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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 2012

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Company registration number 3499629

**jwpcreeers llp**  
CHARTERED ACCOUNTANTS  
Genesis 5, Church Lane, Heslington, York YO10 5DQ

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## THE YORK EARLY MUSIC FOUNDATION

INDEX	PAGE
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TRUSTEES' REPORT	1 - 10
------------------	--------

STATEMENT OF TRUSTEES' RESPONSIBILITIES	11
---	----

AUDITORS' REPORT	12 - 13
------------------	---------

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES	14
--	----

CONSOLIDATED BALANCE SHEET	15
----------------------------	----

BALANCE SHEET	16
---------------	----

NOTES TO THE ACCOUNTS	17 - 28
-----------------------	---------

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

DETAILED INCOME AND EXPENDITURE ACCOUNT	30 - 31
---	---------

**THE YORK EARLY MUSIC FOUNDATION**  
**TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012**

The trustees, who are the directors of the company for the purposes of company law, have pleasure in presenting their report and financial statements of the charity for the year ended 31 March 2012

**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>Auditors</b>	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
<b>Trustees</b>	Professor P C Fox J M Taylor Dr G P Dixon N J Nightingale P M Murphy K H Dixon CBE
<b>Company Secretary</b>	Dr D J Tomlin MBE

**THE YORK EARLY MUSIC FOUNDATION**  
**TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing Document**

The York Early Music Foundation is a company limited by guarantee. In the event of the company being wound up, the liability of each of the members is limited to one pound.

The Memorandum of Association 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.

**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, 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 and a copy of the Charity Commission Guidance "The Essential Trustee" and other relevant papers.

**Organisation**

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 directors 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 who continued to be company secretary and a consultant to the company with fees paid at a commercial rate for her services to the company. No Director/Trustee received any remuneration or benefits during the year in respect of their services to the company.

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.

**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. 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 YORK EARLY MUSIC FOUNDATION**  
**TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012**

**ACHIEVEMENTS AND PERFORMANCE**

This report covers the accounting period 1 April 2011 to 31 March 2012, detailing the activities of The York Early Music Foundation trading as the National Centre for Early Music (NCEM) and its trading subsidiary, York Early Music Enterprises Limited-

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 promoting the public understanding and enjoyment of early music through historically informed performances and related education programmes whilst developing and promoting its home – St Margaret's Church, York – as a significant venue for music and creative learning

2011/12 was the final year of activities of a four-year agreement (2008-2012) with Arts Council England, Yorkshire (ACE) under its 'Regular Funded Organisations' scheme and in March 2011 we celebrated securing National Portfolio Organisation status and three years of improved funding up to March 2015. In the same period that we successfully applied to a new ACE funding mechanism we were successful in our application to Youth Music's Musical Inclusion programme which runs until March 2014. The NCEM continued to receive much needed grant aid from the Mayfield Valley Arts Trust to support its educational programme. Alongside these the NCEM retained grant aid from both the City of York and East Riding of Yorkshire Councils for the early music festivals.

The climate of recession continued throughout 2011/12 and the combination of reduced commercial income and ACE's funding cuts to Regularly Funded Organisations meant a year of reduced income. In planning for 2011/12 the Board were in agreement that the NCEM should maintain its level of artistic excellence throughout this difficult transitional year and to fund the gap from reserves where possible. This meant that the NCEM's financial results show a net outgoing resources for the year of £58,906, from total incoming resources of £713,832 and total resources expended of £772,738.

In 2011/12 the NCEM promoted 81 concerts for which we sold over 11,500 tickets as well as selling over 5,000 tickets for associated concerts/events. BBC Radio 3 broadcast 9 concerts on their Early Music Show increasing the reach of the festival by over 2 million and in the autumn of 2011, broadcast live from the NCEM across the whole of the European Union. Audiences for the three early music festivals remained buoyant with the Christmas festival in particular proving to be very successful, but ticket sales for the world and jazz concerts dipped in the autumn of 2011 and it is only now that audiences are starting to recover.

Artistic highlights during the year included

- Three early music festivals in Yorkshire (York, Beverley and Christmas 2011) with guest orchestras, the Academy of Ancient Music and The English Concert – both supported by Orchestras Live – and Brecon Baroque directed by Rachel Podger
- The 2011 York Early Music International Young Artists Competition drew in artists from France, the USA, Israel, Switzerland, Croatia, Malaysia, Australia, Iran, Japan, the Netherlands, Canada, Belgium and the UK
- The first NCEM Instrumental Young Composers Award run in association with BBC Radio 3 and the internationally acclaimed viol ensemble Fretwork culminated in a performance and broadcast from Kings Place, London in December 2011
- A Europe-wide live BBC Radio 3 broadcast for the European Broadcasting Union featuring countertenor Iestyn Davies, keyboard player Mahan Esfahani and viol consort Phantasm presented from the NCEM in October 2011
- A year-round programme of folk, jazz and world music concerts and educational activities at St Margaret's Church in York with artists including Soweto Kinch, Sain Zahoor, Aurelio Martinez, Andy Sheppard and Martin Simpson
- The development of a partnership with the National Media Museum, Alchemy, Bradford Metropolitan Council, the Northern School of Contemporary Dance and Harewood House entitled New Worlds the many routes to Yorkshire
- A partnership through New Worlds with *imove*, a cultural Olympiad programme for Yorkshire
- A partnership with REMA – the European Early Music Festival network in which the winners of the 2009 York Early Music International Young Artists Competition - Ensemble Mendiana – were showcased at the Casa de Musica, in Porto, Portugal to an international audience and a recording of the concert broadcast on Mezzo (Radio France)

