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# **THE YORK EARLY MUSIC FOUNDATION**

(A charitable company limited by guarantee and  
not having a share capital)

## **REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR**

**31 MARCH 2016**

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Company registration number 3499629

## THE YORK EARLY MUSIC FOUNDATION

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## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

The Board of Trustees presents its reports and consolidated financial statements for the year ended 31 March 2016.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 (FRS102) (effective 1 January 2015).

#### OBJECTIVES AND ACTIVITIES

The principal activity and charitable objective of the company, as set out in the Memorandum of Association, is to foster, promote and increase public interest in, and knowledge and understanding of, the Arts in general and, in particular, Medieval, Renaissance, Baroque and Classical Music. Also to protect and conserve, or assist in the protection and conservation of, for the public benefit, any building, artefact, manuscript, collection, archive or other records which are of historic artistic or scientific interest, value or importance to the local, regional or national heritage of the United Kingdom or any other country anywhere in the world.

The National Centre for Early Music (NCEM) aims to be the national advocate of early music in England, providing early music experiences and opportunities of the highest quality to an ever-widening and diversified community, seeking to promote the public understanding and enjoyment of early music through historically informed performances and related creative learning programmes. We are also committed to developing and promoting our home - St Margaret's Church, York - as a significant venue for music and creative learning embracing a wide range of musical genres.

#### Public Benefit

The NCEM is a music education charity focusing primarily on the promotion of historically informed performance (aka Early Music). The NCEM believes that its work creates public benefit in all five categories noted within the Charities Act:

- Democratic value
- Cultural and creative value
- Educational value
- Social and community value
- Global value.

The activities in this report reflect the NCEM's commitment to best practice, fostering talent and creativity and supporting the local and cultural infrastructure. By concentrating on the public benefit that the NCEM can bring, the NCEM will be better placed to meet the challenges and opportunities of the future – even in times of considerable economic uncertainty.

The trustees confirm that they have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission in exercising their powers or duties.

#### Democratic value

From its inception in 2000, the NCEM has set itself up as a thriving centre of artistic excellence, bringing back life to a previously derelict grade-one listed building and encouraging the local community to re-own the building as a focus for local activity. To this end, the NCEM has vigorously pursued a wide variety of education projects, whilst offering its facilities for local hire, housing local resources of music and archival material, and ensuring its facilities are accessible for people with special needs.

#### Cultural and creative value

Cultural and creative value is created through NCEM's work in preserving, promoting and performing music of enduring interest and quality from a diverse range of styles, times and conventions. In early music it encourages research into performance practice and neglected repertoire, while its year-round programme also promotes artists from a range of backgrounds and from around the world. It has also worked in partnership with a spectrum of providers, including the Black Swan Folk Club, the University of York, KalaSangam, SAA.UK, Alchemy and partners committed to the Arts Council's *Creative Case* – partnerships that extend and strengthen the range of musical events available to the community, and provide performance opportunities for rising professional artists. The artistic programme promoted by the NCEM has attracted audiences of all ages, providing a stimulating and informative range of musical experiences, which distinctively complement and extend the programmes of other regional providers.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

#### **Educational value**

The NCEM's strands of musical activity are complemented by an active programme of educational innovation and creative learning (see below). This encompasses early music, community music, and work with students of all ages (including very young children, primary, FE and HE and adults) supported by a range of educational resources.

#### **Social and community value**

A consistent theme of NCEM's programme has been participative research into the historical context of York, Yorkshire, its music and its cultural heritage. NCEM's interest in world music has opened out into a broader programme of world music concerts presented in partnership with a variety of organisations including the national networking partnership established by Making Tracks. The programme has developed quickly, and provided a series of new experiences to a new audience, allowing locally based representatives of international groups, opportunities to celebrate their culture. This fits well with the local 'City of Festivals' initiative, designed to make the city's culturally rich inheritance available to a wider audience, both regionally and nationally.

#### **Global value**

The international standing of the York Early Music Festival creates powerful messages about the UK as a cultural force in the modern world. Broadcasts through BBC Radio 3, the European Broadcasting Union and across the World Service extend the reach of the Festival, the good name of the City of York and that of the NCEM. By promoting music that reflects the unique reputation of the city's historic environment, the NCEM contributes strongly to York's ambassadorial role for the UK, encouraging senior members of the diplomatic, political and arts communities to visit the city.

During the year, the CEO of the NCEM continued to raise the profile of the NCEM as a member of the European Early Music Network network – REMA – and as a member of the EEEmerging programme funded by Creative Europe.

### **ACHIEVEMENTS AND PERFORMANCE**

This report covers the accounting period 1 April 2015 to 31 March 2016, detailing the activities and performance of The York Early Music Foundation trading as the National Centre for Early Music (NCEM) and its trading subsidiary, York Early Music Enterprises Limited.

In 2015/16, the NCEM directly promoted 3 festivals of early music (2 in York, 1 in Beverley) and a year round music programme at St Margaret's Church totalling 82 concerts for which we sold 11,050 tickets, as well as co-promoting a further 31 events for which we sold over 1,900 tickets, alongside an ambitious learning and participation programme. The NCEM activities were promoted locally, regionally, nationally and internationally.

The 2015 York Early Music Festival entitled 'Entente Cordiale' drew together 300 years of Anglo-French history illustrated by music, and culminated with the 2015 International Young Artists Competition featuring emerging ensembles from across the UK, Europe and the USA, supported by organisations including the EUBO Development Trust and Creative Europe. Several concerts were broadcast live through BBC Radio 3 which were then sold internationally, substantially increasing the festival audience and positively promoting the City of York throughout the world.

The 2015 NCEM Composers Award, run in association with BBC Radio 3 focused on the creation of a new setting for a short dramatic scene from one of two Monteverdi masterpieces, to be performed by the internationally acclaimed Dunedin Consort. The winning compositions were premiered by The Dunedin Consort at Glasgow in October 2015, and recorded by BBC Radio 3 for an edition of the Early Music Show on 1 November 2015.

The NCEM's CEO continues as a board member of REMA - the European Early Music Network - and travels regularly across Europe to visit other festivals, to meet with colleagues, exchange ideas and hear new groups. The development of these relationships led to NCEM being one of eight major European early music organisations to successfully bid for funding through the 2014 Creative Europe Cultural Programme for a 'large-scale cooperation project' entitled EEEmerging: Emerging European Ensembles.



## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

The EEEmerging Programme – a four year project led by the Centre for Early Music in Ambronay, France - will enable the NCEM to enhance its support of young emerging ensembles by hosting six residencies in York. In November 2015 we welcomed our first residents, the French instrumental ensemble Les Contre-Sujets. The innovative young ensemble from Paris had an action-packed schedule for the 10 days that they were with us, ending with a lunchtime concert at the NCEM as part of the York Early Music Christmas Festival.

The development of young professional artists has remained a priority for the NCEM throughout the year as demonstrated by the range of concerts promoted during the 3 festivals of early music.

The new 'family friendly' series of concerts launched in December 2014 became fully established this year with four sell-out concerts dedicated to the young concert-goer. This initiative is fully funded from the NCEM Catalyst Programme which will fund the following two years.

The NCEM's ambitious artistic and learning programmes are supported by a variety of public funds; trust funds; commercial income and by an increasing number of individuals who have pledged support through the NCEM Patrons scheme. The NCEM Patrons scheme, which offers an opportunity for music lovers to invest their support and become part of the NCEM's future, is continuing to develop momentum, with a current membership of 33. The NCEM continues to run the Friends of York Early Music Festival which engages with over 100 individuals interested in supporting the annual summer festival.

