and in such places and so often as the Board of the company shall see fit and do all such things as are incidental or necessary to the attainment of such objects. Festivals of Jazz, Science, Music and Literature were carried out in 2023.

In carrying out these activities the company aims to organise Festivals that are acclaimed for the quality of their programmes and that attract growing audiences. The Board aims to establish the Festivals as a financially sustainable enterprise, drawing broadly based support from organisations and individuals and with a professionally managed administration. In support of its charitable aims the company fosters artistic excellence and innovation, as well as educational and out-reach programmes and the support of young artists, writers and scientists. Further detail is provided in the Festivals Reports on pages 3 to 15.

5. Public Benefit Statement

The Directors continue to have due regard to section 4 of the Charities Act 2006 in respect of public benefit. Our Education and Outreach work as can be seen from the Festivals Reports is extensive. Beyond this we continue to support young artists and performers as well as bring artistic excellence and innovation to all Festivals. We are mindful of ticket pricing and have a range of ticket pricing on offer to ensure that people are not excluded from the cultural experience of a Festival on the grounds of ticket price. We also run our Connections programme which offers free tickets to local people who would otherwise be unable to attend festivals due to their circumstances. These are offered via our local Social Prescribing Team at Cheltenham Wellbeing Service.

6. Achievements and Performance

Reviews of the company's achievements and performance in the year are set out in the Festival Reports and the Chairman's Statement.

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7. Financial Review

Consolidated results of all four Festivals are set out in the table below, showing the principal sources of revenue and the main expenditure categories.

	2023	2022
Income	£	£
Ticket Sales	3,081,027	2,674,688
Sponsorship: Cash and in-kind	1,174,540	1,334,780
Grants and Donations – Trusts, Culture Recovery Fund and Others	790,719	1,630,565
Grant – Arts Council	217,480	216,497
In-kind Support	31,900	25,900
Patrons and Members	698,614	635,822
Miscellaneous (including legacies)	701,006	449,458
Ticket booking fee	95,415	0
Total Income	**6,790,701**	**6,967,710**
Expenditure		
Programme Costs	3,725,229	3,701,020
Fees and Salaries	2,083,373	1,647,746
Marketing and Sponsorship	488,880	560,270
Administration	911,418	1,062,580
Unwind of discount on interest free loans	38,455	10,613
Total Expenditure	**7,247,355**	**6,982,229**
Movement in Reserves	**(456,654)**	**(14,519)**

Total incoming resources of the company were £177,009 lower than in 2022; a decrease of 2.5% due mainly to reduced sponsorship income. Grants and donations fell by £839,846 following closure of the Culture Recovery Fund in 2022. Ticket sales grew by £406,339 and miscellaneous income (including legacies) by £251,548.

Total expenditure was £349,404 higher than in 2022 resulting in a deficit for the year of £456,654.

Total Company Funds at 31 December 2023 were £180,874 (2022 – £637,528) and were represented entirely by Unrestricted Reserves (2022 – £637,528). Restricted Reserves were £nil (2022 - £nil).

8. Reserves And Investment Policies

Reserves Policy
The function of each of the reserves is explained in Notes to the Financial Statements (note 17). It remains an objective to establish a prudent level of reserves to support the financial risk of mounting four festivals. The Board has determined that the target level of reserves should be around £500,000 which represents 3-4 months of core operating costs and is considered sufficient to cover any reasonably foreseeable contingency. At the end of 2023 reserves sat at £180,874 and the objective is therefore to generate a small surplus each year to build reserves up to this target level.

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Principal Funding Sources
The principal funding sources for the company were commercial sponsors (£1,174,540), patrons and membership subscriptions (£698,614), donations and grants from individuals, and charitable trusts (£790,719) and the Arts Council England South West (£217,480).

Investment Policy
Under the Memorandum and Articles of Association the charity has the power to invest the monies not immediately required for its purposes in or upon such investments as may be determined from time to time.

9. Basis Of Preparation

The directors are fully aware of their responsibilities with regard to maintaining a sufficient level of funds within the charity and the need to carefully manage cash flows. The annual budget for the year is examined in detail by the Board. Detailed management accounts are prepared on a monthly basis and the financial position reviewed by the Senior Management Board, the Co-CEOs, The Finance Committee and by the Board. The directors have reviewed cash flow forecasts covering the 12 months from the date of approving these financial statements and have satisfied themselves that it is appropriate to prepare the financial statements on a going concern basis given the accumulated reserves position.

10. Plans For Future Periods

A review of the company's plans for future periods is set out in the Chairman's Report.

11. Directors' Responsibilities in Relation to the Financial Statements

The directors are responsible for preparing the financial statements in accordance with applicable law and regulations. Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

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

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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Disclosure Of Information to Auditors

At the date of approval of the financial statements, in so far as the directors are aware, all relevant audit information has been provided to the auditors and the directors have taken steps to ensure that they have made themselves aware of any relevant audit information and to establish that the auditors are aware of such information.

12. Auditors

Hazlewoods LLP have expressed their willingness to continue in office.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board 13 September 2024

Mark Philip-Sorensen
Chair

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REPORT OF THE INDEPENDENT AUDITORS TO THE

DIRECTORS OF CHELTENHAM FESTIVALS

D Independent Auditor's Report

We have audited the financial statements of Cheltenham Festivals for the year ended 31 December 2023 which comprise the Charity Statements of Financial Activities, the Charity Balance Sheets, the Cash Flow Statements and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2023 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based

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on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light or the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

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- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charitable company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charitable company's audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Owing to the inherent limitations of an audit, there is unavoidable risk that material misstatements in the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISA's (UK). In identifying and assessing risks of material mis-statement in respect of fraud, including irregularities and non-compliance with laws and regulations, our procedures included the following:

- We obtained an understanding of the legal and regulatory frameworks applicable to the financial statements or that had a fundamental effect on the charity's operations. We determined that the most significant laws and regulations included UK GAAP, UK Companies Act 2006 and charity law.
- We understood how the company is complying with those legal and regulatory frameworks by making inquiries of management, those responsible for legal and compliance procedures.
- We assessed the susceptibility of the company's financial statements to material misstatement, including how fraud might occur.

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Audit procedures performed by the engagement team included:

- Identifying and assessing the design effectiveness of controls management has in place to prevent and detect fraud;
- Understanding how those charged with governance considered and addressed the potential for override of controls or other inappropriate influence over the financial reporting process. Detailed analysis of journals posted through the accounting system during the year to 31 December 2023 has been undertaken;
- Understanding the controls in place to prevent and detect fraud. Reliance was not placed on controls for the entirety of the audit, instead taking a substantive testing approach, however controls were in place to prevent fraud, and they appeared to be working effectively;
- Challenging assumptions and judgements made by management in its significant accounting estimates.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with the Chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the members and trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body for the opinions we have formed.

Martin Howard

Martin Howard (Senior Statutory Auditor)
For and on behalf of Hazlewoods LLP, Statutory Auditor

Windsor House
Bayshill Road
Cheltenham
GL50 3AT

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CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2023

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,385,383	451,896	**1,837,279**	2,391,334
Income From Charitable Activities	5	3,769,243	-	**3,769,243**	3,204,329
Other Trading Activities	3	1,174,540	-	**1,174,540**	1,334,780
Investment Income	4	9,639	-	**9,639**	37,267
TOTAL INCOME AND ENDOWMENTS		6,338,805	451,896	**6,790,701**	6,967,710
Raising Funds	6	739,841	-	**739,841**	551,498
Charitable Activities	7	6,017,163	451,896	**6,469,059**	6,420,118
TOTAL EXPENDITURE	8,9	6,757,004	451,896	**7,208,900**	6,971,616
NET (OUTGOING)/INCOMING RESOURCES		(418,199)	-	**(418,199)**	(3,906)
Other losses	10	(38,455)	-	**(38,455)**	(10,613)
NET MOVEMENT IN FUNDS		(456,654)	-	**(456,654)**	(14,519)
Total Funds brought forward at 31 December 2022		637,528	-	**637,528**	652,047
Funds carried forward at 31 DECEMBER 2023		180,874	-	**180,874**	637,528

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CHELTENHAM FESTIVALS

BALANCE SHEET

AS AT 31 DECEMBER 2023

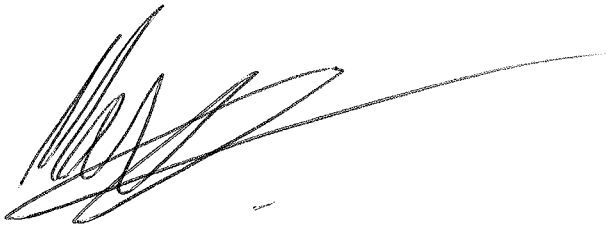
F Balance Sheet

	Note	2023 £	2022 £
Fixed Assets			
Tangible Assets	11	**88,387**	148,924
Investments	12	**1**	1
		88,388	148,925
Current Assets:			
Debtors	13	**429,917**	630,470
Cash in hand		**774,938**	531,997
		1,204,855	1,162,467
Creditors: Amounts falling due within one year	14	**(1,112,369)**	(559,339)
Net Current Assets		**92,486**	603,128
Total Assets less current Liabilities		**180,874**	752,053
Creditors: Amounts falling due after more than one year	16	**-**	(114,525)
Net Assets		**180,874**	637,528
Funds:			
Unrestricted Funds:			
General Reserve	17	**180,874**	637,528
Total Unrestricted Funds		**180,874**	637,528
Restricted Funds:			
Education Reserves	17	**-**	-
Total Restricted Funds		**-**	-
Total Funds		**180,874**	637,528

These financial statements were prepared in accordance with SORP 2019, special provisions relating to small companies within Part 15 of Companies Act and Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Approved by the Board and authorised for issue on 13 September 2024

Mark Philip-Sorensen - Chair



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G Statement of Changes in Equity

Year ended 31 December 2023	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
Opening Balances at 1 January 2023	-	302,862	334,666	637,528
Reserves Transfer	-	334,666	(334,666)	-
Deficit for the year	-	(456,654)	-	(456,654)
Closing Balances at 31 December 2023	**-**	**180,874**	**-**	**180,874**

Year ended 31 December 2022	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
Opening Balances at 1 January 2022	44,194-	273,187	334,666	652,047
Deficit for the year	(44,194)	29.675	-	(14,519)
Closing Balances at 31 December 2022	**-**	**302,862**	**334,666**	**637,528**

In 2020 the Board established a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donation received from an appeal during the pandemic. Given the continued financial pressure that the charity faces and the need to partially utilise this reserve, in 2023 the Board decided to undesignate the reserve and transfer the funds to unrestricted reserves.

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H Cash Flow Statement

	Note	£	2023 £	£	2022 £
Cash provided by operating activities	**18**		429,568		(301,949)
Cash flows from investing activities					
Interest income		9,639		37,267	
Purchase of tangible fixed assets		(8,266)		(62,789)	
Cash generated/(used) in investing activities			1,373		(25,522)
Cash flows from financing activities					
Repayment of loans		(188,000)		-	
Cash used in financing activities			(188,000)		
(Decrease)/increase in cash and cash equivalents in the year			**242,941**		(327,471)
Cash and cash equivalents at the beginning of the year			531,997		859,468
Total cash and cash equivalents at the end of the year			**774,938**		531,997

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CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2023

I Notes to the Financial Statements

1. Accounting Policies

Basis of Preparation

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, adopting the following principal accounting policies all of which are in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) issued in July 2014 and The Companies Act 2006.

The financial statements are presented in Pounds Sterling.

Company status

The company is a private company limited by guarantee incorporated in England and Wales.

The address of its registered office is:
34 Imperial Square
Cheltenham
GL50 1QZ

Tangible Fixed Assets

Tangible fixed assets are stated in the balance sheet at cost less depreciation. Depreciation is calculated to write off the cost of tangible assets over their estimated useful economic lives at the following rates per annum:

Type of asset	Rate
Furniture and fittings	20% of cost
Plant and equipment	20% of cost
Computing costs	20% of cost
Website costs	25% of cost

Fixed Asset Investments

Fixed asset investments held are valued at market value at the end of the accounting period. Movements in the market value during the period are included within the Statement of Financial Activities.

Investments

Fixed asset investments are stated at cost less provision for diminution in value.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade receivables

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business

Trade debtors are recognised initially at the transaction price. All debtors are repayable within one year and are hence included at the undiscounted amount of the cash expected to be received. A provision for the impairment of trade debtors is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of the receivables.

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Trade payables
Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the company does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and all are repayable within one year and hence are included at the undiscounted amount of cash expected to be paid.

Borrowings
Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Profit and Loss Account over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the company has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date

Financial instruments
The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

Incoming Resources

1. Voluntary income - incoming resources generated from:

    - donations and gifts (including legacies)
    - grants that give core funding provided by government and charitable foundations
    - membership subscriptions and sponsorships where these are in substance donations, rather than payment for goods and services
    - gifts in-kind

2. Activities for generating funds –trading and other fundraising activities carried out to generate incoming resources which will be used to undertake its charitable activities such as sponsorships.

3. Investment Income –incoming resources from investment assets, including dividends and interest and is recognised on a receivable basis.

4. Incoming resources from charitable activities –any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries, e.g. box office ticket income and performance related grants.

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CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2023

Resources Expended

1. Costs of generating funds – those costs incurred in generating incoming resources from all sources other than from undertaking charitable activities: -

   - costs of generating voluntary income
   - costs of fundraising
   - costs of managing investments

2. Charitable Activities – resources applied by the charity in undertaking its work to meet charitable objectives, as opposed to the cost of raising the funds to finance these activities and governance costs.

3. Governance costs – the costs of governance arrangements which related to the general running of the charity, as opposed to the direct management functions inherent in generating funds, service delivery and programme or project work.

Funds held by the Charity:
Unrestricted funds – these are general funds that are expendable at the discretion of the directors in furtherance of the charity's objectives. If part of the unrestricted funds is earmarked for a particular project it may be designated as a separate fund.

Restricted funds – there is currently one restricted fund that is subject to specific uses for Education projects. All incoming and outgoing resources in relation to these projects are included under restricted funds.

Trading Income
Cheltenham Festivals has one subsidiary, CF Productions Ltd which commenced trading in February 2011. Cheltenham Festivals acquired CF Productions' business on 31 December 2022 for consideration of £1. Henceforth CFP will exist as a dormant company. CF Productions Ltd provided box office services for Cheltenham Festivals; all box office activity is now performed by Cheltenham Festivals.

Donated Services
Donated services are included within the Statement of Financial Activities as both incoming resources and resources expended. The value of the donated services is based on information provided by the donor and is detailed further in note 9 to these financial statements.

Pensions
The company operates a defined contribution scheme for certain employees. The contributions are charged to revenue in the period in which they are incurred.

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CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2023

2 Income and Endowments from Donations and Legacies

	2023	2022
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**235,057**	173,721
Culture Recovery Fund	**-**	937,254
Grants – Arts Council	**217,480**	216,497
Other Grants	**103,765**	45,000
In-kind Support	**31,900**	25,900
Patrons	**443,813**	393,668
Legacies	**100,000**	-
Education	**253,368**	124,704
Total Unrestricted Funds	**1,385,383**	1,916,744
Restricted Funds	**451,896**	474,590
Total Donations and Legacies	**1,837,279**	2,391,334

3 Income and Endowments from Other Trading Activities

	2023	2022
Unrestricted Funds:	**£**	£
Sponsorship	**934,054**	1,132,684
Sponsorship-In-Kind	**240,486**	202,096
Total Unrestricted Funds	**1,174,540**	1,334,780
Restricted Funds	**-**	-
Total Other Trading Activities	**1,174,540**	1,334,780

4 Income and Endowments from Investments

	2023	2022
Unrestricted Funds: -	**£**	£
Bank interest	**9,639**	2,859
Dividend received from CF Productions Limited	**-**	18,771
Interest on loan to CF Productions Limited	**-**	15,637
	9,639	37,267

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The dividend received in 2022 from CF Productions Limited (CFP) which is a wholly owned subsidiary of Cheltenham Festivals (CF), arose pursuant to a hive up agreement between CF and CFP whereby CF acquired CFP's business on 31 December 2022 for consideration of £1. CFP continues as a dormant company.

5 Income and Endowments from Charitable Activities

	2023	2022
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**3,081,027**	2,674,688
Booking Fees	**95,415**	-
Commission	**224,427**	176,184
Memberships	**254,801**	242,154
Broadcast Fees	**19,601**	20,043
Other Income	**93,972**	91,261
Total Unrestricted Funds	**3,769,243**	3,204,329
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**3,769,243**	3,204,329

6 Expenditure on Raising Funds

	2023	2022
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**348,130**	313,005
Salaries – Box Office	**110,003**	-
Fundraising Team Expenses	**20,768**	22,475
Box Office Expenses	**93,243**	-
Other Expenditure	**167,697**	216,018
Total Unrestricted Funds	**739,841**	551,498
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**739,841**	551,498

Other Expenditure is represented by costs incurred in respect of delivering contractual and non-contractual commitments to sponsors during each of the festivals.

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7. Expenditure on Charitable Activities

Unrestricted Funds:	2023 £	2022 £
Fees & Salaries	**1,523,259**	1,223,305
Production	**2,187,725**	2,158,137
Artistic Programme	**1,053,296**	983,781
Administration	**892,531**	842,239
Box Office Commission	**-**	271,845
Marketing	**300,415**	321,778
CBC In-Kind Support	**25,900**	25,900
Learning and Partcipation	**15,776**	35,208
Commissions	**9,300**	7,450
Audit Fee	**5,750**	7,596
Governance	**3,211**	24,095
Total Unrestricted Funds	**6,017,163**	5,901,334
Restricted Funds	**451,896**	518,784
Total Expenditure on Charitable Activities	**6,469,059**	6,420,118

8 Other Notes on Total Resources Expended

Directors' Remuneration and Benefits
No director (nor any persons connected with them) has received any remuneration or other benefit in money during the year.

Directors' Expenses
The amount on reimbursing directors' out-of-pocket expenses was £849 (£1,143 in 2022).

Analysis of Staff Costs and Emoluments

	2023 £	2022 £
Salaries	**1,679,961**	1,542,864
National insurance costs	**159,563**	153,147
Pension costs	**80,299**	70,012
Total Staff Costs & Emoluments	**1,919,823**	1,766,023

The number of salaried staff employed during 2023 was 86 (97 in 2022), with a full-time equivalent (fte) of 63 (67 fte in 2022). It should be noted that the number of salaried staff employed during 2023 includes 16 (14 in 2022) casuals on the payroll employed to provide box office services at the busiest times.

During the year £3,962 was paid to staff members in the form of redundancy payments. The charity's policy is to account for these payments once there is a contractual obligation to do so.

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8 Other Notes on Total Resources Expended (continued)

The number of employees who received emoluments in excess of £60,000 was in the following bands:

	2023	2022
£70,001 - £80,000	**1**	2
£80,001 - £90,000	**1**	-
	2	2

9 Donated Services

The value of services provided by volunteers is not incorporated in these Financial Statements. The value put to the in-kind sponsorship support provided by The Times and The Sunday Times, So Publishing, Willans, Jazzwise Magazine, Cotswold Life, Queens Hotel, Yamaha and Leaf Creative has been incorporated at a value of £240,486 in 2023 (£202,096 in 2022) and has been allocated to marketing and administration costs in expenditure on charitable activities.

10 Other Losses

	2023	2022
	£	£
Discount unwind on interest free loan	**38,455**	10,613
Total Other Gains and Losses	**38,455**	10,613

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11 Tangible Fixed Assets

	Unrestricted Funds			
Cheltenham Festivals	**Furniture and Fittings**	**Plant and Equipment**	**Computing Costs**	**Total Tangible Fixed Assets**
	£	**£**	**£**	**£**
Cost				
As at 1 January 2023	197	70,179	299,625	370,001
Additions in year	733	-	7,533	8,266
Disposals in year	-	-	-	-
As at 31 DECEMBER 2023	**930**	**70,179**	**307,158**	**378,267**
Accumulated Depreciation				
As at 1 January 2023	157	44,778	176,142	221,077
Charge for year	76	10,715	58,012	68,803
Disposals in year	-	-	-	-
As at 31 DECEMBER 2023	**233**	**55,493**	**234,154**	**289,880**
Net Book Value As at 31 DECEMBER 2023	**697**	**14,686**	**73,004**	**88,387**
As at 31 December 2022	40	25,401	123,483	148,924

12 Fixed Asset Investments

	2023	2022
	£	£
Investment in Subsidiary	**1**	1
Market value at 31 December	**1**	1
Historic cost at 31 December	**1**	1

Investments comprise: -

	2023	2022
	£	£
Shares in CF Productions Limited	**1**	1
Investments at 31 December	**1**	1

CF Productions Limited has the same registered office as Cheltenham Festivals

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13 Debtors

	2023	2022
	£	£
Payments in advance	**98,356**	53,414
Trade and other debtors	**331,561**	577,056
Total Debtors	**429,917**	630,470

14 Creditors – amounts falling due within one year

	2023	2022
	£	
Trade and other creditors	**429,432**	204,967
Deferred income (note 15)	**593,533**	264,571
Inter-company creditor	**1**	1
Loans from individuals	**-**	37,600
Other taxes and social security costs	**89,403**	52,200
Total Creditors	**1,112,369**	559,339

15 Deferred Income

	2023	2022
	£	£
Opening Balance at 1 January 2023	**264,571**	379,047
Amount released to Incoming Resources	**(264,571)**	(379,047)
Amount accruing during year	**593,533**	264,571
Closing Balance at 31 DECEMBER 2023	**593,533**	264,571

Deferred income comprised sponsorship and grants which the sponsors and donors have specified must be used on festival events and learning and participation programmes in future accounting periods.

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16 Creditors: Amounts falling due after more than one year

	2023	2022
	£	£
Loan from individual	-	114,525

The par value of the loan was £188,000 as at 31 December 2022 and was repayable in 5 equal instalments commencing 3 January 2023. On 1 March 2023 Cheltenham Festivals repaid the full £188,000 and the loan provider generously agreed to donate back £88,000. This donation is shown within incoming resources within the statement of Financial Activities

17 Analysis of the Net Movement in Funds

Restricted Funds
In 2016 Education reserves were established for the Musicate, Beyond Words, Reading Teachers = Reading Pupils and Community projects. In 2023 grants and donations totalling £227,792 were received and there was expenditure totalling £227,792 leaving a closing balance on the reserves of £nil.

Unrestricted Funds
In 2004 the directors agreed to set up a reserve to forestall any shortfalls in income generated from festival activity. This general fund has a closing balance of £180,874 at 31 December 2023.

