Docusign Envelope ID: B631591A-29D1-8299-81E4-1509FBC20168

MID-SOMERSET FESTIVAL

President: The Right Worshipful The Mayor of Bath

ANNUAL REPORT AND FINANCIAL STATEMENTS

30 JUNE 2026

Charity Number 1166938

Docusign Envelope ID: B631591A-29D1-8299-81E4-1509FBC20168

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The Trustees present their report and the financial statements for the year ended 30 June 2026.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice (The SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), as amended by Update Bulletin 2 published in October 2018, effective for accounting periods beginning on or after 1 January 2019.

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STATUS, OBJECTIVES AND ETHOS

Status

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

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

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

Objectives of the Festival

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

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

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

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Ethos of the Festival

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

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

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

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

Public Benefit

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

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

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GOVERNANCE, STRUCTURE AND MANAGEMENT

Legal Status of the Festival

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

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

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

Instrument of government

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

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

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

Structure and Management

General Council and committee structure

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

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

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

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

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

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

President

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

Trustees

The composition of the Council of Trustees following elections held at the AGM held on 12 November 2025 is as follows:

Chair and General Secretary and Officer	Ms Evelyn Taylor (resigned 12th June 2026)
Chair and Officer	Mrs Winifred Thomson (appointed 19th June 2026)
Mrs Lynne Barnes	Mrs Kathy Goodspeed
Mrs Barbara Ingledew	Mrs Janet Read
Mrs Jane Riekemann	Mrs Helen Roper

Mrs Rita Shere (appointed 11th November 2025)

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

The posts due for election in 2026 are those currently held by Jane Riekemann, Winifred Thomson, Lynne Barnes and Helen Roper. Three other Trustee posts still remain vacant.

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

Members and Life Members

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

The Festival now has 22 Members and 9 Life Members (shown below), all with full voting rights.

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

The Life Members are Mrs Lynne Barnes, Mrs Delyth Cardy, Mr Martin Cawte, Mrs Margot Coggan, Mr Rodney Hodgman MBE, Mr Paul Johnson, Mrs Sue Summers, Ms Susan West and Mr Tony Wheadon

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MID-SOMERSET FESTIVAL
TRUSTEES' ANNUAL REPORT
YEAR ENDED 30 JUNE 2026

OTHER DETAILS

Registered Office

Ardgour Resources Ltd

4 Wardour Place

Melksham

Wiltshire SN12 6AY

Independent Examiner

Joanne Trowbridge

Bristol Community Accountants CIC

The Park

Daventry Road

Knowle

BRISTOL BS4 1DQ

Bankers

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

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

Principal Sponsor for the year 2026 - The Roper Family Charitable Trust

Accounting Support and Administration

Ardgour Resources Ltd - email: ardgour.resources@btinternet.com

Web site and Social Media

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

The Festival also has a presence in major social media – Follow us on Twitter @MidSomersetFest

Like our 'Mid Somerset Festival' page on Facebook.

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ACHIEVEMENTS, PERFORMANCE AND FUTURE PLANS

Report from The Chair

Overview

It has been noticeable that the lack of support for the performing arts in education has resulted in producing changes in entry levels which we think will become a pattern. This significantly affects instrumental entries as schools neither have the time nor financial resources to support specialist teachers. Instead group classes such as choirs have increased dramatically. Thanks to the restructuring of the Music Syllabus last year and numbers in other sections remaining stable or increasing, resulting in a rise in overall entries, we were able to offer a full programme in both March and September festival weeks.

We continue to be concerned about fewer volunteers, along with lots of other voluntary organisations, and are absolutely dedicated to improving our volunteer experience, hopefully attracting more people that can take part and help us, whether as a steward, a committee member or an enthusiastic supporter.

The coming year will see at least 4 of our 5 sections refresh and upgrade the syllabus to reflect changing emphasis in the school curriculum so that we are able to offer the best experience possible for our entrants and ensure the Festival movement remain relevant by filling in the gaps in Performing Arts education.

Reports from the Festival operations

Dance

Entries were again slightly higher which resulted in us being oversubscribed yet again and quite a few could not be accommodated. This was disappointing, particularly in light of last-minute withdrawals.

The 3-4 and 5-6 classes were scheduled on the Friday evening, which was probably the reason why some didn't attend. It is something to take into account when timetabling the next festival. The downside of our lovely venue is having nothing for people to do when there is a long wait between classes. While we aim to have all the age groups on the same day, this is not always possible and where there are siblings dancing, parents often must attend on both days, which adds to their costs.