#### **Partnerships and Support**

During the year the NCEM has been successful in drawing in a number of grants:

- from Arts Council England as a National Portfolio Organisation;
- from Arts Council England under its Catalyst capacity building and match funding arts scheme;
- from Arts Council England under its Capital Programme
- from 3 local authorities in York, the East Riding of Yorkshire and Hull, to support the Music4U programme – run in association with Youth Music;
- from the City of York to retain discretionary rate relief and confirming a new three year SLA up to March 2018;
- from the East Riding of Yorkshire to support the annual Beverley & East Riding Early Music Festival
- from an increasing number of trust funds and individuals;
- we remain especially grateful to the Mayfield Valley Arts Trust their continuing annual grant of £30,000.

This year the NCEM completed the 'Small Capital Programme' with funding from the Arts Council and partnership monies from local trusts. Through this the NCEM:

- Replaced high energy lighting systems throughout the offices with low energy LED
- Replaced high energy stage lighting with LED
- Upgraded the stage, AV and sound equipment, installing a new projector and drop down screen
- Installed new servers and upgrading IT systems throughout
- Upgraded the box office systems to SR04 – enabling us to fully comply with ACE audience development proposals
- Upgraded the fire alarm systems
- Undertook restoration work on the historic Grade-One listed stone porchway of St Margaret's Church.

These collectively will help to support the NCEM's longer term artistic development by reducing costs, increasing sustainability and offering a broader artistic experience to artists and audience. In addition, these upgrades support the NCEM's business case which continues to positively contribute to its year-round economy.

As well as continuing to run the 3 early music festivals in Yorkshire, the year-round programme at St Margaret's Church and its substantial learning and participation programme, the NCEM is planning a number of new initiatives in 2016. These are in part bound up with conversations at a national level with the Arts Council, in part looking at how the NCEM contributes to the health & well-being of its local community in York and in part continuing to seek new opportunities to continue its support of young emerging musicians and to encourage them in their pursuit of knowledge and experiences of early music.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

#### CREATIVE LEARNING PROGRAMME

The NCEM continues to support a lively year-round creative learning programme for people of all ages supported by the Mayfield Valley Arts Trust, Youth Music and a variety of independent trusts and foundations. The programme is designed to provide opportunities for people to make music and explore their creative potential. The activities focus not only on music from the past, but also contemporary music and music technology, and include an ever-expanding range of learning resources.

#### Music4U

2015/16 saw the first year of a three-year Youth Music Fund B programme – continuing Youth Music's funding of the NCEM's work with young people living in challenging circumstances across the York, East Riding and Hull regions. Music4U, which has been running since 2001, currently has five core outcomes:

- To develop self-efficacy (particularly confidence, communication and team-working skills) in young people living in challenging circumstances, through musical engagement;
- To improve the musical skills and knowledge of young people living in challenging circumstances;
- To improve knowledge and skills among delivery partners, particularly focusing on legacy, sustainability, advocacy, evaluation and reflective practice;
- To develop a culture of inclusive practice among strategic stakeholders, particularly increasing awareness of the broad array of musical genres, progression routes and expectations of quality that are appropriate for and accessible to young people living in challenging circumstances;
- To develop young people's cultural and social awareness, encouraging them to value themselves and others from a diverse array of backgrounds.

These outcomes are brought about through a vibrant and diverse programme of musical activities, spanning genres from DJ'ing and beatboxing to traditional African drumming, from classical Javanese gamelan to contemporary classical composition, and beyond. All practical activities are delivered by highly-skilled community musicians and are tailored to the young people taking part, with opportunities for participants to gain accreditation, such as the Arts Award. Legacy and continuity are particularly important and Music4U seeks to support young people to carry on their musical journeys beyond the end of each project. Music4U is also committed to the development of the workforce, including music practitioners, non-music specialists and core project staff, through a wide-ranging CPD offer running alongside practical delivery.

#### Music Hubs

The NCEM works to develop the sector, particularly through close partnership working with the three Music Education Hubs in the region - York Music Hub, Hull Music Hub and the East Riding Music Education Hub - seeking to develop inclusive practice and ensure that every child and young person has access to musical opportunity, in line with the National Plan for Music Education.

#### Minster Minstrels

NCEM's youth early music group, the Minster Minstrels, continues in successful partnership with York Music Hub, running during term time as one of the ensemble options within the Hub's weekly Saturday Music Centre. The Minstrels concluded the academic year 14-15 with a high-profile concert as part of the 2015 York Early Music Festival programme. Ensemble members continue to work on Arts Awards and to explore a range of instrumental learning options, including making use of the NCEM's collection of early instruments. Parents have described the level of learning as "excellent" and audience members have been similarly impressed, commenting on the "superb standard".

#### Summer Holiday Programme

The 2015 summer school was written and led by the NCEM's early music consultant Cathy Dew engaging youngsters over a week-long period in August. The summer school provides opportunities for young people, aged 10-15, to collaborate with early music specialists and theatre professionals, to put on a historically-informed play combining acting, instrumental music and singing. This year's play, *The Sun King and the Busker*, told the story of baroque composer/instrumentalist Jean-Baptiste Lully and the favour he enjoyed with King Louis XIV of France. 24 young people joined together in the cast of this production, including two children from low income families and with special educational needs, whose attendance was made possible through part-funded bursaries.

#### Life-Long Learning

The NCEM is keen to encourage learning at all levels and all ages. It coordinated a number of adult learning opportunities, workshops and open access days all of which are detailed on the NCEM's website [www.ncem.co.uk](http://www.ncem.co.uk)

## **THE YORK EARLY MUSIC FOUNDATION**

### **TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016**

#### **PROFESSIONAL DEVELOPMENT**

A major priority for the NCEM is professional development and a commitment to youth and to its staff. Many of the NCEM staff and volunteers have used their experience in York as a springboard for a professional career in arts administration. Over the last year NCEM has continued to work closely with the University of York, recruiting students as stewards, stage management, box office assistants, and also as assistants on the education programme: postgraduate students now direct the weekly rehearsals for Minster Minstrels and assist the Education team on education projects.

The NCEM also continues to support a range of young professional musicians and ensembles through its early music programme, and an increasing number of youngsters seeking employment within the music industry through its community education programme, Music4U.

#### **RESOURCES AND INFORMATION**

An important element of NCEM's current work is to strengthen its profile both locally and nationally. Specifically, by acting as a repository of archival material and resources, NCEM is becoming a focus for music practitioners and specific community projects.

##### **Early Music Directory**

Acting as a national – and international – first port of call for the early music world, the NCEM now hosts on its website the Early Music Directory.

##### **Educational Resources**

The NCEM produces a number of resources to accompany its education programme. See [www.ncem.co.uk/?idno=168](http://www.ncem.co.uk/?idno=168)

##### **York Mystery Plays**

The NCEM has taken a major role in the reinvigoration of the York Mystery Plays and serves as the international centre for information on the Plays since their revival in 1951. See [www.ncem.co.uk/yorkmysteryplays](http://www.ncem.co.uk/yorkmysteryplays)

##### **Music Libraries**

NCEM provides a base for libraries of music books and some text books owned by two local early music fora: North East Early Music Forum (NEEMF) and North West Early Music Forum (NWEMF). These societies exist to promote early music-making among amateur players in the region and over the years have built up libraries of music parts that have been used in various workshops.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

#### COMMERCIAL ACTIVITIES

The NCEM team has continued to work exceptionally hard to increase our non-core business and as a result of this commitment Income from Raising Funds grew by 35% to £145,083 (2014/15: £107,582) for the year. This is on top of the 15% growth in 2014/15.

##### Venue Facilities

NCEM's commercial hire has evolved over the past 15 years, evolving from a conference venue to a wedding reception venue as the markets have changed. The NCEM has responded creatively to the downturn in the conference market, and now the NCEM has become a well-established venue for parties and wedding receptions. The conference market has stabilised and whilst we have retained a core of companies and charities we continue to attract new hirers who are attracted by our unique venue and service.