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012

Artistic highlights during the year included (continued)

- A new partnership with the Orchestra of the Age of Enlightenment (OAE), the University of York Music Education Group (MEG), the NCEM's Minster Minstrels and four York primary schools
- Development of a partnership with the University of Southampton established in 2009 with a commercial recording supported by Hyperion Records
- Development of a new partnership with York St John University's music department linking them with Kapa Promotions/Making Tracks and the SambaSunda Quintet from Indonesia
- A new partnership with the London Handel Singing Competition
- A new partnership with the University of York, York Museums Trust, York Theatre Royal and a variety of primary schools in York joining together to celebrate the first York Festival of Ideas
- The establishment of the York Children's' University drawing in the NCEM with partners across the City, led by York Cares from the University of York

### 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 value in all five categories noted within the current charity act – ie

- 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 and KalaSangam – 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.

#### Educational value

The NCEM's strands of musical activity are complemented with an active programme of educational innovation (see below). These encompass early music, community music, work with university students, workshops for primary school children, and the development of educational resources.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012

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

A consistent theme of NCEM's programme has been participative research into the historical context of York, Yorkshire and its music. This work began with an oral history project centred on the immediate community of Walmgate, and continued with a three-phase programme supported by the Heritage Lottery Fund (highlighting York's Mystery Plays, music and musicians of York Minster, and the influence of Alcuin, the Anglo-Saxon educator). It is now being extended into a broader partnership leading into the Cultural Olympiad in 2012, working with partners from Bradford, Leeds and Harewood on an initiative that links music, movement and media together.

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. BBC broadcasts across Europe and through the World Service extend the reach of the Festival – the NCEM – and the City. 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 Director of the NCEM continued to raise the profile of the NCEM as a member of the European Early Music Network network – REMA.

#### **EDUCATION PROGRAMME**

The NCEM continues to support a lively year-round education programme for people of all ages – 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.

#### **ACTIVITIES FOR YOUNG PEOPLE**

##### **Minster Minstrels**

This early music instrumental ensemble for young people aged 10 to 18 continues to thrive, thanks to support from the City of York Council and the Mayfield Valley Arts Trust. Meeting every Saturday morning during term-time, the instrumental ensemble was sometimes supplemented by a vocal ensemble, and the two groups make regular concert appearances – a wonderful opportunity for them to perform in public. Over the last year they have appeared at both the York Early Music Festival in July 2011 and the York Early Music Christmas Festival in December 2011, and the performances have been a good showcase for the high standard achieved by the players.

##### **Yorkshire's Musical Melting Pot**

As part of the 2011 Beverley and East Riding Early Music Festival, almost 200 children from local primary schools were led by the exuberant ensemble Joglaresa, exploring the diverse musical traditions of the many cultures who have come from all over the world to settle in Yorkshire. Accompanying themselves on an exotic array of instruments, they taught and performed songs which travelled across time, from the Middle Ages to the present day, and across continents, from Asia, North Africa and Eastern Europe to Yorkshire.

##### **Beverley Festival Schools Chorus**

Another education project in the 2011 Beverley and East Riding Early Music Festival, was a concert given by the Beverley Festival Schools Chorus, now in its third year. The chorus was made up of students from a variety of local schools which came together for the first time on the morning of the concert, when they were joined by young soloists and instrumentalists from the University of York, under the direction of community musicians Sam Dunkley and Andrew Passmore. This project allowed young singers to take part in a unique music-making experience, introducing them to works that may be outside their usual musical experience, and raising their aspirations by bringing them into contact with young, talented soloists.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012

#### ACTIVITIES FOR YOUNG PEOPLE (continued)

##### Summer Holiday Programme

The 2011 summer school 'musical play in a week' – supported by the Mayfield Valley Arts Trust with partnership funding from two local York-based charities – was yet again a success with some 30 young people aged between 9 and 14 taking part in this popular week of music and drama workshops, culminating in a performance to parents and friends at the end of the week. This year's play 'The Kenilworth Secret' was again written by the NCEM education consultant Dr Cathy Dew.

##### Parallel Stories Parables for our Time

As part of the first York Festival of Ideas the NCEM invited children across the city of York to mark the 400<sup>th</sup> anniversary of the publication of the King James Bible in the creation of a modern interpretation of one of the most popular works ever printed in this country. 180 young people at six York primary schools worked with student volunteers from the University of York to retell the Biblical parables using modern language and scenarios, creating new 'parables for our time'. These stories were then turned into visual designs and printed onto the pages within our *Parallel Stories* book, using techniques that emulate the woodcutting and engraving methods of the original King James Version.