We had two plus days of dancing with some high marks and happy parents, teachers and performers. The current dance administrator has now stood down and the we have new section leaders for the 2026 festival. A major change for 2026 means performers will upload their music prior to the Festival instead of supplying CD's on the day and other changes are under consideration. All in all the future of the dance section looks extremely promising.

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Speech and Drama

Speech & Drama week was very positive and, while busy with numbers slightly up on last year, ran very smoothly. It was particularly pleasing to see our Public Speaking classes grow in popularity.

There were a higher number than usual of unpaid entry fees this year which need to be acted upon more promptly next year and we have also agreed to stricter in future about allowing late entries. These create an unnecessary amount of work once the online entries have closed so should only be allowed in exceptional circumstances.

Having the certificates and report sheets professionally printed was a great help and we are keen to continue the practice.

Moving more open classes to Primary Day on Tuesday helped to ease the timetable on Wednesday and seemed to be accepted by most teachers and parents. We just need to be sure that it is clear not only on the syllabus but also on the website.

Using Committee members as Adjudicator Stewards is useful as they are in the best position to monitor the classes and assist the adjudicators. It was reassuring to see some new ones this year and it is hoped that they will return. Having a few new stewards allowed at least one committee member to remain largely office based which resolved many of the problems encountered last year with people not being on hand to answer questions or resolve issues as they arose.

Our adjudicators were generally well received and created the friendly, supportive environment we strive for.

The concert on Friday was a fitting end to the week with an entertaining mix of speech & drama and musical theatre. It was a wonderful celebration of the two disciplines with many new faces.

Enormous thanks to all volunteers. It was a joyful festival this year and we are very grateful for everyone's contribution.

Bath Young Actor of the Year

This special evening celebrates the outstanding performance of six performers chosen from a strong field in March. There are two awards Junior and Senior. The invited audience were treated to creatively mature and impressive performances. We are grateful to King Edward's School for sponsoring the event.

Musical Theatre

Entry numbers were approximately double this year, requiring two rooms and adjudicators. It was a pleasure to see new faces and performances. Despite potential clashes with vocal classes, these were avoided due to prior planning.

The day ran smoothly with many entertaining and moving performances. It was noted that costume changes caused safeguarding issues and decided that rules would be altered for next year's festival to protect children where possible. It was also noted that some candidates entered multiple times for the same class. The team opted to fall in line with Speech and Drama classes which restricts each candidate to one entry per class.

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Creative Writing

We had 174 entries this year: 146 in the junior classes with 28 in the senior section.

Our state school entries comprised 36% of the total Junior/Intermediate entries with private school entries at 56% (which was a slight increase). The remaining entries were made by private individuals and amounted to 8%.

Creative Writing Day was held on March 14th at the Bath Citadel and the morning session was very well-attended by the entrants, with many bringing large family groups plus friends and teachers – so, in some classes, it was standing room only. Most schools were represented on the day. Some students travelled from as far away as Clevedon to attend. Our adjudicator provided fulsome and sensitive feedback to all, as well as creating a welcoming atmosphere in which children felt comfortable in reading out their work. We received many compliments about our adjudicator and about the day in general.

Predictably, the afternoon session for senior entrants was much quieter, though attendees enjoyed sharing their work and listening to the adjudications. Some of our senior writers are well into their 90s with the oldest (at 95) announcing this might be her last festival.

We are currently engaged in selecting an adjudicator for the 2027 festival.

Music

There was a disappointing drop in the number entries received for vocal and piano classes. This is a national problem where music lessons have become an extra that cash strapped parents are reluctant to afford and which also reflects the difficulties some private schools are experiencing Efforts continue to widen the appeal of the festival and raise awareness of what the festival offers

On the plus side entries to our choral classes were up in both the adult and schools' sections and the number of entries to instrumental classes remained steady

We continue to award prize money to singers and instrumentalists in various categories and have received feedback to indicate the money has been well spent e.g. at summer schools or for the purchase of parts for musical instruments

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

The Music Committee remains strong with our new entry secretaries settling well in to the job

Bath Young Musician of the Year.

This was a successful occasion attended by The Mayor and a number of the Charter Trustees The new venue of the Guildhall in Bath worked very well. All the contestants gave strong performances which impressed the adjudicators. This event is generously supported by the City of Bath Charter Trustees and the Roper Family Trust

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Stewards

As usual, preparations for the March Festival 2026 started in January. As the number of stewards volunteering to help each year is still diminishing, we have continued with our February Tea Party for all stewards and volunteers to show our appreciation for their continuing support. It is also an opportunity to meet up with colleagues, meet the organising team, learn more about how the festival works and encourage volunteers to take on new roles.