##### Community Hire

As well as providing a venue for specific conferences for clients, the NCEM is also hired out by various organisations who use the space and facilities for their own meetings and events. This is an excellent way of the NCEM serving as a focal point for the local community.

##### Instrument Hire

The various keyboard instruments owned by NCEM make up a unique collection of instruments that are not otherwise available in the north of England. In addition NCEM has continued to build up its collection of modern instruments such as chime bars and percussion instruments, which are used for workshops.

##### Box Office

The NCEM sells its box office services nationwide and over the past year has sold over 12,000 tickets for organisations including The Sixteen, Suffolk Villages Festival and local promoters, generating Box Office Commission of £38,975 (2014/15 £34,643).

#### HUMAN RESOURCES

NCEM operates with a small but highly specialised team.

The Company Secretary and CEO of NCEM is Delma Tomlin MBE, an established authority on the promotion of early music and York Mystery Plays. In February 2000 she was given an Honorary Doctorate of the University of York in recognition of her work in the city and with the University, and in the 2008 New Years Honours List she was awarded an MBE for services to the arts in Yorkshire. Delma is a member of the Court of the University of York, a member of the York Merchant Adventurers' Company and a co-opted Governor of York College.

Other personnel during the year were:

- Gill Baldwin: Conference Manager (4 days a week) – retired June 2015
- Hannah Witcomb: Conference & Events Manager (5 days a week) – appointed May 2015
- Janet Cromartie: Music Administrator (3 days a week)
- Cherry Fricker: Finance Manager (3 days a week)
- Rose Hall and Natasha Worsley: Box Office Managers (full time job share)
- Fiona McCaffrey: Box Office Assistant (1 day a week)

Other roles are taken by freelance professionals:

- Melanie Paris: Marketing Manager
- Shona Galletly: Press
- Emily Crossland: Education Development Manager
- Cathryn Dew: Education Consultant
- Josephine Bryan: Programme Editor
- Ben Pugh: Concert Manager
- Mark Hildred: Concert Manager
- Lindsay Whitwell: Concert Manager
- Celia Frisby: Concert Manager

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

#### FINANCIAL REVIEW

The Consolidated net expenditure for the year to 31 March 2016 totalled £52,554 (2015: net income £88,186) on total income of £773,713 (2015: £945,427). The net expenditure on unrestricted funds totalled £15,701 ensuring that unrestricted funds at 31 March 2016 of £87,900 are in line with the reserves policy.

The financial performance for 2015-16 is strong. This was the first year of the three-year Arts Council National Portfolio Funding Programme (2015-2018) of £270,467 per annum, the same level of funding as received in 2013-14. As the Foundation's artistic and creative ambitions continue to develop, the financial performance achieved is considered positive. Underlying the artistic programme is an increasingly strong commercial operation, which is vitally important to meet the running costs of St Margaret's Church and the administrative team. Income from these activities has grown 35% on 2014-15. Costs continue to be well controlled through a strong process of budgeting and forecasting, with monthly management accounts prepared for review by the board of trustees.

The strong financial performance has enabled the NCEM to maintain a level of general unrestricted reserves that both they and the auditors consider to be appropriate for the organisation, being 6 months' recurring overhead expenditure. This provides some protection if there is a significant reduction in funding streams and could help to support new development initiatives. The Trustees aim to retain general unrestricted reserves at this level.

#### Reserves Policy

At 31 March 2016 The York Early Music Foundation held reserves of £76,383 (2015: £93,325) excluding those which are restricted or designated or can only be realised by disposing of fixed assets held for charity use. Of the total reserves £154,102 (2015: £163,783) are currently being held as designated reserves which have been set aside to provide £115,500 for future repairs and maintenance of the building, £23,602 to provide for future maintenance of musical instruments, and £15,000 to fund future artistic programmes of the York Early Music Festival. The trustees regard the continuation and steady development of our programmes as of great importance.

The Foundation has a 154 year lease at peppercorn rent from the York Diocesan Board of Finance, starting 1999. The Trustees have no legal obligation to the Diocesan Board to maintain St Margaret's Church other than to return the building in the condition in which they acquired it – which was in a state of considerable distress. The quinquennial building report prepared by Martin Stancliffe Architects in 1999 details the state of St Margaret's Church pre-restoration. Since opening the Church as the National Centre for Early Music in April 2000, the Trustees have chosen to maintain the building, and grounds, to as high a standard as is practical for a music charity. The 2012 quinquennial report, commissioned by the Foundation, confirmed that the building is still in excellent repair. The Foundation has built up a Maintenance Reserve of £115,500 which it will use as and when appropriate for such minor repairs and maintenance. In addition, the Foundation has a reserve of £23,602 to provide for future replacement of musical instruments.

Reserves are needed by The York Early Music Foundation both to enable advantage to be taken of opportunities for new initiatives and because some sources of income could be vulnerable in the future. Having an appropriate level of reserves will allow an opportunity to secure alternative income sources. The Trustees consider an appropriate level of reserves to be 6 months' recurring overhead expenditure on operations of the York Early Music Foundation. The excellent financial performance in 2015/16 has provided an important support for the future.



**THE YORK EARLY MUSIC FOUNDATION**  
**TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016**

**REFERENCE AND ADMINISTRATIVE DETAILS**

<b>Charity number</b>	1068331
<b>Company number</b>	3499629
<b>Administration office address</b>	National Centre for Early Music St Margaret's Church Walmgate York YO1 9TL Telephone: 01904 645738
<b>Trustees</b>	J M Taylor (Chairman) Dr K H Dixon CBE Professor P C Fox P M Murphy N J Nightingale M L McGregor
<b>Company Secretary/Chief Executive</b>	Dr D J Tomlin MBE
<b>Auditor</b>	Nigel Clemit ACA FCCA JWPCreers LLP Chartered Accountants Registered Auditors Genesis 5 Church Lane Heslington York YO10 5DQ
<b>Bankers</b>	HSBC Bank plc PO Box 26 13 Parliament Street York YO1 8XS
<b>Solicitors</b>	Harrowells LLP Moorgate House Clifton Moorgate York YO30 4WY

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Organisation**

The York Early Music Foundation operates as The National Centre for Early Music, based in the restored Church of St Margaret's, York. The Foundation incorporates The York Early Music Festival to promote historically informed performance practice.

The board of trustees, who are also the directors of the company, administers The National Centre for Early Music. The board meets quarterly to discuss and agree the Foundation's on-going business, programme and performance and the strategic direction. The number of trustees is not subject to any maximum but should not be less than three. Trustees are required to seek re-election at the first annual general meeting following election, and one third by rotation must seek re-election at every annual general meeting.

Day to day operations are delegated to Delma Tomlin, CEO, who continued to be Company Secretary. No Trustee received any remuneration or benefits during the year in respect of their services to the company.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

#### Governing Document

The York Early Music Foundation is a registered charity in the form of a company limited by guarantee (Registered Charity Number 1068331). In the event of the company being wound up, the liability of each of the members is limited to one pound. The Memorandum and Articles of Association (incorporated 27 January 1998) of the company prohibits the distribution of any property to members upon the winding up or dissolution of the company.

The financial statements comply with the statutory requirements and with those of the charity's governing document.

