
THE YORK EARLY MUSIC FOUNDATION

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

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR

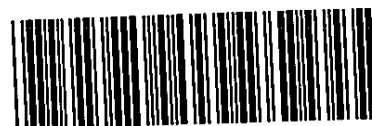
31 MARCH 2010

Company registration number 3499629

jwpcreeers
CHARTERED ACCOUNTANTS

Foss Place, Foss Islands Road, York YO31 7UJ

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THE YORK EARLY MUSIC FOUNDATION

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THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

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 2010

REFERENCE AND ADMINISTRATIVE DETAILS

Charity number	1068331
Company number	3499629
Administration office address	National Centre for Early Music St Margaret's Church Walmgate York YO1 9TL Telephone 01904 645738
Auditors	JWPCreers Chartered Accountants Registered Auditors Foss Place Foss Island Road York YO31 7UJ
Bankers	HSBC Bank plc PO Box 26 13 Parliament Street York YO1 8XS
Solicitors	Harrowells LLP Moorgate House Clifton Moorgate York YO30 4WY
Trustees	Professor P C Fox J M Taylor Dr G P Dixon Dr D J Tomlin MBE D A Ansbro (resigned 11 06 09) P M Murphy K H Dixon
Company secretary	Dr D J Tomlin MBE

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

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 other 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 now incorporates The York Early Music Festival to promote historically informed performance practice.

Risk Management

The trustees have examined the major strategic, business and operational risks which the charity faces and confirm that the systems have been established to enable regular reports to be produced so that the necessary steps could be taken to lessen those risks.

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 2010

ACHIEVEMENTS AND PERFORMANCE

This report covers the accounting period from 1 April 2009 to 31 March 2010 detailing the activities of the National Centre for Early Music (NCEM)

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

AIMS

The Foundation is designed to

- 1 foster, promote and increase public interest in the knowledge and understanding of the arts in general and, in particular, early, classical, world and jazz music,
- 2 maintain and develop the National Centre for Early Music as an artistic resource locally, regionally, nationally and internationally, promoting the national dissemination and encouragement of early music,
- 3 develop and coordinate educational programmes related to its core artistic and musical objectives in partnership with other arts organisations, schools, colleges and universities,
- 4 protect and conserve St Margaret's Church, York – a Grade-One listed historic building which has been restored thanks to investment from the National Lottery through the Arts Council and partners which operates as the National Centre for Early Music

DELIVERY

In 2008, the NCEM was given an increased Arts Council grant to develop the work on to a national stage Throughout 2009/10 the NCEM has worked to exploit this opportunity by

- Operating as a national organisation, based in York, but working across England
- Continuing to develop as a centre of excellence and learning
- Developing its products based on sound academic research, providing cultural context and explaining what early music actually is
- Showcasing the very best in early music to as wide an audience as possible, acting as an artistic hub for information, dissemination, national touring
- Developing working partnerships with early music artists of international reputation and appropriate agencies
- Developing its international profile

These objectives have been met through a diverse range of activities, including

- Partnerships with high-profile early music ensembles (including The Orlando Consort, The Tallis Scholars, The Clerks and The Sixteen) encompassing a national touring programme
- Showcasing young musicians on a national stage through the NCEM Composers Award and the York Early Music International Young Artists Competition - working in association with BBC Radio 3, the University of York and Linn Records
- An innovative artistic programme (encompassing jazz, world and 3 early music festivals)
- A wide-ranging educational programme
- The development of a new website (www.ncem.co.uk)
- The development of the first on-line directory of UK Early Music artists
- The installation of a new box office system funded by partners including Yorkshire Forward and The Foyle Foundation enabling the NCEM to offer a national box office service
- International partnerships – including membership of the European Early Music Association/ Delma Tomlin, Director of the NCEM, has acted as Hon Sec of the European Early Music Network (REMA) throughout the year working with colleagues from across 21 member states and visiting festivals in Paris, Belgium, Holland, Sweden and Spain

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

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

Democratic value

From its inception ten years ago, the NCEM has set itself up as a thriving centre of artistic excellence, bringing back life to a previously derelict building and encouraging the local community to re-own the building as a focus for local activity. To this end, the NCEM has been vigorously pursuing a wide variety of educational projects, and also offering its facilities for local hire, housing local resources of music and archival material, and ensuring that all its facilities are accessible for people with special needs.

Cultural and creative value

This 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. Rich seams of research into composition and performance practice led to an extension of the canon of musical performance, to include work of high quality which had hitherto not survived into the repertoire of later times.

Over the year, the NCEM has promoted 87 concerts drawing in an audience of 15,371 alongside 798 educational 'sessions' involving 3,675 individuals. As well as operating as a professional music venue, St Margaret's Church is available for hire as a recording/ conference/exhibition space and over the year, hosted 94 such events, engaging 5,200 delegates.

NCEM's contribution of highest national profile is made through its support of the York Early Music Festival, as an annual ten day event attracting performers of international quality in a packed programme. As well as achieving ticket sales to an average 81% of capacity in 2010 (up from 75% in the previous year), 9 of the concerts were recorded for broadcast by the BBC, ensuring their enjoyment by national and international audiences.

The NCEM's new role as a truly national centre for early music further widens the creative and cultural value of the organisation attracting a varied range of distinct audiences of all ages and providing a stimulating and informative range of musical experiences, which distinctively complement and extend the programmes of other regional providers.

The value of the programme is illustrated by the promotion of partnerships with a spectrum of providers such as The Black Swan Folk Club, the University of York and Kala Sangam – partnerships that extend and strengthen the range of musical events available to the community, and the performance opportunities open to rising professional artists.

Educational value

The NCEM's strands of musical activity share a common theme of educational innovation. For example the core early music activity has found expression through a young musicians' ensemble, the Minster Minstrels, formed to provide new performing experiences for players of school age, led by professional tutors to a standard permitting their inclusion in the programmes of the two annual Festivals.

In the Humber Region, NCEM delivers, on behalf of Youth Music, the Music4U Action Zone, a programme of community music, designed to encourage music-making of all kinds by young people who might not otherwise have opportunities to participate and are deemed 'at risk'. In addition, the NCEM administers the Respect/Youth Music Mentors project in Hull and the Voltage programme for the Humber region.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

NCEM's work with University of York departments (Music and Electronics) has enabled university talent to be exposed directly to York audiences, for example in the annual 'Baroque day' concerts, as well as in jazz. NCEM's work on a national stage has enabled young people from across England to enjoy the benefits of early music performance practice. The NCEM's work with national partners 'Sing Up!' during the year allowed for a considerable increase in education work which culminated in the NCEM being able to take 550 primary aged children from the City down to the Royal Albert Hall, London to take part in the nation wide Schools Prom.

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 its roots in immigration from 19th century Ireland. It continued with a three phase programme supported by the Heritage Lottery Fund, concerning firstly the twentieth century revival of York's Mystery Plays, secondly the music and musicians of York Minster and thirdly the influence of Alcuin, the Anglo-Saxon educator. This work has been extended into a broader partnership leading into the Cultural Olympiad in 2012 drawing in partners from Bradford, Leeds and Harewood looking at the extraordinary mix that is modern day Yorkshire – marrying individuals from across the world with the traditional heritage of the region and linking music, movement and media together.

NCEM's interest in World Music was one of the factors which stimulated research into the cultural needs and opportunities of the immediate Chinese community. This led directly to the creation of three Chinese New Year Festivals in the City and has opened out into a broader programme of world music concerts engaging young people and adults from across the region which has given encouragement to an increasingly multi-cultural audience. This diversity has been represented in a highly successful series of world music concerts, which has become a special feature of NCEM. The programme has developed quickly, and provided a series of new experiences to a quite new audience, often giving unique opportunities to celebrate their culture to locally-based representatives of international groups. The work has contributed to a new ambience in York in which others' cultures are freely expressed and widely appreciated.