As in previous years we continue to be reliant on committee members to fill stewarding gaps. Once again, committee members rose magnificently to the challenge and collectively we managed.

This year we have streamlined the box office role and invested in new equipment to speed up the electronic payment method for the sale of tickets and programmes at the different venues. The Box Office stewards and public welcomed the changes.

During the festival, volunteers received positive feedback from parents, teachers, visitors and competitors. It is gratifying to know they appreciate how much effort goes into organising the festival. At times, venues were buzzing with excited competitors and their supporters which brought a smile to everyone involved.

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FINANCIAL REVIEW

The financial position of the Mid-Somerset Festival as of 30 June 2026, and the financial impact of its operations in the period 1 July 2025 until 30 June 2026 are detailed in the following schedules.

Restricted and Unrestricted Funds

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

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

Financial Strategy

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

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

In relation to reserves, the Trustees consider that the minimum acceptable level of reserves should equate to running the Festival for one year with zero income. As activity levels struggle to reach pre pandemic levels, taking into account ever increasing input prices and recognising the efforts to improve value for money in our operations, this level of expenditure is estimated to be approximately £47,000 (£47,500 in 2024/25). At the balance sheet date, the value of free reserves (i.e., excluding restricted and designated funds, and investments in stocks and tangible fixed assets) was approximately £100,800 (£93,500 in 2024/25) – yielding a safety ratio of **214.5%** (196.8% in 2024/25). This shows a significant increase compared to last year – and has now exceeded twice the strategic target.

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

Going concern

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

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

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

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Highlights – General Funds

In the year to 30 June 2026, the Festival's normal activities related to the General Fund yielded a surplus of **£7,155** compared to a surplus of **£2,718** during the previous year. This represents an favourable movement of **£4,437** during the year.

The notable elements contributing to this movement are as follows:

(Adverse) / Favourable Movements compared to the previous year:		
Exceptional Items in current and previous years:		
2024/25 Exceptional Items not repeated	£816	
2025/26 Proceeds on Asset Disposal	£3,460	
2025/26 Accounts Filing Penalty	(£100)	
2025/26 Stock Write offs	(£42)	£4,134
Current Year Favourable Movements:		
Increased Box Office Takings	£1,344	
Reduced cost of Adjudicators	£957	
Reduced cost of resources supporting competitive activities	£803	
Increased Corporate Publications Surplus	£555	
Increased Donations	£474	
Reduced ancillary costs of competitive events	£393	
Reduced net other costs	£39	£4,565
Current Year Adverse Movements:		
Buying in Accounting Support	(£2,426)	
Upgrading EPOS equipment	(£714)	
Reduced Competitor Entry Fees (net of processing costs)	(£642)	
Reduced Building Society Interest	(£480)	(£4,262)
Net Favourable movement		**£4,437**

The above table lists the main contributory elements contributing to an overall result which implies that this has been a relatively successful year financially for the Festival. However, unpacking the underlying detail, suggests that if the Exceptional Items in both years are set aside, the underlying operating surplus has increased from £3,534 in 2024/25 to £3,837 in 2025/26. This has obviously increased available reserves again this year.

This issue was raised in the 2024/25 Trustee's Report. The financial strategy adopted by Trustees some years ago implies that the Festival should break even over the medium term – which implies rough equality between expenditure and total income.

Currently Unrestricted reserves are a very healthy £104.6k.

The growth in reserves this year is almost twice the average growth over the last decade. This again prompts the question – is this situation due to the Festival spending less than it should or does the Festival seek more sponsorship than it needs?

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Whatever the answer to that question, it could be argued that during the year, £17,7k of non-targeted sponsorship was solicited and received of which £7.2k (or 40%) was not used but added to reserves.

Some of the noteworthy details underlying the figures disclosed in the above table are discussed in the following paragraphs:

The major factor impacting the Festival results this year has been the one-off sale of redundant trophies – which yielded £3.5k.
The Exceptional Item reported for 2024/25 represents the write off of stocks of Audience Entry tickets of £0.1k and Badge stocks of £0.7k.
The Festival was late in submitting the 2024/25 Annual Report and as a consequence suffered a penalty of £0.1k. It is not expected that his will happen again.

Inevitably there are a number of individual movements contained within the published accounts – to list them all would not be useful, but there are a number of themes which the Trustees would like to highlight.