In 2020 the Board established a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donations received during the pandemic. Given the continued financial pressure that the charity faces and the need to partially utilise this reserve, in 2023 the Board decided to undesignate the reserve and transfer the funds to unrestricted reserves.

The Board has determined that the target level of reserves should be around £500,000 which represents 3-4 months of core operating costs and is considered sufficient to cover any reasonably foreseeable contingency. At the end of 2023 reserves sat at £180.874 and the objective is therefore to generate a small surplus each year to gradually build reserves up to this level.

The balances on the funds as at 31 December 2023 were as follows: -

	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Opening Balances at 1 January 2023	-	302,862	334,666	637,528
Reserves Transfer	-	334,666	(334,666)	
Deficit for the year	-	(456,654)	-	(456,654)
Closing Balances at 31 December 2023	**-**	**180,874**	**-**	**180,874**

Docusign Envelope ID: BB462586-8F52-4F49-B205-493CF37C1B64

17 Analysis of the Net Movement in Funds (continued)

In terms of the total net assets at 31 December 2023, the funds were represented as follows:

	Restricted Funds	Total	
	Education Reserves	General Reserve	Restricted and Unrestricted Funds
	£	£	£
Tangible Fixed Assets	-	88,387	88,387
Investments	-	1	1
	-	**88,388**	**88,388**
Current Assets			
Debtors	-	429,917	429,917
Cash in hand	89,450	685,488	774,938
	89,450	**1,115,405**	**1,204,855**
Creditors: amounts falling due within one year	(89,450)	(1,022,919)	(1,112,369)
Net Current Assets/(Liabilities)	**-**	**92,486**	**92,486**
Total Assets less current liabilities	**-**	**180,874**	**180,874**
Creditors: amounts falling due after one year	-	-	-
Total Net Assets	**-**	**180,874**	**180,874**

At the year end, the free reserves of the charity were £92,486 (2022 - £488,603).

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18 Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities

	2023	2022
	£	£
Net (expenditure)/income after other recognised gains and losses	**(456,654)**	(14,519)
Interest paid (net of interest receivable)	**28,816**	(26,654)
Depreciation	**68,803**	79,084
Decrease/(increase) in debtors	**200,553**	13,804
Increase/(decrease) in creditors	**588,050**	(353,664)
Net cash provided/(consumed) by operating activities	**429,658**	(301,949)

CHELTENHAM FESTIVALS

England & Wales - Charity number 251765

Accounts

Company number 456573

CHELTENHAM FESTIVALS
(A COMPANY LIMITED BY GUARANTEE)

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2022

REGISTERED CHARITY NUMBER 251765

CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2022

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CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2022

A Chair's Statement 2022

I took over as Chair of the charity in September when Diane Hill stepped down after four and a half years. As Vice Chair previously, I had worked closely with Diane and the senior management team to navigate the pandemic.

With the lifting of pandemic restrictions, 2022 saw a return to the full-scale work of Cheltenham Festivals: in addition to 180 days of outreach involving 30,000 children and young people, the charity produced 923 Festival events across 31 days, involving 2,510 artists/speakers and audiences totalling 150,000. 305 (33%) of those events were free, in addition to the interactive spaces available at the Science Festival.

As with the previous two years, the support of the Arts Council has been critical for the survival of the charity with a further £937,254 awarded via the Cultural Recovery Fund in 2022. This funding helped with the soaring production costs, the rise in the cost of living, the increase in demand on the limited Trust funding available and the caution within the corporate sector. This initial bounce-back in 2022 was made possible in physical terms by the funding, but long term sustainable financial planning remains high on the agenda.

Regarding our people, 2022 would not have been possible without the Cheltenham Festivals team's tremendous commitment, dedication and skill in delivering a world-class offering of culture to as wide an audience as possible, something we should all be proud of. More detail on the 2022 content can be found in the Festival and Outreach Reports.

On behalf of the Board and staff I would like to record my thanks to each and every person and organisation whose generosity ensures that the charity has continued in its mission to bring joy, spark curiosity, connect communities and inspire change.

Given the economic climate and rising production costs, the next few years are set to be challenging for the charity as we will need to adapt and respond to the new and fast-changing society. Our vision of a world in which everyone can explore and create culture will determine the opportunities we create and the decisions we make so that the charity is able to produce high quality, inclusive cultural experiences for diverse communities long into the future.

Mark Sorensen
Chair

B Festival & Year-Round Outreach Reports 2022

Jazz

Cheltenham Jazz Festival 2022 (27 April - 2 May), the 25th anniversary year, saw an exceptional line up of internationally-renowned artists from the world of Jazz and beyond. The culmination of three years of programming following two cancelled festivals in 2020 and 2021, saw some artists carried over from the cancelled years alongside many new additions.

30,000 people enjoyed events (44% of which were free) involving 559 artists over the 6 days.

Emeli Sandé opened the festival. Festival favourite and Artistic Curator, **Gregory Porter** delivered a phenomenal performance on the Saturday night as well as popping up unannounced at various free, late-night Jam Sessions. Long-term Associate Curator **Jamie Cullum** performed with his exceptional band and was joined by Gregory Porter for an impromptu duet which was a very emotional closure on the last day of the festival. **Imelda May** was joined by **Ronnie Scott's Big Band** performing new arrangements of her own material together with classics from the Big Band repertoire. Other headliners in the Big Top included **Tom Odell, James Bay, Corrine Bailey Rae and Robert Plant** performing with his **Saving Grace** project. Elsewhere across the festival saw performances from jazz greats **Gary Bartz, Dave Douglas, Lianne Carroll** and **Brian Jackson** while the Blues genre was represented by hard-hitting vocalist and guitarist **Joanne Shaw Taylor**.

We gave 160 **free tickets** as part of our '**Connections' scheme** via Cheltenham Welcomes Refugees, the New Homes for Ukraine Scheme, and our local social prescribing team at CCP (Caring for Communities and People). Scores of people who would not ordinarily attend arts and cultural events in the UK were able to enjoy the Festival thanks to the new scheme, including a Ukraine family who only arrived in the country the previous week. According to them, their experience of watching Moses Boyd at the Jazz Festival was a 'turning point in their settling-in journey'.

The programme at the Parabola Arts Centre included the debut of a new band put together by pianist and composer **Zoe Rahman**, **Neil Charles'** new work *Dark Days,* **Laura Jurd Ensemble** and a new band featuring **Lucia Cadotsch with Kit Downes, Phil Donkin, and James Maddren**. New talent was represented by several ensembles made up of players from the **Birmingham Conservatoire** jazz course.

An audio installation *Jazz Puddles,* first commissioned for the 2019 Festival, was updated to include a new AI work created by Cheltenham Science Festival's virtual presenter **AIDA**.

As part of Cheltenham Jazz Festival's year-round commitment to **talent development**, a significant part of the Festival was given over to showcasing new and exciting young and early career artists:

This year, the **Jazz Festival Showcase** featured jazz vocalist and songwriter, **Georgia Cecile**, and award-winning Americana singer, **Elles Bailey**. The event was a great success, as was the subsequent mentoring session which was attended by a variety of industry professionals including Chris Gilyear (Jazz FM Head of Programmes), Hugh Phillimore (Festival promoter), Mike Flynn (Jazzwise editor), Joe Baxter (Director of Baxter PR), Dave Gaydon (Head of Programming at Cheltenham Jazz Festival), and John Oldham, and gave the artists a unique opportunity to gain advice from leading industry professionals.

There were 48 acts across the free stage on the main Festival site and the five 'Around Town' venues. Each day, the free stage was opened by artists from the Festival's '**Jazz It Up**' programme where players from 10 schools across Gloucestershire and the county bands have the opportunity to perform to a warm and enthusiastic audience. The other acts include bands and individuals who can submit applications to perform through an open call-out which takes place in February. This year the festival collaborated with London-based talent development organisation **Tomorrow's Warriors**, who presented young artists from their programme across the weekend. **The Nu Civilisation Orchestra**, made up almost entirely of Tomorrow's Warriors alumni performed their take on Marvin Gaye's classic album *What's Going On.*

In an ongoing project funded by Jerwood Arts, Cheltenham Jazz Festival produced new works by four young artists across Cheltenham Jazz Festival, Manchester Jazz Festival, Sage Gateshead, and Oxford Contemporary Music. This **Jazz Encounters** programme, which challenges the artists to find new ways of presenting jazz music, saw **Faye McCalman** take over an empty shop unit to perform her beautiful audio-visual piece *Invisible Real* (more details below).

As part of Jerwood Jazz Encounters, we also delivered a two-day **Creative Lab**, a creative conference for jazz musicians interested in creating new works in unusual ways. The conference took place over two days of the Festival (Thursday 28th and Friday 29th May), and involved 17 artists, as well as 10 producers / industry professionals who supported the artists. The event was delivered in partnership with Birmingham City University's Jazz Research Team.

The Discovery Space was busier than ever this year, with a whole host of free and ticketed events available for families to explore, including pop-up concerts and hands-on music sessions.

For babies and toddlers, singer **Sam Frankie Fox** and multi-instrumentalist **Ricardo Rocha** gave a gently interactive performance featuring a range of stringed instruments, styles, and simulating sounds. Meanwhile, early-years specialist**, Holly Thomas,** once again brought her energetic spirit to Cheltenham with a performance helping young children to learn about singing and instruments through joining in with classic jazz and other popular songs.

For slightly older children, Brazilian-born percussionist **Adriano Adewale** brought his magical sprit to Cheltenham, inviting children to discover new rhythms, instruments, sounds and songs, all rooted within the four classic elements of earth, water, air, and fire. Four-time UK Beatbox Champion, multitalented **Grace Savage**, also returned to the Festival with an interactive performance full of weird and wonderful noisemaking.

In the Jazz Arena, **YolanDa's Band Jam** had children discovering the joys of music through dancing, singing, and playing, while at the same time developing their understanding of different musical sounds and styles and inspiring them to explore the wonderful world of music making.

Jazz has continued to have a year-round presence through **Musicate**, our flagship music education programme. This year, three final-year jazz musicians from the Royal Birmingham Conservatoire shared their love of music with pupils in three Gloucestershire primary schools, co-planning and co-delivering sessions with teachers that have enriched the music offer and raised the profile of music in their schools. In addition, they co-planned and co-presented the **Concert for Schools,** performing alongside professional musicians, including the **Kansas Smitty's**, in the Big Top.

Cheltenham Jazz Festival produced a two-hour concert celebrating 25 years of the Festival, which was recorded and filmed for broadcast on **BBC Radio 2** and **BBC 4**. The Festival commissioned trumpeter and arranger **Guy Barker** to write new arrangements of works that have some significance to the 25-year history of the Festival, with the concert being narrated by saxophonist and presenter **YolanDa Brown,** talking through the Festival's history with anecdotes and stories from various artists. The guest artists included vocalists **Gregory Porter, Paloma Faith, Joe Stilgoe** and **Vanessa Haynes**, alongside new artists **Adi Oasis** and **Georgia Cécile**. Clarinettist and leader of **Kansas Smitty's** house band **Giacomo Smith** also performed.

Science

2022 marked the Science Festival's 20th anniversary. Cheltenham Science Festival was created 20 years ago to demonstrate to the wider public how science was relevant to their everyday lives, to show scientists the value of public engagement and to inspire the next generation into STEM. On its 20th birthday, this year's Science Festival showed its value in each of these areas.

The Science Festival (7-12 June) was back to full-scale after a 2-year pandemic hiatus (digital Science Festival @ home in 2020 and small hybrid festival in 2021). Six days, 203 live events (18% of which were free), 49,000 people, a sell-out schools programme, three free interactive zones, including the brand-new cyber-themed zone The Arcade, fourteen FameLab participants and twenty-five VOICEBOX digital events.

From Astronomer Royal **Martin Rees**, to retro gaming nights and thought-provoking street theatre, the Festival connected with people through the 'Be The Change' theme. A bustling free **Apollo** stage, alongside a diverse programme of ticketed shows, the vibrancy of the **VOICEBOX** platform (for 18-30s) and the huge numbers of people through the new **Arcade** made a bustling Festival site visited by 49,000 people and 6,400 school children.

211 free tickets were given to local people who access services at CPP (Caring for Communities and People).

2022 marked the second year of Cheltenham Science Festival's **Be The Change** theme, with our second cohort of Young Changemaker Guest Curators: a diverse group of young activists whose work spans mental health, disabilities, youth politics engagement, wildlife conservation and technology. Their events were threaded through the Festival programme, bringing a younger voice into our events.

Podcast host and campaigner **Dame Deborah James** was one of this year's Guest Curators. Although the late Dame Deborah was not able to attend the festival due to her illness, she was heavily involved in curating a series of events within the Festival around health and wellbeing.

There was an incredible clash between science and culture demonstrated in two spoken word poetry performances, showcasing poems created in collaboration between Bristol poet **Polly Denny** and **AIDA**, our AI guest curator. Polly performed two different poems created in collaboration with AIDA, one of which was performed on the free Apollo stage, and the other as part of the Saturday night variety night.

The **Around Town street performances** were also curated around the **Be The Change** theme. 'CastAway' was a stunning outdoor performance that explored the impact of today's throwaway society on our waterways. Featuring a flying machine and all-female cast, the performance challenged the audience to think about what they can do as an individual and a collective to tackle climate change.

The free **Apollo Stage** curation consisted of a mixture of events chosen from our nature, numbers, and universe collections, Young Changemaker events, the FameLab event, family events and then a specially curated selection of events including quizzes, comedy, and music.

This year, we presented the first **digital VOICEBOX programme** on Instagram and TikTok, providing a series of free digital events that showcased Young Changemakers and emerging young talent across various disciplines co-produced with young people and community groups from Cheltenham Education Partnership, Planet Cheltenham, and Jolt Gloucester. The programme also embedded **AIDA**, by transforming artwork that was created as part of the process of creating the poems with **Polly Denny**, into a Snapchat lens.

6,500 students from 82 schools took part in the Festival, either online or in person, the feedback from which was very positive: 97% of schools rated the speaker as good or excellent. The lineup of shows and workshops was complimented with free activities for schools to experience: the **Discover Zone, Arcade, Makershack, GE Pavilion and Hartpury Hub** provided interactions with researchers and people within STEM industries in addition to the Science Trail across the site.

The **family programme** consisted of 19 shows and 2 workshops. 8 of the shows were on the free Apollo Stage, welcoming all audiences to take part in the Festival. The shows and workshops were complimented by the free interactive zones, which families could explore to engage with researchers and industries. A late-night opening of the zones also allowed families to explore the site during the week. The Science Trail offered a free interactive activity for children aged 5-12, along with a free copy of the Science & Nature magazine.

Three shows across the school and family programmes were designed especially for **SEND audiences.** We worked closely with the attending schools to understand the pupils needs, which allowed both the speaker and the Science Festival programmers to tailor the event to the audience. In addition, one Key Stage 3 show and a Family event were supported by a British Sign Language interpreter.

After two years of pivoting to a digital **FameLab** competition during the pandemic, we were able to invite all of the 2020 and 2021 cohorts to the physical Festival this year, to meet in-person and to perform their 3-minute pieces at the Festival for the first time. We created a special in-person programme for them at the Festival, which involved masterclass training with **Jamie Gallagher**, a special welcome reception in the Green Room, a hands-on session within the Makershack, and the optional opportunity to introduce Festival events. The apex was their performances on the Apollo Stage on the Friday night.

16 Gloucestershire secondary schools participated in **FameLab Academy** in 2021/2. As in 2020/21, schools were linked with FameLab alumni (UK finalists from 2017-2020) to support the delivery of the programme in school. The winner from each school, then took part in a 2-day Masterclass with **Jules Howard** (Workshop leader and trainer) in early March.

The Gloucestershire Finals took place on Thursday 24 March 2022, the first in-person Final since 2019. 16 students from 16 secondary schools battled it out to be the 2022 FameLab Academy Champions, explaining scientific topics, such as resonance, gravity (including black holes!) and brain freezes in 3-minutes. The overall winners were from Sir Thomas Rich's (in Gloucester) and Dene Magna (in the Forest of Dean), with runners-up from Pates (Cheltenham), Chosen Hill (Chelt/Glos), Stroud High School (Stroud) and Cleeve School (Cheltenham).

For the first time this year all the finalists were given the opportunity to introduce events live at the Cheltenham Science Festival. Seven of them rose to the challenge and did a fantastic job.

Dataface, the new schools outreach programme designed in response to the global shortage of data scientists, was piloted from Nov 2021 through to this year's Cheltenham Science Festival. Teachers from 4 schools - Cleeve, Dean Close, All Saints' Academy and Stroud High – met with the project team six times during this period to acquire the necessary knowledge and skills and to feedback following their work with students. The pilot culminated at the Science Festival with a special event. The students showcased their data visualisation work on flooding, endangered animals, and inequity in education to each other and industry professionals. The next step is to get the funding in place and produce the resources so that any number of schools can join with full support from June 2023.

The Science Festival is the perfect platform upon which to champion **sustainability**, and the environment through our programming. This year talks such as 'Engineering Net Zero', 'Who Do We Save', 'Gardening to Save the Planet', through to performances of 'CastAway' (see page 7) and partnerships with The Woodland Trust, who were giving away free trees to visitors, and Extinction Rebellion in the Discover Zone, ensured sustainability was a significant theme throughout the Science Festival.

The Science Festival was the first time Cheltenham Festivals had worked with NR Events to deliver one of our festivals. NR Events use **Trace software** to log and monitor the carbon footprint of events.

In 2022, we switched to using **hydrogenated vegetable oil** (HVO) to fuel the site. HVO is manufactured from waste renewable materials using a high-quality hydrotreatment process. Using HVO fuel to run engines, equipment, and vehicles reduces CO2 emissions by up to 90%, NOx emissions by up to 27% and PM emissions by up to 84%, all of which are key factors to achieving improved air quality. During the 2022 Science Festival, we were able to fuel all plants onsite with HVO, as well as the generators, significantly reducing our overall environmental impact.

Music

2022 was the 77th Cheltenham Music Festival (8-17 July) and the first full Music Festival since 2019, Over nine days the festival saw 35 events fill spaces around Cheltenham and Gloucestershire with music, welcoming in 5,974 people to the ticketed programme and 664 children to the Concert for Schools, with further audiences reached through the free Around Town programme.

Musical highlights included:

Ensembles the Royal Liverpool Philharmonic with Vasily Petrenko, Britten Sinfonia with Anoushka Shankar, The English Concert, London Mozart Players with Martin James Bartlett in Cheltenham Town Hall and Tenebrae in Tewkesbury Abbey

Sheku and Isata Kanneh-Mason, the Gould Piano Trio, Ingrid Fliter and the BBC New Generation Artists in the Pittville Pump Room

One-of-a-kind experiences such as a musical walk exploring Ralph Vaughan Williams and an operatic afternoon tea at the Daffodil

Classical Mixtape and our festival finale of Mahler's Symphony No. 8 in Gloucester Cathedral

Welcoming young people for our inaugural relaxed concert for schools, specially designed for those with special educational needs and disabilities

We were able to give 71 free tickets through the social prescribing team at CCP (Caring for Communities and People) in Cheltenham. 54 CCP clients enjoyed a wide range of concerts in Cheltenham, and 17 Iranian Asylum Seekers based in Gloucester had a wonderful experience at Mixtape and Mahler 8 in Gloucester Cathedral.

It was a treat to get out of the house and do something I could never afford to be able to do and I met some people to talk to. It gave me a 100% boost I so desperately needed. CCP client

To be thought about and offered these tickets meant the world to me. CCP client

We continued our commitment to new music, hosting the premieres of 13 new works, with many being Cheltenham Music Festival co-commissions. In addition, we continued to support the next generation of talent through our partnership with BBC Radio 3's 'New Generation Artists', our 'Rush Hour Recital' series, and the ninth edition of the 'Cheltenham Composer Academy'. The Academy, directed by original participant **Daniel Kidane**, saw six young composers develop their work, which was premiered during industry day **Composium**.

We continued our partnership with the Gloucester Young Musician of the Year competition and Keith Nutland Award to offer young musicians from Gloucestershire a recital in the festival. This saw GYM audience prize winner, violinist **Isaac Williams**, present a recital as part of our Rush Hour Recital series.

There was a sizeable drop in audience numbers (60% down on 2019) in line with the sector-wide challenges in encouraging audiences back into venues. The feedback from audience members was very positive however, like the sector at large, our challenge and opportunity will be to build on this enthusiastic response and engage with audiences more widely and deeply.

The Music for Schools programme began in early June with a three-week programme of music workshops in schools. 900 children from 17 local schools participated in one of 31 workshops led by two musicians (from Birmingham Conservatoire as part of our year-round Musicate programme) with the aim of giving children

and their teachers a vibrant and engaging experience of music and music-making. We were delighted to be able to offer the workshops to SEND schools as well as mainstream primaries for the first time.

My pupils got so much from the experience, and it was lovely to see and hear them being so enthusiastic about music. In a rural school this outreach is so worthwhile and so beneficial for our children. Teacher, Lydney Primary School

Two Concerts for Schools took place during the Festival: one for mainstream primary schools and another Relaxed Concert for local SEND schools. Both concerts were co-created with Musicate musicians especially for the young people and adapted to their needs. Both involved professional musicians alongside Gloucestershire Youth Chamber Orchestra.

486 children from 9 local primary schools (including 3 serving low-income communities and a SEND school) participated in **Musicate** throughout the 2021-2 academic year. Each school was paired with a final-year musician from the Royal Birmingham Conservatoire for the year to co-plan and co-deliver a total of 56 music sessions in schools.

Literature

The 73rd Cheltenham Literature Festival returned to pre-pandemic 'business as usual' with a fully in-person programme centred upon Montpellier Gardens (7-16 October). 571 events (38% of which were free) for adults, families and schools were produced over 10 days, involving 986 speakers, and with audiences of over 60,000 including 9381 school children. 301 tickets were donated to clients through the social prescribing team at CCP (Caring for Communities and People) in Cheltenham, and Cheltenham Welcomes Refugees.

'Read the World' was the theme, providing a passport to a world of ideas: the world's greatest writers and thinkers; the most exciting new writing talent from across the globe; and a host of experts to show worlds beyond our own. The Guest Curators were Celeste Ng, Inua Ellams, Katy Hessel, Justin Webb, Clarisse Loughrey, The Week Junior and The International Book Arsenal Festival, Kyiv.

As part of the British Council's **UK/Ukraine Season of Culture**, we hosted a strand of events curated by The International Book Arsenal Festival, Kyiv, a powerful reminder of the importance of partnership in turbulent times and the light culture can shine. Elsewhere in the programme, talented authors from Norway, the USA, the Netherlands, Japan, Iceland, Colombia, France, Djibouti, the UAE, Spain, Ireland, Wales, Scotland and more joined our best homegrown talent in a range of fascinating discussions.