All this work of community importance has related well to 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. Those who cannot visit the festival in person have access to a radio broadcast experience of what York offers, reinforced by the unique reputation of the city's historic environment. This international dimension is taken as a given by senior members of the diplomatic, political and arts communities who willingly visit the city to support its cultural and educational initiatives. Thus NCEM contributes strongly to York's ambassadorial role for the UK.

At the same time the cultural impact of so many musical traditions on the York audience increases understanding and awareness of the wider world within the immediate community, and reflects others' cultures within the modern UK context.

During the year, the Director of the NCEM has acted as Hon Sec to the European Early Music Festivals network – REMA – an initiative which will culminate in an international conference as part of the 2010 York Early Music Festival.

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 which the Board of Trustees recognise as a time of considerable economic uncertainty with challenges for the whole of the UK population, not 'just' the arts community.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

ARTISTIC PROGRAMME

The National Centre for Early Music is well established as a centre for excellence with a very busy schedule of events in addition to promoting early music – through three festivals and associated educational programmes – the NCEM continues to work alongside a wide variety of established promoters to attract new audiences, presenting events that encompass a range of genres

Highlights of the 2009–10 season included

NATIONAL INITIATIVES

As the NCEM takes on a more national role, it has been coordinating a number of initiatives with a national remit

Mantra

This national tour is supported by Arts Council England and the PRS Foundation for New Music. Featuring the Orlando Consort and three musicians specialising in Indian music, the programme presents 'Musical Conversations across the Indian Ocean' weaving together Iberian and Indian music from the 1500s to the present day. After a debut performance at the NCEM in May 2009, it was performed in 11 other venues nationwide

- Bury St Edmunds Festival
- Salisbury International Arts Festival
- Cheltenham Music Festival
- Lichfield Festival
- The Lake District Summer Music Festival
- St George's Bristol
- Turner Sims, University of Southampton
- Brighton Early Music Festival
- RNCM, Manchester
- Lakeside Arts Centre, Nottingham
- The Sage Gateshead

Considerable marketing work was devoted to the tour, working with the other promoters to ensure good audience numbers. The NCEM also coordinated educational workshops and resources to link in with the project (see below under 'Educational Programme')

Purcell celebrations

As part of the 2009 celebrations of the 350th anniversary of the birth of the great English composer, Henry Purcell, NCEM coordinated a multifaceted programme of events, including educational workshops and performances with The Sixteen, educational materials, and an appearance at the Schools Prom in London in autumn 2009 (For more details, see under 'Educational Programme' below)

NCEM Composers Award

This is the first year of the NCEM's new partnership with BBC Radio 3 and The Tallis Scholars, launching the NCEM Composers Award. An initiative to encourage young talent, the competition invited young people to compose a piece for the internationally acclaimed vocal group, The Tallis Scholars. The NCEM invited applications from two age categories – under 18 and over 18 – and the competition attracted over 50 entries

In May the shortlisted entries were performed at the NCEM in front of a panel of judges that included Peter Phillips, the director of The Tallis Scholars, and Chris Wines of BBC Radio 3. These six pieces were all 'winners' in their own right, but two were chosen to be performed as part of the opening concert of York Early Music Festival 2009, in the wonderful acoustic of York Minster. Written by 21-year-old Michael Perrett and 16-year-old Elizabeth Edwards, the pieces were truly inspirational and a wonderful testimony to the talent of youth

This was a unique opportunity for young people to hear their compositions performed live, and by a professional choir. The winning compositions were not only performed in the amazing setting of York Minster, but also recorded by BBC Radio 3 – an incredible motivator for composers of this young age

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Plans are now underway for a second competition for 2010, this time with the winning entries being performed in Chester Cathedral – so extending the reach of the competition. A shortlist of entries will be presented in a workshop setting by the York-based Ebor Singers at the NCEM on 20 May, and then performed in front of a panel of judges including Peter Phillips (the Director of The Tallis Scholars), Chris Wines (Senior Music Producer, BBC Radio 3) and Delma Tomlin (Director of the NCEM) at All Saints Church, North Street, York. The chosen works will then be performed by The Tallis Scholars during their concert in Chester Cathedral as part of the Chester Summer Music Festival at either the end of June or beginning of July 2010. BBC Radio 3 will again record this concert.

This will hopefully become an annual competition, which will bring considerable national prestige to the NCEM.

EARLY MUSIC FESTIVALS

The NCEM coordinates three major international festivals of early music.

Beverley and East Riding Early Music Festival 2009

The 2009 Festival ran from 21 to 23 May. Responding to audience feedback – as well as financial constraints – the Festival was slightly shorter than usual, and took place exclusively within the town of Beverley. From a practical point of view this kept travelling to a minimum, and although it meant missing out on the pretty village churches near Beverley, the audience found it easy to wander from venue to venue and was able to enjoy one concert in the beautiful church of St Mary's.

A range of events appealed to a broad cross-section of music-lovers. The opening concert featured the exuberant group Red Priest, and two major concerts took place in the wonderful surroundings of Beverley Minster – featuring the viol consort Fretwork and the orchestral ensemble The Bach Players. There was also a smaller, more contemplative concert – a lute recital in the Quire of Beverley Minster – plus two lectures.

A particular highlight was the public performance given by the Beverley Early Music Festival Schools' Chorus, which is a new initiative. (For more details, see under Educational Programme.)

York Early Music Festival 2009

The theme of the 2009 Festival, held in July, was 'Lifelines: an exploration of the universal themes of life and death'. As well as marking the anniversaries of such great names as Purcell, Handel and Haydn, the Festival included elegies and musical memorials, as well as concerts featuring the birth of different musical styles and fashions. Artists came from across Europe as well as some of the UK's leading groups, such as The Tallis Scholars and The Sixteen. La Risonanza came from Italy, Alla Francesca from France, Baroque Fever from Denmark and ensemble Peregrina from Switzerland.

The Festival also saw the birth of possible new careers, hosting the biennial York Early Music Festival International Young Artists Competition. Formerly known as the Early Music Network International Young Artists Competition, this competition is now coordinated fully by the NCEM. Unlike any other competition in this country, the groups must perform on period instruments, presenting programmes of music from the Middle Ages to the nineteenth century. As well as a cash prize, the winners receive touring, recording and broadcasting contracts. In addition, the Friends of York Early Music Festival present their own prize, to the group whose performance they enjoyed the most. The winners in July 2009 were Ensemble Meridiana, a group of international players from Switzerland, the Czech Republic, Norway and England. Their exuberant programme of baroque music was highly praised by the judges, who called the performances 'beautifully sculpted'. The Friends' Prize was awarded to Grand Désir, a Dutch trio presenting medieval music, whose performance was very popular with the audience.

This is an invaluable launch-pad for artists at the beginning of their career. The initial rounds are structured in the form of open workshops, to give the contestants extra pointers to improving their performing style, and so help them gain more work in the future. In the final, the panel of judges is drawn from all areas of the arts world, and agents and critics are in the audience, so the event provides invaluable networking opportunities for aspiring musicians. The young artists also gain wonderful publicity, since highlights from the finals of the Competition were broadcast by BBC Radio 3 in August 2009.

Young talent was also featured in The Tallis Scholars' concert, which premiered the winning pieces in the NCEM Composers Award (see above). There was also a performance given by York's own ensemble for young musicians, the Minster Minstrels.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

As well as a packed programme of concerts, there were various lectures to illuminate the Festival theme, presented by artists and academics. The Friends of the Festival continued their enthusiastic support, while members of the North East Early Music Forum held a workshop that featured Bach's music (as a taster for the main concert later in the day). Students from the Universities of York and Leeds also took part in a masterclass, studying Schubert songs.