The York Early Music Foundation is managed by a Board of Trustees which comprise of:

Mike Taylor	Chairman	Former Group Finance Director, Northumbrian Water
Prof. Christopher Fox	Trustee	Deputy Head of School (Research), School of Arts, Brunel University
Dr Ken Dixon CBE	Trustee	Former chairman of Rowntree plc.; the University of York Council and the Joseph Rowntree Foundation.
Paul Murphy	Trustee	Freelance Consultant Chair of Trustees of the York and North Yorkshire Welfare Benefits Unit.
Nick Nightingale	Trustee	Former Group Director of Rowntree Mackintosh plc Retired Secretary General of the World Alliance of YMCAs
Menna McGregor	Trustee	Clerk, The Mercers' Company (retired July 2015) Governor, Royal Central School of Speech and Drama Governor, The Royal Ballet School Trustee of The Royal Ballet School Endowment Fund and a Director, TRBS Enterprises Limited

#### Appointment of Trustees

The Board of Trustees keeps under review the skills required of the Board. When necessary the Board seeks new trustees by exploiting the broad range of contacts of the trustees to ensure the maintenance of the necessary mix of skills.

#### Trustees' Induction and Training

The induction of new trustees is designed to give them a proper understanding of all aspects of the work of the Foundation. It includes meetings with the directors and board members, covering: the wide range of projects administered by the Foundation, the responsibilities associated with the care and maintenance of a historic Church, and the powers and responsibilities of the trustee board. The welcome pack includes a copy of the Memorandum and Articles of Association, previous annual reports and accounts, the business plan, a copy of the Charity Commission Guidance "The Essential Trustee" and other relevant papers.

#### Equality and Diversity Policy

The NCEM has a regularly reviewed equality and diversity policy. The policy confirms that the NCEM encourages access for all people to attend/or participate in its activities, and will not discriminate directly or indirectly against any group or individual through its policies, procedures or operation. The NCEM also recognises and positively values the cultural diversity that exists in British society – as reflected in its world music and creative learning programmes.



## **THE YORK EARLY MUSIC FOUNDATION**

### **TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016**

#### **Safeguarding Policy**

The York Early Music Foundation recognises that the welfare of all young/vulnerable persons is paramount, and that it has a duty to safeguard the welfare of all young people and vulnerable adults, whatever their age, culture, disability, gender, language, racial origin, religious beliefs or sexual identity. As such the Foundation ensures that the Safeguarding Policy is in line with current regulation and operates effectively within the organisation.

#### **Environmental Policy**

Recognising its responsibilities as an ethically guided organisation, T/he York Early Music Foundation has laid out a voluntary policy regarding its activities and operations and their impact on the environment. Core to the policy is a commitment to integrate environmental management principles into each aspect of the Foundation's day-to-day business to ensure that any environmental issues are addressed.

#### **Investment Powers and Policy**

It is the Foundation's policy to obtain funding for activities in its programmes prior to its entering into any commitment. As a result, the Foundation regularly has significant cash funds that are committed to be spent on specific activities and events over a future period. The board has delegated responsibility to the CEO for the short term investment of these temporary surplus funds in the Money Market through the Foundation's bankers. The Foundation does not invest funds in financial instruments that could put the capital invested at risk.

#### **Risk Management**

The Trustees have recently carried out a full and detailed review aimed at identifying the major strategic, business and operational risks that the NCEM faces and, through its Risk Assessment and Management Report, have ensured that systems have been established to both monitor and mitigate these risks. A Risk Register has been drawn up which rates the potential severity of each risk alongside the likelihood of it occurring. This Register is reviewed at quarterly board meetings.

**THE YORK EARLY MUSIC FOUNDATION**

**TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016**

**TRUSTEES' RESPONSIBILITIES**

The Trustees (who are also directors of The York Early Music Foundation for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group at the year end, and of the income expenditure of the charitable group during that year. In preparing those financial statements, we as trustees are required to:

- select suitable accounting policies as described and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company and group will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose that reasonable accuracy at any time the financial position of the charitable 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 charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.


**Statement on to disclosure to our auditors**

In so far as the trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant audit information, being information needed by the auditor in connection with preparing their report, of which the group's auditor is aware.
- the Trustees, having made enquires of fellow directors and the group's auditor that they ought to have individually taken, have each taken all steps that he/she is obliged to take as a director in order to make themselves aware of any relevant information and to establish that the auditors is aware of that information.

Approved by the Board of Trustees on 30 September 2016 signed on their behalf by:

  
J M Taylor

  
K Dixon

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF  
THE YORK EARLY MUSIC FOUNDATION**

We have audited the financial statements of The York Early Music Foundation for the year ended 31 March 2016 which comprise the Group Statement of Financial Activities, the Group and the Parent Charitable Company Balance Sheet, the Group and Parent Charitable Company cash flow statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's Trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's Trustees those matters we are required to state to them in an auditor's 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 Trustees as a body and its Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

**Respective responsibilities of Trustees and Auditor**

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.

We have been appointed auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's (APB's) Ethical Standards for Auditors.

**Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the group's and the parent charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the Trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustees Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially inconsistent with the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

**Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2016 and of the group's income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice (applicable to smaller entities); and

have been prepared in accordance with the requirements of Companies Act 2006 and the Charities Act

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF  
THE YORK EARLY MUSIC FOUNDATION**

**Opinion on other matter prescribed by the Companies Act 2006**

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; 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.
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report and take advantage of the small companies exemption from the requirement to prepare a strategic report.



Nigel Clemit ACA FCCA (Senior Statutory Auditor)  
For and on behalf of JWPCreers LLP, Statutory Auditor

Genesis 5  
Church Lane  
Heslington  
York  
YO10 5DQ

3 October 2016

JWPCreers LLP is eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006.

**THE YORK EARLY MUSIC FOUNDATION**  
**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**  
**(INCORPORATING INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 MARCH 2016**

	Notes	Unrestricted £	Designated £	Restricted £	2016 Total £	2015 Total £
<b>Income</b>						
Donations & legacies	2	26,979	-	1,756	28,735	24,835
Raising funds	3	145,083	-	-	145,083	107,582
Investment income	4	2,680	-	-	2,680	3,502
Charitable activities	5	428,832	-	166,383	595,215	801,132
Other income		2,000	-	-	2,000	8,376
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total income</b>		605,574	-	168,139	773,713	945,427
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Expenditure</b>						
Raising funds	6	98,143	-	-	98,143	85,516
Charitable activities	7	523,132	9,681	195,311	728,124	771,725
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total expenditure</b>		621,275	9,681	195,311	826,267	857,241
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Net income/(expenditure) for the year</b>		(15,701)	(9,681)	(27,172)	(52,554)	88,186
<b>Funds brought forward at 1 April 2015</b>		103,601	163,783	1,797,019	2,064,403	1,976,217
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<b>Funds carried forward at 31 March 2016</b>		87,900	154,102	1,769,847	2,011,849	2,064,403
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

The statement of financial activities contains all the gains and losses recognised in the current year. All income and expenditure derive from continuing activities. The deficit of the charity for companies act purposes is £62,188 (2015: profit £21,530).

**THE YORK EARLY MUSIC FOUNDATION**  
**CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2016**

	Notes	31 March 2016 £	31 March 2015 £
<b>FIXED ASSETS</b>			
Tangible assets	13	1,571,314	1,564,595
<b>CURRENT ASSETS</b>			
Debtors	15	31,867	57,817
Cash at bank and in hand		640,818	637,247
		<u>672,685</u>	<u>695,064</u>
<b>LIABILITIES</b>			
Creditors falling due within one year	16	232,150	195,256
		<u>232,150</u>	<u>195,256</u>
<b>NET CURRENT ASSETS</b>		440,535	499,808
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>	18	2,011,849	2,064,403
		<u>2,011,849</u>	<u>2,064,403</u>
<b>NET ASSETS</b>		2,011,849	2,064,403
		<u>2,011,849</u>	<u>2,064,403</u>
<b>FUNDS</b>			
General unrestricted funds	19	87,900	103,601
Designated funds	19	154,102	163,783
		<u>242,002</u>	<u>267,384</u>
Total unrestricted funds		242,002	267,384
Restricted funds – fixed assets	19	1,559,797	1,554,319
Restricted funds – other	19	210,050	242,700
		<u>1,769,847</u>	<u>1,797,019</u>
<b>TOTAL CHARITY FUNDS</b>		2,011,849	2,064,403
		<u>2,011,849</u>	<u>2,064,403</u>

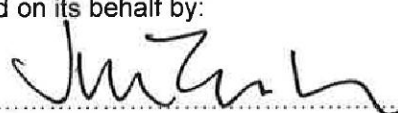
**COMPANY REGISTRATION NUMBER: 3499629**

The Trustees have prepared group accounts in accordance with section 398 of the Companies Act and section 138 of the Charities Act 2011.