We produced our first **International Festival Delegate Programme:** partners and colleagues from across the global literary festival landscape convened in Cheltenham for a multi-day programme of networking, ideas exchange and insights. Delegates from the literary scenes of Ukraine, Norway, Malaysia, Ghana and Ireland joined the programme for a stimulating four days. Each delegate subsequently was awarded a small grant to facilitate a project inspired by their experiences at CLF.

Our Literary Explorer in Residence **Ann Morgan** celebrated the translators who bring universal stories to our bookshelves and our popular Conversations Without Borders returned to dissect big topics as part of our world-class current affairs programme.

A raft of world-class names took to the stage including: **Stephen King, Mieko Kawakami, Stephen Pinker, Karl Ove Knausgaard, Nick Cave** and Booker winner **Damon Galgut;** plus strengthened programming and funding relationships with world-leading prizes **Booker, T.S.Eliot** and **Baillie Gifford**. In a truly memorable final event of the festival – the global superstar Bono bowled over a packed forum with a blend of memoir and song, celebrating the release of his book No Surrender.

Of the many thousands of books published in the UK every year – the programming team aims to bring the best examples of every genre to the Cheltenham audiences. In addition, we look for the authors who can deliver the best insights into the writing process and those who relish the chance to meet their readers, old and new. Some examples include **Michael Morpurgo** on the 40th anniversary of War Horse, **Raynor Winn** and her moving and extraordinary account of walking to save her husband's life, the legendary **Stephen King** chatting down the line to Mark Lawson, **Max Hasting**'s landmark re-appraisal of the Cuban Missile Crisis, the brilliant **Marina Hyde** on her collected political columns, **Lenny Henry** on a life spanning stand up, Shakespeare and Comic Relief, and numerous events which highlight the best new fiction writing from diverse authors, including the Sunday Times Must Read series, the Debuts and Cocktails event and events focussing on new crime writing including so-called Nordic Noir as part of our Read the World theme.

Working with the local community has become increasingly important to the Festival, and their insights and interests contribute to shaping unique content for the Festival, particularly in VOICEBOX, LitCrawl and The Huddle – three key areas of our free programming. The programming team provides expertise to help these groups turn great ideas into brilliant events.

Our range of platforms/initiatives for **talent development** included:

- VOICEBOX, our flagship 18 – 30s project
- Our Around Town programme Lit Crawl,
- Events dedicated to Debut writers
- Cheltenham Writes showcasing 10 local emerging writers
- Intentional progression of early career talent
- International Writers' 1st major UK platform
- Support Slots brought into headline gigs to showcase next generation talent:

VOICEBOX saw a sustained level of engagement within the target audience demographic, building upon the 2021 pilot. 68% of VOICEBOX audience were aged 18 – 30 and findings from the survey showed an increasingly diverse audience: 24% ethnically & culturally diverse (2021: 16%); 14% deaf / disabled (2021: 12%); 33% LGBTQI+; 30% community co-curation. VOICEBOX continues to create a strong sense of community within this age group, building its reputation as a hub to share and explore ideas and culture. 52% of the 22 events provided opportunities for talent development and co-curation with local partners accounted for 28% of the VOICEBOX programme. In addition to participants in events, VOICEBOX provided talent development opportunities for skills off stage. These included working with University of Gloucestershire film and TV students to capture events in the venue and event co-curation with individuals locally and nationally, enabling the development of programming skills.

Our around town programme LitCrawl brought the festivities to cafes, bars, galleries and shops around town. Exploring literature through storytelling, performance, spoken-word and comedy, the Lit Crawl allowed us

to access an audience that may not usually come to the festival site, engage with our traditional programme or feel that literature is relevant to them. Supported by Cheltenham Bid it works to strengthen our relationship with local business owners and to broaden the festival presence in the town. For the first time, the 2022 LitCrawl worked with students from Gloucestershire University Event Management course, providing them with a unique work experience opportunity. Feedback from students and course leaders was extremely positive and we will continue to include and evolve this element in future years.

Highlights of the FAMILY programme included working with **The Week Junior** as a Guest Curator to bring current affairs to our young audiences, illustrator **Lydia Monks** creating artwork for our programme and events, offering unknown **international artists** a platform in Story Shack our FREE storytelling venue, hosting delegates from talent development programme B**ookTrust Represents**, offering **BAFTA Young Presenter** competition winners their first live gigs introducing events, good ticket sales to new **non-fiction Young Adult** events, offering a number of **Relaxed** events for younger families which were very much appreciated buy our audiences. **The Wild Wood** our free offer for children was incredibly well attended with most tents full for almost everything and lots enjoying the promenade performances in the autumn sunshine. All this in addition to working with over 40 different publishers from large to small presses to achieve our diversity ambitions and featuring the very best of children's publishing from the most popular to new writers to enourage young readers and writers to read for pleasure.

The schools programme included **69 shows, workshops (96% and 99% rated as excellent or good) and storytelling sessions** enjoyed by 9381 pupils from 87 schools (91% from Gloucestershire, 70/30% Primary/Secondary, 16% Glos Schools serving low-income communities). Favourites included Tom Percival, Laura Mucha, Laura Ellen Anderson, SF Said, and Joelle Taylor

Reading Teachers = Reading Pupils ran for its 7th year**.** There are now 30 RT=RP teachers reading groups running across the UK: six in Gloucestershire, fourteen through our Strategic Partners, and ten through Independent Partners (double last year). Our Strategic Partners this year are Bradford Literature Festival, CLPE, KEAP: The Writer's Block, National Literacy Trust, The English and Media Centre, Seven Stories, Wigtown Festival Company, The Story Museum, Books Council of Wales, Peters, The Reader and the National Centre for Writing. Teachers from 63 schools attended the **Reading Teachers = Reading Pupils conference** with keynote speeches from Emma Carroll, Darren Chetty and SF Said as well as a panel discussion on the benefits of reading the world with Jake Hope, Daniel Hahn, Ann Morgan and Ruth Ahmedzai Kemp

CF is a national partner for **Words that Burn**, an Amnesty International UK project for secondary school pupils on human rights and poetry. This year, we supported them to pilot a new version of the project in Gloucestershire, with Seven Vale, Chipping Camden and Sir William Romneys' schools, that included sending professional poets into these schools to work with pupils on the human rights material and offering them a platform to share their poetry and learnings at VOICEBOX at the Festival.

WE launched **The Scribbled Self,** a creative writing for wellbeing guide for young people co-curated by a team of six young people who were previously part of the Beyond Words programme, alongside professional writers Caleb Parkin, Miranda Walker, Jane Bailey and Sue Mayfield. "*The whole project has been a fantastic opportunity and an excellent boost to my confidence. The opportunity to do an arts award alongside has been greatly appreciated."*

C Directors Report

The directors are pleased to present their annual report and the financial statements of the company for the year ended 31 December 2022.

1. Reference and administrative details of the company

Company number	456573
Charity number	251765
Registered office	34 Imperial Square, Cheltenham, GL50 1QZ
Business address	Unit H2, The Brewery Quarter, Hight Street, Cheltenham GL50 3FF

Auditors
Hazlewoods LLP, Windsor House, Bayshill Road, Cheltenham GL50 3AT

Bankers
HSBC plc, 2 The Promenade, Cheltenham, Gloucestershire, GL50 1LR

Solicitors
Willans LLP, 34 Imperial Square, Cheltenham, GL50 1QZ

The directors who served during the year ended 31 December 2022 were as follows:

Sarah Cooksley	Resigned March 2022
Adrian Farnell	
Beverley Grimster	
Diane Hill OBE	Chair of the Board until Sept 22
Peter Howarth	
Caroline Hutton	
Shamil Makhecha	
Mark Philip-Sorensen	Chair of Board from Sept 22
Deborah Thacker	

The following also served during the year ended 31 December 2022:

Matthew Clayton	Company Secretary

2. Structure, Governance and Management

Governing Document

Incorporated in 1948, Cheltenham Festivals (the company name was changed by Special Resolution dated 6 January 2006 from Cheltenham Arts Festivals Limited) is a company limited by guarantee and not having a share capital, that is governed by its Memorandum and Articles of Association, which were last amended at the Annual General Meeting on 7 September 2012. The company is registered as a charity with the Charity Commission. The liability of each member is limited to 10p, whilst being a member or within one year after he or she ceases to be a member, in the event of the company being wound up.

Recruitment and Appointment of Trustees

Members of the Board are recruited for their knowledge of the work of cultural and charitable organisations and for their ability to contribute to the aims of Cheltenham Festivals. There is a significant element of regional experience, but also a national perspective on the Board. Recruitment embraces canvassing amongst arts organisations and contacts and advertising.

Board members are the trustees of the registered charity and comprise a maximum of fourteen persons, who are elected by an ordinary resolution of the members of the company. The Board has power to appoint directors who hold office until submitted for re-election at the next AGM. The Chairman is elected by the Board. Directors are appointed for a period of three years and may be re-appointed, subject to provisions in the Articles. There were nine directors at the balance sheet date. A representative from Arts Council England South West may attend as an observer.

Induction and Training of Trustees

New directors are provided with a pack of information including the Memorandum and Articles of Association, the business plan and financial information, management structure and festival programmes. The aim is to ensure that new directors commence with a good understanding of the background and the current issues facing Cheltenham Festivals. External training events are offered, where these would contribute to understanding of their roles.

Organisational Structure

The Board of directors has overall responsibility for Cheltenham Festivals as a company and a charity. Day to day management is delegated to the two Co-CEOs who are accountable to the Board. The Board meets four times a year plus the AGM. The Co-CEOs meet with the Chair monthly, in between Board meetings to track progress against KPIs and budget and provide advice to the Co-CEOS. The Nominations Committee is put in place to support Trustee recruitment when required. The organisation is divided into a number of teams; Festival Programming, Learning & Participation, Fundraising, Marketing, Finance, Operations/Production and People. The Director of Finance and the Director of People together with the two Co-CEOs form the Senior Management Team.

CF Productions Limited

In September 2010 a 100% subsidiary was set up called CF Productions Limited trading as CF Ticketing with the main objective of not only providing box office services to Cheltenham Festivals but also to provide box office services to third party organisations. The box office commenced trading in February 2011. On 31 December 2022 the business of CF Productions Limited was sold to Cheltenham Festivals for consideration

of £1 and the company will now remain in existence as a dormant company. CF Productions Limited paid a dividend to Cheltenham Festivals on 31 December 2022 equivalent to its net assets at that date.

3. Risk Management

The Board undertakes an annual review of risk categories and the Co-CEOs have a responsibility to draw any significant developments to the attention of the Board. Procedures to mitigate risk throughout the work of the charity are in place and appropriate training given to all staff. The risk exposure from the promotion of individual events is monitored by the Senior Management Team and remedial action taken as appropriate including the purchase of relevant insurance protection.

4. Objectives and Activities

The principal activity of the company, as set out in its governing document, is to promote the arts and sciences generally and advance education by means of Festivals of the arts, sciences and entertainment in the Borough of Cheltenham and elsewhere in such manner, at such times and in such places and so often as the Board of the company shall see fit and do all such things as are incidental or necessary to the attainment of such objects. Festivals of Jazz, Science, Music and Literature were carried out in 2022.

In carrying out these activities the company aims to organise Festivals that are acclaimed for the quality of their programmes and that attract growing audiences. The Board aims to establish the Festivals as a financially sustainable enterprise, drawing broadly based support from organisations and individuals and with a professionally managed administration. In support of its charitable aims the company fosters artistic excellence and innovation, as well as educational and out-reach programmes and the support of young artists, writers and scientists. Further detail is provided in the Festivals Reports on pages 3 to 12.

5. Public Benefit Statement

The Directors continue to have due regard to section 4 of the Charities Act 2006 in respect of public benefit. Our Education and Outreach work as can be seen from the Festivals Reports is extensive. Beyond this we continue to support young artists and performers as well as bring artistic excellence and innovation to all Festivals. We are mindful of ticket pricing and have a range of ticket pricing on offer to ensure that people are not excluded from the cultural experience of a Festival on the grounds of ticket price. We also run our Connections programme which offers free tickets to local people who would otherwise be unable to attend festivals due to their circumstances. These are offered via our local Social Prescribing Team at Cheltenham Wellbeing Service.

6. Achievements and Performance

Reviews of the company's achievements and performance in the year are set out in the Festival Reports and the Chairman's Statement.

7. Financial Review

Consolidated results of all four Festivals are set out in the table below, showing the principal sources of revenue and the main expenditure categories.

	2022	2021
Income	**£**	**£**
Ticket Sales	2,674,688	1,102,103
Sponsorship: Cash and in-kind	1,334,780	951,999
Grants and Donations – Trusts, Culture Recovery Fund and Others	1,630,565	1,274,992
Grant – Arts Council	216,497	217,480
In-kind Support	25,900	25,900
Patrons and Members	635,822	349,013
Miscellaneous (including legacies)	417,231	216,987
CF Productions ticket booking fee	84,633	33,432
Total Income	**7,020,116**	**4,171,906**
Expenditure		
Programme Costs	3,701,020	2,247,277
Fees and Salaries	1,767,927	1,623,228
Marketing and Sponsorship	560,270	301,961
Administration	858,121	578,426
Unwind of discount on interest free loans	10,613	9,873
Total Expenditure	**6,897,951**	**4,760,765**
Movement in Reserves	**122,165**	**(588,859)**

Total incoming resources of the Group were £2.85 million higher than in 2021; an increase of 68% due to the full resumption of festival activity following the release of COVID 19 restrictions.

Total expenditure was £2.14 million higher than in 2021 resulting in an unrestricted surplus for the year of £122,165.

Total Group Funds at 31 December 2022 were £637,528 (2021 – £515,363) and were represented entirely by Unrestricted Reserves (2021 – £471,169). Restricted Reserves were £nil (2021 - £44,194).

8. Reserves And Investment Policies

Reserves Policy
The function of each of the reserves is explained in Notes to the Financial Statements (note 17). It remains an objective to establish a prudent level of reserves to support the financial risk of mounting four festivals.

Principal Funding Sources
The principal funding sources for the company were commercial sponsors (£1,334,780), patrons and membership subscriptions (£635,822), donations and grants from individuals, charitable trusts and the Culture Recovery Fund (£1,630,365) and the Arts Council England South West (£216,497).

Investment Policy

Under the Memorandum and Articles of Association the charity has the power to invest the monies not immediately required for its purposes in or upon such investments as may be determined from time to time.

9. Basis Of Preparation

The directors are fully aware of their responsibilities with regard to maintaining a sufficient level of funds within the charity and the need to carefully manage cash flows. The annual budget for the year is examined in detail by the Board. Detailed management accounts are prepared on a monthly basis and the financial position reviewed by the Senior Management Board, the Co-CEOs and by the Board. The directors have reviewed cash flow forecasts covering the 12 months from the date of approving these financial statements and have satisfied themselves that it is appropriate to prepare the financial statements on a going concern basis given the accumulated reserves position.

10. Plans For Future Periods

A review of the company's plans for future periods is set out in the Chairman's Report.

11. Directors' Responsibilities in Relation to the Financial Statements

The directors are responsible for preparing the financial statements in accordance with applicable law and regulations. Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

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

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

12. Disclosure Of Information to Auditors

At the date of approval of the financial statements, in so far as the directors are aware, all relevant audit information has been provided to the auditors and the directors have taken steps to ensure that they have made themselves aware of any relevant audit information and to establish that the auditors are aware of such information.

13. Auditors

Hazlewoods LLP have expressed their willingness to continue in office.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board on x 2023

Mark Philip-Sorensen
Chair

REPORT OF THE INDEPENDENT AUDITORS TO THE

DIRECTORS OF CHELTENHAM FESTIVALS

D Independent Auditor's Report

We have audited the financial statements of Cheltenham Festivals for the year ended 31 December 2022 which comprise the Consolidated and Charity Statements of Financial Activities, the Consolidated and Charity Balance Sheets, the Cash Flow Statements and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable company's affairs as at 31 December 2022 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such

material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light or the knowledge and understanding of the group and the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's or the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charitable company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charitable company's audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Owing to the inherent limitations of an audit, there is unavoidable risk that material misstatements in the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISA's (UK). In identifying and assessing risks of material mis-statement in respect of fraud, including irregularities and non-compliance with laws and regulations, our procedures included the following:

- We obtained an understanding of the legal and regulatory frameworks applicable to the financial statements or that had a fundamental effect on the charity's operations. We determined that the most significant laws and regulations included UK GAAP, UK Companies Act 2006 and charity law.
- We understood how the company is complying with those legal and regulatory frameworks by making inquiries of management, those responsible for legal and compliance procedures.
- We assessed the susceptibility of the company's financial statements to material misstatement, including how fraud might occur.

Audit procedures performed by the engagement team included:

- Identifying and assessing the design effectiveness of controls management has in place to prevent and detect fraud;

- Understanding how those charged with governance considered and addressed the potential for override of controls or other inappropriate influence over the financial reporting process. Detailed analysis of journals posted through the accounting system during the year to 31 December 2022 has been undertaken;
- Understanding the controls in place to prevent and detect fraud. Reliance was not placed on controls for the entirety of the audit, instead taking a substantive testing approach, however controls were in place to prevent fraud, and they appeared to be working effectively;
- Challenging assumptions and judgements made by management in its significant accounting estimates.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with the Chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the members and trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body for the opinions we have formed.

Martin Howard (Senior Statutory Auditor)
For and on behalf of Hazlewoods LLP, Statutory Auditor

Windsor House
Bayshill Road
Cheltenham
GL50 3AT

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2022
(Consolidated)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,916,744	474,590	**2,391,334**	1,798,770
Income from Charitable Activities	5	3,206,510	-	**3,206,510**	1,387,207
Other Trading Activities	3	1,419,413	-	**1,419,413**	985,431
Investments	4	2,859	-	**2,859**	498
TOTAL INCOME AND ENDOWMENTS		6,545,526	474,590	**7,020,116**	4,171,906
Raising Funds	6	773,869	-	**773,869**	592,804
Charitable Activities	7	5,594,685	518,784	**6,113,469**	4,158,088
TOTAL EXPENDITURE	8,9	6,368,554	518,784	**6,887,338**	4,750,892
NET (OUTGOING)/INCOMING RESOURCES		176,972	(44,194)	**132,778**	(578,986)
Inter-reserve transfer	17				-
Other gains/(losses)	10	(10,613)	-	**(10,613)**	(9,873)
NET MOVEMENT IN FUNDS		166,359	(44,194)	**122,165**	(588,859)
Total Funds brought forward at 31 December 2021		471,169	44,194	**515,363**	1,104,222
Funds carried forward at 31 DECEMBER 2022		637,528	-	**637,528**	515,363

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2022
(Cheltenham Festivals)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,916,744	474,590	**2,391,334**	1,798,770
Income From Charitable Activities	5	3,204,329	-	**3,204,329**	1,387,203
Other Trading Activities	3	1,334,780	-	**1,334,780**	951,999
Investment Income	4	37,267	-	**37,267**	11,878
TOTAL INCOME AND ENDOWMENTS		6,493,120	474,590	**6,967,710**	4,149,850
Raising Funds	6	551,498	-	**551,498**	440,834
Charitable Activities	7	5,901,334	518,784	**6,420,118**	4,305,210
TOTAL EXPENDITURE	8,9	6,452,832	518,784	**6,971,616**	4,746,044
NET (OUTGOING)/INCOMING RESOURCES		40,288	(44,194)	**(3,906)**	(596,194)
Inter-reserve transfer	17	-	-	-	-
Other gains/(losses)	10	(10,613)	-	(10,613)	(9,873)
NET MOVEMENT IN FUNDS		29,675	(44,194)	**(14,519)**	(606,067)
Total Funds brought forward at 31 December 2021		607,853	44,194	**652,047**	1,258,114
Funds carried forward at 31 DECEMBER 2022		637,528	-	**637,528**	652,047

CHELTENHAM FESTIVALS

BALANCE SHEETS

AS AT 31 DECEMBER 2022

F Balance Sheets

	Note	Consolidated		Cheltenham Festivals	
		2022	2021	**2022**	2021
		£	£	**£**	£
Fixed Assets					
Tangible Assets	11	**148,924**	165,680	**148,924**	165,219
Investments	12	**-**	-	**1**	1
		148,924	165,680	**148,925**	165,220
Current Assets:					
Debtors	13	**630,470**	504,666	**630,470**	644,274
Cash in hand		**531,997**	871,872	**531,997**	859,468
		1,162,467	1,376,538	**1,162,467**	1,503,742
Creditors: Amounts falling due within one year	14	**(559,338)**	(885,343)	**(559,339)**	(875,403)
Net Current Assets		**603,129**	491,195	**603,128**	628,339
Total Assets less current Liabilities		**752,053**	656,875	**752,053**	793,559
Creditors: Amounts falling due after more than one year	16	**(114,525)**	(141,512)	**(114,525)**	(141,512)
Net Assets		**637,528**	515,363	**637,528**	652,047
Funds:					
Unrestricted Funds:					
General Reserve	17	**637,528**	471,169	**637,528**	607,853
Total Unrestricted Funds		**637,528**	471,169	**637,528**	607,853
Restricted Funds:					
Education Reserves	17	**-**	44,194	**-**	44,194
Total Restricted Funds		**-**	44,194	**-**	44,194
Total Funds		**637,528**	515,363	**637,528**	652,047

These financial statements were prepared in accordance with SORP 2017, special provisions relating to small companies within Part 15 of Companies Act and Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Approved by the Board and authorised for issue on x September 2023.

Mark Philip-Sorensen - Chair

G Statement of Changes in Equity

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Opening Balances at 1 January 2022	44,194	136,503	334,666	515,363
Surplus/(Deficit) for the year	(44,194)	166,359	-	122,165
Closing Balances at 31 December 2022	**-**	**302,862**	**334,666**	**637,528**

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
Opening Balances at 1 January 2022	44,194	273,187	334,666	652,047
Surplus/(Deficit) for the year	(44,194)	29,675	-	(14,519)
Closing Balances at 31 December 2022	**-**	**302,862**	**334,666**	**637,528**

CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2022

H Cash Flow Statement

	Note	£	2022 £	£	2021 £
Cash provided by operating activities	**18**		(279,945)		(356,282)
Cash flows from investing activities					
Interest income		**2,859**		498	
Purchase of tangible fixed assets		**(62,789)**		(155,694)	
Cash used in investing activities			**(59,930)**		(155,196)
Cash flows from financing activities					
Repayment of loans		**-**		(8,331)	
Cash used in financing activities			**-**		(8,331)
(Decrease)/increase in cash and cash equivalents in the year			(339,875)		(519,809)
Cash and cash equivalents at the beginning of the year			871,872		1,391,681
Total cash and cash equivalents at the end of the year			**531,997**		871,872

I Notes to the Financial Statements

1. Accounting Policies

Basis of Preparation

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, adopting the following principal accounting policies all of which are in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) issued in July 2014 and The Companies Act 2006.