2025/26 was a good year for the net cost of **Direct Activities** – with an overall reduction in net expenditure of £2.8k. Taken together, the organising subcommittees reduced their costs of Adjudication, Resources (particularly piano hire) and overheads in reaction to the reduction in income from entries. Added to this was a significant increase in total audience footfall, leading to a £1.3k increase in Box Office Takings. Further details of the movements on this segment can be found in subsequent sections of this document. It should be borne in mind that since this sector runs consistently in deficit, then if there is a reduction in the number of entries, it should be expected that the overall deficit should reduce.

Within the **Support Activities** category, Donations and Corporate Publications both contributed favourable movements. Donations showed an increase of c. £0.470k – due to write back of prior year unclaimed prizes of £0.360k and also fees on withdrawn entries not refunded of £0.100k in line with the Festival's rules. Strong sales of advertising space in the Programme yielded an increase of £0.430k, while the increased audience numbers resulted in increased net sales of £0.120k

Within the **Net Overhead** category, there were a number of significant movements. Firstly, due to the difficulties in finding a suitable candidate to take on the role of Treasurer, the Trustees entered into a service contract with Ardgour Resources Ltd to provide accountancy support services. This cost £2.4k in 2025/26 with a full year outlay of £3k.
It became apparent that the original EPOS equipment which had been in use for a number of years was reaching the end of its useful life. Accordingly, replacement tablets and upgrades to storage devices were acquired at a cost of over £0.7k

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MID-SOMERSET FESTIVAL
TRUSTEES' ANNUAL REPORT
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General Fund Management Accounts

On a regular basis, financial reports are made available to General Council so that operations can be properly monitored. A summarised version covering the full 2025/2026 financial year is shown as Note 10 on page 24

An analysis of the **Festival Disciplines** sub-totals disclosed in Note 10 is shown in the table below:

Element	Dance	Music	Speech & Drama	Musical Theatre	Creative Writing	Blue Ribband Events	Work shops	2025/26 Total	2024/25 Total
Entry Fees	£2,513	£3,510	£5,219	£562	£1,056	-	-	£12,860	£13,502
Box Office	£1,764	£2,780	£2,746	£373	£231	£708	-	£8,602	£7,258
Direct Sponsors	-	-	-	-	-	£3,100	£180	£3,280	£3,100
Other Net Income	£112	-	-	-	-	(£106)	-	£6	£142
Adjudicators	(£1,133)	(£3,649)	(£4,920)	(£226)	(£608)	(£1,257)	-	(£11,793)	(£12,750)
Venues	(£2,075)	(£4,603)	(£4,217)	(£617)	(£225)	(£1,110)	-	(£12,847)	(£13,022)
Prizes	(£447)	(£314)	(£369)	(£49)	(£100)	(£1,000)	-	(£2,279)	(£2,458)
Resources	-	(£1,672)	(£156)	(£5)	(£4)	(£1,141)	(£180)	(£3,158)	(£4,011)
Processing Costs	(£206)	(£205)	(£345)	(£40)	(£87)	(£2)	-	(£885)	(£894)
Other overhead	(£97)	(£89)	(£239)	(£31)	(£58)	(£124)	-	(£638)	(£573)
Total	**£431**	**(£4,242)**	**(£2,281)**	**(£33)**	**£205**	**(£932)**	**£0**	**(£6,852)**	**(£9,706)**
Last Year	**(£190)**	**(£7,928)**	**(£1,374)**	**(£461)**	**£179**	**£68**	**£0**	**(£9,706)**	

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

The obvious message from the above table is that the overall financial performance of the competitive disciplines has improved by a significant £2,854 – all disciplines, except Speech & Drama and the Bath Young Musician event, improved financial outcomes.
The following table analyses the year on year movement by element.

Element	Dance	Music	Speech & Drama	Musical Theatre	Creative Writing	Bath Young Musician	Bath Young Actor	Work shops	Total Move
Entry Fees	£174	(£1,112)	(£165)	£353	£106	-	-	-	(£642)
Box Office	(£136)	£828	£524	£211	(£107)	£24	-	-	£1,344
Direct Sponsors	-	-	-	-	-	-	-	£180	£180
Other Net Income	(£72)	-	-	-	-	(£64)	-	-	(£136)
Adjudicators	(£68)	£1,887	(£992)	£132	£34	(£200)	£164	-	£957
Venues	£519	(£54)	(£268)	(£238)	£13	£203	-	-	£175
Prizes	£254	£1	(£65)	(£9)	-	-	-	-	£179
Resources	£31	£1,981	£84	£1	£8	(£1,072)	-	(£180)	£853
Processing Costs	(£6)	£41	£4	(£21)	(£8)	(£1)	-	=	£9
Other overhead	(£75)	£114	(£29)	(£1)	(£20)	(£54)	-	=	(£65)
Total Movement	**£621**	**£3,686**	**(£907)**	**£428**	**£26**	**(£1,164)**	**£164**	**£0**	**£2,854**

The overall message is that although Entry Fees and Other Income have reduced, this has been more than offset by increases in Box Office takings, and cost reduction measures to reflect the reduced volume of entrants.