Media coverage for the Festival was extensive, both nationally and locally. BBC Radio 3 recorded six concerts, as well as the Final of the Young Artists Competition, and a live edition of *The Early Music Show*. The support of BBC Radio 3 reinforces the name and reputation of the Festival on an international stage.

York Early Music Christmas Festival 2009

The fourteenth Christmas Festival took place between 2 and 8 December 2009. Featuring a wider range of music than ever, it began with a concert of music from medieval England (given by the exuberant Carnival Band) and ended with a twenty-first century electronic exploration of renaissance song (by composer Ambrose Field, with tenor John Potter and video recordist Mick Lynch). As well, there was a York debut for the internationally renowned Ensemble Gilles Binchois from France, singing in the Chapter House of York Minster, and a wonderfully joyful performance by La Serenissima, with an all-Vivaldi concert at the University of York.

Other concerts featured the Dufay Collective, with a programme of medieval music, and a welcome foray into classical music by the Oberlin Fortepiano Trio. Entering into the winter spirit, the medieval group Joglearesa was joined by a storyteller to present a programme of stories and song from northwestern Europe.

There were a few tense moments during the weekend when it emerged that the counter-tenor Robin Blaze was fast losing his voice, so could not appear in the two concerts he was billed for – with the viol consort Concordia and the recorder player Pamela Thorby. However, the first concert was admirably rescued by young singers from the University of York Chamber Choir, and a fresh new counter-tenor – James Laing – who was bundled on to a train in London and arrived in time for the second half of the concert. Then the next morning local tenor John Potter stepped into the breach to present an accomplished performance with Pamela Thorby and the lute player Elizabeth Kenny. So the audiences of both concerts were well entertained and enjoyed music-making of the highest order.

SEASONAL PROGRAMME

With an eclectic year-round programme, the NCEM continues to promote a mix of world, folk, jazz and early music artists.

- **World Music** The innovative World Sound series – initially funded by the Arts Council through their G4A scheme and now part of the NCEM's regularly funded programme thanks to increased support from ACE – continued to draw in good audiences. Visiting artists performing music from around the world, including Mor Karbasi (Israel), Darby Touré (France/Africa), The Téa Hodzic Trio (Yugoslavia), Huong Thanh Vietnamese Trio (Vietnam), Indus (India), Ashigs (Turkey), Begum Parveen Sultana (India), Samay (India), Los Desterrados (Spain) and Cimarron (Colombia). To coordinate these events, NCEM has built up links with a number of performing organisations, including the Asian Music Circuit, Alchemy, Kala Sangam, the University of Hull and China Now.
- **Folk Music** The NCEM continues its fruitful partnership with the Black Swan Folk Club, which ensures a broad programme was presented throughout the year to an ever increasing audience. Guest artists included Norma Waterson with Martin Carthy and Chris Parkinson, Spiers and Boden, John Renbourn and Robin Williamson, Aly Bain and Phil Cunningham, John Tams and Barry Coope, Faustus, Jackie Oates, Show of Hands, Chris Wood, Martin Simpson, Beoga, Grada, Uiscedwr and Damien O'Kane.
- **Jazz** NCEM continues to build a reputation as a promoter of high-quality jazz. Two weekends devoted to jazz, in May and November, featured such leading artists as the Simon Spillett Quartet, The Burden of Paradise, Julian Joseph, Dennis Rollins, Zoe and Idris Rahman, Blue Harlem and Gwilym Simcock. Other events through the year included performances by Django a la Créole, Tim Garland's Lighthouse Project, the Andy Panay Quartet, John Etheridge, the Geoff Gascoyne Quartet, Martin Taylor and Rafiki Jazz. The NCEM was also pleased to promote a number of younger ensembles – including the jazz band from the University of York, and also to coordinate workshops for late learners (see below).

THE YORK EARLY MUSIC FOUNDATION

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- **Early Music** As well as the early music festivals, the NCEM has put on a number of early music performances throughout the year, including concerts by the University of York focusing on Purcell and Schumann Lieder, and also a concert celebrating the 500th anniversary of the coronation of Henry VII presented by the group The York Waits. The NCEM has also promoted 'Insight days', inviting audiences to get to know certain musical genres more intimately. In November Donald Burrows joined members of The Sixteen for a day devoted to Handel, and David Owen Norris presented a day for pianists on Mendelssohn.

EDUCATIONAL PROGRAMME

The NCEM's local educational programme has been dominated by the government's singing agenda, Sing Up!, which has seen the NCEM working with 50% of the primary and both special schools in the City of York, and also the coordination of Music4U – the Humber region's Youth Music Action Zone.

NCEM is also expanding its reach nationally, promoting a new Young Composers Award, educational resources tied into new initiatives – which will be available to all, via the NCEM website, and by participating in large-scale tours and the national Schools Prom.

PURCELL CELEBRATIONS

As part of the *Sing Up!* programme, the NCEM has been coordinating activities that celebrate the 350th anniversary of the birth of the great English composer, Henry Purcell, in 1659. These have included:

- *Workshops with the internationally renowned group The Sixteen* Over 600 primary aged children from across England took part in singing workshops (April–July) that culminated in performances in four cathedrals: St Edmundsbury Cathedral, Liverpool Metropolitan Cathedral, Lichfield Cathedral and Southwell Minster. In the workshops they worked the music of Purcell which led into a specially commissioned hour-long performance presented to fellow pupils, parents and members of the public which allowed the youngsters to sing alongside The Sixteen. This proved to be an amazing opportunity for them to make music together, in such inspiring surroundings with the leading exponents in the field. As Harry Christophers, director of The Sixteen, said, 'We are thrilled to be a part of this project. We are delighted to have the opportunity to work with so many people from this age range and introduce them in an exciting way to the music of our heritage.'
 - Number of sessions 10
 - Attendance 600, aged 4–19
- *Educational resources* Linking into these workshops, the NCEM has produced educational resource materials, which were available free of charge to all those involved with the project. These resources are now being adapted and will be available on the NCEM's website from the autumn. Linked into the National Curriculum, they include a range of musical examples – so bringing the project to a far wider number of people.
- *Schools Prom* As a culmination to the project, there was a trip to the Schools Prom in November 2009, when over 500 children travelled from York to London, to sing a specially commissioned *Birthday Ode to Mr Purcell*. This new piece was written especially for the occasion by local composer Richard Shephard. A sneak preview of the piece was given at the Minster Minstrels' concert in the July festival and also at the Grand Opera House in York in June. To prepare for the Royal Albert Performance performance, workshops were held in schools across the city and the NCEM also produced resources to link in with Key Stage 2 (available online). This is all part of the Sing Up! government initiative to encourage singing in schools, and the NCEM is honoured to be taking an active and prominent role in the scheme.
 - Number of sessions 41
 - Attendance 400, aged 5–11
- *NEEC Conference* In January 2010 the York schools came together again for a repeat performance of the Birthday Ode in York Minster, to entertain delegates from the North of England Education Conference.
 - Number of sessions 1
 - Attendance 400

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MANTRA

Running alongside the national tour, the NCEM supported a series of educational workshops aimed at young people aged 11–14. In York the school involved was All Saints with pupils from Year 10 contributing to the debut performance of Mantra at the NCEM in May 2009.

In addition, to extend the reach of the project the NCEM has developed a free educational resource, which is designed to help music teachers explore some of the musical inspirations behind the project. Available on the NCEM website, it comprises a series of downloadable information sheets, handouts for pupils and activity ideas, together with links to video and audio clips. The activities are appropriate for pupils in Key Stage 3, but can also form the foundation of more extended work by GCSE and A-level students.

