

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 2025

Company registration number 3499629

THE YORK EARLY MUSIC FOUNDATION

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THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The Board of Trustees presents its report and audited consolidated financial statements for the year ended 31 March 2025. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" in preparing the annual report and financial statements of the charitable company.

The financial statements comply with the accounting policies set out in the notes to the accounts, the Memorandum and Articles of Association, the Charities Act 2011, the Companies Act 2006, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the financial reporting standard applicable in the UK and Republic of Ireland published in October 2019.

OBJECTIVES AND ACTIVITIES

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

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

Public Benefit

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

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

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

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

Democratic Value

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

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Cultural and Creative Value

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

Educational Value

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

Social and Community Value

The NCEM promotes music that is inspired by a sense of time, identity and place, recognising its social, cultural and historical context whilst creating opportunities for new perspectives. In exploring these themes, the NCEM brings together historical performance practice with the contemporary, and ranges across folk, jazz, classical and traditional music through all periods and cultures. This programme has developed well and provides a series of new experiences to a new audience, allowing locally based representatives of international groups opportunities to celebrate their culture. A consistent theme of NCEM's programme has been participative research into the historical context of York, Yorkshire, its music and its cultural heritage. The NCEM is a key partner with the City of York Council in the strategic development of the City's culture to ensure the city's culturally rich inheritance is available to a wider audience, both regionally and nationally.

Global Value

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

During the year the NCEM continued to raise its profile across Europe. We continue to be a key member of the European Early Music Network REMA with NCEM's Director Delma Tomlin representing the UK on the REMA board. The 2024 York Early Music Festival celebrated York's long relationship with Flanders with the penultimate day of the Festival dedicated to ensembles from Flanders, supported by the Alamire Foundation, and a reception hosted by the General Representative of Flanders to the UK. We continued to strengthen our relationship with Institute Cervantes and the Spanish Ministry of Culture to promote Spanish music and ensembles in the UK. We are an Associate Partner in the Creative Europe funded S-EEEmerging programme (2024-2027) and partnered with AMUZ (Antwerp) to support a young European ensemble through the European Festivals Fund for Emerging Artists.

Grant making activities

The NCEM's Board of Trustees has ultimate responsibility for all grant-making decisions in line with The York Early Music Foundation's charitable purposes and any restrictions agreed with donors and funding partners. However, the Board of Trustees may give certain decision-making responsibilities to its executive team within its framework of delegation.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE

This report covers the accounting period 1 April 2024 to 31 March 2025, detailing the activities and performance of The York Early Music Foundation operating as the National Centre for Early Music (NCEM) and its trading subsidiary, York Early Music Enterprises Limited.

FESTIVALS AND SEASON

In 2024/25 the NCEM directly promoted 3 festivals of early music (2 in York, 1 in Beverley), and a year-round music programme at St Margaret's Church totalling 75 concerts for which we sold 10,290 tickets alongside our ambitious learning and participation programme and artist development activities. Our partnership with BBC Radio 3 enabled us to bring performances from our early music festivals and projects to 1m listeners in 7 broadcasts in 2024/25 – a combination of live concerts, concerts recorded for later broadcast, and Early Music Shows in particular.

The 2024 York Early Music Festival celebrated musical creativity from the medieval to the Baroque – intertwining the music of song and metamorphosis in a series of concerts, lectures and workshops. The festival welcomed BBC New Generation Artist Helen Charlston for a residency sharing 3 unique performances. 4 of the 22 concerts were presented within York Minster: The Sixteen, The Gesualdo Six, Vox Luminis and Cappella Pratensis & I Fedeli and as ever, we featured a range of historic venues from across the City of York. We thank AMUZ and Alamire Foundation for supporting a day of the best of early music from Flanders within the Festival – and the General Representative of Flanders in the UK for celebrating the partnership between the York Early Music Festival and Flanders in a generous reception at York Mansion House. We welcomed 35 musicians in 9 ensembles to York for 5 days for networking and recitals,