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

Element	Instrumental	Keyboard	Vocal & Choral	2025/26 Total	2024/25 Total
Entry Fees	£761	£689	£2,060	£3,510	£4,622
Box Office	£283	£251	£2,246	£2,780	£1,952
Adjudicators	(£1,538)	(£834)	(£1,277)	(£3,649)	(£5,536)
Venues	(£1,626)	(£1,340)	(£1,637)	(£4,603)	(£4,549)
Prizes	(£200)	(£110)	(£4)	(£314)	(£315)
Resources	(£156)	(£1,228)	(£288)	(£1,672)	(£3,653)
Processing Costs	(£45)	(£44)	(£116)	(£205)	(£246)
Other overhead	(£27)	-	(£62)	(£89)	(£203)
Total	**(£2,548)**	**(£2,616)**	**£922**	**(£4,242)**	**(£7,928)**
Last Year	(£1,369)	(£5,209)	(£1,350)	(£7,928)	

Similarly the year on year movements by element are shown in the following table.

Element	Instrumental	Keyboard	Vocal & Choral	Total Move
Entry Fees	(£177)	(£590)	(£345)	(£1,112)
Box Office	£79	(£111)	£860	£828
Adjudicators	(£95)	£1,139	£843	£1,887
Venues	(£1,001)	£350	£597	(£54)
Prizes	£2	-	(£1)	£1
Resources	(£8)	£1,719	£270	£1,981
Processing Costs	£4	£22	£15	£41
Other overhead	£17	£64	£33	£114
Total Movement	**(£1,179)**	**£2,593**	**£2,272**	**£3,686**

These tables demonstrate that 2025/26 was a good year for Music. Both Keyboard and Vocal & Choral showed positive directions of travel – with Keyboard roughly halving its previous deficit and Vocal & Choral moving into surplus.

On the other hand, Instrumental classes almost doubled their deficit

Prospects for 2026 / 2027 and beyond – General Fund

In the view of the Trustees, 2025/26 has been a relatively financially successful year.

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

- how to attract enough volunteers – particularly stewards and admin staff – to enable us to actually run the Festival events. This has become a significant threat to the continued existence of the Festival.
- how to maintain and preferably expand entry numbers - without competitors there is no reason for the Festival to exist.
- how to structure competition delivery in the event of future pandemics – if competitors do not feel safe, they will not engage.
- how to continue to attract sufficient sponsorship to fund the delivery of competition – it is unrealistic to expect operating costs to be covered by entry fees and box office takings alone.

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It is likely that in future, there will be increasing competition for the cash of charitable trusts and funding providers. It is therefore clear that the issue of sponsorship strategy and management needs to be addressed – particularly in relation to the issue of sponsorship monies being added to reserves and not used to fund activity.

- how to expand engagement with state schools, their teachers, pupils and parents.

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

Highlights and Prospects – Restricted and Designated Funds

General Council will continue to administer the restricted funds in accordance with the wishes of the original donors, and to continue the use of the designated funds having regard to the predecessor restricted funds. Details of the movements on each fund are shown in Note 11 to the accounts on page 25 below.

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

Although not awarded this year, the Wayne Jones restricted fund could last for another 3 years.

After a few years of inactivity, a Public Speaking class was run this year. The fund is sufficient to cover prizes for another 3 years.

When the Restricted and Designated funds are exhausted, the Trustees will have to decide how to proceed – choosing from the following options.

a) Funding the awards from the General Fund
b) Funding the awards from further injection of funds from donors
c) Discontinuing the awards.

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INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF MID-SOMERSET FESTIVAL

YEAR ENDED 30 JUNE 2025

I report on the Accounts of the Trust for the year ended 30 June 2026 which are set out in pages 19 – 26.