These financial statements have been prepared in accordance with the provisions for small companies under Part 15 of the Companies Act 2006 and constitute the annual accounts by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on 30 September 2016 and signed on its behalf by:

  
D J Tomlin  
Company Secretary and CEO

  
J M Taylor  
Trustee

**The notes on pages 17 to 33 form part of these accounts**

**THE YORK EARLY MUSIC FOUNDATION**  
**BALANCE SHEET AS AT 31 MARCH 2016**

	Notes	31 March 2016 £	31 March 2015 £
<b>FIXED ASSETS</b>			
Tangible assets	13	1,571,314	1,564,595
Investments	14	1	1
		<hr/>	<hr/>
		1,571,315	1,564,596
<b>CURRENT ASSETS</b>			
Debtors	15	62,405	80,312
Cash at bank and in hand		599,035	607,651
		<hr/>	<hr/>
		661,440	687,963
<b>LIABILITIES</b>			
Creditors falling due within one year	16	220,906	188,156
		<hr/>	<hr/>
<b>NET CURRENT ASSETS</b>		440,534	499,807
		<hr/>	<hr/>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		2,011,849	2,064,403
		<hr/>	<hr/>
<b>NET ASSETS</b>		2,011,849	2,064,403
		<hr/>	<hr/>
<b>FUNDS</b>			
General unrestricted funds	19	87,900	103,601
Designated funds	19	154,102	163,783
		<hr/>	<hr/>
Total unrestricted funds		242,002	267,384
Restricted funds – fixed assets	19	1,559,797	1,554,319
Restricted funds – other	19	210,050	242,700
		<hr/>	<hr/>
<b>TOTAL CHARITY FUNDS</b>		2,011,849	2,064,403
		<hr/>	<hr/>
<b>COMPANY REGISTRATION NUMBER: 3499629</b>			

The Trustees have prepared group accounts in accordance with section 398 of the Companies Act and section 138 of the Charities Act 2011.

These financial statements have been prepared in accordance with the provisions for small companies under Part 15 of the Companies Act 2006 and constitute the annual accounts by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on 30 September 2016 and signed on its behalf by:

  
D J Tomlin  
Company Secretary and CEO

  
J M Taylor  
Trustee



THE YORK EARLY MUSIC FOUNDATION

CONSOLIDATED CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2016

	Notes	2016 £	2015 £
<b>Cash flows from operating activities:</b>			
Net cash provided by/(used in) operating activities	1	59,637	162,923
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		2,680	3,502
Purchases of property, plant and equipment		(58,746)	(88,565)
		<hr/>	<hr/>
<b>Change in cash and cash equivalents in the year</b>		<b>3,571</b>	<b>77,860</b>
		<hr/>	<hr/>
Cash and cash equivalents at 1 April 2015		637,247	559,387
		<hr/>	<hr/>
<b>Cash and equivalents at 31 March 2016</b>		<b>640,818</b>	<b>637,247</b>
		<hr/>	<hr/>

**THE YORK EARLY MUSIC FOUNDATION**  
**NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2016**

**1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2016 £	2015 £
<b>Net income/(expenditure) for the year</b>	(52,554)	88,186
Adjustments for:		
Depreciation charges	51,173	47,962
Dividends, interest and rents from investments	(2,680)	(3,502)
Loss/(profit) on sale of fixed assets	854	6,587
Decrease/(increase) in debtors	25,950	18,233
(Decrease)/increase in creditors	36,894	5,457
	<u>          </u>	<u>          </u>
<b>Net cash provided by/(used in) operating activities</b>	<u>59,637</u>	<u>162,923</u>

**2. ANALYSIS OF CASH & CASH EQUIVALENTS**

	2016 £	2015 £
Cash in hand	640,818	637,247
	<u>          </u>	<u>          </u>
	<u>640,818</u>	<u>637,247</u>

THE YORK EARLY MUSIC FOUNDATION

ENTITY ONLY CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2016

	Notes	2016 £	2015 £
<b>Cash flows from operating activities:</b>			
Net cash provided by/(used in) operating activities	1	47,450	151,119
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		2,680	3,502
Purchases of property, plant and equipment		(58,746)	(88,565)
		<u>          </u>	<u>          </u>
<b>Change in cash and cash equivalents in the year</b>		<u>(8,616)</u>	<u>66,056</u>
Cash and cash equivalents at 1 April 2015		<u>607,651</u>	<u>541,595</u>
<b>Cash and equivalents at 31 March 2016</b>		<u><u>599,035</u></u>	<u><u>607,651</u></u>

**THE YORK EARLY MUSIC FOUNDATION**  
**NOTES TO THE ENTITY ONLY CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2016**

**1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2016 £	2015 £
<b>Net income/(expenditure) for the year</b>	(52,554)	88,186
Adjustments for:		
Depreciation charges	51,173	47,962
Dividends, interest and rents from investments	(2,680)	(3,502)
Loss/(profit) on sale of fixed assets	854	6,587
Decrease/(increase) in debtors	17,907	7,651
(Decrease)/increase in creditors	32,750	4,235
	<u>          </u>	<u>          </u>
<b>Net cash provided by/(used in) operating activities</b>	<u>47,450</u>	<u>151,119</u>

**2. ANALYSIS OF CASH & CASH EQUIVALENTS**

	2016 £	2015 £
Cash in hand	599,035	607,651
	<u>          </u>	<u>          </u>
	<u>599,035</u>	<u>607,651</u>

## THE YORK EARLY MUSIC FOUNDATION

### NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

#### 1. ACCOUNTING POLICIES

##### (a) Basis of preparation

The York Early Music Foundation is a private company limited by guarantee and is registered in England and Wales. The charity's registered office is as stated on the Report of the Board of Trustees.

The 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 Standards applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The York Early Music Foundation meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

The financial statements are prepared in sterling which is the functional currency of the charity.

##### **Reconciliation with previous Generally Accepted Accounting Practice**

In preparing the accounts, the trustees have considered that in applying the accounting policies required by the Charities SORP FRS 102 the restatement of comparative items was not required.

##### (b) Group financial statements

These financial statements consolidate the results of the Foundation and its wholly owned subsidiary York Early Music Enterprises Limited on a line by line basis. As stated in note 15 the charity owns 100% of the share capital of York Early Music Enterprises Limited. A separate Statement of Financial Activities, or Income and Expenditure account, for the Foundation itself is not presented because it has taken advantage of the exemptions afforded by Section 408 of the Companies Act 2006.

##### (c) Income

All income are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. Where a funder specifies that income must be used in future accounting periods or where income is received for future events it is carried forward as deferred income. Income is stated net of VAT where appropriate.

##### (d) Volunteers and donated services and facilities

The value of services provided by volunteers is not incorporated into these financial statements. Volunteers assist with stewarding and providing catering for events enabling lower staff costs than would otherwise be the case.