The 2024 Beverley and East Riding Early Music Festival supported by the East Riding of Yorkshire Council and the Embassy of Spain in London, wove together the Golden Threads of the history of Beverley with the music of the Golden Age of Spain. Celebrating music from the medieval to the high baroque, the festival welcomed near capacity audiences with the Spanish ensemble El Gran Teatro del Mundo opening the festival in the presence of key representatives from Spain in the UK. A series of illustrated lectures focused on the East Riding's unique cultural heritage from John Jenkins and Melanie Giles, and instrumental players and choral singers participated in workshops throughout the weekend. Tenebrae appeared for the first time in our Festival, as did Ensemble Augelletti our New Generation Baroque Ensemble, with their performance recorded for later broadcast by BBC Radio 3. The festival included a SongPath, exploring mental well-being through the transformative power of music and nature, taking participants across Beverley's green spaces including the pastures on the Westwood.

The 2024 York Early Music Christmas Festival embraced both early and folk concerts. Opening with the instrumental ensemble Spiritato, fellow early music specialists included Solomon's Knot (singing Bach Motets), Stile Antico with their '24 Christmas programme, Siglo d'Oro, and BBC New Generation Baroque Ensemble Augelletti, and enhanced by the ever-entertaining Green Matthews, a new collaborative partnership featuring Scottish legends fiddle player Aidan O'Rourke and guitarist Sean Shibe, and Awake Arise.

International Networks

The NCEM's Artistic Director continues as a board member of REMA - the European Early Music Network. Both NCEM Directors meet regularly with European colleagues to exchange ideas, hear new ensembles, build relationships and highlight York as a centre for early music performance and artist development. Following our participation in two Creative Europe funded large-scale projects (EEEmerging 2014-2018 & EEEmerging+ 2019-2023) and with the UK no longer participating in Creative Europe, the NCEM is developing ways in which to continue to work with our international partners that are vital for the continued development of early music in England. We have cemented our relationship with Instituto Cervantes and The Embassy of Spain in the UK and are developing our relationship with Institute Francais, alongside a strong relationship with Flanders cultural organisations. We are an Associate Partner in Sustainable EEEmerging, and we partner with AMUZ (Antwerp, Belgium) to support emerging ensembles through the European Festivals Fund for Emerging Artists (EFFEA) programme.

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UK Networks

As chair of the UK early music promoters network, the NCEM continued to host regular hybrid network meetings. This network enables UK's early music promoters to provide essential support to each other, share opportunities, and co-ordinate development projects. NCEM disseminates Arts Council best practice along with European opportunities from REMA and invites emerging ensembles the opportunity to perform to network members.

ARTIST DEVELOPMENT PROGRAMMES

The development of young artists is central to NCEM's mission, which we deliver through a range of programmes working with UK and international musicians, and delivered in partnership with key industry collaborators. These programmes are continuously informed by our industry networks, direct liaison with emerging artists and supported by a variety of generous individuals and trusts and foundations.

New Generation Baroque Ensemble

Launched in 2021, the New Generation Baroque Ensemble scheme aims to showcase and nurture exceptional UK-based groups working in the Baroque music sphere, as they take the first steps in their careers. It supports them to reach the next level of professionalism and artistry over a two-year period, using the range of expertise, performance and recording opportunities available through each of the partner organisations. This partnership between the NCEM, Royal College of Music and BBC Radio 3 encourages UK baroque ensembles of the future, supporting artists at a critical stage in their careers. In 2024/25 our second ensemble, Ensemble Augelletti, appointed in July 2023, enjoyed a week-long residency at the NCEM giving them the opportunity of a week's intensive rehearsals. They benefitted from a day's coaching from RCM's Ashley Solomon, the opportunity to present to members of the UK Early Music Restoration Network (livestreamed to them from the NCEM) and 2 days of filming new digital content which we shared through the European Early Music Network (REMA) as part of the pan-European Early Music Day celebrations. The ensemble also performed in the 2024 York Early Music Christmas Festival, alongside performances at the Royal College of Music and studio recordings at BBC Maida Vale Studios. and started to curate their residency for the 2025 Beverley Early Music Festival.