- *Number of sessions* 27
- *Attendance* 301, aged 11–14

QUDDUSON

To accompany a concert by The Clerks, three workshops were held to explore the differences in Eastern and Western musical genres and techniques. Two workshops were aimed at primary-school children (Lord Deramore's School) and another workshop was held in the Unitarian Chapel, designed for adults.

- *Number of sessions* 3
- *Attendance* 57 (aged 5–11), 22 (aged 20+)

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 MVAT. Meeting every Saturday morning during term-time, the instrumental ensemble has been 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 the York Schools Prom at the Grand Opera House, York, and the Schools Prom in the Royal Albert Hall, London, and at the York Early Music Festival in July 2009.

In July they were featured on BBC Radio 3's *Early Music Show*. In this live broadcast, their director, Ailsa Reid, described how the group works, and the show included soundbites from some of the young participants. All of them agreed that one of the main benefits of the group was the wonderful sense of belonging it gave them, and how much more fun it was to make music together in a group than just playing their instruments on their own. A young lad, Alex Hill, admitted it was hard work getting up early on a Saturday morning when he still felt a bit sleepy – but that it was always worth it!

At the end of the summer concert a presentation was made to longstanding member Joanna Wherry, who has been in the ensemble since its very beginning. She was given an award in recognition of her achievement and commitment to the group.

The highlight of the year was a performance at the Royal Albert Hall, where they joined up with over 500 children from York as part of the Schools Prom in November 2009 (see under 'Purcell Celebrations', above).

- *Number of sessions* 34 over three terms
- *Attendance* 34, aged 10–18

BEVERLEY FESTIVAL SCHOOLS CHORUS

As part of the Beverley and East Riding Early Music Festival, a concert was given by the newly formed Beverley Festival Schools Chorus. The chorus was made up of students from Woldgate College (Pocklington), South Hunsley School (North Ferriby), Longcroft School (Beverley), The Cathedral Choir School (Ripon), all of whom had been working in their schools in the weeks before the Festival. They met for the first time on the morning of the concert, when they were joined by young soloists from the Royal Northern College of Music. This project allowed young singers from several secondary schools in the East Riding of Yorkshire 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.

- *Number of sessions* 9
- *Attendance* 40, aged 11–16

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

SUMMER HOLIDAY PROGRAMME

The 2009 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 sold out weeks beforehand. Some 30 young people aged between 9 and 14 took part in this popular week of music and drama workshops, culminating in a performance to parents and friends at the end of the week. The children arrive on Monday morning and have till Friday afternoon to get to know a specially written piece, learning their scripts, practising the music and being fitted for costumes. Whatever their level of experience the children are encouraged to take a full part in the performance, and their confidence grows throughout the week. Two older students help on the production side. Orlando (his fourth year on the project) and Hannah. Both young people are considering careers in the theatre, so this gives them a real taste of what is involved.

To mark the 250th anniversary of the death of the composer Handel, the play in 2009 was *Handel's Time Machine* – a mad musical adventure in which the children are whirled out of their everyday life into the past. The young adventurers meet the young Handel as he struggles from an early age to become one of the world's most famous composers. The play was written especially for the NCEM by Paul Birch and the music – adapted from Handel – was directed by the NCEM's educational consultant Cathy Dew. Both Paul and

Cathy worked with the children throughout the week. With this 'hands-on' approach, the material could be adapted to the individual children, allowing them all to take a fully active role in the final show. The public performance was enthusiastically received by an audience of family and friends.

- Number of sessions 5 in 5 days
- Attendance 30, aged 9–14

AIM HIGHER

Working in partnership with Aimhigher York and North Yorkshire, the NCEM has been running music-based projects for Key Stage 4 music and non-music students from Scarborough, the North Yorkshire Coast, Selby, Skipton and the City of York. The aim of the scheme is to widen participation in higher education by raising the aspirations and developing the abilities of young people from under-represented groups.

The project is currently led by members of Backbeat Percussion Quartet who have performed prolifically throughout the UK and overseas and developed a strong educational programme. They have been working with young people from Sherburn High School (Sherburn in Elmet), Holy Family RC High School (Goole), South Craven School, Aireville School (Skipton), Harrogate High School, Raincliffe School and Scalby School (both in Scarborough). Using everyday objects – everything from basketballs to plastic bins and broom sticks – the young people have been encouraged to create a piece of music. The idea is to show how there are no limits to a musical imagination, and can inspire young people who have never taken part in a musical event before.

As well as making music, the workshops offer information about the benefits of continuing to higher education. The sessions include visits from representatives of higher education institutions, while Backbeat has offered an insight into the lives of professional musicians. By emphasising how music can be open to everyone, the idea is also to show how education also has no barriers to entry. These workshops can be truly inspirational events. Some 80 per cent of participants believed that the workshop had encouraged them to think more about the possibilities of continuing with higher education after school.

- Number of sessions 11
- Attendance 80, from 7 schools

JAZZ WORKSHOPS

Coinciding with each of the jazz weekends (in May and November) the NCEM coordinated Late Learners Jazz Workshops, led by jazz musician Rob Lavers and his session players. The workshops were 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.

- Number of sessions 2 (May and November)
- Attendance 18 and 20, aged 20+

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

NAME CONFERENCE

In September the NCEM ran two sessions at the University of York for NAME – the National Association for Music Educators. Trainers were involved in workshop activities designed to improve their skills

- *Number of sessions* 2
- *Attendance* 21

NEEC CONFERENCE

In January 2010 the NCEM ran a workshop at York St John University for teachers, focused on Tudor music

- *Number of sessions* 1
- *Attendance* 6

NEEMF WORKSHOPS

Linked into both the Beverley and East Riding Early Music Festival and the York Early Music Festival, the North East Early Music Forum held workshops that featured the music inspired by the festivals. In Beverley this was music for viols, led by members of Fretwork, who later gave a concert in Beverley Minster. In York the focus was on Bach, designed as a taster for the main concert that was performed by Yorkshire Baroque Soloists later in the day

- *Number of sessions* 2
- *Attendance* 20 + 50

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 is a high-profile project offering music 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 the 2009–10 period, Music4U has both built on existing partnerships and established important new relationships, including a partnership with BBC Blast

The activities of Music4U in this period reflected the core priorities of Youth Music, focusing on young people at risk and living in challenging circumstances – the programme has focused particularly on 'early years', 'at risk' and 'workforce development'

The full details of this extensive programme are provided in a separate report. Highlights include

- Coordinating Rock Night – part of the North Lincolnshire Youth Arts Festival 'The Buzz' – showcased some of the best young rock and indie talent from the region
- Working with community music organisation Epiphany Music, providing short-term project in the region's Special Schools
- Forging a new partnership with local creative industry LazenbyBrown, which led to a pilot internet podcast project
- Continuing its involvement as a partner in the development of Kingston Youth Centre as a dedicated centre for the arts, with the continuation of Youth Music Mentors there
- Adding a new partner in the East Riding of Yorkshire – the Gate Theatre in Goole – which has opened a new venue, 'The Junction'. This hosts regular Music4U rock workshops
- Expanding the Voltage project, which has widened its focus to allow more young people the chance to take part in music-based volunteering
- Coordinating the Musicport Festival education project in Bridlington, working with Headlands School and the folk band The Balkanatics to produce a performance for the main stage

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

- Developing a new partnership with CoMusica and More Music to run a national version of the regional Rock Night format for Youth Music Week 2010
- *Number of sessions* 624 workshops
- *Attendance* 1,618
- *Top age ranges* 43% aged 13–15 33% aged 10–12 , 16% aged 6–9
- *45% new participants*
- *76% of participants classified 'at risk'*
- *Community musician employment opportunities* 112

YOUTH MUSIC MENTORS SCHEME

The Youth Music Mentors scheme is part of a national programme run by Youth Music and supported by the Department of Culture, Media and Sport. It is currently operating in 17 areas of the UK. In Hull the scheme is delivered by Music4U (coordinated by the NCEM) and on offer to young people aged 11–25. There are 20 places on the scheme each year, for young people who have a strong interest in music – the aim is for the young people to develop their music and develop themselves. Weekly Youth Music Mentors sessions are offered at Kingston Youth Centre, run by professionally trained community musicians employed by Music4U. During school holidays special masterclass and open day sessions are also run. This is a highly successful scheme, benefiting an ever-growing number of young people.