##### (e) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs relating to the category.

Raising funds comprise the costs associated with attracting non-core income.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

All costs are allocated between the expenditure categories of the SOFA on a basis designed to reflect the use of the resource.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

1. ACCOUNTING POLICIES (continued)

(f) Allocation of support costs

The SORP requires allocation of support costs to those activities which they directly support. In the case of shared costs these are allocated on the basis of usage of facilities as set out in Note 7.

(g) Tangible fixed assets

Depreciation is provided on all tangible fixed assets in use, other than works of art and sculptures, at rates calculated to write off the cost or valuation, less estimated residual value, of each asset over its expected useful life, as follows:

Instruments	- 5% reducing balance
Office fixtures and fittings	- 25% reducing balance
Office computer equipment	- 25% reducing balance
Website costs	- 33.33% reducing balance
Leasehold land and building	- 0.8% straight line

Any fixed assets costing more than £500 are capitalised. A full year's depreciation is charged in the year in which the asset is first brought into use.

The Trustees have opted to tax the buildings, St Margaret's Church, for VAT.

(h) Investments

Investment in the subsidiary is included at cost less any provision for impairment.

(i) Funds structure

Restricted funds are funds that can only be used for particular restricted purposes within the object of the charity. Restrictions arise when specified by the funder or when funds are raised for a specific purpose.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Unrestricted funds are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

(j) Pensions

Employees of the charity are entitled to have a proportion of their remuneration paid as pension premiums directly to their personal pension schemes invested with Aviva and Standard Life. Contributions are charged as expenditure in the year in which they are incurred.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

2. INCOME

	Unrestricted funds £	Restricted funds £	Total 2016 £	Unrestricted funds £	Restricted funds £	Total 2015 £
<b>Donations &amp; legacies</b>						
Donations	22,506	1,756	24,262	19,905	383	20,288
Subscriptions	4,473	-	4,473	4,547	-	4,547
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	26,979	1,756	28,735	24,452	383	24,835
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

3. RAISING FUNDS

	Note	Unrestricted and total year ended 31.03.2016 £	Unrestricted and total year ended 31.03.2015 £
Trading subsidiary	9	55,250	34,553
Box Office commission		38,975	34,643
Hire of church		20,533	18,135
Bar sales		23,579	13,161
Instrument hire		2,709	1,703
Other activities income		1,076	294
Recording fees		1,800	4,250
PRS Income		1,161	843
		<hr/>	<hr/>
		145,083	107,582
		<hr/>	<hr/>

4. INVESTMENT INCOME

All of the charity's investment income arises from interest bearing deposit accounts.



THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

5. CHARITABLE ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total 2016 £	Unrestricted funds £	Restricted funds £	Total 2015 £
Arts Council England, Yorkshire						
Annual grant	270,467	-	270,467	250,525	-	250,525
Annual grant (lottery)	-	-	-	66,078	-	66,078
Catalyst – capacity building	-	3,500	3,500	-	11,500	11,500
Capital Programme	-	38,351	38,351	-	95,044	95,044
Mayfield Valley Arts Trust	-	30,000	30,000	-	30,000	30,000
City of York Council						
Annual grant	4,600	-	4,600	4,600	-	4,600
Festival grant	3,546	-	3,546	3,846	-	3,846
East Riding of Yorkshire Council	-	9,947	9,947	-	10,260	10,260
Musical Inclusion (Music4U)						
Youth Music	10,000	44,000	54,000	19,000	76,000	95,000
Hull City Council	-	12,800	12,800	-	6,000	6,000
East Riding of Yorkshire	-	6,000	6,000	-	6,000	6,000
North Lincolnshire Council	-	-	-	-	6,000	6,000
North East Lincolnshire Council	-	-	-	-	6,000	6,000
City of York Council	-	6,000	6,000	-	6,000	6,000
Other income	-	1,775	1,775	-	1,809	1,809
Trusts and Foundations	-	4,450	4,450	-	11,600	11,600
Diocese of York	-	1,050	1,050	-	1,400	1,400
EEEmerging	-	-	-	-	31,979	31,979
NCEM Education Programme	-	3,560	3,560	-	4,773	4,773
D'Oyly Carte Charitable Trust	-	3,000	3,000	-	-	-
Summer School	-	1,950	1,950	-	1,000	1,000
York Early Music Festival	67,865	-	67,865	77,202	2,400	79,602
Beverley Early Music Festival	21,444	-	21,444	21,358	-	21,358
York Early Music Christmas Festival	20,770	-	20,770	20,939	-	20,939
NCEM Concerts	26,890	-	26,890	29,819	-	29,819
International Young Artists Competition	3,250	-	3,250	-	-	-
	<u>428,832</u>	<u>166,383</u>	<u>595,215</u>	<u>493,367</u>	<u>307,765</u>	<u>801,132</u>

6. EXPENDITURE

	Unrestricted £	Total Year ended 31.03.2016 £	Unrestricted and total Year ended 31.03.2015 £
<b>Raising funds</b>			
Marketing and promotion	56,679	56,679	51,681
Business development	3,553	3,553	14,216
Bar purchases	13,401	13,401	7,453
Costs associated with external hire	5,846	5,846	3,003
Trading subsidiary	18,664	18,664	9,163
	<u>98,143</u>	<u>98,143</u>	<u>85,516</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

7. EXPENDITURE

	Unrestricted funds £	Restricted funds £	Total 2016 £	Unrestricted funds £	Restricted funds £	Total 2015 £
<b>Charitable activities</b>						
NCEM Promotions	85,929	5,000	90,929	63,455	-	63,455
York Early Music Festival	177,984	150	178,134	194,463	6,933	201,396
Beverley Early Music Festival	42,175	14,577	56,752	41,174	15,279	56,453
York Early Music Christmas Festival	48,932	-	48,932	42,153	-	42,153
Touring Programme	-	-	-	81,723	-	81,723
EEEmerging	26,075	17,677	43,752	-	2,058	2,058
Music4U	28,864	51,595	80,459	27,174	123,967	151,141
Early Music Research	1,533	-	1,533	138	-	138
NCEM Education Programme	10,864	33,598	44,462	8,645	29,381	38,026
NCEM Music4U Programme	-	-	-	-	2	2
NCEM Composers Award	23,929	3,000	26,929	22,291	3,000	25,291
Baroque Strings	-	-	-	-	2,792	2,792
York Minster Mystery Plays	943	1,381	2,324	882	903	1,785
REMA expenses	1,290	-	1,290	1,269	-	1,269
Restricted Property Fund	-	55,131	55,131	-	57,482	57,482
NCEM Young Artists Competition	72,285	1,905	74,190	25,255	-	25,255
Catalyst Development Costs	5,788	11,297	17,085	11,058	10,248	21,306
Audience Development	6,222	-	6,222	-	-	-
	<u>532,813</u>	<u>195,311</u>	<u>728,124</u>	<u>519,680</u>	<u>252,045</u>	<u>771,725</u>

Support Costs

	Year ended 31.03.2016 £	Year ended 31.03.2015 £
Premises costs	19,865	19,943
Administration and office costs	203,457	182,804
Insurances	15,747	14,842
Maintenance	47,775	57,092
Governance	4,900	4,700
Depreciation	51,173	47,962
Loss on Disposal of Fixed Assets	853	6,587
	<u>343,770</u>	<u>333,930</u>
Less: support costs allocated	<u>(343,770)</u>	<u>(333,930)</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

7. EXPENDITURE (continued)

Allocation of support costs is based on the usage of facilities. All support costs have been allocated to projects in accordance with the SORP.