The financial statements are presented in Pounds Sterling.

Company status

The company is a private company limited by guarantee incorporated in England and Wales.

The address of its registered office is:
34 Imperial Square
Cheltenham
GL50 1QZ

Basis of Consolidation

The Consolidated Statement of the Financial Activities and Balance Sheet include the financial statements of Cheltenham Festivals and its subsidiary CF Productions Ltd. Intra group transactions are eliminated fully on consolidation.

Tangible Fixed Assets

Tangible fixed assets are stated in the balance sheet at cost less depreciation. Depreciation is calculated to write off the cost of tangible assets over their estimated useful economic lives at the following rates per annum:

Type of asset	Rate
Furniture and fittings	20% of cost
Plant and equipment	20% of cost
Computing costs	20% of cost
Website costs	25% of cost

Fixed Asset Investments

Fixed asset investments held are valued at market value at the end of the accounting period. Movements in the market value during the period are included within the Statement of Financial Activities.

Investments

Fixed asset investments are stated at cost less provision for diminution in value.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade receivables

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. All debtors are repayable within one year and are hence included at the undiscounted amount of the cash expected to be received. A provision for the impairment of trade debtors is established when there is objective evidence that the Group will not be able to collect all amounts due according to the original terms of the receivables.

Trade payables

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the group does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and all are repayable within one year and hence are included at the undiscounted amount of cash expected to be paid.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Profit and Loss Account over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the group has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

Incoming Resources

1. Voluntary income - incoming resources generated from:

    - donations and gifts (including legacies)
    - grants that give core funding provided by government and charitable foundations
    - membership subscriptions and sponsorships where these are in substance donations, rather than payment for goods and services
    - gifts in-kind

2. Activities for generating funds –trading and other fundraising activities carried out to generate incoming resources which will be used to undertake its charitable activities such as sponsorships.

3. Investment Income –incoming resources from investment assets, including dividends and interest and is recognised on a receivable basis.

4. Incoming resources from charitable activities –any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries, e.g. box office ticket income and performance related grants.

Resources Expended

1. Costs of generating funds – those costs incurred in generating incoming resources from all sources other than from undertaking charitable activities: -

   - costs of generating voluntary income
   - costs of fundraising
   - costs of managing investments

2. Charitable Activities – resources applied by the charity in undertaking its work to meet charitable objectives, as opposed to the cost of raising the funds to finance these activities and governance costs.

3. Governance costs – the costs of governance arrangements which related to the general running of the charity, as opposed to the direct management functions inherent in generating funds, service delivery and programme or project work.

Funds held by the Charity:
Unrestricted funds – these are general funds that are expendable at the discretion of the directors in furtherance of the charity's objectives. If part of the unrestricted funds is earmarked for a particular project it may be designated as a separate fund.

Restricted funds – there is currently one restricted fund that is subject to specific uses for Education projects. All incoming and outgoing resources in relation to these projects are included under restricted funds.

Trading Income
Cheltenham Festivals has one trading subsidiary, CF Productions Ltd which commenced trading in February 2011. Cheltenham Festivals acquired CF Productions' business on 31 December 2022 for consideration of £1. Henceforth CFP will exist as a dormant company.

Donated Services
Donated services are included within the Statement of Financial Activities as both incoming resources and resources expended. The value of the donated services is based on information provided by the donor and is detailed further in note 9 to these financial statements.

Pensions
The company operates a defined contribution scheme for certain employees. The contributions are charged to revenue in the period in which they are incurred.

2 Income and Endowments from Donations and Legacies - Consolidated

	2022	2021
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**173,721**	164,417
Culture Recovery Fund	**937,254**	622,244
Job Retention Scheme	**-**	14,387
Grants – Arts Council	**216,497**	217,480
Other Grants	**45,000**	17,115
In-kind Support	**25,900**	25,900
Patrons	**393,668**	224,687
Legacies	**-**	8,000
Education	**124,704**	47,709
Total Unrestricted Funds	**1,916,744**	1,341,939
Restricted Funds	**474,590**	456,831
Total Donations and Legacies	**2,391,334**	1,798,770

Income and Endowments from Donations and Legacies – Cheltenham Festivals

	2022	2021
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**173,271**	164,417
Culture Recovery Fund	**937,254**	622,244
Job Retention Scheme	**-**	14,387
Grants – Arts Council	**216,497**	217,480
Other Grants	**45,000**	17,115
In-kind Support	**25,900**	25,900
Patrons	**393,668**	224,687
Legacies	**-**	8,000
Education	**124,704**	47,709
Total Unrestricted Funds	**1,916,744**	1,341,939
Restricted Funds	**474,590**	456,831
Total Donations and Legacies	**2,391,334**	1,798,770

3 Income and Endowments from Other Trading Activities – Consolidated

	2022	2021
Unrestricted Funds:	**£**	£
Sponsorship	**1,132,684**	762,344
Sponsorship-In-kind	**202,096**	189,655
Ticket Booking Fee	**84,633**	33,432
Total Unrestricted Funds	**1,419,413**	985,431
Restricted Funds	-	-
Total Other Trading Activities	**1,419,413**	985,431

Income and Endowments from Other Trading Activities – Cheltenham Festivals

	2022	2021
Unrestricted Funds:	**£**	£
Sponsorship	**1,132,684**	762,344
Sponsorship-In-Kind	**202,096**	189,655
Total Unrestricted Funds	**1,334,780**	951,999
Restricted Funds	-	-
Total Other Trading Activities	**1,334,780**	951,999

4 Income and Endowments from Investments - Consolidated

	2022	2021
Unrestricted Funds: -	**£**	£
Bank interest	**2,859**	498

Income and Endowments from Investments – Cheltenham Festivals

	2022	2021
Unrestricted Funds: -	**£**	£
Bank interest	**2,859**	498
Dividend received from CF Productions Limited	**18,771**	-
Interest on loan to CF Productions Limited	**15,637**	11,380
	37,267	11,878

The dividend received from CF Productions Limited (CFP) which is a wholly owned subsidiary of Cheltenham Festivals (CF), arose pursuant to a hive up agreement between CF and CFP whereby CF acquired CFP's business on 31 December 2022 for consideration of £1. Henceforth CFP will exist as a dormant company.

5 Income and Endowments from Charitable Activities - Consolidated

	2022	2021
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**2,674,688**	1,102,103
Commission	**176,184**	120,094
Memberships	**242,154**	124,325
Broadcast Fees	**20,043**	4,500
Other Income	**93,441**	36,185
Total Unrestricted Funds	**3,206,510**	1,387,207
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**3,206,510**	1,387,207

Income and Endowments from Charitable Activities – Cheltenham Festivals

	2022	2021
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**2,674,688**	1,102,103
Commission	**176,184**	120,094
Memberships	**242,154**	124,325
Broadcast Fees	**20,043**	4,500
Other Income	**91,261**	36,181
Total Unrestricted Funds	**3,204,329**	1,387,203
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**3,204,329**	1,387,203

6 Expenditure on Raising Funds – Consolidated

	2022	2021
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**313,005**	295,098
Salaries – Box Office	**120,181**	80,399
Fundraising Team Expenses	**22,475**	23,563
Box Office Expenses	**102,190**	71,571
Other Expenditure	**216,018**	122,173
Total Unrestricted Funds	**773,869**	592,804
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**773,869**	592,804

Expenditure on Raising Funds – Cheltenham Festivals

	2022	2021
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**313,005**	295,098
Fundraising Team Expenses	**22,475**	23,563
Other Expenditure	**216,018**	122,172
Total Unrestricted Funds	**551,498**	440,834
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**551,498**	440,834

Other Expenditure is represented by costs incurred in respect of delivering contractual and non-contractual commitments to sponsors during each of the festivals.

7 Expenditure on Charitable Activities – Consolidated

	2022	2021
Unrestricted Funds:	**£**	£
Fees & Salaries	**1,223,305**	1,122,363
Production	**2,158,137**	1,443,592
Artistic Programme	**983,781**	259,758
Administration	**805,735**	502,251
Marketing	**321,778**	278,397
CBC In-Kind Support	**25,900**	25,900
Education	**35,208**	14,266
Commissions	**7,450**	29,332
Audit Fee	**9,296**	14,050
Governance	**24,095**	11,348
Total Unrestricted Funds	**5,594,685**	3,701,257
Restricted Funds	**518,784**	456,831
Total Expenditure on Charitable Activities	**6,113,469**	4,158,088

Expenditure on Charitable Activities – Cheltenham Festivals

	2022	2021
Unrestricted Funds:	**£**	£
Fees & Salaries	**1,223,305**	1,122,363
Production	**2,158,137**	1,443,592
Artistic Programme	**983,781**	259,758
Administration	**842,239**	538,755
Box Office Commission	**271,845**	115,668
Marketing	**321,778**	278,397
CBC In-Kind Support	**25,900**	25,900
Education	**35,208**	14,266
Commissions	**7,450**	29,332
Audit Fee	**7,596**	9,000
Governance	**24,095**	11,348
Total Unrestricted Funds	**5,901,334**	3,848,379
Restricted Funds	**518,784**	456,831
Total Expenditure on Charitable Activities	**6,420,118**	4,305,210

8 Other Notes on Total Resources Expended

Directors' Remuneration and Benefits
No director (nor any persons connected with them) has received any remuneration or other benefit in money during the year.

Directors' Expenses
The amount on reimbursing directors' out-of-pocket expenses was £1,143 (£1,237 in 2021).

Analysis of Staff Costs and Emoluments

	2022	2021
	£	£
Salaries	**1,542,864**	1,352,477
National insurance costs	**153,147**	126,210
Pension costs	**70,012**	59,885
Total Staff Costs & Emoluments	**1,766,023**	1,538,572

The number of salaried staff employed during 2022 was 97 (77 in 2021), with a full-time equivalent (fte) of 67 (51 fte in 2021). It should be noted that the number of salaried staff employed during 2022 includes 14 (10 in 2021) casuals on the payroll employed to provide box office services at the busiest times.

The number of employees who received emoluments in excess of £60,000 was in the following bands:

	2022	2021
£60,001 - £70,000	**-**	1
£70,001 - £80,000	**2**	1
	2	2

9 Donated Services

The value of services provided by volunteers is not incorporated in these Financial Statements. The value put to the in-kind sponsorship support provided by The Times and The Sunday Times, So Publishing, Willans, Jazzwise Magazine, Cotswold Life, Queens Hotel, Yamaha and Leaf Creative has been incorporated at a value of £202,096 in 2022 (£189,655 in 2021) and has been allocated to marketing and administration costs in expenditure on charitable activities.

10 Other Gains and Losses

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Discount unwind on interest free loan	**(10,613)**	(9,873)	**(10,613)**	(9,873)
Total Other Gains and Losses	**(10,613)**	(9,873)	**8,158**	(9,873)

11 Tangible Fixed Assets

	Unrestricted Funds			
Consolidated	**Furniture and Fittings**	**Plant and Equipment**	**Computing Costs**	**Total Tangible Fixed Assets**
	£	**£**	**£**	**£**
Cost				
As at 1 January 2022	33,201	77,181	715,688	826,070
Additions in year	-	4,339	58,450	62,789
Disposals in year	(33,004)	(11,341)	(474,513)	(518,858)
As at 31 DECEMBER 2022	**197**	**70,179**	**299,625**	**370,001**
Accumulated Depreciation				
As at 1 January 2022	32,660	42,536	585,194	660,390
Charge for year	501	13,583	65,461	79,545
Disposals in year	(33,004)	(11,341)	(474,513)	(518,858)
As at 31 DECEMBER 2022	**157**	**44,778**	**176,142**	**221,077**
Net Book Value As at 31 DECEMBER 2022	**40**	**25,401**	**123,483**	**148,924**
As at 31 December 2021	541	34,645	130,494	165,680

11 Tangible Fixed Assets (continued)

	Unrestricted Funds			
Cheltenham Festivals	**Furniture and Fittings**	**Plant and Equipment**	**Computing Costs**	**Total Tangible Fixed Assets**
	£	**£**	**£**	**£**
Cost				
As at 1 January 2022	20,622	77,181	520,713	618,516
Additions in year	-	4,339	58,450	62,789
Disposals in year	(20,425)	(11,341)	(279,538)	(311,304)
As at 31 DECEMBER 2022	**197**	**70,179**	**299,625**	**370,001**
Accumulated Depreciation				
As at 1 January 2022	20,542	42,536	390,219	453,297
Charge for year	40	13,583	65,461	79,084
Disposals in year	(20,425)	(11,341)	(279,538)	(311,304)
As at 31 DECEMBER 2022	**157**	**44,778**	**176,142**	**221,077**
Net Book Value As at 31 DECEMBER 2022	**40**	**25,401**	**123,483**	**148,924**
As at 31 December 2021	80	34,645	130,494	165,219

12 Fixed Asset Investments

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Investment in Subsidiary	**-**	-	**1**	1
Market value at 31 December	**-**	-	**1**	1
Historic cost at 31 December	**-**	-	**1**	1

Investments comprise: -

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Shares in CF Productions Limited	**-**	-	**1**	1
Investments at 31 December	**-**	-	**1**	1

13 Debtors

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Payments in advance	**53,414**	19,619	**53,414**	19,619
Trade and other debtors	**577,056**	485,047	**577,056**	485,030
Total Debtors	**630,470**	504,666	**630,470**	644,274

14 Creditors – amounts falling due within one year

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	
Trade and other creditors	**204,967**	490,667	**204,967**	480,989
Deferred income (note 15)	**264,571**	379,047	**264,571**	379,047
Inter-company creditor	**-**	-	**1**	-
Loans from individuals	**37,600**	-	**37,600**	-
Other taxes and social security costs	**52,200**	15,629	**52,200**	15,367
Total Creditors	**559,338**	885,343	**559,339**	875,403

15 Deferred Income

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Opening Balance at 1 January 2022	**379,047**	369,243	**379,047**	369,243
Amount released to Incoming Resources	**(379,047)**	(369,243)	**(379,047)**	(369,243)
Amount accruing during year	**264,571**	379,047	**264,571**	379,047
Closing Balance at 31 DECEMBER 2022	**264,571**	379,047	**264,571**	379,047

Deferred income comprised sponsorship and grants which the sponsors and donors have specified must be used on festival events and learning and participation programmes in future accounting periods.

16 Creditors: Amounts falling due after more than one year

	Consolidated		Cheltenham Festivals	
	2022	2021	**2022**	2021
	£	£	**£**	£
Loan from individual	**114,525**	141,512	**114,525**	141,512

The remaining loan at 31 December 2022 is from one individual and is interest free. The par value of the loan is £188,000 and is repayable in 5 equal instalments commencing 3 January 2023. Since the balance sheet date Cheltenham Festivals agreed to repay the full £188,000 in January 2023 and the loan provider generously agreed to donate back £88,000.

17 Analysis of the Net Movement in Funds

Restricted Funds

In 2016 Education reserves were established for the Musicate, Beyond Words, Reading Teachers = Reading Pupils and Community projects. In 2022 grants and donations totalling £207,921 were received and there was expenditure totalling £251,115 leaving a closing balance on the reserves of £nil.

Unrestricted Funds
In 2004 the directors agreed to set up a reserve to forestall any shortfalls in income generated from festival activity. This general fund has a closing balance of £302,862 at 31 December 2022.

In 2021 COVID 19 restrictions resulted in the cancellation of the Jazz festival and the production of smaller than usual Science and Music festivals; Literature went ahead on a normal basis. The financial effect of the loss of income that resulted was severe. Among many groups of supporters (including members and ticket buyers), the charity's patrons were especially remarkable and they responded to the request for support with many high value donations. Recognising that their support was specifically for the purpose of enhancing the charity's financial resilience in future, the Board decided in 2020 to establish a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donations which at 31 December 2022 stood at £334,666.

17 Analysis of the Net Movement in Funds (continued)

The balances on the funds as at 31 December 2022 were as follows: -

Consolidated	Restricted Funds	Unrestricted Funds		Total Restricted and Unrestricted Funds
	Education Reserves	General Reserve	Patrons Resilience Fund	
	£	£	£	£
Opening Balances at 1 January 2022	44,194	136,503	334,666	515,363
Surplus / (Deficit) for the year	(44,194)	166,359	-	122,165
Closing Balances at 31 December 2022	**-**	**302,862**	**334,666**	**637,528**

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total Restricted and Unrestricted Funds
	Education Reserves	General Reserve	Patrons Resilience Fund	
	£	£	£	£
Opening Balances at 1 January 2022	44,194	273,187	334,666	652,047
Surplus / (Deficit) for the year	(44,194)	29,675	-	(14,519)
Closing Balances at 31 December 2022	**-**	**302,862**	**334,666**	**637,528**

17. Analysis of the Net Movement in Funds (continued)

In terms of the total net assets at 31 December 2022, the funds were represented as follows:

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	148,924	-	148,924
Current Assets				
Debtors	-	630,470	-	630,470
Cash in hand	43,750	153,581	334,666	531,997
	43,750	**784,051**	**334,666**	**1,162,467**
Creditors: amounts falling due within one year	(43,750)	(515,588)	-	(559,338)
Net Current Assets/(Liabilities)	**-**	**268,463**	**334,666**	**603,129**
Total Assets less Current Liabilities	**-**	**417,387**	**334,666**	**752,053**
Creditors: amounts falling due after one year	-	(114,525)	-	(114,525)
Total Net Assets	**-**	**302,862**	**334,666**	**637,528**

17 Analysis of the Net Movement in Funds (continued)

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	148,924	-	148,924
Investments	-	1	-	1
	-	**148,925**	**-**	**148,925**
Current Assets				
Debtors	-	630,470	-	630,470
Cash in hand	43,750	153,581	334,666	531,997
	43,750	**784,051**	**334,666**	**1,162,467**
Creditors: amounts falling due within one year	(43,750)	(515,589)	-	(559,339)
Net Current Assets/(Liabilities)	**-**	**268,463**	**334,666**	**603,128**
Total Assets less current liabilities	**-**	**417,387**	**334,666**	**752,053**
Creditors: amounts falling due after one year	-	(114,525)	-	(114,525)
Total Net Assets	**-**	**302,862**	**334,666**	**637,528**

18 Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities

	2022	2021
	£	£
Net income/(expenditure) after other recognised gains and losses	**122,165**	(588,859)
Interest paid (net of interest receivable)	**7,754**	9,375
Depreciation	**79,545**	65,667
(Increase)/decrease in debtors	**(125,804)**	(68,640)
Increase/(decrease) in creditors	**(363,605)**	226,175
Net cash (consumed)/provided by operating activities	**(279,945)**	(356,282)

CHELTENHAM FESTIVALS

England & Wales - Charity number 251765

Accounts

Company number 456573

CHELTENHAM FESTIVALS
(A COMPANY LIMITED BY GUARANTEE)

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2021

REGISTERED CHARITY NUMBER 251765

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CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2021

A Chair's Statement

The fourth year of my tenure as Chair has once again been a year where the charity has been affected hugely by the COVID 19 pandemic. The end of 2020 had the charity planning for a year of returning festivals but still with lots of uncertainty. As the months passed into 2021 it became apparent the organisation would once again have to pivot and adapt to the regularly changing landscape. While the country had optimism that a vaccine for COVID 19 would see the cultural sector return, it came too late for Cheltenham Festivals to be able to produce a physical Jazz Festival. It also became apparent that the Science Festival wouldn't be able to host the many free interactive spaces and so again, the organisation adapted its model and produced a hybrid version of the programme. A physical (if somewhat scaled back) Music Festival returned as did a full-scale Literature Festival in October alongside a successful digital player showing more than 140 events online. Throughout, our commitment to audiences has been unwavering as shown through the continued resilience in delivering year-round programmes for under-served communities. None of this would be possible without the staff's remarkable efforts in delivering a world-class offering of culture in the most testing of circumstances. More detail on the 2021 content can be found in the Festival Reports.

Financial support from all of our stakeholders has been even more crucial than ever in the second year of the pandemic. On behalf of the Board and staff I would like to record my thanks to each and every person and organisation whose generosity when it was needed most ensured the survival of the charity. Once again, the support of the Arts Council has been critical for the survival of the charity with a further £290,000 of grants awarded via the Cultural Recovery Fund in 2021.

Producing a full-scale Literature Festival in 2021 was critical to retain funders and audiences however it only returned around 70% of its usual box office meaning the reserves built from ACE funding were much needed as we headed into 2022.

Throughout the difficulties of 2021 the organisation continued on its journey to be a truly mission-led charity and has further advanced its commitment to accessibility and sustainability. As we look to the future we can proudly be a charity that believes in and strives to deliver culture to everyone.

Diane Hill OBE
Chair

28 September 2022

B Festival Reports

Jazz

1 - 2 May 2021

Cheltenham Jazz Festival was cancelled, in physical form, in February 2021 despite 6 months of working through a variety of scenarios to find a way of hosting some sort of festival. Unfortunately, the opening up of the country came just too late. With this in mind the team once again turned their attention to producing a digital-only experience.

Cheltenham Jazz Festival Digital Weekender in May was a two-day celebration of renowned acts and rising stars of Jazz, live-streamed for free on the Cheltenham Festivals' YouTube channel. Day one was hosted by Cerys Matthews, with the links recorded at her home in London and day two was hosted by the Festival's guest curator Gregory Porter, with his links recorded from his home in California.

The two-day line-up was created to reflect the breadth and depth of the Festival. Our commitment to talent development was shown through working with leading talent development organisation Tomorrow's Warriors who showcased two of their emerging artists and players from the Birmingham Conservatoire. Early career artists including Jas Kayser and Lara Jones were programmed, alongside established world-renowned artists such as Steve Winwood and Jason Rebello. Several tributes to Chick Corea, who passed away in February, were also performed. The live streams were viewed over 25,000 times, achieving a significant amount of national and local press.

The Festival was featured extensively across the BBC, with many of the commissioned recordings featured on Radio 2, Radio 3 and 6 Music. In addition, the full 'Paloma Faith with Guy Barker Orchestra' first performed at the 2010 Festival was re-broadcast in its entirety.