- *Number of sessions* 26
- *Attendance* 20, aged 11–25

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 educational programme. Postgraduate students now direct the weekly rehearsals for Minster Minstrels and assist the Education team on educational projects.

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, taking over this role from what previously appeared in print as the Early Music Network's Directory. The new directory currently lists over 120 entries, providing biography details of groups and individuals, as well as contact details. As a web resource, the information is easily updatable, allowing it to be much more flexible than the printed version.

MUSIC LIBRARY

NCEM now provides a base for libraries of music bequeathed to the NCEM 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. Members of all the early music fora are able to borrow this material free of charge for up to three months; other members of the public may borrow material from the collection for a nominal charge. The catalogue can now be accessed from the websites of both the North East Early Music Forum and NCEM.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

EDUCATIONAL RESOURCES

To extend the reach of the educational programme, NCEM has now made available various teaching resources. The latest additions include

- To accompany the national touring programme, *Mantra*, educational resources were specially prepared for Key Stage 3 and 4 music teachers, designed to explore some of the musical inspirations behind this project. All the materials are now available on the NCEM website.
- *Happy Birthday, Dear Henry* is a teaching resource for Key Stages 2 and 3 that was devised to accompany the project that ran throughout 2009. The resource is focused upon a dramatised presentation of the life of Henry Purcell: the presentation, notated versions of the songs and backing tracks can all be downloaded (free) from the website, as well as ideas for classroom activities.

Other resources include

- *Melody Monkey Songbook* – a songbook originally devised as part of the Melody Monkey project (Music4U) is available to buy through the website. Suitable for use by early years groups, or by families at home, all the material in the book can easily be used by people with no formal musical training.
- *Counterpoint* – a CD-ROM teaching resource focusing on music and life in Tudor England aimed at Key Stage 2 and Key Stage 3 using music, drama and a wide range of classroom-based activities, focusing on what it was like to be a child chorister during the turbulent years of the Reformation. The CD-ROM contains a printable version of the Counterpoint script together with sheet music, audio files and video clips from the musical play. The topics are organised into five main categories: Music & Musicians, Religion & Reformation, Child Bishops & Changing Places, Eating & Entertaining, and Reading & Remembering.
- The NCEM has a number of free web based educational resources including *Enjoying Early Music*, which offers help to leaders of community and education activities to design, manage and deliver successful early music projects.

YORK MYSTERY PLAYS

The NCEM has taken a major role in the reinvigoration of the York Mystery Plays – the remarkable cycle of medieval plays that form a unique part of York's heritage. The NCEM now serves as the international centre for information on the Plays since their revival in 1951. Over the last year NCEM has continued to add to this archive, including updating the website (www.yorkmysteryplays.org) which acts as a world wide focus for information on the history of the Plays, as well as a sign post about future productions.

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
- City of York Council
- University of York
- Regional universities including the Universities of Leeds, Hull and Huddersfield and York St John University
- Local primary, secondary and special schools

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

FINANCIAL SUPPORT

NCEM remains particularly grateful to its long-term revenue supporters, particularly Arts Council England (ACE), Yorkshire, Youth Music, the Mayfield Valley Arts Trust and the City of York. However, this has been a particularly difficult year financially.

NCEM became aware of a potential deficit half way through the financial year. This was due to a variety of reasons – the fall in bank interest rates, a disadvantageous exchange rate (the Festival books artists some 12 – 18 months in advance and many come from within the European economic zone), an increase in rates payable alongside an increasing maintenance budget for St Margaret's Church, as well as a reduction in the NCEM's conference income. To help offset the projected deficit, the NCEM immediately instigated a change in policy:

- reassigning the individual projects monies to the central running costs
- looking to full-cost recovery on projects
- applying to ACE for Sustain monies

The Sustain monies brought in a much-needed grant of £120,000 for the period autumn 2009 to March 2011. The Sustain grant was given in part to ensure that the central programming continues at the current rate and in part to ensure that the NCEM revises its business planning, income generation and resources plan as a matter of urgency.

On the positive side, ticket sales remained buoyant throughout the 2009/10 season and the NCEM continued to enjoy support from Youth Music and the Mayfield Valley Arts Trust.

OPERATING 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

The well-appointed facilities have attracted a number of high-profile clients, including English Heritage, Chartered Institute of Management Accountants, Joseph Rowntree Foundation, City of York Council, Audiences Yorkshire and the Health and Safety Executive.

Feedback from clients has been highly positive:

- 'Excellent service and facilities – wonderful space, welcoming and professional staff' *Create Arts Development*
- 'Wonderful! A lovely venue – very helpful and warm welcome' *Future Years*
- 'Very good – much more interesting than the traditional hotel venue we use' *Westinghouse Rail Systems*

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. These instruments are available for hire – the chamber organ has frequently been used by local groups (including the Leeds International Concert Season). 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. It has also acquired MIDI Creator technology, which allows motion to be translated into sound through soft-play equipment ('digital cushions') – thus opening up opportunities for young children and those with special needs to create their own sounds. Specifically for the Minster Minstrels, NCEM has bought a treble viol, a cornettino and more percussion instruments.

Following a grant from the Foundation for Sports and the Arts in 2009, a set of recorders was purchased in March 2010. Comprising four instruments of different ranges, this will allow more young people to learn more about playing in ensembles and will be put into immediate use by the Minster Minstrels.

This growing resource of instruments will enable a wider range of workshops to be held at NCEM and also encourage more educational bodies to find out about the work at NCEM.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

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. Recent events have included local consultations, charity fundraising events and meetings of local government agencies.

INCREASING DIGITAL CAPACITY IN THE BOX OFFICE SYSTEM

Increasingly, the NCEM is acting as a box office for other musical organisations – acting as the central box office for such events as

- The 2009 nationwide 'Choral Pilgrimage' tour by The Sixteen, encompassing 16 venues throughout the UK. This tour ran from December 2008 until November 2009, it is now facilitating the 2010 tour, which runs until October 2010.
- York Late Music Festival 2009, featuring a series of concerts of modern-day music at the Unitarian Chapel in York.
- Yorkshire Bach Choir season of concerts at St Michael-le-Belfrey.

With increased usage, and ever more sophisticated marketing, it became clear that the current Box Office system was being stretched, so a new system was installed in March 2009 (thanks to a grant from the Foyle Foundation) and support from the regional development association Yorkshire Forward. This bespoke system, designed for the NCEM by Blackbaud, is now operational, and in spring 2010 it became fully linked into the upgraded website.

The new website enables customers to book online in 'real-time', including choosing their own seats where a venue has numbered seating. In return, the website is already providing much more explicit customer information, which will allow the NCEM to tailor its marketing more precisely to customers' individual needs.

The software can prepare various reports for the NCEM, to facilitate analysis of events. It can track how events are selling, and also analyse the sales, capacity and profile of past events. The website also improves the service that NCEM offers to organisations using its box office facility. After each event or project, the customer organisation can receive post-concert reports, which itemise the tickets sold.