New Generation Baroque Ensemble Development Day

This now annual day (started in 2023) at Royal College of Music offers emerging professional ensembles the opportunity to be coached by RCM's Head of Historical Performance Professor Ashley Solomon, heard by BBC Radio 3 producers and NCEM Directors, and to find out more about the NGBE scheme with representatives of the partner organisations. This year it featured five instrumental baroque ensembles comprising 22 individual instrumentalists specialising in repertoire between 1600-1800 and using historically informed playing techniques, instruments, and stylistic conventions.

NCEM Young Composers Award

The annual NCEM Young Composers Award was launched in 2008 and is the only such scheme in the UK. It offers a unique opportunity for young composers to engage with the instruments and performance styles of early music, and to work with leading professional early musicians. In bridging the worlds of 'early' and 'new' music, the Award complements the NCEM's education policy, to support and nurture young composers and demonstrate to all participants that the music of previous centuries is relevant to today's creative endeavours. For the 2024 award the NCEM worked again with our long-standing award partners The Tallis Scholars, with 51 young composers (up to the age of 25) creating new works setting the 16th-century text *Mirabile mysterium* (A wondrous mystery) for unaccompanied voices. 8 shortlisted composers (4 x 18 & under, 4 x 19-25) joined us in York to workshop their compositions with York-based ensemble Ex Corde and director Paul Gameson and guided by the composer Christopher Fox in the presence of Peter Phillips (Tallis Scholars) and Les Pratt (BBC Radio 3). Charlotte Robertson's *A wondrous mystery* and Ryan Collis's *Lux Divinae* were chosen to be performed by The Tallis Scholars at Saffron Hall on 20 October and recorded by BBC Radio 3 for broadcast on Sunday 17 November.

The NCEM offers continued professional opportunities for the alumni of the award, with biennial commissions for ensembles in the York Early Music Festival. During 2024/25 we launched the third fully paid commission for previous finalists of the award, this time to write a new work for a performance by Helen Charlston and Toby Carr as part of their new programme at York Early Music Festival 2025.

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International Young Artists Competition

This prestigious longstanding biennial competition for young ensembles takes place at the NCEM as part of York Early Music Festival. Recognised as a major international platform for emerging talent in the world of early music, the competition attracts musicians from all over the globe, offering a major boost to young professional careers with opportunities for performance, recording and broadcasting, and international exposure.

The 2024 competition received entries from 48 ensembles from across the world, restoring interest back to pre-covid levels. The York Early Music Festival Artistic Advisors selected 8 ensembles to invite to York for the 5 days of networking, recitals, guided throughout by Steven Devine, and culminating in the competition with an international jury of Lionel Meunier (Vox Luminis), Bart Demuyt (Alamire Foundation and AMUZ), Emily Worthington (clarinettist), Elizabeth Kenny (lutenist) and Philip Hobbs (Linn Records). Four separate ensembles won the prizes – as the main prizewinners, *Ayres Extemporae* will return to York in 2025 for a performance and recording with Linn Records. UK ensemble *Apollo's Cabinet* won the Friends Prize, with Cambridge Early Music awarding their prize to *[hanse] Pfeyfferey*, and Paul James awarding the EUBO Development Prize to *Ensemble Bastion*.

NCEM Platform Artists

The NCEM's Platform Artists project supports emerging musicians to further develop their careers - offering coaching, recording and performances – showcasing artists of the next generation within its annual Early Music Festival programmes. During 2024/25 this included our partnership with Le Poeme Harmonique, offering a performance in the 2024 York Early Music Christmas Festival to Emilia Bertolini, winner of their Corneille Competition New Voices in Normandy. Within that Festival we also provided a first performance opportunity in York to Intesa, a duo that we first heard at the 2024 NGBE Development Day.

TAKE PART

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

I Can Play!

I Can Play! provides music-making opportunities for D/deaf children across the City of York, supporting them to make a connection with music, gain confidence, raise aspirations, understand their right to access high quality music teaching, and develop their identity as D/deaf musicians. It also aims to engage with families and to upskill educators. I Can Play sessions take place as part of the weekly music provision at York Music Centre, made possible by the strong partnership between NCEM and York Arts Education.

'I Can Play with Brass Roots', a collaboration between NCEM's I Can Play! and Shepherd Brass Band, supports D/deaf musicians in music-making in brass bands, suitable for children (7+) with any degree of deafness, their siblings, and Children of Deaf Adults (CODAs). Participants gain experience of playing music in a band/ensemble environment, whilst developing their skills on a brass instrument. This project won '2024 Band Project of the Year Award' by Brass Bands England.