#### LIFE-LONG LEARNING

The NCEM is keen to encourage learning at all levels and all ages. To this end it coordinated a number of adult learning opportunities.

##### Jazz Workshops

Coinciding with the November jazz weekend the NCEM coordinated a Late Learners Jazz Workshop, led by jazz musician Rob Lavers and his session players. The workshop was aimed at people who might have dabbled with music in their youth, or developed an interest as an adult while supporting a child to learn an instrument, or had simply reached a certain age and realised that they wanted to play jazz.

##### Festival workshops

Linked into both the Beverley and East Riding Early Music Festival and the York Early Music Festival were early music workshops. In Beverley this was a singing workshop for all comers, and in York the NCEM teamed up with the North East Early Music Forum to host a workshop for both players and singers.

##### The Sixteen Insight Day

Complementing the concert given by The Sixteen as part of York Early Music Festival, members of the ensemble were involved in a day that explored the music of the sixteenth-century composers Byrd, Tallis and Sheppard.

#### PROFESSIONAL DEVELOPMENT

A major priority for the NCEM is professional development and a commitment to youth. 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 YORK EARLY MUSIC FOUNDATION**

### **TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012**

#### **MUSIC4U - THE HUMBER REGION YOUTH MUSIC ACTION ZONE**

Funded by Youth Music with partnership monies from Hull City, North East Lincolnshire, North Lincolnshire and the East Riding of Yorkshire Councils, Music4U (the Humber Region Action Zone) is a high-profile project offering music-related activities to young people up to the age of 18 outside the statutory education system. Coordinated by the NCEM, Music4U retains its high profile both regionally and nationally, so reinforcing NCEM's role as a centre of excellence for music education.

In 2011 Music4U received a grant of £120,000 from Youth Music to enable activities that reflect the core priorities of Youth Music. These focused on three core objectives:

- Early years
- Developing musical talent and potential offering progression signposts
- Supporting young people in challenging circumstances and those with special needs

The young people have had opportunities to work with community musicians who were trained on Music4U's Community Music for Practitioners Course, taking part in activities that cover a wide range of musical styles and cultures, including DJing, songwriting, rock, singing, world percussion, jazz and gamelan.

#### **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.

#### **YORK MYSTERY PLAYS**

The NCEM has taken a major role in the reinvigoration of the York Mystery Plays and now serves as the international centre for information on the Plays since their revival in 1951.

#### **MUSIC LIBRARIES**

NCEM now 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 2012**

#### **PARTNERSHIPS AND SUPPORT**

To ensure that it achieves its current objectives, the NCEM has successfully forged a number of valuable partnerships and is continually investigating ways of strengthening its links with other bodies. Major partners include

- Arts Council England, Yorkshire
- Youth Music
- BBC Radio 3
- The Sixteen, directed by Harry Christophers
- The Orlando Consort, directed by Angus Smith
- The Tallis Scholars, directed by Peter Phillips
- City of York Council
- University of York
- Local arts providers, including Black Swan Folk Club
- Regional universities, including the Universities of Leeds, Hull and Huddersfield
- Colleges of further and higher education, including York College
- Local primary, secondary and special schools

#### **COMMERCIAL ACTIVITIES**

With its excellent facilities and reputation for friendly, efficient service, NCEM was in continuous use throughout the year. Despite the general downturn in the economy, NCEM has continued to develop a range of funding streams, including

#### **CONFERENCE FACILITY**

NCEM conference business continues to make a contribution to the NCEM's revenue. The well-appointed facilities have attracted a number of high-profile clients, including English Heritage, Chartered Institute of Management Accountants, City of York Council and Business Link.

#### **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.

#### **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.

#### **BOX OFFICE**

Increasingly, the NCEM acts as a box office for other musical organisations, providing the central box office for such events as the annual nationwide 'Choral Pilgrimage' tours by The Sixteen and the Yorkshire Bach Choir season of concerts. Recently the NCEM has been contracted to provide the central box office for the 2012 Cambridge Early Music Festival.

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012

#### BACKGROUND INFORMATION

##### CONSTITUTION AND MANAGEMENT STRUCTURE

York Early Music Foundation is a registered charity in the form of a company limited by guarantee (Registered Charity Number 1068331). It is managed by a Board of Trustees, with artistic direction delegated to Delma Tomlin Arts Management Ltd. Members of the board comprise

Mike Taylor	Chairman	Former Group Finance Director, Northumbrian Water
Prof Christopher Fox	Trustee	Deputy Head of School (Research), School of Arts, Brunel University
Graham Dixon	Trustee	Managing Editor, BBC Radio 3
Ken Dixon CBE	Trustee	Former chairman of Rowntree plc, the University of York Council and the Joseph Rowntree Foundation
Paul Murphy	Trustee	Assistant Director, Integrated Commissioning Adults, Children and Education, City of York Council
Nick Nightingale	Trustee	Former Group Director of Rowntree Mackintosh plc Retired Secretary General of the World Alliance of YMCAs

##### HUMAN RESOURCES

NCEM operates with a small but highly specialised team

The Company Secretary and Administrative Director of NCEM is Delma Tomlin, an established authority on the promotion of early music and York Mystery Plays. In February 2002 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. Until August 2011, Delma was a Governor of Leeds College of Music and from the autumn of 2011 became a co-opted Governor of York College. Delma is a member of the Court of the University of York, a lay member of the HR committee for the University of York and a member of the York Merchant Adventurers' Company.