Respective responsibilities of trustees and examiner

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

It is my responsibility to:

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

Basis of Independent Examiner's Report

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

Independent examiner's statement

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

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

Joanne Trowbridge MAAT

DocuSigned by:
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Dated.....22/9/2026.....2026

Bristol Community Accountants CIC

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STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 30 JUNE

	Note	Unrestricted Funds				Unrestricted Funds			
		Restricted Funds 2026	**Designated Funds 2026**	**General Funds 2026**	**Total Funds 2026**	Restricted Funds 2025	Designated Funds 2025	General Funds 2025	Total Funds 2025
		£	**£**	**£**	**£**	£	£	£	£
Incoming Resources									
Donations and legacies	*2*	**-**	**-**	**21,866**	**21,866**	-	-	20,981	20,981
Charitable Activities	*3*	**13**	**119**	**27,862**	**27,994**	22	195	27,121	27,338
Other trading activities	*4*	**-**	**-**	**366**	**366**	-	-	290	290
Other Income	*4*	**-**	**-**	**3,460**	**3,460**	-	-	-	-
Total Incoming		**13**	**119**	**53,554**	**53,686**	22	195	48,392	48,609
Expenditure on:									
Raising Funds		**-**	**--**	**-**	**-**	-	-	-	-
Charitable Activities	*5*	**100**	**750**	**46,257**	**47,107**	200	750	44,858	45,808
Other activities	*6*	**-**	**-**	**142**	**142**	-	-	816	816
Total Resources Used		**100**	**750**	**46,399**	**47,249**	200	750	45,674	46,624
Net incoming / (outgoing)	*10*	**(87)**	**(631)**	**7,155**	**6,437**	(178)	(555)	2,718	1,985
Transfer of Funds		**-**	**-**	**-**	**-**	-	-	-	-
Realised gains / (losses)		**-**		**-**	**-**	-		-	-
Net Movements on Funds		**(87)**	**(631)**	**7,155**	**6,437**	(178)	(555)	2,718	1,985
Total Funds brought forward		**714**	**6,466**	**97,414**	**104,594**	891	7,022	94,696	102,609
Total Funds carried forward		**627**	**5,835**	**104,569**	**111,031**	714	6,466	97,414	104,594

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

"Unrestricted Funds" comprise Designated and General Funds

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

The notes on pages 21 to 26 form part of these financial statements

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BALANCE SHEET

	Note	As at 30 June 2026 £	2025 £
FIXED ASSETS			
Medal Master Dies	*7*	**146**	170
CURRENT ASSETS			
Stocks			
Badges, Medals & Ribbons		**3,111**	3,219
Audience Entry Tickets		**496**	272
Debtors			
Accounts Receivable		**4,437**	4,115
Other Debtors	*8*	**2,494**	3,293
Cash			
Building Society Accounts		**76,260**	74,582
Bank Accounts		**41,407**	35,294
Fixed Rate Deposit		**-**	-
On Hand		**-**	-
Total Current Assets		**128,205**	120,775
CURRENT LIABILITIES			
Accounts Payable		**871**	471
Other Creditors	*9*	**16,449**	15,880
Total Current Liabilities		**17,320**	16,351
NET CURRENT ASSETS		**110,885**	104,424
TOTAL NET ASSETS		**111,031**	104,594
REPRESENTED BY:			
Restricted Funds		**627**	713
Designated Funds		**5,835**	6,467
General Funds		**104,569**	97,414
	11	**111,031**	104,594

These Financial Statements were approved by the Trustees on 17th July 2026 and are signed on their behalf by:

Signed by:
Winifred Thomson
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Mrs Winifred Thomson

Chair

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Note 1: Accounting Policies

(a) The Accounts (financial statements) have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), and the Charities Act 2011 and applicable regulations.

(b) Income from the supply of any goods or services is included in incoming resources when it becomes receivable except as follows:

I. Where the supply is carried out in future accounting periods, the income is deferred until those periods

(c) Income from donations is included in incoming resources when it becomes receivable except as follows:

I. Where donors specify that such funds may only be used in future accounting periods, the income is deferred until those periods.

II. Where donors impose conditions which have to be fulfilled before such funds may be used, the income is deferred until such pre-conditions have been met.

(d) Income from grants is included in incoming resources as it becomes receivable except as follows:

I. Grants receivable in the current accounting period but which relate to future accounting period are deferred until those periods.

All material grants are disclosed in accordance with the SORP

(e) Income is deemed to become receivable at the earliest of:

I. An invoice / claim being raised by the Charity

II. Cash being received

III. Fulfilment of any qualifying action or circumstance underlying eligibility for any grant / donation

(f) Legacies are recognised in the accounts when the charity is legally entitled to the legacy and the amount can be quantified with reasonable accuracy. Entitlement is regarded as the earlier of notification of impending distribution or the actual receipt of cash.