The Minster Minstrels

NCEM's youth early music group, the Minster Minstrels, continues in successful partnership with York Arts Education, running during term time as one of the ensemble options at York Music Centre. Supported by York Music Hub, the ensemble offers young people aged 6-18 the rare opportunity to explore period music using modern instruments and they are increasingly recognised as an exceptionally talented youth group. The ensemble meets during term time on Saturday mornings under the new expert leadership of baroque violinist Nina Kumin who specialises in creating improvisation games to build confidence, technical skills and knowledge of different baroque styles. In March 2025 they travelled to Cliffe Castle to perform in their Music at the Museum Series, supported by Bradford 2025.

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Futures in Jazz

Supported by Ronnie Scott's Charitable Foundation, NCEM's partnership with York Music Forum Jazz Orchestra is flourishing, offering workshop and performance opportunities for this exciting young group of musicians with visiting artists. With her trio, international jazz vocalist Claire Martin lent her vocals to a recording session at NCEM, giving the young jazz musicians a first experience of professional recording techniques.

Workshops for Young Musicians

The NCEM enjoys partnerships with a wide range of performers and music organisations and works to facilitate opportunities to benefit local and regional young musicians through these connections.

Primary Schools

The NCEM is working in partnership with OAE Education, York Music Hub and the University of York to support early years music and KS1 provision in York over a five year period. This year the NCEM hosted nearly 600 children from 6 York primary schools in OAE's 4 performances of music and actions.

St Lawrence's Primary School

NCEM's partnership with St Lawrence's Primary School, facilitated through our role as their Cultural Champion as part of York's LCEP REACH, has developed further. Through this partnership we are encouraging and facilitating St Lawrence's pupils to participate in workshops, concerts and performances. In September Year 5 pupils visited NCEM for a workshop with Ensemble Augelletti during their NGBE residency, and in December Years 3-6 enjoyed an afternoon of singing activities and performances to each other and their parents. We continue to offer free tickets to St Lawrences families for family friendly performances at the NCEM, with several families becoming regular attendees.

Family Friendly

NCEM's family friendly programme, funded by a private donor and the Mayfield Valley Arts Trust, continued to offer musical experiences across a range of genres and interactive experiences for young minds.

Music Hubs

The NCEM works to develop the sector, particularly through close partnership working with two Music Education Hubs in the region – York Music Hub and the East Riding Music Education Hub - seeking to develop inclusive practice and ensure that every child and young person has access to musical opportunity, in line with the National Plan for Music Education 2022 – The Power of Music to Change Lives.

Life-Long Learning

The NCEM is keen to encourage learning at all levels and all ages, coordinating a number of adult learning opportunities, workshops and open access days.

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HEALTH AND WELLBEING

The NCEM continues to develop arts activities that have positive impacts on health and wellbeing.

Baroque around the Books

In December 2024 the NCEM presented a second series of Baroque around the Books. In partnership with Explore York Libraries and Archives, this series of free, relaxed and accessible performances in four of York's community libraries, brought early music to new audiences across the city. Presented as part of our Platform Artists programme, NCEM engaged the young duo Intesa in this series, who delighted audiences, many of whom engaged with the performance whilst attending the libraries for other purposes. The NCEM is working with Explore York for a further series in 2025.

Cuppa and a Chorus

Established in 2017 as part of 'Culture & Wellbeing In York' with initial support from City of York Council, Cuppa and a Chorus has a primary focus on improving wellbeing through communal singing. Participants vouch that they experience a clear boost in mood at the monthly sessions held at the NCEM, in which social contact plays an equal part with the music-making, and with continued funding from a variety of trusts, the project has proved a core part of the NCEM's community activities. In 2024/25 NCEM further developed new partnerships with social prescribers to support and welcome new members of the Cuppa community. The project also works with the Universities of York and York St John to provide leadership opportunities for postgraduate students in community music leadership and is exploring a new partnership with MySight York, working towards being a Sight Loss Friendly accredited activity.