Other personnel are

- Caroline Smith Box Office Manager (full-time)
- Gill Baldwin Conference Manager (4 days a week)
- Janet Cromartie Music Administrator (3 days a week)
- Cherry Fricker Accounts Administrator (2 days a week)
- Fiona McCaffrey Box Office Assistant (1 day a week)

Other roles are taken by freelance professionals

- Melanie Pans Marketing Manager
- Shona Galletly Press
- Cathryn Dew Education Consultant
- Emily Crossland Music4U Administrator
- Josephine Bryan Programme Editor
- Ben Pugh Operations Manager
- Celia Frisby Concert Manager

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2012

#### 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 values the cultural diversity that exists in British society – as reflected in its World Sound programme.

#### 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.

#### RESERVES POLICY

At 31 March 2012 The York Early Music Foundation held reserves of £132,249 excluding those which are restricted or can only be realised by disposing of fixed assets held for charity use. Of the total reserves £154,341 are currently being held as designated reserves which have been set aside to provide £128,000 for future repairs and maintenance of the building and £26,341 to provide for future replacement of musical instruments.

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, confirms that the building is still in excellent repair and only minor repairs are necessary which the Foundation will undertake over the next year or so. The Foundation has built up a Maintenance Reserve of £128,000 which it will use as and when appropriate for such minor repairs and maintenance. In addition, the Foundation has a reserve of £26,341 to provide for future replacement of musical instruments.

Reserves are needed by York Early Music Foundation as 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. This would enable work to continue whilst alternative income sources were found, or, as a last resort, allow the Foundation to close down in an orderly fashion. The trustees plan to increase reserves each year to reach this level.

#### RISK MANAGEMENT

The Trustees have identified 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 annually.

By order of the trustees

D Tomlin

J M Taylor

28<sup>th</sup> September 2012

## THE YORK EARLY MUSIC FOUNDATION

### TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Trustees (who are also directors of York Early Music Foundation Limited 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 incoming resources and application of resources, including the income and 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 and statements of recommended practice have been followed, subject to any 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 adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and which 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 hence for taking reasonable steps for the prevention and detection of fraud and other irregularities

In so far as the trustees are aware -

- there is no relevant audit information of which the charitable company's auditors are unaware, and
- the trustees have taken all the steps that they ought to have taken in order to make themselves aware of any relevant audit information and to establish that the charity's auditors are aware of that information

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

**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 2012 which comprise the Group Statement of Financial Activities, incorporating the Income and Expenditure Account, the Group and Parent Charitable Company Balance Sheets and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and Financial Reporting Standard for Smaller Entities (effective April 2008) (United Kingdom Generally Accepted Accounting Practice applicable to Smaller Entities).

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 members and its trustees those matters we are required to state to them in an auditor's report for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members 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 (set out on page 11), 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 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 Report of the Board of Directors to identify material inconsistencies with the audited financial statements. 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 2012, and of the group's incoming resources and application of resources, including its 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
- has been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

**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 Directors' 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, or
- 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' Annual Report



Mr D E Dorman FCA DChA (Senior Statutory Auditor)  
For and on behalf of JWPCreers LLP, Statutory Auditor

Genesis 5  
Church Lane  
Heslington  
York  
YO10 5DQ

3 October 2012

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 2012**

	Notes	Unrestricted and Designated £	Restricted £	2012 Total £	2011 Total £
<b>Incoming resources</b>					
Voluntary income	2	279,834	216,694	496,528	630,710
Activities for generating funds	3	76,977	-	76,977	78,425
Investment income	4	2,187	-	2,187	614
Chantable activities	5	138,140	-	138,140	157,112
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Total incoming resources</b>		497,138	216,694	713,832	866,861
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Resources expended</b>					
Costs of generating funds	6	82,529	-	82,529	72,403
Chantable activities	7	430,973	254,511	685,484	791,934
Governance	8	4,725	-	4,725	5,645
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Total resources expended</b>		518,227	254,511	772,738	869,982
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Net outgoing resources</b>		(21,089)	(37,817)	(58,906)	(3,121)
<b>Funds brought forward at 1 April 2011</b>		192,429	1,706,212	1,898,641	1,901,762
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Funds carried forward at 31 March 2012</b>		171,340	1,668,395	1,839,735	1,898,641
		<hr/>	<hr/>	<hr/>	<hr/>

The statement of financial activities contains all the gains and losses recognised in the current year. All incoming resources and resources expended derive from continuing activities.