(g) Resources expended are recognised in the period in which they are incurred – viz. the point at which goods or services are actually received by the Charity. Where incurred, outgoing resources include VAT as the Charity is not registered for this tax.

(h) Resources expended which relate to more than one accounting period are apportioned between periods on such bases as are appropriate given the nature of the supply.

(i) Basic financial instruments are accounted for in accordance with relevant paragraphs of the FRS 102 SORP – paragraph 10.7 in relation to initial recognition, and paragraphs 11.17 to 11.19 in relation to subsequent measurement,

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

Note 2: Donations and Legacies

	Other Funds 2026 £	**General Funds 2026 £**	**Total Funds 2026 £**	Other Funds 2025 £	General Funds 2025 £	Total Funds 2025 £
Friends & Members' Contributions	**-**	**370**	**370**	-	460	460
Other Donations	**-**	**496**	**496**	-	21	21
Sponsors	**-**	**21,000**	**21,000**	-	20,500	20,500
Total	**-**	**21,866**	**21,866**	-	20,891	20,891

Note 3: Income from charitable activities

	Other Funds 2026 £	**General Funds 2026 £**	**Total Funds 2026 £**	Other Funds 2025 £	General Funds 2025 £	Total Funds 2025 £
Competitor Entry Fees	**-**	**12,726**	**12,726**	-	13,320	13,320
Accompanist Fees	**-**	**133**	**133**	-	182	182
Ticket Sales	**-**	**8,602**	**8,602**	-	7,258	7,258
Publications	**-**	**5,134**	**5,134**	-	4,614	4,614
Interest on short term cash deposits	**132**	**1.267**	**1,399**	217	1.747	1,964
Total	**132**	**27,862**	**27,994**	217	27,121	27,338

Note 4: Income from other activities

	Other Funds 2026 £	**General Funds 2026 £**	**Total Funds 2026 £**	Other Funds 2025 £	General Funds 2025 £	Total Funds 2025 £
Surplus on Merchandising	**-**	**366**	**366**	-	290	290
Catering	**-**	**-**	**-**	-	-	-
Total Other Trading	**-**	**366**	**366**	-	290	290
Proceeds of Asset disposal	**-**	**3,460**	**3,460**	-	-	-
Total Other		**3,460**	**3,460**	-	-	-

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Note 5: Charitable Activities

	Other Funds 2026 £	**General Funds 2026 £**	**Total Funds 2026 £**	Other Funds 2025 £	General Funds 2025 £	Total Funds 2025 £
Adjudicators Fees and Expenses	**-**	**11,792**	**11,792**	-	12,750	12,750
Hire of Venues	**-**	**14,135**	**14,135**	-	15,318	15,318
Resources	**-**	**3,218**	**3,218**	-	3,755	3,755
Prizes (inc. medals)	**850**	**2,279**	**3,129**	950	2,458	3,408
Refreshments & Hospitality	**-**	**440**	**440**	-	509	509
Publications	**-**	**3,403**	**3,403**	-	3,229	3,229
Bursary Scheme	**-**	**450**	**450**	-	450	450
I.T. Expenditure	**-**	**2,640**	**2,640**	-	1,839	1,839
Governance, Admin & Overhead	**-**	**7,900**	**7,900**	-	4,550	4,550
Total	**850**	**46,257**	**47,107**	950	44,858	45,808

Note 6: Other Costs

	Other Funds 2026 £	**General Funds 2026 £**	**Total Funds 2026 £**	Other Funds 2025 £	General Funds 2025 £	Total Funds 2025 £
Stock Adjustments	**-**	**42**	**42**	-	709	709
Fines & Penalties	**-**	**100**	**100**	-	-	-
Prior Year adj.	**-**	**-**	**-**	-	107	107
	-	**142**	**142**	-	816	816

Note 7: Fixed Assets

	2026 £	**2025 £**
Fixed Assets at Cost	**240**	240
Accumulated Depreciation	**(94)**	(70)
Net Book Value	**146**	170

Note 8: Other Debtors

	2026 £	**2025 £**
Sundry Debtors	**-**	74
Prepaid Expenditure	**1,833**	625
Standard Accruals	**-**	1,653
Accrued Income	**661**	941
	2,494	3,293

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Note 9: Other Creditors

	2026 £	2025 £
Accrued Expenditure	**1,309**	1,184
Income in advance	**15,134**	14,578
Sundry Creditors	**6**	118
	16,449	15,880