PROFESSIONAL DEVELOPMENT

A major priority for the NCEM is professional development and a commitment to youth and to its staff. Many have used the experience gained at NCEM through work experience opportunities, internships and on the events team, as a springboard for professional careers in arts administration. Over the last year NCEM continued its commitment to widening access to creative careers with partnerships with Archbishop Holgates School (work experience) and York College (Industry Placement).

NCEM continues to work closely with the University of York and the University of York St John, offering festival work experience opportunities, recruiting students as stewards, in stage management roles, and as events staff. Postgraduate students from both universities are offered placements in musical leadership on Cuppa and a Chorus and I Can Play.

In 2024/25 NCEM again engaged with the University of York's MA in Management and the Creative and Cultural Industries, providing an NCEM project as industry case study. This involved the students visiting the NCEM, learning about the NCEM and the project, and presenting their final presentation to NCEM project team.

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 a focus for music practitioners and specific community projects.

Educational Resources

The NCEM produces a number of resources to accompany its education programme. See the Take Part section of NCEM's website.

York Mystery Plays

The NCEM has taken a major role in the reinvigoration of the York Mystery Plays and serves as the international centre for information on the Plays since their revival in 1951. See the York Mystery Plays' website www.yorkmysteryplays.org

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PARTNERSHIPS AND SUPPORT

The NCEM's ambitious artistic and learning programmes are supported by a variety of public funds, trust funds, commercial income and by an increasing number of individuals who have pledged support through the NCEM Patrons scheme. The NCEM Patrons scheme, which offers an opportunity for music lovers to invest their support and become part of the NCEM's future, is continuing to develop momentum, with over 40 members. The NCEM continues to run the Friends of York Early Music Festival which engages with over 100 individuals interested in supporting the annual summer festival.

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

- Arts Council England as a National Portfolio Organisation (2023-2026);
- City of York Council to retain discretionary rate relief and an SLA
- East Riding of Yorkshire to support the annual Beverley & East Riding Early Music Festival;
- John Feldberg Foundation support our Young Artist Development Programmes;
- Harrogate Deaf Society and Ovingdean Hall Foundation to support the I Can Play project
- The Purey Cust Trust, the Reed Foundation and the many donors to our Big Give campaign to support our Cultural Wellbeing activities
- The Rainbow Dickinson Trust for supporting the development of the NCEM Young Composers Award
- an increasing number of trust funds and individuals;
- and we remain especially grateful to the Mayfield Valley Arts Trust for their continuing annual grant to support our creative learning programme.

COMMERCIAL ACTIVITIES

The NCEM team continues to work exceptionally hard to maximise our non-core business. Since 2015 we experienced significant year on year growth, and whilst covid interrupted this growth, in 2024/25 the NCEM generated commercial income of £197,059 (2023/24: £205,686).

Venue Facilities

NCEM's commercial hire has developed over the past 15 years, evolving from a conference venue to a wedding reception venue as the markets have changed. The NCEM has responded creatively to the changing market, and now the NCEM has become a well-established venue for parties and wedding receptions and is optimistic about the signs of re-growth in the conference market.

Community Hire

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

Instrument Hire

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

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HUMAN RESOURCES

NCEM operates with a small but highly skilled team. The executive team comprises of Delma Tomlin (Director) and Cherry Fricker (Executive Director).

Delma Tomlin MBE is 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; in the 2008 New Year's Honours List she was awarded an MBE for services to the arts in Yorkshire, and in December 2020 she was awarded Honorary Freedom of the City of York for her contribution to arts and culture in the City. Delma is a member of the Court of the University of York and was the first female Governor of the York Merchant Adventurers' Company from April 2022- March 2023.

Cherry Fricker ACA qualified as a Chartered Accountant in 2001 following a degree in Music. Until June 2023 Cherry was Vice-Chair of Leeds Conservatoire, Chair of the Leeds Conservatoire Audit Committee and co-opted member of the Luminate Education Group Audit Committee. Cherry is a trustee of Yorchestra, York's holiday youth orchestra and a member of the board of the 'Y Music' Hub, the oversight board for the new combined hub of York Music Hub and North Yorkshire Music Hub.