	Total Year ended 31.03.2016 £	Total Year ended 31.03.2015 £
Business Development	-	13,356
York Early Music Festival	68,754	66,786
NCEM Promotions	48,128	46,750
Beverley Early Music Festival	25,783	25,045
Christmas Festival	17,188	16,697
Touring Programme	-	33,393
Music4U	34,377	40,072
NCEM Education Programme	34,377	33,393
York Minster Mystery Plays	1,719	1,670
International Young Artists Competition	51,565	23,375
NCEM Composers Award	20,626	20,036
Fundraising/Catalyst	6,875	13,357
EEEmerging	34,378	-
	<hr/>	<hr/>
	343,770	333,930
	<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

8. NET INCOME FROM TRADING SUBSIDIARY

The company owns 100% of the ordinary share capital of York Early Music Enterprises Limited, which is incorporated in the United Kingdom. A summary of the trading results is shown below:-

Summary profit and loss account	2016 £	2015 £
Turnover	55,250	34,554
Cost of sales	(18,664)	(9,163)
	<hr/>	<hr/>
Gross profit	36,586	25,391
Expenses	(5,997)	(5,975)
	<hr/>	<hr/>
Net profit	30,589	19,416
Gift aid	(30,589)	(19,416)
	<hr/>	<hr/>
Retained by subsidiary	-	-
	<hr/>	<hr/>
Intercompany transactions		
Rent	5,000	5,000
Gift aid	30,589	19,416
	<hr/>	<hr/>
Net profit from trading subsidiary	35,589	24,416
	<hr/>	<hr/>
The assets and liabilities of the subsidiary were:		
Current assets	52,096	31,517
Creditors: amounts falling due within one year	(52,095)	(31,516)
	<hr/>	<hr/>
Total net assets	1	1
	<hr/>	<hr/>
Aggregate share capital and reserves	1	1
	<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

9. ANALYSIS OF STAFF COSTS

	Year ended 31.03.2016 £	Year ended 31.03.2015 £
Salaries and wages	152,969	139,563
Social security	13,595	12,133
Pension costs	17,299	16,381
Other benefits	1,500	1,184
	<hr/>	<hr/>
	185,363	169,261
	<hr/>	<hr/>
<b>Employees earning over £60,000 per annum</b>		
£80,000 - £90,000	1	1
	<hr/>	<hr/>

Expenses were reimbursed to 2 (2015: 1) trustees in the amount of £247 (2015: £110). No trustee has received remuneration or benefits during the year in respect of their services to the company.

The key management personnel of the parent charity comprise of 1 person. The total employee benefits of the key management personnel of the charity was £88,207 (2015: £87,913).

10. STAFF NUMBERS

The average number of employees and full time equivalent employees during the year was as follows:

	31.03.2016 £	31.03.2015 £
Average number of employees	7	7
Full time equivalents	5	4
	<hr/>	<hr/>

11. PENSION SCHEME

The pension contributions are paid directly to the employees' personal pension schemes invested with Aviva and Standard Life.

12. MOVEMENT IN TOTAL FUNDS FOR THE YEAR

This is stated after charging:

	Year ended 31.03.2016 £	Year ended 31.03.2015 £
Auditors' remuneration - audit (net)	3,350	3,350
Depreciation	51,173	47,962
	<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

13. **TANGIBLE FIXED ASSETS**  
**Group and Company**

	Long leasehold land and buildings £	Instruments £	Equipment £	Total £
<b>Cost or valuation</b>				
At 1 April 2015	1,539,965	89,747	208,208	1,837,920
Additions in the year	-	1,484	57,262	58,746
Disposals	-	-	(39,997)	(39,997)
	<hr/>	<hr/>	<hr/>	<hr/>
At 31 March 2016	1,539,965	91,231	225,473	1,856,669
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Depreciation</b>				
At 1 April 2015	92,310	51,493	129,522	273,325
Provision for year	12,320	1,995	36,858	51,173
Disposals	-	-	(39,143)	(39,143)
	<hr/>	<hr/>	<hr/>	<hr/>
At 31 March 2016	104,630	53,488	127,237	285,355
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Net book value</b>				
At 31 March 2016	1,435,335	37,743	98,236	1,571,314
	<hr/>	<hr/>	<hr/>	<hr/>
At 31 March 2015	1,447,655	38,254	78,686	1,564,595
	<hr/>	<hr/>	<hr/>	<hr/>

14. **INVESTMENTS**  
**Company**

	York Music Enterprises Limited £
<b>Cost</b>	
At 1 April 2015	
Additions in the year	1
	<hr/>
At 31 March 2016	1
	<hr/>
<b>Net book value</b>	
At 31 March 2016	1
	<hr/>
At 31 March 2015	1
	<hr/>

The York Early Music Foundation owns 100% of the issued share capital of York Early Music Enterprises Limited. The aggregate capital and reserves of York Early Music Enterprises Limited as at 31 March 2016 is £1.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

15. DEBTORS

	31.03.2016		31.03.2015	
	Company £	Group £	Company £	Group £
Debtors	2,682	7,733	3,570	5,026
Other debtors	-	-	6,376	6,391
Amounts due from trading subsidiary	35,589	-	23,966	-
Prepayments	23,705	23,705	24,834	24,834
Accrued income	429	429	21,566	21,566
	<u>62,405</u>	<u>31,867</u>	<u>80,312</u>	<u>57,817</u>

16. CREDITORS: Amounts falling due within one year

	31.03.2016		31.03.2015	
	Company £	Group £	Company £	Group £
Creditors	133,149	141,998	103,621	104,712
Other taxes	11,437	13,832	6,372	6,372
Deferred income (note 17)	71,308	71,308	71,033	76,191
Accruals	5,012	5,012	7,130	7,981
	<u>220,906</u>	<u>232,150</u>	<u>188,156</u>	<u>195,256</u>

17. DEFERRED INCOME

	2016 £	2015 £
Deferred income brought forward	71,033	59,493
Released in the year	(71,033)	(59,493)
Deferred in the year	71,308	71,033
	<u>71,308</u>	<u>71,033</u>
Deferred income carried forward	71,308	71,033

Deferred income represents monies received in advance for future events.



THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016

18. ANALYSIS OF GROUP NET ASSETS BY FUND

	Fixed Assets (charity use)	Net Current Assets/(liabilities)	Total
	£	£	£
Restricted funds	1,559,797	210,050	1,769,847
General unrestricted fund	11,517	76,383	87,900
Designated funds	-	154,102	154,102
	<u>1,571,314</u>	<u>440,535</u>	<u>2,011,849</u>

19. ANALYSIS OF CHARITABLE FUNDS

	At 01.04.2015 £	Income £	Expenditure £	Transfer £	At 31.03.2016 £
<b>Unrestricted Funds</b>					
General funds	103,601	605,574	(621,275)	-	87,900
<b>Designated Funds</b>					
Maintenance Funds					
- General	123,000	-	(7,500)	-	115,500
- Musical Instruments	25,783	-	(2,181)	-	23,602
York Early Music Festival Fund	15,000	-	-	-	15,000
<b>Total Unrestricted Funds</b>	<u>267,384</u>	<u>605,574</u>	<u>(630,956)</u>	<u>-</u>	<u>242,002</u>

The Maintenance Fund was established to provide for future repairs and maintenance of the building.

The Musical Instrument Fund was established to provide for future maintenance of musical instruments.

The York Early Music Festival Fund is to provide for the costs of future Festivals.