NEW NCEM WEBSITE

www.ncem.co.uk

Considerable work has been undertaken over the last few months to redesign the NCEM website. The new website incorporates information about the many music concerts taking place at the NCEM alongside the York and Beverley Early Music Festivals, the national competitions run by the NCEM and, for the first time, offers an Early Music Directory of artists from across the UK. There are also details on the website about hiring the NCEM for conferences and recordings.

The website is linked to a new box office system that enables the NCEM to sell tickets for both its own productions and outside promotions. It includes a much more interactive booking facility, which allows real-time booking and the ability to choose numbered seats in venues where these exist.

The website was launched in January 2010 after nine months development. The site, which was designed by One to One Productions, incorporates the many different facets of the work carried out by the NCEM, highlighting the educational programmes, the related resources available free online and the concert programmes. In the first three months there were 16,666 visitors looking at 93,605 pages. The average time on the site was 3 minutes and 24 seconds and the number of new visitors to the site was up by 50%. The direct traffic was 24%, 40% were picking up information from search engines, and referring sites sent over 5,500 people to the NCEM. The NCEM also has a link to Twitter and has recently set up a Twitter page, it will be looking more closely how to develop this as an effective marketing tool.

There has been very positive feedback about the site, which all contributes to keeping the NCEM in the public eye.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

MARKETING STRATEGY

The NCEM each season produces a core of publicity materials in addition to the York Early Music Festival print. These now include the season's brochure, separate world and jazz flyers, education newsletters, plus a promotional seasonal banner for inside and outside the building. The quality and design is extremely high, which helps to set the tone and expectation for the work that happens inside the building.

The NCEM now has a separate system set up to allow it to send out regular e-newsletters and updates. This runs via Graphic Mail, with a subscribe and unsubscribe facility that appears on every page of the NCEM website. The NCEM is encouraging people to sign up to this list on the website and also at concerts.

The education newsletter – *In Tune* – is now well established and is sent out to an ever-growing e-mail list and also mailed to key educationalists in the city of York. There is now evidence to show that people are responding to this newsletter by buying resources and signing up to courses. It is the intention to publish two education newsletters a year.

BACKGROUND INFORMATION

HISTORY

York Early Music Foundation was established in 1994 to support the internationally acclaimed York Early Music Festival and to promote complementary activities of national and international standing. To this end, the Foundation successfully bid for just over £1.5 million from the National Lottery through the Arts Council to refurbish the medieval church of St Margaret's in Walmgate, York, and create the National Centre for Early Music (NCEM). The Foundation raised the necessary partnership funding (just over £500,000) to release the Arts Council's grant, and in April 2000 NCEM was officially opened.

NCEM has brought life to a previously derelict building. The main area of the church is now a large, flexible performance space, with seating for 200 people, theatre lighting, black-out, recording and conference facilities. Adjacent to the historic church is a purpose-built annexe with modern offices for both York Early Music Foundation and York Early Music Festival, providing an administrative base and a year-round focus for the Foundation's activities. The innovative design of NCEM has attracted widespread praise, including national conservation awards from the Royal Institute of British Architecture and the Royal Institute of Chartered Surveyors. The project has also been commended as one of 27 projects in the *Building Services Engineers Handbook*, which is issued as a formal guide to engineers on 'best practice' within the industry.

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. Members of the board comprise:

Mike Taylor	Chairman. Retired Group Finance Director, Northumbrian Water
Professor Christopher Fox	Deputy Head of School (Research), School of Arts, Brunel University
Dr Graham Dixon	Managing Editor, BBC Radio 3
Dr Delma Tomlin MBE	Freelance arts administrator
Dr Ken Dixon CBE	Ex-chairman of Rowntree plc and trustee of Joseph Rowntree Foundation, Ex-Chairman of the University of York (joined the board March 2010)
Paul Murphy	Assistant Director with responsibility for 'Partnerships and Early Intervention' in the Department of Leisure, Culture and Children's Services, City of York Council

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

HUMAN RESOURCES

NCEM operates with a small but highly specialised team

The Company Secretary and Director is Delma Tomlin, 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 Governor of Leeds College of Music, 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

- Gill Baldwin Conference Manager (full-time)
- Caroline Sartin Box Office Manager (full-time)
- Cherry Fricker Accounts Manager (part-time)
- Ailsa Reid Music Administrator (part-time)
- Fiona McCaffrey Audience Development (part-time)
- Melanie Paris Marketing Manager (freelance)
- Cathryn Dew Early Music Education Manager (freelance)
- Sam Sumerfield Deputy Director, Music4U (freelance)
- Josephine Bryan Programme Editor (freelance)
- Ben Pugh Technical Manager (freelance)

The staff at the NCEM has coped with a considerable change in pace over the year, moving from promoting a year-round series at the NCEM in York and the three early music festivals, to a national platform, as well as installing a new box office system and successfully delivering a new website. (The training and transition to this has been extremely well managed by box office manager Caroline Sartin and marketing consultant Melanie Paris.) And additional strain has been the fact that Delma Tomlin has inevitably had to be 'on the road' for longer periods, as the profile of the NCEM spreads nationally and internationally, while back in the office only one additional part-time employee has been engaged to help with marketing and box office. While the team has risen to the challenges posed by the increase in work, the future workloads will need to be addressed through Sustain.

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.

FINANCIAL REVIEW

The Foundation continues to be successful in raising funding for its artistic and educational programme, through grants and donations and the continued support from the Arts Council. The Foundation has also continued to generate operating income, principally from selling the use of its facilities for conferences, concerts and recordings, though this year this has not been sufficient to cover its governance costs. This has been due to a variety of factors including the fall in bank interest rates, an increasing maintenance budget for St Margaret's Church, as well as a reduction in the NCEM's conference income. As soon as the potential deficit became clear, the NCEM immediately instigated a change in policy:

- reassigning the individual projects monies to the central running costs
- looking to full-cost recovery on projects
- applying to ACE for Sustain monies

At 31 March 2010 the Foundation had cash resources of £349,000, principally representing restricted funds for specific projects and its general provision.

THE YORK EARLY MUSIC FOUNDATION
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2010

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 temporarily 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

It is the intention of the Foundation to maintain unrestricted funds considered sufficient both to meet future maintenance and replacement of the Foundation's assets and to provide not less than 6 months basic overhead expenditure to cover the position should income decline for a period for some unexpected reason.

PLANS FOR FUTURE PERIODS

The Foundation plans to continue with its major areas of activity as outlined within the achievements and performance section of this year's accounts, continuing to focus on the development of the National role within the early music field as encouraged by the grant from the Arts Council. In York, the Foundation continues to promote the National Centre for Early Music as an award winning venue promoting jazz, folk, world and early music alongside a conference / recording venue and as a home for the York and Beverley Early Music Festivals. Nationally the Foundation will continue to develop its programme in consultation with the Arts Council and partners including The Tallis Scholars, BBC Radio 3 and The Sixteen. Whilst the Foundation is cognisant of the current political and economic uncertainty, it is confident that the 2010-2011 year will continue to be one of development and achievement.

By order of the trustees

D Tomlin

J M Taylor

23rd September 2010

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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 charity at the end of the financial year and of its surplus or deficit for that year. In preparing those accounts, we as trustees are required to

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity 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 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

**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF
THE YORK EARLY MUSIC FOUNDATION**

We have audited the financial statements of The York Early Music Foundation for the year ended 31 March 2010 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes. The financial statements have been prepared under the accounting policies set out therein.

This report is made solely to the company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the company's members 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 company and the company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

The trustees' (who are also the directors of the company for the purposes of company law) responsibilities for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) are set out in the Statement of Trustees' Responsibilities.

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 2006 and whether the information given in the Trustees' Report is consistent with those financial statements. We also report to you if, in our opinion, the charity has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding trustees' remuneration and transactions with the charity is not disclosed.

We read the Trustees' Report and consider the implications for our report if we become aware of any apparent misstatements within it.