Science

10 – 13 June 2021

Tickets issued: 4,167

The world's first hybrid science festival was presented in June: a small socially distanced audience physically in attendance across three stages with a live stream from the Town Hall Main Stage and Pillar Room. The purpose-built Apollo free stage as well as the Garden Bar out on Imperial Gardens gave a real "festival feel" after a year of only online engagement. The Festival took place over 4 days and included an incredible digital schools programme and a digital interactive Discover Zone.

FameLab UK returned, supporting early career scientists by giving them the opportunity to develop their science communication skills and to share their research with the public. The Festival kicked off with the digital UK Final – with finalists from eight UK regions presenting to over 1400 viewers. 1500 students from 13 Gloucestershire secondary schools participated in the schools version of the programme, FameLab Academy.

We launched our three-year "Be The Change" theme in 2021 with a cohort of six young changemaker guest curators, led by Gina Martin. The young activists were threaded in events across the programme, bringing a younger perspective to conversations from the climate crisis to sustainable fashion, and from education to disability rights.

AIDA, our AI guest curator, was recreated with a new three-dimensional design. AIDA could be spotted out and about around the Festival site, mingling with speakers and the behind-the-scenes teams. She once again played a key role in our digital programme, interviewing some of our young activist guest curators and sponsors around what they are doing to "be the change", as she learns more about becoming an activist herself. She also led the way to Cheltenham Festivals' first venture into Tik Tok, with our first campaign achieving an incredible reach of 11 million.

Our first digital schools programme contained over sixty free activities for schools and families, with a free downloadable Family Pack containing a guide to all the online shows and workshops plus additional challenges and ideas to help create a festival at home. Separate packs for primary and secondary schools with comprehensive teacher notes were available. 244 schools with 54,720 children watched the schools programme online.

Some of the workshops were BSL-interpreted:

"The Festival should be celebrated not just for making the content of the shows and workshops accessible in BSL but also in raising the profile of STEM subjects for deaf learners. We congratulate the work of the festival; they have helped young deaf scientists develop their thinking skills and scientific vocabulary through the high-quality interpretations provided."

Michael Dennington, Assistant Headteacher of Elmfield Schools for Deaf Children

2021 marked the final year of a 15-year partnership with the British Council in delivering the FameLab programme globally which has seen the science communication competition become the largest in the world. Since the beginning of our partnership with the British Council in 2007, over 40,000 scientists and engineers from 33 countries have participated, with country winners coming together for the International FameLab Final. In 2021 this Final took place digitally in November. The competition has resulted in the creation of a vibrant global network of scientists and engineers engaging with international audiences.

Music

2 – 9 July 2021

Tickets issued: 2,526

Cheltenham Festivals was delighted to be able to bring much-needed live music back to Cheltenham in July, with 10 days of great performers, 21 world premieres and free stage concerts. In order to mitigate the impact of the pandemic the Festival presented all performances and events with socially distanced audiences in venues in and around Cheltenham, including the Classic FM stage in Cheltenham Town Hall which for the first time hosted the Festival's series of chamber music concerts usually seen at the Pittville Pump Room. Despite the challenges, the Festival still managed to use a host of other venues across Gloucestershire such as Cheltenham Playhouse, Parabola Arts Centre, Gloucester Cathedral and St. Gregory's Church.

Hosting top orchestras and stunning choral performances, the programme delivered on its usual quality mix of world-class performances, creating numerous magical moments in intimate settings. Moreover, the Festival built on its reputation of hosting world premieres (21 in total) and fostering talent development, providing numerous unforgettable opportunities for up-and-coming musicians.

Thousands enjoyed the socially distanced concerts in the traditional venues, while thousands more enjoyed the closing weekend at the joyous and eclectic free stage. However, our biggest audience of all (88,000 of them!) came from the broadcast of the stunning 'Concert for Schools' broadcast on the Friday of the Festival.

The Festival ran a 3.5-day long Composer Academy, directed by Daniel Kidane and with resident ensembles Chineke! and The Carice Singers. Intensive workshops were complimented by attendance at Festival concerts, and informal lunches with visiting performers and industry professionals. The week culminated with our industry conference day, Composium, which mixed premiere performances of the Academy students' compositions, with short TED-style talks and expert panel sessions. Led by musicologist, writer and broadcaster Katy Hamilton.

The ongoing pandemic and resulting lockdowns, closure of bubbles and isolations meant that Musicate had to continually adapt to circumstances as they changed. Even when lockdown was eased most schools maintained a policy of no external visitors, and teachers could not attend external events such as CPD days. Faced with this, we developed a bank of digital resources, called Musicate Explorers, for teachers to use in class.

Literature

8 - 17 October 2021

Tickets issued: 92,582

In October our 72nd The Times and The Sunday Times Cheltenham Literature Festival saw a return to capacity live audiences after our award-winning hybrid digital/live model in 2020.

The site was designed to realise a similar visitor capacity as the 2019 Festival, but with an increased emphasis on free events for families (for example, the enhanced and revamped Wild Wood area) and a brand new venue, VOICEBOX, with a vibrant and bold programme of free events specifically aimed at younger audiences in the 18-30 age group.

Overall, this was the biggest and most diverse programme in the Festival's 72 year history, marking a confident and joyful return for the Festival to its tented site in the heart of Cheltenham. The programme benefitted from useful learnings from the 2020 Festival, in particular the capacity to "dial in" writers and thinkers from around the world to our stages.

The launch of our three year 'Read the World' theme saw a focus on specialist independent publishers of translated fiction, an extension of our exciting creative collaboration with Festivals across the globe, as well as a renewed focus on debating crucial global issues in our non-fiction and current affairs events. A very successful Guest Curation with The Week Junior on the family programme saw the successful introduction of current affairs events to the family programme.

The adult programme guest curators were the novelist Bernardine Evaristo, the writer and campaigner Joan Bakewell and the podcasters The Receipts. As always, the Festival programme benefitted from input from senior Times and Sunday Times journalists, with many of them attending in person along with their colleagues at Times Radio.

Benign and settled weather throughout the 10 days of the Festival, with many hours of sunshine was a real stroke of luck and with the site looking beautiful and busy our visitors from near and far were reminded of the fantastic variety of the programme and the unique atmosphere of the Festival.

Following a month of webinar workshops which brought writers direct to the classroom, over 7,600 school children visited the Festival to meet their literary heroes in person.

The 6th year of the Festival's flagship outreach project, Reading Teachers = Reading Pupils, was launched. Twenty-two RT=RP groups ran across the UK: six in Gloucestershire, eleven in partnership with Literacy organisations across the UK and five further groups.

Leading authors, illustrators and literacy experts including Frank Cottrell-Boyce, Jake Hope, Onjali Q Rauf and Dr Alison Waller appeared at the inaugural Reading Teachers = Reading Pupils Conference, supporting teachers in bringing books to life in their classroom and invigorating a reading for pleasure

Beyond Words, sponsored by St James's Place Charitable Foundation and BUPA Foundation, gave KS4 pupils educated by the Gloucestershire Hospital Education Service (GHES) the opportunity to work with writer-in-residence poet Caleb Parkin throughout the year on Zoom. The published anthology of their writing, Museum of Unfaithful Reflections, was launched at a special digital event during the Festival.

Write Now, the talent development programme that nurtures the writing talents of young people aged 16 -19 in Gloucestershire, culminated at the Festival. This year, writers Imogen Downes and Polly Denny worked with 9 young people, and celebrated their writing with a sharing event at Voicebox.

C Directors Report

The directors are pleased to present their annual report and the financial statements of the company for the year ended 31 December 2021.

1. Reference and administrative details of the company

Company number	456573
Charity number	251765
Registered office	28 Imperial Square, Cheltenham, GL50 1RH
Business address	Unit H2, The Brewery Quarter, Hight Street, Cheltenham GL50 3FF

Auditors
Hazlewoods LLP, Windsor House, Bayshill Road, Cheltenham GL50 3AT

Bankers
HSBC plc, 109-111 Bath Road, Cheltenham, GL53 7LS

Solicitors
Willans LLP, 28 Imperial Square, Cheltenham, GL50 1RH

The directors who served during the year ended 31 December 2021 were as follows:

Adrian Farnell (appointed 8 December 2021)	
Sarah Cooksley	
Edward Gillespie OBE (resigned 18 October 2021)	
Beverley Grimster	
Peter Howarth	
Diane Hill OBE	Chair of the Board
Caroline Hutton	
Shamil Makhecha	
Mark Philip-Sorensen	Vice-Chair of Board
Deborah Thacker	

The following also served during the year ended 31 December 2021:

Matthew Clayton	Company Secretary

2. Structure, Governance and Management

Governing Document

Incorporated in 1948, Cheltenham Festivals (the company name was changed by Special Resolution dated 6 January 2006 from Cheltenham Arts Festivals Limited) is a company limited by guarantee and not having a share capital, that is governed by its Memorandum and Articles of Association, which were last amended at the Annual General Meeting on 7 September 2012. The company is registered as a charity with the Charity Commission. The liability of each member is limited to 10p, whilst being a member or within one year after he or she ceases to be a member, in the event of the company being wound up.

Recruitment and Appointment of Trustees

Members of the Board are recruited for their knowledge of the work of cultural and charitable organisations and for their ability to contribute to the aims of Cheltenham Festivals. There is a significant element of regional experience, but also a national perspective on the Board. Recruitment embraces canvassing amongst arts organisations and contacts and advertising.

Board members are the trustees of the registered charity and comprise a maximum of fourteen persons, who are elected by an ordinary resolution of the members of the company. The Board has power to appoint directors who hold office until submitted for re-election at the next AGM. The Chairman is elected by the Board. Directors are appointed for a period of three years and may be re-appointed, subject to provisions in the Articles. There were nine directors at the balance sheet date. A representative from Arts Council England South West may attend as an observer.

Induction and Training of Trustees

New directors are provided with a pack of information including the Memorandum and Articles of Association, the business plan and financial information, management structure and festival programmes. The aim is to ensure that new directors commence with a good understanding of the background and the current issues facing Cheltenham Festivals. External training events are offered, where these would contribute to understanding of their roles.

Organisational Structure

The Board of directors has overall responsibility for Cheltenham Festivals as a company and a charity. Day to day management is delegated to the two Co-CEOs who are accountable to the Board. The Board meets four times a year plus the AGM. The Co-CEOs meet with the Chair and Vice-Chair monthly, in between Board meetings to track progress against KPIs and budget and provide advice to the Co-CEOS. The Nominations Committee is put in place to support Trustee recruitment when required. The organisation is divided into five teams; Festival Programming, Learning & Participation, Fundraising & Marketing, Finance, Operations/Production and People. The Director of Finance and the Director of People together with the two Co-CEOs form the Senior Management Team.

CF Productions Limited

In September 2010 a 100% subsidiary was set up called CF Productions Limited trading as CF Ticketing with the main objective of not only providing box office services to Cheltenham Festivals but also to provide box office services to third party organisations. The box office commenced trading in February 2011.

3. Risk Management

The Board undertakes an annual review of risk categories and the Co-CEOs have a responsibility to draw any significant developments to the attention of the Board. Procedures to mitigate risk throughout the work of the charity are in place and appropriate training given to all staff. The risk exposure from the promotion of individual events is monitored by the Senior Management Team and remedial action taken as appropriate including the purchase of relevant insurance protection.

4. Objectives and Activities

The principal activity of the company, as set out in its governing document, is to promote the arts and sciences generally and advance education by means of Festivals of the arts, sciences and entertainment in the Borough of Cheltenham and elsewhere in such manner, at such times and in such places and so often as the Board of the company shall see fit and do all such things as are incidental or necessary to the attainment of such objects. Festivals of Jazz, Science, Music and Literature are planned in 2022.

In carrying out these activities the company aims to organise Festivals that are acclaimed for the quality of their programmes and that attract growing audiences. The Board aims to establish the Festivals as a financially sustainable enterprise, drawing broadly based support from organisations and individuals and with a professionally managed administration. In support of its charitable aims the company fosters artistic excellence and innovation, as well as educational and out-reach programmes and the support of young artists, writers and scientists. Further detail is provided in the Festivals Reports on pages 2 to 5.

5. Public Benefit Statement

The Directors continue to have due regard to section 4 of the Charities Act 2006 in respect of public benefit. Our Education and Outreach work as can be seen from the Festivals Reports is extensive. Beyond this we continue to support young artists and performers as well as bringing artistic excellence and innovation to all Festivals. We are mindful of ticket pricing and have a range of ticket pricing on offer to ensure that people are not excluded from the cultural experience of a Festival on the grounds of ticket price. We also run our Connections programme which offers free tickets to local people who would otherwise be unable to attend festivals due to their circumstances. These are offered via our local Social Prescribing Team at Cheltenham Wellbeing Service.

6. Achievements and Performance

Reviews of the company's achievements and performance in the year are set out in the Festival Reports and the Chairman's Statement.

7. Financial Review

Consolidated results of all four Festivals are set out in the table below, showing the principal sources of revenue and the main expenditure categories.

	2021	2020
Income	**£**	**£**
Ticket Sales	1,102,103	152,523
Sponsorship: Cash and in-kind	951,999	736,789
Grants and Donations – Trusts, Culture Recovery Fund and Others	1,274,992	1,752,683
Grant – Arts Council	217,480	421,480
In-kind Support	25,900	-
Patrons and Members	349,013	427,684
Miscellaneous (including legacies)	216,987	6,454
CF Productions ticket booking fee	33,432	2,108
Total Income	**4,171,906**	**3,499,721**
Expenditure		
Programme Costs	2,247,277	661,048
Fees and Salaries	1,623,228	1,533,175
Marketing and Sponsorship	301,961	226,453
Administration	578,426	247,877
Unwind of discount on interest free loans	9,873	(16,314)
Total Expenditure	**4,760,765**	**2,652,240**
Movement in Reserves	**(588,859)**	**847,481**

Total incoming resources of the Group were £672,185 higher than in 2020; an increase of 19% due to the partial resumption of festival activity following the release of COVID 19 restrictions.

Total expenditure was £2.1 million higher than in 2020 resulting in a deficit for the year of £588,859 (a deficit of £554,967 on unrestricted funds and a deficit of £33,892 on restricted funds).

Total Group Funds at 31 December 2021 were £515,363 (2020 – £1,104,222). Of the total, £471,169 was represented by Unrestricted Reserves (2020 – £1,026,136) and £44,194 was represented by Restricted Reserves (2020 - £78,086).

8. Reserves And Investment Policies

Reserves Policy
The function of each of the reserves is explained in Notes to the Financial Statements (note 17). It remains an objective to establish a prudent level of reserves to support the financial risk of mounting four festivals.

Principal Funding Sources
The principal funding sources for the company were commercial sponsors (£951,999), patrons and membership subscriptions (£349,013), donations and grants from individuals, charitable trusts and the Culture Recovery Fund (£1,274,992) and the Arts Council England South West (£217,480).

Investment Policy
Under the Memorandum and Articles of Association the charity has the power to invest the monies not immediately required for its purposes in or upon such investments as may be determined from time to time.

9. Basis Of Preparation

The directors are fully aware of their responsibilities with regard to maintaining a sufficient level of funds within the charity and the need to carefully manage cash flows. The annual budget for the year is examined in detail by the Board. Detailed management accounts were prepared on a monthly basis and the financial position reviewed by the Senior Management Board, the Co-CEOs and by the Board. The directors have reviewed cash flow forecasts covering the 12 months from the date of approving these financial statements. The directors have paid particular attention to the ongoing impact of the COVID-19 pandemic on the charity's activities and finances which have since been improved by further funds received through the DCMS Culture Recovery Fund. The directors have therefore satisfied themselves that it is appropriate to prepare the financial statements on a going concern basis given the accumulated reserves position.

10. Plans For Future Periods

A review of the company's plans for future periods is set out in the Chairman's Report.

11. Directors' Responsibilities in Relation to the Financial Statements

The directors are responsible for preparing the financial statements in accordance with applicable law and regulations. Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

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

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

12. Disclosure Of Information to Auditors

At the date of approval of the financial statements, in so far as the directors are aware, all relevant audit information has been provided to the auditors and the directors have taken steps to ensure that they have made themselves aware of any relevant audit information and to establish that the auditors are aware of such information.

13. Auditors

Hazlewoods LLP have expressed their willingness to continue in office.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board on 28 September 2022

Diane Hill OBE
Chair

REPORT OF THE INDEPENDENT AUDITORS TO THE

DIRECTORS OF CHELTENHAM FESTIVALS

D Independent Auditor's Report

We have audited the financial statements of Cheltenham Festivals for the year ended 31 December 2021 which comprise the Consolidated and Charity Statements of Financial Activities, the Consolidated and Charity Balance Sheets, the Cash Flow Statements and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable company's affairs as at 31 December 2021 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such

material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light or the knowledge and understanding of the group and the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's or the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charitable company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charitable company's audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Owing to the inherent limitations of an audit, there is unavoidable risk that material misstatements in the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISA's (UK). In identifying and assessing risks of material mis-statement in respect of fraud, including irregularities and non-compliance with laws and regulations, our procedures included the following:

- We obtained an understanding of the legal and regulatory frameworks applicable to the financial statements or that had a fundamental effect on the charity's operations. We determined that the most significant laws and regulations included UK GAAP, UK Companies Act 2006 and charity law.
- We understood how the company is complying with those legal and regulatory frameworks by making inquiries of management, those responsible for legal and compliance procedures.
- We assessed the susceptibility of the company's financial statements to material misstatement, including how fraud might occur.

Audit procedures performed by the engagement team included:

- Identifying and assessing the design effectiveness of controls management has in place to prevent and detect fraud;
- Understanding how those charged with governance considered and addressed the potential for override of controls or other inappropriate influence over the financial reporting process. Detailed analysis of

journals posted through the accounting system during the year to 31 December 2021 has been undertaken;
- Understanding the controls in place to prevent and detect fraud. Reliance was not placed on controls for the entirety of the audit, instead taking a substantive testing approach, however controls were in place to prevent fraud, and they appeared to be working effectively;
- Challenging assumptions and judgements made by management in its significant accounting estimates.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with the Chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the members and trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body for the opinions we have formed.

Martin Howard (Senior Statutory Auditor)
For and on behalf of Hazlewoods LLP, Statutory Auditor

Windsor House
Bayshill Road
Cheltenham
GL50 3AT

29 September 2022

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2021
(Consolidated)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	**Total 2021 £**	Total 2020 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,341,939	456,831	**1,798,770**	2,467,329
Income from Charitable Activities	5	1,387,207	-	**1,387,207**	291,973
Other Trading Activities	3	985,431	-	**985,431**	738,897
Investments	4	498	-	**498**	1,522
TOTAL INCOME AND ENDOWMENTS		3,715,075	456,831	**4,171,906**	3,499,721
Raising Funds	6	592,804	-	**592,804**	514,183
Charitable Activities	7	3,701,257	456,831	**4,158,088**	2,154,371
TOTAL EXPENDITURE	8,9	4,294,061	456,831	**4,750,892**	2,668,554
NET (OUTGOING)/INCOMING RESOURCES		(578,986)	-	**(578,986)**	831,167
Inter-reserve transfer	17	33,892	(33,892)	-	-
Other gains/(losses)	10	(9,873)	-	**(9,873)**	16,314
NET MOVEMENT IN FUNDS		(554,967)	(33,892)	**(588,859)**	847,481
Total Funds brought forward at 31 December 2020		1,026,136	78,086	**1,104,222**	256,741
Funds carried forward at 31 DECEMBER 2021		471,169	44,194	**515,363**	1,104,222

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2021
(Cheltenham Festivals)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	1,341,939	456,831	**1,798,770**	2,467,329
Income From Charitable Activities	5	1,387,203	-	**1,387,203**	291,973
Other Trading Activities	3	951,999	-	**951,999**	736,789
Investment Income	4	11,878	-	**11,878**	11,464
TOTAL INCOME AND ENDOWMENTS		3,693,019	456,831	**4,149,850**	3,507,555
Raising Funds	6	440,834	-	**440,834**	357,258
Charitable Activities	7	3,848,379	456,831	**4,305,210**	2,189,171
TOTAL EXPENDITURE	8,9	4,289,213	456,831	**4,746,044**	2,546,429
NET (OUTGOING)/INCOMING RESOURCES		(596,194)	-	**(596,194)**	961,126
Inter-reserve transfer	17	33,892	(33,892)	-	-
Other gains/(losses)	10	(9,873)	-	(9,873)	16,895
NET MOVEMENT IN FUNDS		(572,175)	(33,892)	**(606,067)**	978,021
Total Funds brought forward at 31 December 2020		1,180,028	78,086	**1,258,114**	280,093
Funds carried forward at 31 DECEMBER 2021		607,853	44,194	**652,047**	1,258,114

CHELTENHAM FESTIVALS

BALANCE SHEETS

AS AT 31 DECEMBER 2021

F Balance Sheets

	Note	Consolidated 2021 £	Consolidated 2020 £	Cheltenham Festivals 2021 £	Cheltenham Festivals 2020 £
Fixed Assets					
Tangible Assets	11	**165,680**	75,653	**165,219**	74,730
Investments	12	**-**	-	**1**	1
		165,680	75,653	**165,220**	74,731
Current Assets:					
Debtors	13	**504,666**	436,026	**644,274**	597,303
Cash in hand		**871,872**	1,391,681	**859,468**	1,370,529
		1,376,538	1,827,707	**1,503,742**	1,967,832
Creditors: Amounts falling due within one year	14	**(885,343)**	(667,499)	**(875,403)**	(652,810)
Net Current Assets		**491,195**	1,160,208	**628,339**	1,315,022
Total Assets less current Liabilities		**656,875**	1,235,861	**793,559**	1,389,753
Creditors: Amounts falling due after more than one year	16	**(141,512)**	(131,639)	**(141,512)**	(131,639)
Net Assets		**515,363**	1,104,222	**652,047**	1,258,114
Funds:					
Unrestricted Funds:					
General Reserve	17	**471,169**	1,026,136	**607,853**	1,180,028
Total Unrestricted Funds		**471,169**	1,026,136	**607,853**	1,180,028
Restricted Funds:					
Education Reserves	17	**44,194**	78,086	**44,194**	78,086
Total Restricted Funds		**44,194**	78,086	**44,194**	78,086
Total Funds		**515,363**	1,104,222	**652,047**	1,258,114

These financial statements were prepared in accordance with SORP 2017, special provisions relating to small companies within Part 15 of Companies Act and Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Approved by the Board and authorised for issue on 28 September 2022

Diane Hill OBE
Chair

G Statement of Changes in Equity

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Opening Balances at 1 January 2021	78,086	705,779	320,357	1,104,222
Inter-reserve transfer	(33,892)	33,892	-	-
Surplus/(Deficit) for the year	-	(603,168)	14,309	(588,859)
Closing Balances at 31 December 2021	**44,194**	**136,503**	**334,666**	**515,363**

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
Opening Balances at 1 January 2021	78,086	859,671	320,357	1,258,114
Inter-reserve transfer	(33,892)	33,892	-	-
Surplus/(Deficit) for the year	-	(620,376)	14,309	(606,067)
Closing Balances at 31 December 2021	**44,194**	**273,187**	**334,666**	**652,047**

CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2021

H Cash Flow Statement

	Note	£	2021 £	£	2020 £
Cash provided by operating activities	**18**		**(356,282)**		668,038
Cash flows from investing activities					
Interest income		**498**		1,522	
Purchase of tangible fixed assets		**(155,694)**		(33,609)	
Cash provided by/(used in) investing activities			**(155,196)**		(32,087)
Cash flows from financing activities					
Repayment of loans		**(8,331)**		(70,331)	
Cash provided by/(used in) financing activities			**(8,331)**		(70,331)
(Decrease)/increase in cash and cash equivalents in the year			**(519,809)**		565,620
Cash and cash equivalents at the beginning of the year			**1,391,681**		826,061
Total cash and cash equivalents at the end of the year			**871,872**		**1,391,681**

I Notes to the Financial Statements

1. Accounting Policies

Basis of Preparation

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, adopting the following principal accounting policies all of which are in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) issued in July 2014 and The Companies Act 2006.