The notes on pages 17 to 28 form part of these accounts



**THE YORK EARLY MUSIC FOUNDATION**  
**CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2012**

	Notes	31 March 2012 £	31 March 2011 £
<b>FIXED ASSETS</b>			
Tangible assets	14	1,571,190	1,592,226
<b>CURRENT ASSETS</b>			
Debtors	16	57,778	99,142
Cash at bank and in hand		345,574	318,081
		<u>403,352</u>	<u>417,223</u>
<b>LIABILITIES</b>			
Creditors falling due within one year	17	134,807	110,808
<b>NET CURRENT ASSETS</b>		<u>268,545</u>	<u>306,415</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>	18	<u>1,839,735</u>	<u>1,898,641</u>
<b>NET ASSETS</b>		<u><u>1,839,735</u></u>	<u><u>1,898,641</u></u>
<b>FUNDS</b>			
General unrestricted funds	19	16,999	24,429
Designated funds	19	154,341	168,000
Restricted funds	19	1,668,395	1,706,212
<b>TOTAL CHARITY FUNDS</b>		<u><u>1,839,735</u></u>	<u><u>1,898,641</u></u>

**COMPANY REGISTRATION NUMBER 3499629**

These financial statements have been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006

Approved by the board on 28<sup>th</sup> September 2012  
 And signed on its behalf by

D Tomlin  
 Company Secretary

J M Taylor  
 Trustee

The notes on pages 17 to 28 form part of these accounts

THE YORK EARLY MUSIC FOUNDATION

BALANCE SHEET AS AT 31 MARCH 2012

	Notes	31 March 2012 £	31 March 2011 £
<b>FIXED ASSETS</b>			
Tangible assets	14	1,571,190	1,592,226
Investments	15	1	1
		<u>1,571,191</u>	<u>1,592,227</u>
<b>CURRENT ASSETS</b>			
Debtors	16	75,280	119,035
Cash at bank and in hand		325,352	295,328
		<u>400,632</u>	<u>414,363</u>
<b>LIABILITIES</b>			
Creditors falling due within one year	17	132,088	107,949
		<u>132,088</u>	<u>107,949</u>
<b>NET CURRENT ASSETS</b>		<u>268,544</u>	<u>306,414</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>	18	<u>1,839,735</u>	<u>1,898,641</u>
<b>NET ASSETS</b>		<u>1,839,735</u>	<u>1,898,641</u>
<b>FUNDS</b>			
General unrestricted funds	19	16,999	24,429
Designated funds	19	154,341	168,000
Restricted funds	19	1,668,395	1,706,212
		<u>1,839,735</u>	<u>1,898,641</u>
<b>TOTAL CHARITY FUNDS</b>		<u>1,839,735</u>	<u>1,898,641</u>

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D Tomlin  
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J M Taylor  
Trustee

The notes on pages 17 to 28 form part of these accounts

**THE YORK EARLY MUSIC FOUNDATION**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012**

**1 ACCOUNTING POLICIES**

**(a) Basis of preparation**

The accounts have been prepared under the historical cost convention and in accordance with applicable law and Financial Reporting Standards for Smaller Entities (effective April 2008) and with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2005) issued in March 2005, and the Companies Act 2006. The principal accounting policies adopted in the preparation of the accounts are set out below.

**(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 and paragraphs 397 of the SORP.

**(c) Incoming resources**

All incoming resources 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.

**(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) Resources expended**

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

Costs of generating 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.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

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 2012**

**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.

**(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.

**(h) Investments**

Investments in subsidiaries are 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. 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 2012

2 INCOMING RESOURCES

	Unrestricted £	Restricted £	Total Year ended 31 03 2012 £	Total Year ended 31 03 2011 £
<b>Voluntary income</b>				
Arts Council England, Yorkshire				
- annual grant	233,416	-	233,416	250,715
- Grants for the Arts	3,500	-	3,500	500
- Sustain	-	-	-	60,000
Mayfield Valley Arts Trust	-	30,000	30,000	30,000
City of York Council				
- annual grant	5,000	-	5,000	5,000
- festival grant	-	4,180	4,180	4,180
- other	-	1,500	1,500	-
East Riding of Yorkshire Council	-	12,000	12,000	12,000
YMAZ (Music4U)				
Youth Music 2011/12	16,000	104,000	120,000	-
Youth Music 2010/11	-	-	-	120,000
Youth Music re Youth Music Week	-	-	-	800
Hull City Council	-	6,000	6,000	6,000
North Lincolnshire Council	-	6,000	6,000	6,000
North East Lincolnshire Council	-	6,000	6,000	6,000
East Riding of Yorkshire Council	-	6,000	6,000	6,000
Melody Monkey Resource Income	-	1,905	1,905	2,297
Humberside Police	-	-	-	6,000
Other	-	4,406	4,406	-
Early Years Conference Income	-	-	-	2,213
Youth Music				
- Voltage	-	-	-	12,120
- Mentors Programme	-	-	-	16,350
Foundation for Sports and Arts	-	-	-	1,500
Welcome to Yorkshire	-	7,000	7,000	-
The University of York	-	2,700	2,700	-
York Minster Mystery Plays	-	3,210	3,210	-
Woolston Legacy (young artists)	-	-	-	10,000
Diocese of York	-	1,400	1,400	-
Fidelio Trust	-	-	-	4,200
PRS Foundation	-	-	-	4,000
Legacy Trust UK (imove)	-	3,400	3,400	15,000
NCEM Education Programme	-	2,993	2,993	5,081
Donation to NCEM Education Film	-	3,000	3,000	10,000
Orchestras Live	-	11,000	11,000	3,500
Grocers Trust	-	-	-	2,990
Kings Place	-	-	-	16,000
Yorkshire Forward	-	-	-	1,266
Donations	15,950	-	15,950	1,725
Gift Aid	-	-	-	3,398
Subscriptions	5,968	-	5,968	5,875
	<u>279,834</u>	<u>216,694</u>	<u>496,528</u>	<u>630,710</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