<b>Restricted Funds</b>					
Property Fund	1,447,655	-	(12,320)	-	1,435,335
Capital Grants Fund	106,664	1,484	(30,678)	46,992	124,462
Arts Council Capital Prog.	10,089	38,351	(1,448)	(46,992)	-
Catalyst Artistic Fund	75,900	-	(14,700)	-	61,200
Arts Council Catalyst					
- Capacity Building	7,797	3,500	(11,297)	-	-
Music4U (2014-2015)	12,161	-	(3,262)	(6,098)	2,801
Music4U (2015-2018)	-	70,575	(48,333)	-	22,242
John Marvin Fund	1,350	-	(150)	-	1,200
Beverley E M Festival	6,693	14,397	(14,577)	3,381	9,894
NCEM Education Fund	37,493	33,560	(31,648)	5,144	44,549
Summer School	-	1,950	(1,950)	-	-
York Early Music Festival	54,670	-	-	-	54,670
York Minster Mystery Plays	2,566	-	(1,381)	-	1,185
EEEmerging	29,921	-	(17,612)	-	12,309
Diocese of York	-	1,050	(1,050)	-	-
NCEM/Music4U Programme	2,427	-	-	(2,427)	-
NCEM Composers Award	-	3,000	(3,000)	-	-
Friends of YEMF funds	1,633	272	(1,905)	-	-
<b>Total Restricted Funds</b>	<u>1,797,019</u>	<u>168,139</u>	<u>(195,311)</u>	<u>-</u>	<u>1,769,847</u>

**THE YORK EARLY MUSIC FOUNDATION**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016**

**19. ANALYSIS OF CHARITABLE FUNDS (continued)**

The Property Fund represents restricted funding for the restoration and conversion of the building and represents the net book value of the assets at the year end.

The Capital Grants Fund represents capitalised equipment and instruments purchased from restricted funds and represents the net book value of the assets at the year end.

The Arts Council Capital Programme represents funding from the Arts Council Small Capital Grant Programme to upgrade the NCEM's staging, stage lighting, general lighting, IT system and Box Office system to help support the NCEM's longer term artistic development by reducing costs, increasing sustainability and offering a broader artistic experience to artists and audience.

Catalyst Artistic Fund consists of donations from individuals and supporters raised under the Arts Council Catalyst Programme and matched by the Arts Council. These funds are restricted for future artistic programming.

Arts Council Catalyst Capacity Building represents funding from the Arts Council to develop the NCEM's fundraising model.

Music4U (2014-2015) represents funds for projects providing high quality and diverse music making opportunities for young people living in areas of social and economic need.

Music4U (2015-2018) represents funds for projects providing high quality and diverse music making opportunities for young people living in areas of social and economic need.

The John Marvin Fund is to fund awards for excellence by members of the Minster Minstrels.

The Beverley Early Music Festival fund represents grants provided to support the summer festival.

The NCEM Education Fund is for supporting musical activities involving students.

The Summer School Fund represents funding received from various charities to support the annual Musical Play in the Week.

The York Early Music Festivals Fund relates to a grant from The York Early Music Festival after it ceased to operate.

The National Centre for Early Music received funding from the York Minster Mystery Plays to administer the archive.

The NCEM is a partner in EEEmerging: Emerging European Ensembles, a four year large-scale co-operation project funded through the 2014 Creative Europe Cultural Programme.

The Diocese of York restricted fund represents the grant received in the year to part fund the insurance of the church.

The NCEM/Music4U programme restricted fund represents the funding that the NCEM has received as a partner in the Music4U Musical Inclusion programme.

The D'Oyly Carte Charitable Trust provided support for the 2015 Composers Award.

The Friends of York Early Music Festival have raised funds for the 2015 International Young Artists Competition.

**THE YORK EARLY MUSIC FOUNDATION**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2016**

**20. RELATED PARTY TRANSACTIONS**

Other than transactions with the subsidiary company, York Early Music Enterprises Limited, as set out in Note 9, there have been no transactions with related parties.

**21. RESULTS OF THE YORK EARLY MUSIC FOUNDATION**

The amount of the deficit for the year dealt with in the consolidated accounts of the Foundation is £52,554 (2015: surplus £88,186). The Foundation has not presented its own profit and loss account and statement of financial activities as permitted by Section 230 of the Companies Act.

**THE YORK EARLY MUSIC FOUNDATION**

**The following pages do not form part of the statutory account**

THE YORK EARLY MUSIC FOUNDATION

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2016

DONATIONS & LEGACIES	31 March 2016		31 March 2015	
	£	£	£	£
Donations (Other)	24,262		20,289	
Subscriptions	4,473		4,547	
		28,735		24,836
<b>OPERATING INCOME</b>				
<b>Charitable activities</b>				
Arts Council England, Yorkshire				
- annual grant	270,467		250,525	
- annual grant (lottery)	-		66,078	
- Catalyst – Capacity Building	3,500		11,500	
- Capital Programme	38,351		95,044	
Mayfield Valley Arts Trust	30,000		30,000	
City of York Council				
- Annual grant	4,600		4,600	
- Festival grants	3,546		3,846	
East Riding Of Yorkshire Council	9,947		10,260	
Music4U				
- Youth Music	54,000		95,000	
- Hull City Council	12,800		6,000	
- East Riding of Yorkshire Council	6,000		6,000	
- North Lincolnshire Council	-		6,000	
- North East Lincolnshire Council	-		6,000	
- City of York Council	6,000		6,000	
- Other Income	1,775		1,809	
Trusts and Foundations	4,450		11,600	
Diocese of York	1,050		1,400	
EEEmerging	-		31,979	
NCEM Education Programme	3,560		4,773	
D'Oyly Carte Charitable Trust	3,000		-	
YEMF Grants	-		2,400	
Trusts and Foundations	1,950		1,000	
York Festival	67,865		77,202	
Beverley Festival	21,444		21,358	
Christmas Festival	20,770		20,939	
NCEM Promotions	26,890		29,818	
International Young Artists Competition	3,250		-	
		595,215		801,131
<b>Raising funds</b>				
Other activities income	1,076		294	
Recording fees	1,800		4,250	
Bar sales	23,579		13,161	
Instrument hire	2,709		1,703	
Box Office commission	38,975		34,642	
PRS Income	1,161		843	
Hire of church	20,533		18,135	
Rental income	5,000		5,000	
		94,833		78,028
<b>TOTAL OPERATING INCOME</b>		<b>718,783</b>		<b>903,995</b>
Bank interest receivable		2,680		3,502
York Early Music Enterprises Gift Aid		30,589		19,416
Insurance claim		-		6,376
NI Allowance		2,000		2,000
<b>TOTAL INCOME</b>		<b>754,052</b>		<b>935,289</b>

THE YORK EARLY MUSIC FOUNDATION

DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2016

	31 March 2016 £	31 March 2015 £
<b>TOTAL INCOME</b>	754,052	935,289
<b>Charitable activities</b>		
NCEM Promotions	90,929	63,455
York Early Music Festival	178,134	201,396
Beverly Early Music Festival	56,752	56,453
York Early Music Xmas Festival	48,932	42,153
Touring Programme	-	81,723
EEEmerging	43,752	2,058
Music4U	80,459	151,141
Early Music Research	1,533	138
NCEM Education Programme	44,462	38,026
NCEM Youth Music Programme	-	2
NCEM Composers Award	26,929	25,291
Baroque Strings	-	2,792
York Minster Mystery Plays	2,324	1,785
REMA Expenses	1,290	1,269
Restricted Property Funds	55,131	57,482
NCEM Young Artists Competition	74,190	25,255
Catalyst Development Costs	17,085	21,306
Audience Development	6,222	-
<b>Direct Charitable Expenditure</b>	728,124	771,725
<b>Raising Funds</b>		
Marketing and promotion	56,679	51,681
Business development	2,556	13,239
Bar purchases	13,401	7,455
Costs associated with hire of church	5,846	3,003
	78,482	75,378
<b>TOTAL EXPENDITURE</b>	806,606	847,103
<b>NET (EXPENDITURE)/INCOME</b>	(52,554)	88,186