The financial statements are presented in Pounds Sterling.

Company status

The company is a private company limited by guarantee incorporated in England and Wales.

The address of its registered office is:
28 Imperial Square
Cheltenham
GL50 1RH

Basis of Consolidation

The Consolidated Statement of the Financial Activities and Balance Sheet include the financial statements of Cheltenham Festivals and its subsidiary CF Productions Ltd. Intra group transactions are eliminated fully on consolidation.

Tangible Fixed Assets

Tangible fixed assets are stated in the balance sheet at cost less depreciation. Depreciation is calculated to write off the cost of tangible assets over their estimated useful economic lives at the following rates per annum:

Type of asset	Rate
Furniture and fittings	20% of cost
Plant and equipment	20% of cost
Computing costs	20% of cost

Fixed Asset Investments

Fixed asset investments held are valued at market value at the end of the accounting period. Movements in the market value during the period are included within the Statement of Financial Activities.

Leases

Leases in which substantially all the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under

Investments

Fixed asset investments are stated at cost less provision for diminution in value.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade receivables

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. All debtors are repayable within one year and are hence included at the undiscounted amount of the cash expected to be received. A provision for the impairment of trade debtors is established when there is objective evidence that the Group will not be able to collect all amounts due according to the original terms of the receivables.

Trade payables

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the group does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and all are repayable within one year and hence are included at the undiscounted amount of cash expected to be paid.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Profit and Loss Account over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the group has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

CHELTENHAM FESTIVALS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2021

Incoming Resources

1. Voluntary income - incoming resources generated from:

    - donations and gifts (including legacies)
    - grants that give core funding provided by government and charitable foundations
    - membership subscriptions and sponsorships where these are in substance donations, rather than payment for goods and services
    - gifts in-kind

2. Activities for generating funds –trading and other fundraising activities carried out to generate incoming resources which will be used to undertake its charitable activities such as sponsorships.

3. Investment Income –incoming resources from investment assets, including dividends and interest and is recognised on a receivable basis.

4. Incoming resources from charitable activities –any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries, e.g. box office ticket income and performance related grants.

Resources Expended

1. Costs of generating funds – those costs incurred in generating incoming resources from all sources other than from undertaking charitable activities: -

    - costs of generating voluntary income
    - costs of fundraising
    - costs of managing investments

2. Charitable Activities – resources applied by the charity in undertaking its work to meet charitable objectives, as opposed to the cost of raising the funds to finance these activities and governance costs.

3. Governance costs – the costs of governance arrangements which related to the general running of the charity, as opposed to the direct management functions inherent in generating funds, service delivery and programme or project work.

Funds held by the Charity:

Unrestricted funds – these are general funds that are expendable at the discretion of the directors in furtherance of the charity's objectives. If part of the unrestricted funds is earmarked for a particular project it may be designated as a separate fund.

Restricted funds – there are currently two restricted funds, that are subject to specific uses - one relating to a project to purchase a grand piano and a gamelan and to refurbish an existing piano, and a second fund for Education projects. All incoming and outgoing resources in relation to these projects, including depreciation on fixed assets, are included under restricted funds.

Trading Income

Cheltenham Festivals has one trading subsidiary, CF Productions Ltd which commenced trading in February 2011.

Donated Services
Donated services are included within the Statement of Financial Activities as both incoming resources and resources expended. The value of the donated services is based on information provided by the donor and is detailed further in note 9 to these financial statements.

Pensions
The company operates a defined contribution scheme for certain employees. The contributions are charged to revenue in the period in which they are incurred.

2 Income and Endowments from Donations and Legacies - Consolidated

	2021	2020
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**164,417**	753,917
Culture Recovery Fund	**622,244**	391,970
Job Retention Scheme	**14,387**	240,871
Grants – Arts Council	**217,480**	421,480
Other Grants	**17,115**	-
In-kind Support	**25,900**	-
Patrons	**224,687**	323,066
Legacies	**8,000**	8,000
Education	**47,709**	15,088
Total Unrestricted Funds	**1,341,939**	2,154,392
Restricted Funds	**456,831**	312,937
Total Donations and Legacies	**1,798,770**	2,467,329

Income and Endowments from Donations and Legacies – Cheltenham Festivals

	2021	2020
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**164,417**	753,917
Culture Recovery Fund	**622,244**	391,970
Job Retention Scheme	**14,387**	240,871
Grants – Arts Council	**217,480**	421,480
Other Grants	**17,115**	
In-kind Support	**25,900**	-
Patrons	**224,687**	323,066
Legacies	**8,000**	8,000
Education	**47,709**	15,088
Total Unrestricted Funds	**1,341,939**	2,154,392
Restricted Funds	**456,831**	312,937
Total Donations and Legacies	**1,798,770**	2,467,329

3 Income and Endowments from Other Trading Activities – Consolidated

Unrestricted Funds:	2021 £	2020 £
Sponsorship	**762,344**	594,389
Sponsorship-In-kind	**189,655**	142,400
Ticket Booking Fee	**33,432**	2,108
Total Unrestricted Funds	**985,431**	738,897
Restricted Funds	-	-
Total Other Trading Activities	**985,431**	738,897

Income and Endowments from Other Trading Activities – Cheltenham Festivals

Unrestricted Funds:	2021 £	2020 £
Sponsorship	**762,344**	594,389
Sponsorship-In-Kind	**189,655**	142,400
Total Unrestricted Funds	**951,999**	736,789
Restricted Funds	-	-
Total Other Trading Activities	**951,999**	736,789

4 Income and Endowments from Investments - Consolidated

Unrestricted Funds: -	2021 £	2020 £
Bank interest	**498**	1,522

Income and Endowments from Investments – Cheltenham Festivals

Unrestricted Funds: -	2021 £	2020 £
Bank interest	**498**	1,522
Interest on loan to CF Productions Limited	**11,380**	9,942
	11,878	11,464

5 Income and Endowments from Charitable Activities - Consolidated

	2021	2020
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**1,102,103**	152,523
Commission	**120,094**	6,306
Memberships	**124,325**	104,618
Broadcast Fees	**4,500**	-
Other Income	**36,185**	28,526
Total Unrestricted Funds	**1,387,207**	291,973
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**1,387,207**	291,973

5 Income and Endowments from Charitable Activities – Cheltenham Festivals

	2021	2020
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**1,102,103**	152,523
Commission	**120,094**	6,306
Memberships	**124,325**	104,618
Broadcast Fees	**4,500**	-
Other Income	**36,181**	28,526
Total Unrestricted Funds	**1,387,203**	291,973
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**1,387,203**	291,973

6 *Expenditure on Raising Funds – Consolidated*

	2021	2020
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**295,098**	309,458
Salaries – Box Office	**80,399**	99,807
Fundraising Team Expenses	**23,563**	16,037
Box Office Expenses	**71,571**	57,118
Other Expenditure	**122,173**	31,763
Total Unrestricted Funds	**592,804**	514,183
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**592,804**	514,183

Expenditure on Raising Funds – Cheltenham Festivals

	2021	2020
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**295,098**	309,458
Fundraising Team Expenses	**23,563**	16,037
Other Expenditure	**122,173**	31,763
Total Unrestricted Funds	**440,834**	357,258
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**440,834**	357,258

Other Expenditure is represented by costs incurred in respect of delivering contractual and non-contractual commitments to sponsors during each of the festivals.

7 Expenditure on Charitable Activities – Consolidated

Unrestricted Funds:	2021 £	2020 £
Fees & Salaries	**1,122,363**	999,387
Production	**1,443,592**	384,897
Artistic Programme	**259,758**	26,188
Administration	**502,251**	183,975
Marketing	**278,397**	210,416
CBC In-Kind Support	**25,900**	-
Education	**14,266**	10,274
Commissions	**29,332**	9,433
Audit Fee	**14,050**	8,800
Governance	**11,348**	10,060
Total Unrestricted Funds	**3,701,257**	1,843,430
Restricted Funds	**456,831**	310,941
Total Expenditure on Charitable Activities	**4,158,088**	2,154,371

Expenditure on Charitable Activities – Cheltenham Festivals

Unrestricted Funds:	2021 £	2020 £
Fees & Salaries	**1,122,363**	999,387
Production	**1,443,592**	384,897
Artistic Programme	**259,758**	26,188
Administration	**538,755**	220,475
Box Office Commission	**115,668**	-
Marketing	**278,397**	210,416
CBC In-Kind Support	**25,900**	-
Education	**14,266**	10,274
Commissions	**29,332**	9,433
Audit Fee	**9,000**	7,100
Governance	**11,348**	10,060
Total Unrestricted Funds	**3,848,379**	1,878,230
Restricted Funds	**456,831**	310,941
Total Expenditure on Charitable Activities	**4,305,210**	2,189,171

8 Other Notes on Total Resources Expended

Directors' Remuneration and Benefits
No director (nor any persons connected with them) has received any remuneration or other benefit in money during the year.

Directors' Expenses
The amount on reimbursing directors' out-of-pocket expenses was £1,237 (£708 in 2020).

Analysis of Staff Costs and Emoluments

	2021	2020
	£	£
Salaries	**1,352,477**	1,304,409
National insurance costs	**126,210**	118,261
Pension costs	**59,885**	60,940
Total Staff Costs & Emoluments	**1,538,572**	1,483,610

The number of salaried staff employed during 2021 was 77 (67 in 2020), with a full-time equivalent (fte) of 51 (53 fte in 2020). It should be noted that the number of salaried staff employed during 2021 includes 10 (9 in 2020) casuals on the payroll employed to provide box office services at the busiest times.

The number of employees who received emoluments in excess of £60,000 was in the following bands:

	2021	2020
£60,001 - £70,000	**1**	1
£70,001 - £80,000	**1**	1
	2	2

9 Donated Services

The value of services provided by volunteers is not incorporated in these Financial Statements. The value put to the in-kind sponsorship support provided by the Times and The Sunday Times, Classic FM, So Publishing, Willans, Cotswold Life, Queens Hotel, Hotel du Vin, Leaf Creative and Fever Tree has been incorporated at a value of £189,655 in 2021 (£142,400 in 2020) and has been allocated to marketing and administration costs in expenditure on charitable activities.

10 Other Gains and Losses – Consolidated and Cheltenham Festivals

This represents the unwinding of discounts recognised under FRS 102 on the provision of interest free loans by certain individuals in prior years.

11 Tangible Fixed Assets

	Unrestricted Funds			
Consolidated	**Furniture and Fittings**	**Plant and Equipment**	**Computing Costs**	**Total Tangible Fixed Assets**
	£	**£**	**£**	**£**
Cost				
As at 1 January 2021	33,201	46,981	590,194	670,376
Additions in year	-	30,200	125,494	155,694
As at 31 DECEMBER 2021	**33,201**	**77,181**	**715,688**	**826,070**
Accumulated Depreciation				
As at 1 January 2021	32,159	29,368	533,196	594,723
Charge for year	501	13,168	51,998	65,667
As at 31 DECEMBER 2021	**32,660**	**42,536**	**585,194**	**660,390**
Net Book Value				
As at 31 DECEMBER 2021	**541**	**34,645**	**130,494**	**165,680**
As at 31 December 2020	1,042	17,613	56,998	75,653
Cheltenham Festivals				
	£	**£**	**£**	**£**
Cost				
As at 1 January 2021	20,622	46,981	395,219	462,822
Additions in year	-	30,200	125,494	155,694
As at 31 DECEMBER 2021	**20,622**	**77,181**	**520,713**	**618,516**
Accumulated Depreciation				
As at 1 January 2021	20,503	29,369	338,220	388,092
Charge for year	39	13,168	51,998	65,205
As at 31 DECEMBER 2021	**20,542**	**42,536**	**390,218**	**453,297**
Net Book Value				
As at 31 DECEMBER 2021	**80**	**34,645**	**130,494**	**165,219**
As at 31 December 2020	119	17,612	56,999	74,730

12 Fixed Asset Investments

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	£
Investment in Subsidiary	-	-	**1**	1
Market value at 31 December	-	-	**1**	1
Historic cost at 31 December	-	-	**1**	1

Investments comprise: -

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	£
Shares in CF Productions Limited	-	-	**1**	1
Investments at 31 December	-	-	**1**	1

13 Debtors

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	£
Payments in advance	**19,619**	15,778	**19,619**	15,778
Trade and other debtors	**485,047**	420,248	**485,030**	419,326
Inter-company debtor	-	-	**139,625**	162,199
Total Debtors	**504,666**	436,026	**644,274**	597,303

The inter-company debtor relates to trading activity between Cheltenham Festivals and CF Productions Limited.

14 Creditors – amounts falling due within one year

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	
Trade and other creditors	**490,667**	258,092	**480,989**	251,996
Deferred income (note 15)	**379,047**	369,243	**379,047**	369,243
Loans from individuals	-	8,331	-	-
Other taxes and social security costs	**15,629**	31,833	**15,367**	31,571
Total Creditors	**885,343**	667,499	**875,403**	652,810

15 Deferred Income

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	£
Opening Balance at 1 January 2021	**369,243**	503,420	**369,243**	503,420
Amount released to Incoming Resources	**(369,243)**	(503,420)	**(369,423)**	(503,420)
Amount accruing during year	**379,047**	369,243	**379,047**	369,243
Closing Balance at 31 DECEMBER 2021	**379,047**	369,243	**379,047**	369,243

Deferred income comprised sponsorship and grants which the donors have specified must be used on festival events in future accounting periods.

16 Creditors: Amounts falling due after more than one year

	Consolidated		Cheltenham Festivals	
	2021	2020	**2021**	2020
	£	£	**£**	£
Loan from individual	**141,512**	131,639	**141,512**	131,639

The remaining loan at 31 December 2021 is from one individual, is repayable as follows and is interest free:-

Par value £188,000 repayable in 5 equal instalments commencing 3 January 2023.

17 Analysis of the Net Movement in Funds

Restricted Funds

In 2014 a new reserve was established to develop the charity's education strategy. In 2016, additional Education reserves were established for the Musicate, Beyond Words, Reading Teachers = Reading Pupils and Community projects. In 2021 grants and donations totalling £286,938 were received and there was expenditure totalling £320,830 leaving a closing balance on the reserves of £44,194 which was wholly represented by the Education Strategy fund. During the year there was a review of costs incurred on the various Education programmes and the allocation of those costs between Restricted and Unrestricted Funds. As a result of this review, costs totalling £33,892 previously allocated to Unrestricted Funds have been allocated to Restricted Funds

Unrestricted Funds
In 2004 the directors agreed to set up a reserve to forestall any shortfalls in income generated from festival activity. This general fund has a closing balance of £136,503 at 31 December 2021.

In 2020, due to the COVID 19 pandemic the charity was unable to hold live audience festivals for Jazz, Music and Science and was only able to produce a small Literature festival. In 2021 COVID 19 restrictions resulted in the cancellation of the Jazz festival and the production of smaller than usual Science and Music festivals;

Literature went ahead on a normal basis. The financial effect of the loss of income that resulted was severe. Notwithstanding, via the generosity of all of its stakeholders, the charity was able to withstand this pressure. Among many groups of supporters (including members and ticket buyers), the charity's patrons were especially remarkable and they responded to the request for support with many high value donations. Recognising that their support was specifically for the purpose of enhancing the charity's financial resilience in future, the Board decided in 2020 to establish a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons' donations which at 31 December 2021 stood at £334,666 having been increased by a further £14,309 in 2021.

The balances on the funds as at 31 December 2020 were as follows: -

Consolidated	**Restricted Funds**	**Unrestricted Funds**		**Total Restricted and Unrestricted Funds**
	Education Reserves	**General Reserve**	**Patrons Resilience Fund**	
	£	**£**	**£**	**£**
Opening Balances at 1 January 2021	78,086	705,779	320,357	1,104,222
Inter-reserve transfer	(33,892)	33,892	-	-
Surplus / (Deficit) for the year	-	(603,168)	14,309	(588,859)
Closing Balances at 31 December 2021	**44,194**	**136,503**	**334,666**	**515,363**

Cheltenham Festivals	**Restricted Funds**	**Unrestricted Funds**		**Total Restricted and Unrestricted Funds**
	Education Reserves	**General Reserve**	**Patrons Resilience Fund**	
	£	**£**	**£**	**£**
Opening Balances at 1 January 2021	78,086	859,671	320,357	1,258,114
Inter-reserve transfer	(33,892)	33,892	-	-
Surplus / (Deficit) for the year	-	(620,376)	14,309	(606,067)
Closing Balances at 31 December 2021	**44,194**	**273,187**	**334,666**	**652,047**

17. Analysis of the Net Movement in Funds (continued)

In terms of the total net assets at 31 December 2021, the funds were represented as follows:

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	165,680	-	165,680
Current Assets				
Debtors	-	504,666	-	504,666
Cash in hand	44,194	493,012	334,666	871,872
	44,194	**997,678**	**334,666**	**1,376,538**
Creditors: amounts falling due within one year	-	(885,343)	-	(885,343)
Net Current Assets/(Liabilities)	**44,194**	**112,335**	**334,666**	**491,195**
Total Assets less Current Liabilities	**44,194**	**278,015**	**334,666**	**656,875**
Creditors: amounts falling due after one year	-	(141,512)	-	(141,512)
Total Net Assets	**44,194**	**136,503**	**334,666**	**515,363**

17 Analysis of the Net Movement in Funds (continued)

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	165,219	-	165,219
Investments	-	1	-	1
	-	**165,220**	**-**	**165,220**
Current Assets				
Debtors	-	644,274	-	644,274
Cash in hand	44,194	480,608	334,666	859,468
	44,194	**1,124,882**	**334,666**	**1,503,742**
Creditors: amounts falling due within one year	-	(875,403)	-	(875,403)
Net Current Assets/(Liabilities)	**44,194**	**249,479**	**334,666**	**628,339**
Total Assets less current liabilities	**44,194**	**414,699**	**334,666**	**793,559**
Creditors: amounts falling due after one year	-	(141,512)	-	(141,512)
Total Net Assets	**44,194**	**273,187**	**334,666**	**652,047**

18 Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities

	2021	2020
	£	£
Net (expenditure)/income after other recognised gains and losses	**(588,859)**	847,481
Interest paid/(received) (net of interest receivable)	**9,375**	(17,836)
Depreciation	**65,667**	29,774
(Increase)/decrease in debtors	**(68,640)**	78,604
Increase/(decrease) in creditors	**226,175**	(269,982)
Net cash (consumed)/provided by operating activities	**(356,282)**	668,038

CHELTENHAM FESTIVALS

England & Wales - Charity number 251765

Accounts

Company number 456573

CHELTENHAM FESTIVALS
(A COMPANY LIMITED BY GUARANTEE)

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2020

REGISTERED CHARITY NUMBER 251765

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CHELTENHAM FESTIVALS

DIRECTORS' ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 DECEMBER 2020

A Chair's Statement

The third year of my tenure as Chair coincided with the COVID 19 pandemic and the effect on the charity was, inevitably, dramatic. Having gone on sale for the Jazz festival in February with buoyant sales, we were shortly thereafter faced with the real prospect that the charity would not survive. In quick succession the Jazz, Science and Music festivals were cancelled and the staff turned their attention to financial survival whilst at the same time making a great success of producing digital content for our loyal festival audiences. In addition, the team pivoted to digital platforms for our year round Education and Outreach programmes, ensuring that school children continued to benefit from learning and development opportunities without interruption. The fast turn around to this new way of delivering our content was all down to our hugely committed staff; I commend them for their amazing effort in very difficult circumstances. More detail on the 2020 content can be found in the Festival Reports.

Financial support was requested from and offered by all of our stakeholders be they patrons, members, ticket buyers, sponsors, grant providers and suppliers. On behalf of the Board and staff I would like to record my thanks to each and every person and organisation whose generosity when it was needed most ensured the survival of the charity. In particular, I would like to thank the patrons (a group of about 180 couples and singles) who between them donated £320,357. The Board's thanks are also due to the staff who remained resilient in the face of financial crisis and still found it in themselves to curate and produce incredible digital content at very short notice; this they did whilst also accepting a period of reduced pay.

The charity's financial position was further strengthened by taking advantage of the furlough scheme, receipt of emergency funding from the Arts Council and a substantial grant from the government's Culture Recovery Fund. The result of all this activity was that the charity ended the year in a secure financial position heading into 2021. This was vital as we ended the year remaining in lockdown with little hope that 2021 would see a quick return to normality. At the time of writing, we now know that due to the further impact of the pandemic, the Jazz festival in 2021 was cancelled and we were only able to put on the Science and Music Festivals on a socially distanced basis. Accordingly our income in the first part of the year was again severely restricted; as our fixed costs remain, it is thus inevitable that the unrestricted reserves built up in 2020 will be at least partially utilised in 2021.

Having survived the worst financial effects of the pandemic, the organisation is now turning its attention to a renewed focus on its mission and charitable purpose. The fact that the organisation is a charity is often unknown to many of our stakeholders as are our extensive, year round education and outreach programmes and we intend to redress the balance in this area. We are committed to intensifying our focus on making our content more accessible to all, to working much more closely and collaboratively with our local communities, to embark on ambitious equality, diversity and inclusion programmes and to ensure that we are operating with increasing focus on sustainability. The senior management team have worked hard to prepare a revised strategic plan reflecting these ideals and they have the Board's full support in their execution.