3	ACTIVITIES FOR GENERATING FUNDS	Note	Year ended 31 03 2012 £	Year ended 31 03 2011 £
	Trading subsidiary	9	29,744	37,776
	Box Office commission		12,648	15,501
	Hire of church		17,634	12,029
	Bar sales		8,438	6,211
	Instrument hire		3,890	3,850
	Other activities income		330	633
	Recording fees		3,700	2,000
	PRS Income		593	425
			<u>76,977</u>	<u>78,425</u>

4 INVESTMENT INCOME

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

5	CHARITABLE ACTIVITIES	Year ended 31 03 2012 £	Year ended 31 03 2011 £
	York Early Music Festival	71,064	82,443
	Beverley Early Music Festival	25,500	21,086
	York Early Music Christmas Festival	18,521	26,829
	NCEM Concerts	23,055	26,754
		<u>138,140</u>	<u>157,112</u>

6 RESOURCES EXPENDED

	Unrestricted £	Restricted £	Total Year ended 31 03 2012 £	Total Year ended 31 03 2011 £
<b>Cost of generating funds</b>				
Marketing and promotion	54,295	-	54,294	58,113
Business development	11,337	-	11,336	-
Bar purchases	4,316	-	4,316	2,902
Costs associated with external hire	2,978	-	2,978	-
Trading subsidiary	9,605	-	9,605	11,388
	<u>82,531</u>	<u>-</u>	<u>82,529</u>	<u>72,403</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

7 RESOURCES EXPENDED

	Unrestricted £	Restricted £	Total Year ended 31 03 2012 £	Total Year ended 31 03 2011 £
<b>Charitable activities</b>				
NCEM Promotions	32,602	-	32,602	53,426
York Early Music Festival	132,814	35,330	168,144	171,548
Beverley Early Music Festival	36,772	14,643	51,415	51,361
York Early Music Xmas Festival	24,724	-	24,724	39,771
Northern Lights Festival (Kings Place)	-	-	-	12,215
YMAZ (Music4U)				
- 2011/12	16,000	133,431	149,431	-
- 2010/11	-	-	-	155,182
Youth Music Voltage project	-	-	-	13,675
Youth Music Mentors	-	-	-	24,931
Early Music Research	1,763	-	1,763	2,935
NCEM Education Programme	-	28,132	28,132	35,873
Fidelio Trust (Ensemble Meridiana)	-	-	-	4,200
Orlando Gough commission	-	-	-	9,115
NCEM Composers Award	12,340	-	12,340	4,999
Legacy Trust UK (imove)	-	3,672	3,672	12,628
York Minster Mystery Plays	-	1,060	1,060	-
NEEMF	750	-	750	-
Mantra	-	-	-	1,226
Box Office development costs	3	7,212	7,215	-
REMA expenses	1,812	-	1,812	3,470
Events Management	47,514	-	47,514	55,000
Consultancy costs	-	2,954	2,954	9,833
National Development Projects	9,089	2,700	11,789	14,918
NCEM Young Artists Competition	7,882	10,000	17,882	-
Support costs (breakdown below)	106,908	15,377	122,285	115,628
	<u>430,973</u>	<u>254,511</u>	<u>685,484</u>	<u>791,934</u>
<b>Support Costs</b>			<b>Year ended 31 03 2012 £</b>	<b>Year ended 31 03 2011 £</b>
Premises costs			13,061	19,516
Administration and office costs			70,854	80,410
Insurances			13,904	12,536
Maintenance			39,559	26,627
Depreciation			30,504	33,708
			<u>167,882</u>	<u>172,797</u>
Less support costs allocated			(45,597)	(57,169)
			<u>122,285</u>	<u>115,628</u>

Allocation of support costs is based on usage of facilities. The allocations in the year are to Music4U £16,000 (2011 £16,000), Beverley Early Music Festival £7,500 (2011 £7,500), York Early Music Festival £20,000 (2011 £20,000) and other projects £2,097 (2011 £13,670)