Basis of audit opinion

We conducted our audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charity's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion:

- the financial statements give a true and fair view, in accordance with United Kingdom Generally Accepted Accounting Practice, of the state of affairs of the charity as at 31 March 2010, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended,
- the financial statements have been properly prepared in accordance with the Companies Act 2006, and
- the information given in the Trustees' Annual Report is consistent with the financial statements.

DE Dorman
(Senior Statutory Auditor)



JWPCREERS
Chartered Accountants
and
Registered Auditors

Foss Place
Foss Islands Road
York, YO31 7UJ

27 September 2010

THE YORK EARLY MUSIC FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2010

	Notes	Unrestricted and Designated £	Restricted £	2010 Total £	2009 Total £
Incoming resources					
Voluntary income	2	272,897	370,857	643,754	672,240
Activities for generating funds	3	89,854	-	89,854	119,265
Investment income	4	1,727	-	1,727	13,693
Charitable activities	5	147,695	-	147,695	150,820
		<hr/>	<hr/>	<hr/>	<hr/>
Total incoming resources		512,173	370,857	883,030	956,018
		<hr/>	<hr/>	<hr/>	<hr/>
Resources expended					
Costs of generating funds		79,708	-	79,708	107,546
Charitable activities	6	449,283	359,868	809,151	763,454
Governance	7	13,539	-	13,539	27,805
		<hr/>	<hr/>	<hr/>	<hr/>
Total resources expended		542,530	359,868	902,398	898,805
		<hr/>	<hr/>	<hr/>	<hr/>
Net incoming/(outgoing) resources		(30,357)	10,989	(19,368)	57,213
Funds brought forward at 1 April 2009		220,819	1,700,311	1,921,130	1,863,917
		<hr/>	<hr/>	<hr/>	<hr/>
Funds carried forward at 31 March 2010		190,462	1,711,300	1,901,762	1,921,130
		<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 12 to 21 form part of these accounts

THE YORK EARLY MUSIC FOUNDATION
BALANCE SHEET AS AT 31 MARCH 2010

	Notes	31 March 2010 £	31 March 2009 £
FIXED ASSETS			
Tangible assets	12	1,613,533	1,627,612
CURRENT ASSETS			
Debtors	13	66,135	19,523
Cash at bank and in hand		348,349	360,656
		<u>414,484</u>	<u>380,179</u>
LIABILITIES			
Creditors falling due within one year	14	126,255	86,661
		<u></u>	<u></u>
NET CURRENT ASSETS	15	288,229	293,518
		<u></u>	<u></u>
TOTAL ASSETS LESS CURRENT LIABILITIES		1,901,762	1,921,130
		<u></u>	<u></u>
NET ASSETS		<u>1,901,762</u>	<u>1,921,130</u>

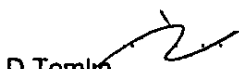
THE FUNDS OF THE CHARITY

General unrestricted funds		12,462	32,819
Designated funds		178,000	188,000
Restricted funds		1,711,300	1,700,311
		<u></u>	<u></u>
TOTAL CHARITY FUNDS	16	<u>1,901,762</u>	<u>1,921,130</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 23rd September 2010
And signed on its behalf by


D Tomlin
Director and Trustee


J M Taylor
Trustee

The notes on pages 12 to 21 form part of these accounts

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

1 ACCOUNTING POLICIES

(a) Basis of preparation

The accounts have been prepared under the historical cost convention and in accordance with applicable Accounting Standards 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) 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.

(c) 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.

(d) 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 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.

(e) 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
Leasehold land and building	- 0.8% straight line

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

1 ACCOUNTING POLICIES - continued

(e) Tangible fixed assets - continued

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.

(f) 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.

(g) 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 2010

2 INCOMING RESOURCES

	Unrestricted £	Restricted £	Total Year ended 31 03 2010 £	Total Year ended 31 03 2009 £
Voluntary income				
Arts Council England, Yorkshire				
- annual grant	245,350	-	245,350	238,900
- Regional Arts Lottery Programme	-	-	-	6,000
- Beverley and East Riding Music Festival	-	1,000	1,000	12,000
- Sustain	-	60,000	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	4,000
East Riding of Yorkshire Council	-	12,000	12,000	12,000
Hull & East Riding Charitable Trust	-	1,000	1,000	-
YMAZ (Music4U)				
Youth Music 2009/10	16,000	104,000	120,000	-
Youth Music 2008/09	-	15,000	15,000	135,000
Youth Music re Youth Music Week	-	1,000	1,000	1,000
Hull City Council	-	6,000	6,000	5,000
North Lincolnshire Council	-	6,000	6,000	5,000
North East Lincolnshire Council	-	6,000	6,000	5,000
East Riding of Yorkshire Council	-	6,000	6,000	5,000
Melody Monkey Resource Income	-	2,165	2,165	6,562
Humberside Police	-	1,980	1,980	-
Arts Council Grant for the Arts	-	500	500	-
Youth Music 2007/08	-	-	-	18,000
BBC Blast	-	-	-	10,000
Princes Trust	-	-	-	1,000
Hull City Council re additional project	-	-	-	750
North East Lincs Council re Summer Jazz Project	-	-	-	2,000
North Lincolnshire Primary Care Trust re Hopscotch Project	-	-	-	2,000
Youth Music				
- Voltage	-	12,010	12,010	10,706
- Mentors Programme	-	18,500	18,500	20,745
John Marvin Grant	-	-	-	2,250
Aim Higher Project	-	23,100	23,100	8,909
York Children's Trust	-	1,000	1,000	-
Sing Up UK	-	45,000	45,000	2,550
York Early Music Festivals	-	-	-	69,670
Feoffees	-	1,000	1,000	-
NCEM Education Programme	-	8,922	8,922	8,034
Orchestras Live	-	4,500	4,500	8,000
Garfield Weston Foundation	-	-	-	10,000
Yorkshire Forward	-	-	-	5,000
Foyle Foundation	-	-	-	12,500
Donations	1,815	-	1,815	5,052
Gift Aid	-	-	-	166
Subscriptions	4,732	-	4,732	4,446
	<u>272,897</u>	<u>370,857</u>	<u>643,754</u>	<u>672,240</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

3	ACTIVITIES FOR GENERATING FUNDS	Year ended 31 03 2010 £	Year ended 31 03 2009 £
	Conference fees	29,915	33,716
	Catering commission	16,856	31,073
	Box Office commission	16,342	15,025
	Hire of church	10,145	13,471
	Bar sales	9,623	9,922
	Instrument hire	1,605	2,070
	Equipment hire	3,027	6,124
	Other activities income	809	4,992
	Recording fees	950	1,800
	On-line filing credit	-	100
	PRS Income	582	897
	Contribution to expenses	-	75
		<hr/>	<hr/>
		89,854	119,265
		<hr/>	<hr/>

4 INVESTMENT INCOME

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

5	CHARITABLE ACTIVITIES	Year Ended 31 03 2010 £	Year ended 31 03 2009 £
	York Early Music Festival	75,425	73,215
	Beverley Early Music Festival	18,220	26,352
	York Early Music Christmas Festival	18,159	15,959
	NCEM Concerts	35,891	35,294
		<hr/>	<hr/>
		147,695	150,820
		<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