Diane Hill OBE
Chair

B Festival Reports

Jazz

Cheltenham Jazz Festival was cancelled in March 2020 due to the Covid-19 national lockdown, at a point well into a successful on-sale period and operational preparations. The team responded with innovation, adaptability and speed to create a digital offering in a matter of weeks which centered around the pursuit of recreating the spirit of the festival for audiences at home. The result was Cheltenham Jazz Festival @ Home; a one-day virtual celebration of renowned acts and rising stars of Jazz, livestreamed for free on the Cheltenham Festivals' YouTube channel.

The one-day line-up was carefully curated to reflect the breadth and depth of the original 2020 programme. The livestream, which was viewed over 16,500 times, transitioned between headline names such as world renowned Imelda May and cultural pioneer Nitin Sawhney and up-and-coming Jazz artists such as Rosie Tee and Amahla.

Building on the festival's historic relationship with BBC Radio 2, the livestream was followed up by a special Radio 2 programme featuring famous archived Cheltenham Jazz Festival sets including the Jamie Cullum and Randy Crawford full concerts. There was also significant coverage on BBC 6 Music and BBC Radio 3.

Science

2020 saw a Cheltenham Science Festival like no other. Against the backdrop of national lockdown and a cancelled physical Festival, Cheltenham Festivals transitioned from the well-established model of live audiences and a tented village to the digital production realm. The resulting creation was the world's first online Science Festival: 52 uniquely curated Science streamed live on YouTube and hosted by the World's First AI Guest Curator, AIDA.

Aligning with the mission of bring the arts and science to everyone, the digital format forged a new opportunity to target a multi-generational audience and create a festival model with no financial, physical or geographical barriers to access. The pioneering venture extended our audience reach and engagement as the livestream saw 54,662 unique viewers tune into to the premier of the six-day festival, to watch world-class talent including Brian Cox and Helen Czerski.

FameLab continued across the world despite lockdown, with 20 countries continuing their events online. In the UK, the remaining regions moved their finals online at very short notice. Nine finalists from England, Scotland and Wales took part in an online masterclass, before the UK final was hosted live with 1,400 views from as far as Bulgaria, Greece and Nepal. The UK winner was Rebecca Ellis from Swansea University who explained her research into autism healthcare by a spoken word poem. The international FameLab final has been postponed until later in the year.

The digital festival secured ongoing support from the festival's in association with partner EDF Energy and major partners DeepMind and UKRI.

Music

Upon cancellation of the 2020 Cheltenham Music Festival, the team initially planned to include a small series of concerts during the October Literature Festival, but continued uncertainty around social distancing, the difficulty of filming good quality classical performances from people's homes it was decided to use

the July dates as an opportunity to celebrate the Music Festival's history of supporting music creators with a series of curated digital content titled *Cheltenham Music Festival: Replay.*

The digital and archive series plays off the Music Festival's new scheme *Replay* which aims to support music creators by programming and highlighting works beyond their first performance. The digital festival encompassed over 50 hours of content including podcasts of interviews with composers accompanied by archive recordings of their works, the release of filmed performances from previous seasons, playlists of

works premiered at the Music Festival since 1945, a series of career interviews aimed at supporting people interested in a career in music at a number of levels, and a focus on our education and community work.

In November 2020, the Music Festival curated a series of lunchtime broadcasts with BBC Radio 3 which celebrated artists from the planned 2020 CMF programme. Broadcast live from St David's Hall in Cardiff, the chamber music concerts captured the essence of the cancelled programme and featured artists including the Carducci Quartet. The line-up included elements of our talent development programme, including young artist Ben Goldscheider, and also included a new commission. Anna Lapwood's organ recital was particularly well-received with audiences, with many listeners commenting on the joy of hearing an organ recital on BBC Radio 3.

Literature

In an unparalleled year for the live events industry, Cheltenham Literature Festival delivered a brave and pioneering hybrid festival, creatively fusing digital and in-person events for a unique line-up of the world's greatest writers, thinkers, performers and dynamic new voices.

200,000 viewers logged in to watch The Times and Sunday Times Cheltenham Literature Festival as it was live streamed from Cheltenham for the first time in its 71-year history on a new digital platform. The reimagining of the festival provided a new and inclusive platform to bring the written and spoken word to people all over the world, eradicating geographical and financial barriers. In addition, the festival offered a forum for reflection on an unprecedented year of global lockdown and social changing. The innovative efforts received prestigious industry recognition, with the festival winning Event of the Year at the Booksellers Futurebook Awards 2020.

The programme featured 160 events, with over 100 live streamed directly from venues in Cheltenham complete with a socially distanced live 'studio' audience. Fronted by Guest Curators British-Turkish novelist Elif Shafak and Dishoom's Shamil Thakrar, the line-up championed an amazing season of publishing from around the world. From literary greats Nick Hornby and Andrew O'Hagan to world renowned stars of stage and screen Caitlin Moran, Rupert Everett and Ian Hislop, the line-up celebrated voices established and emerging. In a new special collection, 'The Citizen's Manifesto' captured the zeitgeist of the pandemic world as speakers and audiences alike came together to ask, 'how should society change after COVID-19?'. 'The world is waiting' series allowed the programme to transcend the boundaries of geography, genre and culture, through a series of exclusive pre-recorded Interviews building on the festival's global network of festival partners and publishers.

The family and schools programme, although smaller than in previous years and almost entirely digital, showcased the best of children's authors, illustrators, and poets.

The family programme of eight live events included world-record beating and World Book Day illustrator Rob Biddulph who brought his #DrawWithRob show to the stage, West End star, novelist Carrie Hope-Fletcher talking with author Anna James about her first children's novel inspired by

Noel Streathfeild's classic *Ballet Shoes* and high-performance speaker Matthew Syed inspiring young people to 'Dare to be You.'

The schools programme hosted by authors M.G Leonard and Dean Atta, was also digital-only because schools were unable to visit venues due to Covid-19 restrictions. The diverse and inclusive programme for both primary and secondary schools included draw-alongs with outstanding illustrators like Dapo Adeola, presentations from award-winning authors such as Katherine Rundell, in-conversation events with international writers including Elizabeth Acevedo and masterclasses and performances from leading poets like

Sophia Thakur. For teachers, there was a CPD workshop on Developing Poetry led by one of our partner organisations, CLPE.

The transition into an emerging digital events space generated new opportunities partnership. 2020 saw the beginning of an exciting partnerships with audio innovators Audible and arts and culture streaming platform Marquee TV, whilst Sky Arts returned to Cheltenham to broadcast free-to-view highlights.

Schools and Outreach Programmes

2020 was dominated by responding to the impact of COVID-19. Despite the pandemic, all of our outreach programmes continued, pivoting to digital engagement where necessary and reaching over 40,000 children and young people - more than ever before.

Specifically, in response to the pandemic we:

- Created six writing for wellbeing workshops which are available on our website for both adults and children
- Worked with BUPA to develop our local Beyond Words programme into a national Writing for Wellbeing initiative in partnership with MIND and the National Literacy Trust. The programme resulted in the publication of a digital anthology of young people's experiences of 2020
- Created a suite of music resources for children to enjoy on-line from home or school. This enabled us to reach beyond the six primary schools which were signed up to the programme. So far they had over 6,500 views.
- With local organisations Strike A Light and Create Gloucestershire, selected 8 local artists to come up with a creative way for isolated people to feel connected during lockdown
- Convened, with Create Gloucestershire, a meeting for stakeholders in Gloucestershire who are working with children and young people to ascertain the learnings and needs post lockdown to inform the planning of organisations like ours.

In addition:

Festival Programmes for Schools

Restrictions were lifted in time for us to be able to pivot the Literature Festival for Schools to digital, with 36 events (including workshops and draw-alongs). 180 schools signed up to receive the accompanying digi-pack which supported schools in creating their own Literature Festival; subscribing teachers indicated that 32,680 pupils would be viewing the content. This compares with 9,500 pupils from 102 schools who visited the physical festival in 2019.

FameLab Academy

Over 2,000 students learnt how to research, write and present a 3-minute talk on a STEM subject of their choosing. The 2020 FameLab Academy Final finally took place on Zoom in October, having been postponed from the live event in March. 26 local secondary schools saw the project through to the end despite their schools being closed for much of the year.

Reading Teachers = Reading Pupils (RTRP)

RTRP, the network of teachers' reading groups of children's literature, continued via Zoom throughout the year; 144 teachers and over 4,000 pupils took part. Many of the teachers reported the creative ways they had read novels to their pupils over lock-down through various digital platforms.

The external evaluation (led by an Open University academic) concluded in August that "RT=RP is replicable and scalable even in a crisis. It is a robust and transferable model which is working effectively at scale with regional partners across England."

In October the programme expanded to four more regions of England through partnership with like-minded literacy organisations including the National Literacy Trust.

Beyond Words

Beyond Words gave KS4 pupils educated by Gloucestershire Hospital Education Service (GHES) the opportunity to work with writer-in-residence, poet Caleb Parkin.
By March the majority of writing workshops were completed so it was only the editing which needed to pivot to digital. At a socially distanced launch event in the Marquee at the Town Hall, students and their families celebrated with goody bags and read work from their published anthology *A Lighthouse Sings in Golden Ink.*

Community Outreach

In 2020, the community opera (Across the Sky, 2019) was shortlisted for a Royal Philharmonic Society Impact Award alongside the Royal Philharmonic Orchestra, The London Sinfonia and the Irene Taylor Trust. The judges described it as "an exemplar of quality in its engagement."

The opera was the culmination of a five-year programme of activity in Hesters Way, West Cheltenham, designed with and for the community. The community choir (Local Vocals) - a legacy of the programme – continued throughout lockdown, meeting weekly on zoom with the workshop facilitator, conductor and vocalist Gina Baker.

C Directors Report

The directors are pleased to present their annual report and the financial statements of the company for the year ended 31 December 2020.

1. Reference and administrative details of the company

Company number	456573
Charity number	251765
Registered office	28 Imperial Square, Cheltenham, GL50 1RH
Business address	109-111 Bath Road, Cheltenham, GL53 7LS

Auditors
Hazlewoods LLP, Windsor House, Bayshill Road, Cheltenham GL50 3AT

Bankers
HSBC plc, 109-111 Bath Road, Cheltenham, GL53 7LS

Solicitors
Willans LLP, 28 Imperial Square, Cheltenham, GL50 1RH

The directors who served during the year ended 31 December 2020 were as follows:

Lewis Carnie	Chair of Jazz Festival
Sarah Cooksley	
Edward Gillespie OBE	Chair of Music Festival
Beth Griffin (resigned 1 January 2020)	
Beverley Grimster	
Peter Howarth	
Diane Hill OBE	Chair of the Board
Caroline Hutton	Chair of Literature Festival
Shamil Makhecha	
Vivienne Parry OBE (resigned 15 May 2020)	Chair of Science Festival
Mark Philip-Sorensen	Joint Vice-Chair of Board
Deborah Thacker	

The following also served during the year ended 31 December 2020:

Matthew Clayton	Company Secretary

2. Structure, Governance and Management

Governing Document
Incorporated in 1948, Cheltenham Festivals (the company name was changed by Special Resolution dated 6 January 2006 from Cheltenham Arts Festivals Limited) is a company limited by guarantee and not having a share capital, that is governed by its Memorandum and Articles of Association, which were last amended at the Annual General Meeting on 7 September 2012. The company is registered as a charity with the Charity Commission. The liability of each member is limited to 10p, whilst being a member or within one year after he or she ceases to be a member, in the event of the company being wound up.

Recruitment and Appointment of Trustees
Members of the Board are recruited for their knowledge of the work of cultural and charitable organisations and for their ability to contribute to the aims of Cheltenham Festivals. There is a significant element of regional experience, but also a national perspective on the Board. Recruitment embraces canvassing amongst arts organisations and contacts and advertising.

Board members are the trustees of the registered charity and comprise a maximum of fourteen persons, who are elected by an ordinary resolution of the members of the company. The Board has power to appoint directors who hold office until submitted for re-election at the next AGM. The Chairman is elected by the Board. Directors are appointed for a period of three years and may be re-appointed, subject to provisions in the Articles. There were nine directors at the balance sheet date. A representative from Arts Council England South West may attend as an observer.

Induction and Training of Trustees
New directors are provided with a pack of information including the Memorandum and Articles of Association, the business plan and financial information, management structure and festival programmes. The aim is to ensure that new directors commence with a good understanding of the background and the current issues facing Cheltenham Festivals. External training events are offered, where these would contribute to understanding of their roles.

Organisational Structure
The Board of directors has overall responsibility for Cheltenham Festivals as a company and a charity. Day to day management is delegated to the Senior Management Board which is accountable to the Board. The Board meets four times a year and a Chairman's Committee has been put in place to monitor performance against budget and provide advice to the Senior Management Board as well as taking on the duties previously covered by the Audit Committee. Each festival has an Advisory Committee chaired by a member of the Board. The organisation is divided into five teams; Festival Programming, Education & Outreach, Fundraising & Marketing, Finance and Operations & HR; the heads of each team form the Senior Management Board.

CF Productions Limited
In September 2010 a 100% subsidiary was set up called CF Productions Limited trading as CF Ticketing with the main objective of not only providing box office services to Cheltenham Festivals but also to provide box office services to third party organisations. The box office commenced trading in February 2011.

3. Risk Management

The Board undertakes an annual review of risk categories and the Senior Management Board has a responsibility to draw any significant developments to the attention of the Board. Procedures to mitigate risk throughout the work of the charity are in place and appropriate training given to all staff. The risk exposure from the promotion of individual events is monitored by the Senior Management Board and remedial action taken as appropriate including the purchase of relevant insurance protection.

4. Objectives and Activities

The principal activity of the company, as set out in its governing document, is to promote the arts and sciences generally and advance education by means of Festivals of the arts, sciences and entertainment in the Borough of Cheltenham and elsewhere in such manner, at such times and in such places and so often as the Board of the company shall see fit and do all such things as are incidental or necessary to the attainment of such objects. Festivals of Jazz, Science, Music and Literature are planned in 2020.

In carrying out these activities the company aims to organise Festivals that are acclaimed for the quality of their programmes and that attract growing audiences. The Board aims to establish the Festivals company as a financially sustainable enterprise, drawing broadly based support from organisations and individuals and with a professionally managed administration. In support of its charitable aims the company fosters artistic excellence and innovation, as well as educational and out-reach programmes and the support of young artists, writers and scientists. Further detail is provided in the Festivals Reports on pages 2 to 5.

5. Public Benefit Statement

The Directors continue to have due regard to section 4 of the Charities Act 2006 in respect of public benefit. Our Education and Outreach work as can be seen from the Festivals Reports is extensive. Beyond this we continue to support young artists and performers as well as bringing artistic excellence and innovation to all Festivals. We are mindful of ticket pricing and a range of ticket pricing is on offer to ensure that people are not excluded from the cultural experience of a Festival on the grounds of ticket price.

6. Achievements and Performance

Reviews of the company's achievements and performance in the year are set out in the Festival Reports and the Chairman's Statement.

7. Financial Review

Consolidated results of all four Festivals are set out in the table below, showing the principal sources of revenue and the main expenditure categories.

	2020	2019
Income	£	£
Ticket Sales	152,523	2,937,261
Sponsorship: Cash and in-kind	736,789	1,591,266
Grants and Donations – Trusts, Culture Recovery Fund and Others	1,752,683	749,697
Grant – Arts Council	421,480	213,551
In-kind Support	-	25,900
Patrons and Members	427,684	551,326
Miscellaneous	6,454	395,900
CF Productions ticket booking fee	2,108	69,644
Total Income	**3,499,721**	**6,534,545**
Expenditure		
Programme Costs	661,048	3,458,213
Fees and Salaries	1,533,175	1,755,032
Marketing and Sponsorship	226,453	454,962
Administration	247,877	770,654
Unwind of discount on interest free loans	(16,314)	15,810
Total Expenditure	**2,652,240**	**6,454,671**
Movement in Reserves	**847,481**	**79,874**

Total incoming resources of the Group were £3.03 million lower than in 2019; a decrease of 46% due entirely to the severe impact of COVID 19.

Total expenditure was £3.8 million lower than in 2019 resulting in a surplus for the year of £847,481 (a surplus of £845,485 on unrestricted funds and £1,996 on restricted funds).

Total Group Funds at 31 December 2020 were £1,104,222 (2019 – £256,741). Of the total, £1,026,136 was represented by Unrestricted Reserves (2017 – £180,651) and £78,086 was represented by Restricted Reserves (2019 - £76,090).

8. Reserves And Investment Policies

Reserves Policy
The function of each of the reserves is explained in Notes to the Financial Statements (note 17). It remains an objective to establish a prudent level of reserves to support the financial risk of mounting four festivals.

Principal Funding Sources
The principal funding sources for the company were commercial sponsors (£736,789), patrons and membership subscriptions (£427,684), donations and grants from individuals, charitable trusts and the Culture Recovery Fund (£1,752,683) and the Arts Council England South West (£421,480 including an Emergency Grant of £204,000).

Investment Policy
Under the Memorandum and Articles of Association the charity has the power to invest the monies not immediately required for its purposes in or upon such investments as may be determined from time to time.

9. Basis Of Preparation

The directors are fully aware of their responsibilities with regard to maintaining a sufficient level of funds within the charity and the need to carefully manage cash flows. The annual budget for the year is examined in detail by the Board. Detailed management accounts were prepared on a monthly basis and the financial position reviewed by the Senior Management Board and by the Board. The directors have reviewed detailed cash flow forecasts covering the 12 months from the date of approving these financial statements. The directors have paid particular attention to the impact of the COVID-19 pandemic on the charity's activities and finances which have been greatly improved by the generosity of supporters and the funds to be received through the DCMS Culture Recovery Fund. The directors have therefore satisfied themselves that it is appropriate to prepare the financial statements on a going concern basis given the accumulated reserves position.

10. Plans For Future Periods

A review of the company's plans for future periods is set out in the Chairman's Report.

11. Directors' Responsibilities In Relation To The Financial Statements

The directors are responsible for preparing the financial statements in accordance with applicable law and regulations. Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing those financial statements, the directors are required to:

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

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

12. Disclosure Of Information To Auditors

At the date of approval of the financial statements, in so far as the directors are aware, all relevant audit information has been provided to the auditors and the directors have taken steps to ensure that they have made

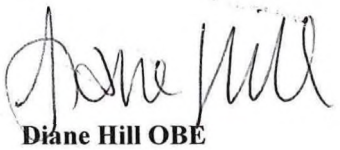
themselves aware of any relevant audit information and to establish that the auditors are aware of such information.

13. Auditors

Hazlewoods LLP have expressed their willingness to continue in office.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the Board on ~~10 December 2020~~ 29 September 2021



Diane Hill OBE
Chair

REPORT OF THE INDEPENDENT AUDITORS TO THE

DIRECTORS OF CHELTENHAM FESTIVALS

D Independent Auditor's Report

We have audited the financial statements of Cheltenham Festivals for the year ended 31 December 2020 which comprise the Consolidated and Charity Statements of Financial Activities, the Consolidated and Charity Balance Sheets, the Cash Flow Statements and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable company's affairs as at 31 December 2020 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such

material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light or the knowledge and understanding of the group and the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters where the Companies Act 2006 require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's or the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise

from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charitable company to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charitable company's audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Owing to the inherent limitations of an audit, there is unavoidable risk that material misstatements in the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISA's (UK). In identifying and assessing risks of material mis-statement in respect of fraud, including irregularities and non-compliance with laws and regulations, our procedures included the following:

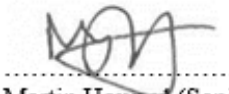
- We obtained an understanding of the legal and regulatory frameworks applicable to the financial statements or that had a fundamental effect on the charity's operations. We determined that the most significant laws and regulations included UK GAAP, UK Companies Act 2006 and charity law.
- We understood how the company is complying with those legal and regulatory frameworks by making inquiries of management, those responsible for legal and compliance procedures.
- We assessed the susceptibility of the company's financial statements to material misstatement, including how fraud might occur.

Audit procedures performed by the engagement team included:

- Identifying and assessing the design effectiveness of controls management has in place to prevent and detect fraud;
- Understanding how those charged with governance considered and addressed the potential for override of controls or other inappropriate influence over the financial reporting process. Detailed analysis of journals posted through the accounting system during the year to 31 December 2020 has been undertaken;
- Understanding the controls in place to prevent and detect fraud. Reliance was not placed on controls for the entirety of the audit, instead taking a substantive testing approach, however controls were in place to prevent fraud, and they appeared to be working effectively;
- Challenging assumptions and judgements made by management in its significant accounting estimates.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with the Chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the members and trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body for the opinions we have formed.