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

8 RESOURCES EXPENDED

	Unrestricted £	Restricted £	Total Year ended 31 03 2012 £	Total Year ended 31 03 2011 £
<b>Governance costs</b>				
Accountancy	1,500	-	1,500	1,650
Audit	3,225	-	3,225	3,100
Legal and professional fees	-	-	-	895
	<u>4,725</u>	<u>-</u>	<u>4,725</u>	<u>5,645</u>

9 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	2012 £	2011 £
Turnover	29,743	37,776
Cost of sales	(9,511)	(11,388)
	<u>20,232</u>	<u>26,388</u>
Gross profit		
Expenses	(5,918)	(6,695)
	<u>14,314</u>	<u>19,693</u>
Net profit		
Taxation	-	-
Amount covenanted to parent	(14,314)	(19,693)
	<u>-</u>	<u>-</u>
Retained by subsidiary		
	<u>-</u>	<u>-</u>
Intercompany transactions		
Rent	5,000	5,000
Deed of covenant	14,314	19,693
	<u>19,314</u>	<u>24,693</u>
Net profit from trading subsidiary		
	<u>19,314</u>	<u>24,693</u>
The assets and liabilities of the subsidiary were		
Current assets	22,034	27,553
Creditors amounts falling due within one year	(22,033)	(27,552)
	<u>1</u>	<u>1</u>
Total net assets		
	<u>1</u>	<u>1</u>
Aggregate share capital and reserves		
	<u>1</u>	<u>1</u>



THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

10 ANALYSIS OF STAFF COSTS

	Year ended 31 03 2012 £	Year ended 31 03 2011 £
Salaries and wages	71,557	72,354
Social security	5,375	5,635
Pension costs	800	800
	<u>77,732</u>	<u>78,789</u>

No employee received remuneration amounting to more than £60,000 in either year

During the year Delma Tomlin was reimbursed £2,317 (2011 £366) in business expenses as part of her existing contract for services to the company. Expenses were reimbursed to 1 (2011 4) trustee in the amount of £168 (2011 £550)

11 STAFF NUMBERS

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

	31 03 2012 £	31 03 2011 £
Average number of employees	5	5
Full time equivalents	<u>3</u>	<u>3</u>

12 PENSION SCHEME

The pension contributions are paid directly to the employees' personal pension schemes invested with Aviva

13 MOVEMENT IN TOTAL FUNDS FOR THE YEAR

This is stated after charging

	Year ended 31 03 2012 £	Year ended 31 03 2011 £
Auditors' remuneration - audit	3,225	3,100
- other services	-	895
Depreciation	<u>30,504</u>	<u>33,708</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

14 TANGIBLE FIXED ASSETS  
Group and Company

	Long leasehold land and buildings £	Instruments £	Office equipment £	Total £
<b>Cost or valuation</b>				
At 1 April 2011	1,537,615	88,726	224,928	1,851,269
Additions in the year	-	-	9,468	9,468
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2012	1,537,615	88,726	234,396	1,860,737
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>Depreciation</b>				
At 1 April 2011	43,050	42,840	173,153	259,043
Provision for year	12,300	2,300	15,904	30,504
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2012	55,350	45,140	189,057	289,547
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>Net book value</b>				
At 31 March 2012	1,482,265	43,586	45,339	1,571,190
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2011	1,494,565	45,886	51,775	1,592,226
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

Office equipment comprises website costs, net book value £4,800 (2011 £7,200), computer equipment, net book value £18,316 (2011 £24,450) and fixtures and fittings with a net book value of £22,223 (2011 £20,125)

15 INVESTMENTS  
Company

	York Music Enterprises Limited £
<b>Cost</b>	
At 1 April 2011	1
Additions in the year	-
	<u>          </u>
At 31 March 2012	1
	<u>          </u>
<b>Net book value</b>	
At 31 March 2012	1
	<u>          </u>
At 31 March 2011	1
	<u>          </u>

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 2012 is £1

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

16 DEBTORS

	31 03 2012		31 03 2011	
	Company £	Group £	Company £	Group £
Debtors	9,273	5,554	11,086	10,886
Other debtors	18,445	4,662	22,326	2,633
Prepayments	35,562	35,562	33,590	33,590
Accrued income	12,000	12,000	52,033	52,033
	<u>75,280</u>	<u>57,778</u>	<u>119,035</u>	<u>99,142</u>

17 CREDITORS: Amounts falling due within one year

	31 03 2012		31 03 2011	
	Company £	Group £	Company £	Group £
Creditors	72,590	73,597	38,117	39,499
Other taxes	-	-	-	210
Deferred income	56,698	57,560	65,275	65,742
Accruals	2,800	3,650	4,557	5,357
	<u>132,088</u>	<u>134,807</u>	<u>107,949</u>	<u>110,808</u>

Deferred income represents monies received in advance for events which took place after the year end