Note 10 Management Accounts: General Fund Surplus analysed by Activity

Net Income / (Expenditure)	Financial Year 2025-26		Financial Year 2024-25		Financial Year 2023-24	
Bath Young Musician	**(£994)**		**£170**		**£278**	
Bath Young Actor	**£62**		**(£102)**		**£8**	
Creative Writing	**£205**		**£179**		**£29**	
Dance	**£431**		**(£190)**		**£359**	
Music	**(£4,242)**		**(£7,928)**		**(£9,093)**	
Musical Theatre	**(£33)**		**(£461)**		**(£234)**	
Speech & Drama	**(£2,281)**		**(£1,374)**		**(£889)**	
Workshops	**-**		**-**		**-**	
Total for Direct Activities		**(£6,852)**		**(£9,706)**		**(£9,541)**
Festival Level Fundraising	**£18,585**		**£17,881**		**£16,399**	
Prior Year Sponsorship	**-**		**-**		**£6,450**	
Corporate Publications	**£2,076**		**£1,521**		**(£337)**	
Bursary Scheme	**(£450)**		**(£450)**		**(£1,193)**	
Total for Support Activities		**£20,211**		**£18,952**		**£21,319**
IT & Data Processing	**(£1,739)**		**(£918)**		**(£1,018)**	
Prior Year Adj	**-**		**(£108)**		**£835**	
Proceeds of Disposal	**£3,460**		**-**		**£2,600**	
Stock Adjustments	**(£42)**		**(£708)**		**-**	
Office Costs	**(£7,883)**		**(£4,794)**		**(£4,245)**	
Other Overheads	**-**		**-**		**(£10)**	
Total Net Overheads		**(£6,204)**		**(£6,528)**		**(£1,838)**
Total Deficit Generated		**£7,155**		**£2,718**		**£9,940**

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Note 11: Movement in Funds

	June 2024 £	Resources In £	Resources Out £	June 2025 £	Resources In £	Resources Out £	June 2026 £
Restricted Funds							
Public Speaking Award	498	13	(100)	411	7	(100)	318
Wayne Jones Memorial Award	393	10	(100)	303	6	-	309
Total Restricted Funds	**891**	**23**	**(200)**	**714**	**13**	**(100)**	**627**
Unrestricted Funds							
Thelma King Vocal Award	1,819	47	(150)	1,716	32	(150)	1,597
Thelma King Instrumental Award	5,203	147	(600)	4,750	87	(600)	4,238
Total Designated Funds	**7,022**	**194**	**(750)**	**6,466**	**119**	**(750)**	**5,835**
General Funds	94,696	48,392	(45,674)	97,414	53,554	(46,399)	104,569
Total Unrestricted Funds	**101,718**	**48,586**	**(46,754)**	**103,880**	**53,673**	**(47,149)**	**110,404**
Total Funds	**102,609**	**48,609**	**(46,754)**	**104,594**	**53,686**	**(47,249)**	**111,031**

Active Restricted and Designated Funds

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

Note 12: Disclosures required by FRS 102

12.1 Audit and Independent Examination Fees

During the year 2025/26, the Festival accounted for £582 (£480 in 2024/25) in fees related to the independent examination of the Annual Report and Accounts

12.2 Trustees and Key Management Personnel - Remuneration and Benefits

Trustees and other Key Management personnel received no remuneration in the year 2025/26. (2024/25 total: £nil)

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12.3 Trustees – Reimbursement of Expenses

During the year 2025/26, reimbursement of out-of-pocket expenses was made to 3 Trustees (3 in 2024/25). The total value reimbursed was £997 (£576 in 2024/25). The nature of the expenses reimbursed is shown in the following table:

	2025/26	2024/25
Adjudicators Accommodation	-	£147
Catering supplies & refreshments	£164	£118
Equipment & Minor Assets	£244	£115
Gifts / Honoraria	£106	£100
Office Expenses (post, stationery etc)	£119	£96
Training	£176	-
Travel expenses	£88	-
Fines & Penalties	£100	-
Total for year	**£997**	£576

12.4 Related Party Transactions

No Trustee received payment for professional or other services supplied to the Festival (2024/25 £nil)

During the year, the Festival paid affiliation fees to the British and International Federation of Festivals (BIFF) and other trade associations of £384 (£260 in 2024/25).

During the year, the Festival paid £1,970 (£1,750 in 2024/25) for graphic design services from "Three Twelve" – a company controlled by the son of trustee Mrs. Lynne Barnes.

12.5 Ex Gratia Payments

The Festival made no ex-gratia payments in 2025/26 (2024/25 £nil)

12.6 Staff Costs and Employee Benefits

The Festival does not employ any staff therefore has incurred no staff costs or employee benefits in the year 2025/26 (2024/25 £nil)