6 RESOURCES EXPENDED

	Unrestricted £	Restricted £	Total Year Ended 31 03 2010 £	Total Year ended 31 03 2009 £
Charitable activities				
NCEM Promotions	17,883	27,500	45,383	52,398
York Early Music Festival	132,667	31,330	163,997	168,303
Beverley Early Music Festival	23,221	7,699	30,920	45,252
York Early Music Xmas Festival	36,926	-	36,926	23,206
YMAZ (Music4U)				
- 2008/09	-	15,000	15,000	166,457
- 2009/10	16,000	131,270	147,270	-
Voltage project	-	19,161	19,161	2,000
Early Music Research	5,155	-	5,155	-
NCEM Education Programme	-	21,860	21,860	9,003
Early Music Research Network	-	-	-	260
Chinese Festival Events	-	-	-	3,600
Aim Higher Project	-	23,100	23,100	5,513
Sing Up UK	-	47,000	47,000	19,600
YM Mentors	-	18,309	18,309	20,388
Mantra	18,571	-	18,571	3,870
Box Office expenses	2,633	-	2,633	5,684
PRS	-	-	-	1,974
REMA expenses	3,106	-	3,106	814
Events Management	55,000	-	55,000	55,000
Support costs (breakdown below)	110,593	17,639	128,232	180,132
National Development Projects	5,821	-	5,821	-
Young Artists Competition	14,533	-	14,533	-
NCEM Composers Award	7,174	-	7,174	-
	<u>449,283</u>	<u>359,868</u>	<u>809,151</u>	<u>763,454</u>
Support Costs			Year Ended 31 03 2010 £	Year ended 31 03 2009 £
Premises costs			21,150	21,129
Administration and office costs			103,747	99,593
Insurances			12,473	13,918
Maintenance			27,337	33,336
Depreciation			34,951	32,156
			<u>199,658</u>	<u>200,132</u>
Less support costs allocated			(71,426)	(20,000)
			<u>128,232</u>	<u>180,132</u>

Allocation of support costs is based on usage of facilities. The allocations in the year are to YMAZ £16,000 (2009 £16,000), Beverley Early Music Festival £6,500 (2009 £1,000), York Early Music Festival £22,500 (2009 £3,000) and other projects £26,427 (2009 £nil)

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

7 RESOURCES EXPENDED

	Unrestricted £	Restricted £	Total Year Ended 31 03 2010 £	Total Year ended 31 03 2009 £
Governance costs				
Accountancy	5,416	-	5,416	20,020
Audit	2,500	-	2,500	5,000
Legal and professional fees	5,623	-	5,623	2,785
	<u>13,539</u>	<u>-</u>	<u>13,539</u>	<u>27,805</u>

8 ANALYSIS OF STAFF COSTS

	Year Ended 31 03 2010 £	Year ended 31 03 2009 £
Salaries and wages	77,480	61,519
Social security	6,471	5,787
Pension costs	800	800
	<u>84,751</u>	<u>68,106</u>

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

During the year Delma Tomlin was reimbursed £1,095 (2009 £895) in business expenses as part of her existing contract for services to the company. Expenses were reimbursed to 3 (2009 4) other trustees in the amount of £243 (2009 £302)

9 STAFF NUMBERS

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

	31 03 2010 £	31 03 2009 £
Administration	<u>4</u>	<u>3</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

10 PENSION SCHEME

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

11 MOVEMENT IN TOTAL FUNDS FOR THE YEAR

This is stated after charging

	Year Ended 31 03 2010 £	Year ended 31 03 2009 £
Auditors' remuneration - audit	2,500	2,000
- other services	-	1,000
Depreciation	34,951	32,156
	<u> </u>	<u> </u>

12 TANGIBLE FIXED ASSETS

	Long leasehold land and buildings £	Instruments £	Office equipment £	Total £
Cost or valuation				
At 1 April 2009	1,537,615	86,401	193,980	1,817,996
Additions in the year	-	-	20,872	20,872
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
At 31 March 2010	1,537,615	86,401	214,852	1,838,868
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Depreciation				
At 1 April 2009	18,450	38,005	133,929	190,384
Provision for year	12,300	2,420	20,231	34,951
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
At 31 March 2010	30,750	40,425	154,160	225,335
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Net book value				
At 31 March 2010	1,506,865	45,976	60,692	1,613,533
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
At 31 March 2009	1,519,165	48,396	60,051	1,627,612
	<u> </u>	<u> </u>	<u> </u>	<u> </u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

13 DEBTORS

	31 03 2010 £	31 03 2009 £
Debtors	13,044	12,958
Other debtors	254	6,565
Prepayments	40,837	-
Accrued income	12,000	-
	<u>66,135</u>	<u>19,523</u>

14 CREDITORS: Amounts falling due within one year

	31 03 2010 £	31 03 2009 £
Creditors	65,169	34,423
Deferred income	59,086	48,238
Accruals	2,000	4,000
	<u>126,255</u>	<u>86,661</u>

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

15 ANALYSIS OF CHARITY'S NET ASSETS BY FUND

	Fixed Assets (charity use) £	Net Current Assets £	Total £
Restricted funds	1,561,596	149,704	1,711,300
General unrestricted funds	51,937	(39,475)	12,462
Designated funds	-	178,000	178,000
	<u>1,613,533</u>	<u>288,229</u>	<u>1,901,762</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

16 ANALYSIS OF CHARITABLE FUNDS

	At 01 04 2009 £	Incoming resources £	Resources expended £	Transfer £	At 31 03 2010 £
Unrestricted Funds					
General Funds	32,819	512,173	(542,530)	10,000	12,462
Designated Funds					
Maintenance Fund	158,000	-	-	(10,000)	148,000
Musical Instrument Fund	30,000	-	-	-	30,000
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total Unrestricted Funds	220,819	512,173	(542,530)	-	190,462
	<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	1,519,165	-	(12,300)	-	1,506,865
Instruments Fund	48,396	-	(2,420)	-	45,976
Equipment Fund	11,674	-	(2,919)	-	8,755
Arts Council Sustain	-	61,000	(51,000)	-	10,000
YMAZ	13,855	148,645	(146,270)	-	16,230
Youth music Voltage	8,706	12,010	(19,161)	-	1,555
YM Mentors	10,195	18,500	(18,309)	-	10,386
Sing Up UK	-	45,000	(45,000)	-	-
Feoffees/York Ch Trust	-	2,000	(2,000)	-	-
John Marvin Fund	2,250	-	(150)	-	2,100
York E M Festival	-	8,680	(8,680)	-	-
Beverley E M Festival	6,400	13,000	(6,699)	-	12,701
Aim Higher	-	23,100	(23,100)	-	-
NCEM Education Fund	10,000	38,922	(21,860)	-	27,062
York Early Music Festivals Fund	69,670	-	-	-	69,670
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total Restricted Funds	1,700,311	370,857	(359,868)	-	1,711,300
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

The Property Fund represents restricted funding for the restoration and conversion of the building

The Instruments Fund is restricted funding for the purchase of musical instruments

The Equipment Fund is restricted funding for the purchase of a box office system with funding of £12,500 from the Foyle Foundation and £5,000 from Yorkshire Forward

The Arts Council provided a Sustain grant to maintain the artistic programme and for business development

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

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2010

16 ANALYSIS OF CHARITABLE FUNDS continued

The Voltage Fund is a volunteering project for young people aged 18-25 in the Hull area with funding provided by Youth Music

The Respect programme (YM Mentors) provided funding for activity based mentoring for young people in Hull

Sing Up UK provided funding for a programme to encourage songs and singing games in schools in York

Fooffees and York Children's Trust have provided additional funding for the Sing Up project

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

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

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

Aim Higher provides grant funding for the running of music workshops for 14-16 year olds

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

17 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 £95,000 (2009 £100,500) 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

18 COMMITMENTS

The charity has entered into service level agreements with Delma Tomlin Arts Management Limited to provide management and consultancy services. These agreements expire in 2011 and provide for annual fees totalling £98,000

At 31 March 2010 the company had annual commitments under non cancellable operating leases -

Operating leases which expire -

	31 03 2010 £	31 03 2009 £
Within 2-5 years	1,556	1,000
Over 5 years	-	556