18 ANALYSIS OF GROUP NET ASSETS BY FUND

	Fixed Assets (charity use) £	Net Current Assets £	Total £
Restricted funds	1,532,099	136,296	1,668,395
General unrestricted funds	39,091	(22,092)	16,999
Designated funds	-	154,341	154,341
	<u>1,571,190</u>	<u>268,545</u>	<u>1,839,735</u>



THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012

19 ANALYSIS OF CHARITABLE FUNDS

	At 01 04 2011 £	Incoming resources £	Resources expended £	Transfer £	At 31 03 2012 £
<b>Unrestricted Funds</b>					
<b>General Funds</b>	24,429	497,138	(504,568)	-	16,999
Non-charitable trading funds	-	-	-	-	-
<b>Designated Funds</b>					
Maintenance Fund	138,000	-	(10,000)	-	128,000
Musical Instrument Fund	30,000	-	(3,659)	-	26,341
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total Unrestricted Funds</b>	<b>192,429</b>	<b>497,138</b>	<b>(518,227)</b>	<b>-</b>	<b>171,340</b>
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

The Maintenance Fund was established to provide for future repairs and maintenance of the building, the transfer in the year is in respect of maintenance support costs expended through the general fund

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

**Restricted Funds**

Property Fund	1,494,565	-	(12,300)	-	1,482,265
Instruments Fund	43,677	-	(1,446)	-	42,231
Equipment Fund	5,755	-	(218)	-	5,537
Other Capital Grants	2,079	-	(13)	-	2,066
Arts Council Sustain	10,167	-	(10,167)	-	-
Music4U (YMAZ)	9,831	134,311	(133,431)	-	10,711
Music4U (Melody Monkey)	6,527	-	-	-	6,527
Youth Music Mentors	1,805	-	-	-	1,805
John Marvin Fund	1,950	-	(150)	-	1,800
Woolston Legacy (young artists)	10,000	-	(10,000)	-	-
Beverley E M Festival	10,916	15,500	(14,643)	-	11,773
NCEM Education Fund	36,270	38,693	(30,831)	-	44,132
York Early Music Festivals Fund Grant	69,670	-	(15,000)	-	54,670
York Mystery Plays	-	3,210	(1,060)	-	2,150
Legacy Trust UK	3,000	3,400	(3,672)	-	2,728
York Early Music Festival	-	20,180	(20,180)	-	-
Diocese of York	-	1,400	(1,400)	-	-
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>Total Restricted Funds</b>	<b>1,706,212</b>	<b>216,694</b>	<b>(254,511)</b>	<b>-</b>	<b>1,668,395</b>
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

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 Instruments Fund is restricted funding for the purchase of musical instruments and represents the net book value of the assets at the year end

The Equipment Fund is restricted funding for the purchase of a box office system with initial funding of £12,500 from the Foyle Foundation and £5,000 from Yorkshire Forward and represents the net book value of the assets at the year end

**THE YORK EARLY MUSIC FOUNDATION**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012**

**19 ANALYSIS OF CHARITABLE FUNDS - continued**

Capital Items of a digital foyer screen and a consort of 4 recorders were purchased in 2011 with the assistance of grants of £1,266 from Yorkshire Forward and £1,500 from the Foundation for Sports and the Arts. The fund represents the net book value of the assets at the year end.

The Arts Council provided a Sustain grant to maintain the artistic programme and for business development, this has been fully utilised in the year.

YMAZ represents funding provided by Youth Music for Music4U, the Humber Region YMAZ, providing high quality and diverse music making opportunities for young people living in areas of social and economic need.

The National Centre for Early Music with funding from Youth Music, developed the Melody Monkey resources. Funds continue to be raised from the sale of these resources, and funds are restricted for application to Youth Music projects.

The Mentors Programme provided activity based mentoring for young people in Hull with funding provided by Youth Music.

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

The Woolston Legacy represents a bequest from the estate of Trevor and Emma Woolston to support the International Young Artists Competition in the 2011 York Early Music Festival.

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 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 National Centre for Early Music (along with other collaborators) has received funding from Legacy Trust UK to provide artistic services for the Cultural Olympiad events in Yorkshire.

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

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

**20 RELATED PARTY TRANSACTIONS**

Delma Tomlin owns 99% of the share capital and is the sole director of Delma Tomlin Arts Management. During the year Delma Tomlin Arts Management Limited invoiced the charity £90,500 (2011 £98,000) in respect of services provided to the charity including acting as director of Music 4U, artistic director of the Beverley Early Music Festival, administrative director of York Early Music Festival and director of the National Centre for Early Music.

**THE YORK EARLY MUSIC FOUNDATION**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2012**

**21 COMMITMENTS**

At 31 March 2012 the company had annual commitments under non cancellable operating leases -

Operating leases which expire -

	31 03 2012 £	31 03 2011 £
Within 1 year	-	1,000
Within 2-5 years	556	556
	<u>          </u>	<u>          </u>

**22 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 (£58,906) The Foundation has not presented its own profit and loss account as permitted by Section 230 of the Companies Act