Martin Howard (Senior Statutory Auditor)
For and on behalf of Hazlewoods LLP, Statutory Auditor

Windsor House
Bayshill Road
Cheltenham
GL50 3AT

29 September 2021

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2020
(Consolidated)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	2,154,392	312,937	**2,467,329**	1,380,915
Income from Charitable Activities	5	291,973	-	**291,973**	3,491,528
Other Trading Activities	3	738,897	-	**738,897**	1,660,910
Investments	4	1,522	-	**1,522**	1,192
TOTAL INCOME AND ENDOWMENTS		3,186,784	312,937	**3,499,721**	6,534,545
Raising Funds	6	514,183	-	**514,183**	776,386
Charitable Activities	7	1,843,430	310,941	**2,154,371**	5,662,475
TOTAL EXPENDITURE	8,9	2,357,613	310,941	**2,668,554**	6,454,671
NET INCOMING RESOURCES		829,171	1,996	**831,167**	95,684
Other gains/(losses)	10	16,314	-	**16,314**	(15,810)
NET MOVEMENT IN FUNDS		845,485	1,996	**847,481**	79,874
Total Funds brought forward at 31 December 2019		180,651	76,090	**256,741**	176,867
Funds carried forward at 31 DECEMBER 2020		1,026,136	78,086	**1,104,222**	256,741

CHELTENHAM FESTIVALS

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
FOR THE YEAR ENDED 31 DECEMBER 2020
(Cheltenham Festivals)

E Statement of Financial Activities

	Note No.	Unrestricted Funds £	Restricted Funds £	**Total 2020 £**	Total 2019 £
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies	2	2,154,392	312,937	**2,467,329**	1,380,915
Income From Charitable Activities	5	291,973	-	**291,973**	3,491,528
Other Trading Activities	3	736,789	-	**736,789**	1,591,267
Investment Income	4	11,464	-	**11,464**	9,551
TOTAL INCOME AND ENDOWMENTS		3,194,618	312,937	**3,507,555**	6,473,261
Raising Funds	6	357,258	-	**357,258**	528,838
Charitable Activities	7	1,878,230	310,941	**2,189,171**	5,941,552
TOTAL EXPENDITURE	8,9	2,235,488	310,941	**2,546,429**	6,470,390
NET INCOMING RESOURCES		959,130	1,996	**961,126**	2,871
Other gains/(losses)	10	16,895	-	16,895	(14,688)
NET MOVEMENT IN FUNDS		976,025	1,996	**978,021**	(11,817)
Total Funds brought forward at 31 December 2019		204,003	76,090	**280,093**	291,910
Funds carried forward at 31 DECEMBER 2020		1,180,028	78,086	**1,258,114**	280,093

CHELTENHAM FESTIVALS

BALANCE SHEETS

AS AT 31 DECEMBER 2020

F Balance Sheets

	Note	Consolidated 2020 £	Consolidated 2019 £	Cheltenham Festivals 2020 £	Cheltenham Festivals 2019 £
Fixed Assets					
Tangible Assets	11	**75,653**	71,818	**74,730**	70,313
Investments	12	**-**	-	**1**	1
		75,653	71,818	**74,731**	70,314
Current Assets:					
Debtors	13	**436,026**	514,630	**597,303**	554,234
Cash in hand		**1,391,681**	826,061	**1,370,529**	792,486
		1,827,707	1,340,691	**1,967,832**	1,346,720
Creditors: Amounts falling due within one year	14	**(667,499)**	(979,484)	**(652,810)**	(968,407)
Net Current Assets		**1,160,208**	361,207	**1,315,022**	378,313
Total Assets less current Liabilities		**1,235,861**	433,025	**1,389,753**	448,627
Creditors: Amounts falling due after more than one year	16	**(131,639)**	(176,284)	**(131,639)**	(168,534)
Net Assets		**1,104,222**	256,741	**1,258,114**	280,093
Funds:					
Unrestricted Funds:					
General Reserve	17	**1,026,136**	180,651	**1,180,028**	204,003
Total Unrestricted Funds		**1,026,136**	180,651	**1,180,028**	204,003
Restricted Funds:					
Education Reserves	17	**78,086**	76,090	**78,086**	76,090
Total Restricted Funds		**78,086**	76,090	**78,086**	76,090
Total Funds		**1,104,222**	256,741	**1,258,114**	280,093

These financial statements were prepared in accordance with SORP 2017, special provisions relating to small companies within Part 15 of Companies Act and Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Approved by the Board and authorised for issue on 29 September 2021

Diane Hill OBE - Chair

G Statement of Changes in Equity

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Opening Balances at 1 January 2020	76,090	180,651	-	256,741
Surplus for the year	1,996	525,128	320,357	847,481
Closing Balances at 31 December 2020	**78,086**	**705,779**	**320,357**	**1,104,222**

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
Opening Balances at 1 January 2020	76,090	204,003	-	280,093
Surplus for the year	1,996	655,668	320,357	978,021
Closing Balances at 31 December 2020	**78,086**	**859,671**	**320,357**	**1,258,114**

H Cash Flow Statement

	Note	£	2020 £	£	2019 £
Cash provided by operating activities	**19**		**668,038**		7,685
Cash flows from investing activities					
Interest income		**1,522**		1,192	
Purchase of tangible fixed assets		**(33,609)**		(59,594)	
Cash provided by/(used in) investing activities			**(32,087)**		(58,402)
Cash flows from financing activities					
Repayment of loans		**(70,331)**		(50,333)	
Cash provided by/(used in) financing activities			**(70,331)**		(50,333)
(Decrease)/increase in cash and cash equivalents in the year			**565,620**		(101,050)
Cash and cash equivalents at the beginning of the year			**826,061**		927,111
Total cash and cash equivalents at the end of the year			**1,391,681**		826,061

I Notes to the Financial Statements

1. Accounting Policies

Basis of Preparation

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain fixed assets, adopting the following principal accounting policies all of which are in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP FRS102) issued in July 2014 and The Companies Act 2006.

The financial statements are presented in Pounds Sterling.

Company status

The company is a private company limited by guarantee incorporated in England and Wales.

The address of its registered office is:
109-111 Bath Road
Cheltenham
GL53 7LS

Basis of Consolidation

The Consolidated Statement of the Financial Activities and Balance Sheet include the financial statements of Cheltenham Festivals and its subsidiary CF Productions Ltd. Intra group transactions are eliminated fully on consolidation.

Tangible Fixed Assets

Tangible fixed assets are stated in the balance sheet at cost less depreciation. Depreciation is calculated to write off the cost of tangible assets over their estimated useful economic lives at the following rates per annum:

Type of asset	Rate
Furniture and fittings	20% of cost
Plant and equipment	20% of cost
Computing costs	20% of cost
Musical instruments	6.67% of cost

Fixed Asset Investments

Fixed asset investments held are valued at market value at the end of the accounting period. Movements in the market value during the period are included within the Statement of Financial Activities.

Leases

Leases in which substantially all the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under

Investments

Fixed asset investments are stated at cost less provision for diminution in value.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade receivables

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. All debtors are repayable within one year and are hence included at the undiscounted amount of the cash expected to be received. A provision for the impairment of trade debtors is established when there is objective evidence that the Group will not be able to collect all amounts due according to the original terms of the receivables.

Trade payables

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the group does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and all are repayable within one year and hence are included at the undiscounted amount of cash expected to be paid.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Profit and Loss Account over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the group has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

Incoming Resources

1. Voluntary income - incoming resources generated from:

- donations and gifts (including legacies)
- grants that give core funding provided by government and charitable foundations
- membership subscriptions and sponsorships where these are in substance donations, rather than payment for goods and services
- gifts in-kind

2. Activities for generating funds –trading and other fundraising activities carried out to generate incoming resources which will be used to undertake its charitable activities such as sponsorships.

3. Investment Income –incoming resources from investment assets, including dividends and interest and is recognised on a receivable basis.

4. Incoming resources from charitable activities –any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries, e.g. box office ticket income and performance related grants.

Resources Expended

1. Costs of generating funds – those costs incurred in generating incoming resources from all sources other than from undertaking charitable activities:-

   - costs of generating voluntary income
   - costs of fundraising
   - costs of managing investments

2. Charitable Activities – resources applied by the charity in undertaking its work to meet charitable objectives, as opposed to the cost of raising the funds to finance these activities and governance costs.

3. Governance costs – the costs of governance arrangements which related to the general running of the charity, as opposed to the direct management functions inherent in generating funds, service delivery and programme or project work.

Funds held by the Charity:

Unrestricted funds – these are general funds that are expendable at the discretion of the directors in furtherance of the charity's objectives. If part of the unrestricted funds is earmarked for a particular project it may be designated as a separate fund.

Restricted funds – there are currently two restricted funds, that are subject to specific uses - one relating to a project to purchase a grand piano and a gamelan and to refurbish an existing piano, and a second fund for Education projects. All incoming and outgoing resources in relation to these projects, including depreciation on fixed assets, are included under restricted funds.

Trading Income

Cheltenham Festivals has one trading subsidiary, CF Productions Ltd which commenced trading in February 2011.

Donated Services
Donated services are included within the Statement of Financial Activities as both incoming resources and resources expended. The value of the donated services is based on information provided by the donor and is detailed further in note 9 to these financial statements.

Pensions
The company operates a defined contribution scheme for certain employees. The contributions are charged to revenue in the period in which they are incurred.

2 Income and Endowments from Donations and Legacies - Consolidated

	2020	2019
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**753,917**	249,067
Culture Recovery Fund	**391,970**	-
Job Retention Scheme	**240 871**	-
Grants – Arts Council	**421,480**	213,551
In-kind Support	**-**	25,900
Patrons	**323,066**	327,977
Legacies	**8,000**	-
Education	**15,088**	63,790
Total Unrestricted Funds	**2,154,392**	880,285
Restricted Funds	**312,937**	500,630
Total Donations and Legacies	**2,467,329**	1,380,915

Income and Endowments from Donations and Legacies – Cheltenham Festivals

	2020	2019
Unrestricted Funds:	**£**	£
Donations / Charitable Trusts	**753,917**	249,067
Culture Recovery Fund	**391,970**	-
Job Retention Scheme	**240,871**	-
Grants – Arts Council	**421,480**	213,551
In-kind Support	**-**	25,900
Patrons	**323,066**	327,977
Legacies	**8,000**	
Education	**15,088**	63,790
Total Unrestricted Funds	**2,154,392**	880,285
Restricted Funds	**312,937**	500,630
Total Donations and Legacies	**2,467,329**	1,380,915

3 Income and Endowments from Other Trading Activities – Consolidated

	2020	2019
Unrestricted Funds:	**£**	£
Sponsorship	**594,389**	1,324,186
Sponsorship-In-kind	**142,400**	267,080
Ticket Booking Fee	**2,108**	69,644
Total Unrestricted Funds	**738,897**	1,660,910
Restricted Funds	-	-
Total Other Trading Activities	**738,897**	1,660,910

Income and Endowments from Other Trading Activities – Cheltenham Festivals

	2020	2019
Unrestricted Funds:	**£**	£
Sponsorship	**594,389**	1,324,187
Sponsorship-In-Kind	**142,400**	267,080
Total Unrestricted Funds	**736,789**	1,591,267
Restricted Funds	-	-
Total Other Trading Activities	**736,789**	1,591,267

4 Income and Endowments from Investments - Consolidated

	2020	2019
Unrestricted Funds:-	**£**	£
Bank interest	**1,522**	1,192

Income and Endowments from Investments – Cheltenham Festivals

	2020	2019
Unrestricted Funds:-	**£**	£
Bank interest	**1,522**	1,192
Interest on loan to CF Productions Limited	**9,942**	8,359
	11,464	9,551

5 Income and Endowments from Charitable Activities - Consolidated

	2020	2019
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**152,523**	2,937,261
Commission	**6,306**	134,987
Memberships	**104,618**	223,349
Broadcast Fees	**-**	250
Programme Book	**-**	2,220
Other Income (see Note 6)	**28,526**	193,461
Total Unrestricted Funds	**291,973**	3,491,528
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**291,973**	3,491,528

5 Income and Endowments from Charitable Activities – Cheltenham Festivals

	2020	2019
Unrestricted Funds:	**£**	£
Box Office Ticket Sales	**152,523**	2,937,261
Commission	**6,306**	134,987
Memberships	**104,618**	223,349
Broadcast Fees	**-**	250
Programme Book	**-**	2,220
Other Income (see Note 6)	**28,526**	193,461
Total Unrestricted Funds	**291,973**	3,491,528
Restricted Funds	**-**	-
Total Income and Endowments from Charitable Activities	**291,973**	3,491,528

6 *Expenditure on Raising Funds – Consolidated*

	2020	2019
Unrestricted Funds:	**£**	£
Salaries – Fundraising Team	**309,458**	293,764
Salaries – Box Office	**99,807**	146,904
Fundraising Team Expenses	**16,037**	52,646
Box Office Expenses	**57,118**	100,644
Other Expenditure	**31,763**	182,428
Total Unrestricted Funds	**514,183**	776,386
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**514,183**	776,386

Expenditure on Raising Funds – Cheltenham Festivals

	2020	2019
Unrestricted Funds:	**£**	£
Salaries	**309,458**	293,764
Fundraising Team Expenses	**16,037**	52,646
Other Expenditure	**31,763**	182,428
Total Unrestricted Funds	**357,258**	528,838
Restricted Funds	**-**	-
Total Expenditure on Raising Funds	**357,258**	528,838

Other Expenditure is represented by costs incurred in respect of delivering contractual and non-contractual commitments to sponsors during each of the festivals.

7 Expenditure on Charitable Activities – Consolidated

Unrestricted Funds:	2020 £	2019 £
Fees & Salaries	**999,387**	1,196,512
Production	**384,897**	1,789,142
Artistic Programme	**26,188**	977,487
Administration	**183,975**	699,680
Marketing	**210,416**	402,316
CBC In-Kind Support	**-**	25,900
Education	**10,274**	39,013
Commissions	**9,433**	17,458
Programme Book	**-**	7,900
Audit Fee	**8,800**	8,904
Governance	**10,060**	21,183
Total Unrestricted Funds	**1,843,430**	5,185,495
Restricted Funds	**310,941**	476,980
Total Expenditure on Charitable Activities	**2,154,371**	5,662,475

Expenditure on Charitable Activities – Cheltenham Festivals

Unrestricted Funds:	2020 £	2019 £
Fees & Salaries	**999,387**	1,196,512
Production	**384,897**	1,789,142
Artistic Programme	**26,188**	977,487
Administration	**220,475**	736,179
Box Office Commission	**-**	243,481
Marketing	**210,416**	402,316
CBC In-Kind Support	**-**	25,900
Education	**10,274**	39,013
Commissions	**9,433**	17,458
Programme Book	**-**	7,900
Audit Fee	**7,100**	8,000
Governance	**10,060**	21,183
Total Unrestricted Funds	**1,878,230**	5,464,572
Restricted Funds	**310,941**	476,980
Total Expenditure on Charitable Activities	**2,189,171**	5,941,552

8 Other Notes on Total Resources Expended

Directors' Remuneration and Benefits
No director (nor any persons connected with them) has received any remuneration or other benefit in money during the year.

Directors' Expenses
The amount on reimbursing directors' out-of-pocket expenses was £708 (£2,553 in 2019).

Analysis of Staff Costs and Emoluments

	2020	2019
	£	£
Salaries	**1,304,409**	1,412,708
National insurance costs	**118,261**	128,970
Pension costs	**60,940**	65,936
Total Staff Costs & Emoluments	**1,483,610**	1,607,614

The number of salaried staff employed during 2020 was 67 (84 in 2019), with a full-time equivalent (fte) of 53 (58.7 fte in 2019). It should be noted that the number of salaried staff employed during 2020 includes 9 (19 in 2019) casuals on the payroll employed to provide box office services at the busiest times.

The number of employees who received emoluments in excess of £60,000 was in the following bands:

	2020	2019
£60,001 - £70,000	**1**	-
£70,001 - £80,000	**1**	1
	2	1

9 Donated Services

The value of services provided by volunteers is not incorporated in these Financial Statements. The value put to the in-kind sponsorship support provided by the Times and The Sunday Times, So Publishing, Willans, Cotswold Life and Queens Hotel has been incorporated at a value of £142,400 in 2020 (£267,080 in 2019) and has been allocated to marketing and administration costs in expenditure on charitable activities.

10 Other Gains and Losses – Consolidated and Cheltenham Festivals

This represents the unwinding of discounts recognised under FRS 102 on the provision of interest free loans by certain individuals in prior years.

11 Tangible Fixed Assets

	Unrestricted Funds			
Consolidated	**Furniture and Fittings**	**Plant and Equipment**	**Computing Costs**	**Total Tangible Fixed Assets**
	£	**£**	**£**	**£**
Cost				
As at 1 January 2020	33,201	46,981	556,585	636,767
Additions in year	-	-	33,609	33,609
As at 31 DECEMBER 2020	**33,201**	**46,981**	**590,194**	**670,376**
Accumulated Depreciation				
As at 1 January 2020	30,673	21,770	512,506	564,949
Charge for year	1,486	7,598	20,690	29,774
As at 31 DECEMBER 2020	**32,159**	**29,368**	**533,196**	**594,723**
Net Book Value				
As at 31 DECEMBER 2020	**1,042**	**17,613**	**56,998**	**75,653**
As at 31 December 2019	2,528	25,211	44,079	71,818
Cheltenham Festivals				
	£	**£**	**£**	**£**
Cost				
As at 1 January 2020	20,622	46,981	361,610	429,213
Additions in year	-	-	33,609	33,609
As at 31 DECEMBER 2020	**20,622**	**46,981**	**395,219**	**462,822**
Accumulated Depreciation				
As at 1 January 2020	19,479	21,771	317,650	358,900
Charge for year	1,024	7,598	20,570	29,192
As at 31 DECEMBER 2020	**20,503**	**29,369**	**338,220**	**388,092**
Net Book Value				
As at 31 DECEMBER 2020	**119**	**17,612**	**56,999**	**74,730**
As at 31 December 2019	1,143	25,210	43,960	70,313

12 Fixed Asset Investments

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	£
Investment in Subsidiary	-	-	**1**	1
Market value at 31 December	-	-	**1**	1
Historic cost at 31 December	-	-	**1**	1

Investments comprise:-

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	£
Shares in CF Productions Limited	-	-	**1**	1
Investments at 31 December	-	-	**1**	1

13 Debtors

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	£
Payments in advance	**15,778**	25,542	**15,778**	25,542
Trade and other debtors	**420,248**	489,088	**419,326**	488,166
Inter-company debtor	-	-	**162,199**	40,526
Total Debtors	**436,026**	514,630	**597,303**	554,234

The inter-company debtor relates to trading activity between Cheltenham Festivals and CF Productions Limited.

14 Creditors – amounts falling due within one year

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	
Trade and other creditors	**258,092**	390,045	**251,996**	387,564
Deferred income (note 15)	**369,243**	503,420	**369,243**	503,240
Loans from individuals	**8,331**	50,334	-	42,000
Other taxes and social security costs	**31,833**	35,685	**31,571**	35,423
Total Creditors	**667,499**	979,484	**652,810**	968,407

15 Deferred Income

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	£
Opening Balance at 1 January 2020	**503,420**	409,125	**503,420**	409,125
Amount released to Incoming Resources	**(503,240)**	(409,125)	**(503,240)**	(409,125)
Amount accruing during year	**369,243**	503,420	**369,243**	503,420
Closing Balance at 31 DECEMBER 2020	**369,243**	503,420	**369,243**	503,420

Deferred income comprised sponsorship and grants which the donors have specified must be used on festival events in future accounting periods.

16 Creditors: Amounts falling due after more than one year

	Consolidated		Cheltenham Festivals	
	2020	2019	**2020**	2019
	£	£	**£**	£
Loans from individuals	**131,639**	176,284	**131,639**	168,534

The remaining loan at 31 December 2020 is from one individual, is repayable as follows and is interest free:-

During the year ended 31 December 2020, a further repayment of £20,000 was made in excess of the contractual obligation and repayment of the remaining loan was rescheduled as follows:-

Par value £188,000 repayable in 5 equal instalments commencing 3 January 2023.

17 Analysis of the Net Movement in Funds

Restricted Funds

In 2014 a new reserve was established to develop the charity's education strategy. In 2016, additional Education reserves were established for the Musicate, Beyond Words, Reading Teachers = Reading Pupils and Community projects. In 2020 grants and donations totalling £312,937 were received and there was expenditure totalling £310,941 leaving a closing balance on the reserves of £78,086 (represented by Education Strategy £44,194 and Education projects £33,892).

Unrestricted Funds
In 2004 the directors agreed to set up a reserve to forestall any shortfalls in income generated from festival activity. This general fund has a closing balance of £705,779 at 31 December 2020.

In 2020, due to the COVID 19 pandemic the charity was unable to hold live audience festivals for Jazz, Music and Science and was only able to produce a small Literature festival. The financial effect of the loss of income that resulted was severe. Notwithstanding, via the generosity of all of its stakeholders, the charity was able to withstand this pressure. Among many groups of supporters (including members and ticket buyers), the charity's patrons were especially remarkable and they responded to the request for support with many high value donations. Recognising that their support was specifically for the purpose of enhancing the charity's financial resilience in future, the Board decided to establish a designated reserve (Patrons Resilience Fund) equivalent to the value of the patrons donations which at 31 December 2020 stood at £320,357.

The balances on the funds as at 31 December 2019 were as follows:-

Consolidated	**Restricted Funds**	**Unrestricted Funds**		**Total Restricted and Unrestricted Funds**
	Education Reserves	**General Reserve**	**Patrons Resilience Fund**	
	£	**£**	**£**	**£**
Opening Balances at 1 January 2020	76,090	180,651	-	256,741
Surplus / (Deficit) for the year	1,996	525,128	320,357	847,481
Closing Balances at 31 December 2020	**78,086**	**705,779**	**320,357**	**1,104,222**

Cheltenham Festivals	**Restricted Funds**	**Unrestricted Funds**		**Total Restricted and Unrestricted Funds**
	Education Reserves	**General Reserve**	**Patrons Resilience Fund**	
	£	**£**	**£**	**£**
Opening Balances at 1 January 2020	76,090	204,003	-	280,093
Surplus / (Deficit) for the year	1,996	655,668	320,357	978,021
Closing Balances at 31 December 2020	**78,086**	**859,671**	**320,357**	**1,258,114**

17. Analysis of the Net Movement in Funds (continued)

In terms of the total net assets at 31 December 2020, the funds were represented as follows:

Consolidated	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	75,653	-	75,653
Current Assets				
Debtors	-	436,026		436,026
Cash in hand	219,186	852,138	320,357	1,391,681
	219,186	**1,288,164**	**320,357**	**1,827,707**
Creditors: amounts falling due within one year	(141,100)	(526,399)	-	(667,499)
Net Current Assets/(Liabilities)	**78,086**	**761,765**	**320,357**	**1,160,208**
Total Assets less Current Liabilities	**78,086**	**837,418**	**320,357**	**1,235,861**
Creditors: amounts falling due after one year	-	(131,639)	-	(131,639)
Total Net Assets	**78,086**	**705,779**	**320,357**	**1,104,222**

17 Analysis of the Net Movement in Funds (continued)

Cheltenham Festivals	Restricted Funds	Unrestricted Funds		Total
	Education Reserves	General Reserve	Patrons Resilience Fund	Restricted and Unrestricted Funds
	£	£	£	£
Tangible Fixed Assets	-	74,730	-	74,730
Investments	-	1	-	1
	-	**74,731**	-	**74,731**
Current Assets				
Debtors	-	597,303	-	597,303
Cash in hand	219,186	830,986	320,357	1,370,529
	219,186	**1,428,289**	**320,357**	**1,967,832**
Creditors: amounts falling due within one year	(141,100)	(511,710)	-	(652,810)
Net Current Assets/(Liabilities)	**78,086**	**916,579**	**320,357**	**1,315,022**
Total Assets less current liabilities	**78,086**	**991,310**	**320,357**	**1,389,753**
Creditors: amounts falling due after one year	-	(131,639)	-	(131,639)
Total Net Assets	**78,086**	**859,671**	**320,357**	**1,258,114**

18 Reconciliation of Net Movement in Funds to Net Cash Flow From Operating Activities

	2020 £	2019 £
Net income/(expenditure) before other recognised gains and losses	847,481	79,874
Interest (received)/paid (net of interest receivable)	(17,836)	14,618
Depreciation	29,774	28,994
(Increase)/decrease in debtors	78,604	(270,423)
(Decrease)/increase in creditors	(269,982)	154,622
Net cash provided by operating activities	668,038	7,685