The NCEM team also includes:

- Dr Christopher Roberts: Operations & Events Manager
- Effie Millar: Audience Manager
- Dr Sophie David: Artist Development Manager
- India Ashberry: Events Co-ordinator
- Vicki Sumner: Finance Officer

The team is supported by freelance professionals:

- | | |
|--|----------------------------------|
| • Shelagh Bourke: Press Consultant | • Annabel Amy: Duty Manager |
| • Ben Pugh: Digital Consultant & Producer | • Angie Alle: Duty Manager |
| • Tim Archer: Sound Engineer | • Guy Tudor: Duty Manager |
| • Celia Frisby: Concert Manager & Programme Editor | • Deborah Whitwell: Duty Manager |
| • Mark Hildred: Duty Manager | • Emily Lynn: Duty Manager |

The NCEM also employs a team of casual workers as Events Assistants.

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FINANCIAL REVIEW

The consolidated net expenditure for the year to 31 March 2025 totalled £28,614 (2023/24 net expenditure £44,466) on total income of £821,178 (23/24 £859,751). The net income on unrestricted funds totalled £7,293 (23/24 £1,427), and after designating £10,000 to the building maintenance reserve, unrestricted funds as at 31 March 2025 are £158,483 (2024: £161,190). This is another strong result through a challenging year where inflationary pressures were high, and achieved through strong artistic performance, continued strong financial management and significant commercial activity.

Plans for Future Periods

In November 2022 the NCEM was successful in its application to be funded as an Arts Council England National Portfolio Organisation and signed a funding agreement in January 2023. Under this funding agreement, Arts Council England agreed to fund NCEM's activities with £275,444 per annum until March 2026. In 2025 Arts Council England confirmed that it will extend this funding period for all NPOs for a further year until March 2027 and awarded NCEM a small inflationary uplift in 2025/26.

Reserves Policy

At 31 March 2025, The York Early Music Foundation held reserves of £142,644 (2024: £143,143) excluding those which are restricted or designated or can only be realised by disposing of fixed assets held for charity use. Of the total reserves of £2,005,425 (2024: £2,034,039) restricted reserves total £1,666,558 (2024: £1,691,386). £180,354 (2024: £181,463) are currently being held as designated reserves which have been set aside to provide £145,500 for future repairs and maintenance of the building, £22,854 to provide for future maintenance of musical instruments, and £12,000 gifted in legacies for future projects. The Trustees regard the continuation and steady development of our programmes of great importance.

The Foundation has a 154-year lease at peppercorn rent from the York Diocesan Board of Finance, starting 1999. The Trustees have no legal obligation to the Diocesan Board to maintain St Margaret's Church other than to return the building in the condition in which they acquired it – which was in a state of considerable distress. The quinquennial building report prepared by Martin Stancliffe Architects in 1999 details the state of St Margaret's Church pre-restoration. Since opening the Church as the National Centre for Early Music in April 2000, the Trustees have chosen to maintain the building, and grounds, to as high a standard as is practical for a music charity. The most recent quinquennial report was undertaken in 2023 which confirmed that the building is still in good repair and recommended works are being planned.

Reserves are needed by The York Early Music Foundation both to enable the organisation to take advantage of opportunities for new initiatives and to provide security should some sources of income be vulnerable in the future - having an appropriate level of reserves will allow an opportunity to secure alternative income sources. The Trustees consider an appropriate level of reserves to be 6 months' recurring overhead expenditure on operations of The York Early Music Foundation. The careful financial management over the past few years has provided this important support that has enabled the organisation to survive a very challenging time, and to invest in key development projects for the future.

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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
Trustees	P M Murphy (Chair) L Clayton-Rawle (appointed 26 June 2025) A Datta Professor P C Fox (resigned 18 December 2024) V Johnson (resigned 26 March 2025) M L McGregor S A R Procter M J Stancliffe (resigned 26 January 2025) P A Tyack D O A Wallis (appointed 26 March 2025) P M D Wood (appointed 26 March 2025)
Key Management Personnel	Dr Delma Tomlin MBE - Director Cherry Fricker ACA – Executive Director/Company Secretary
Auditor	Frances Howard FCA Fortus Audit LLP Equinox House Clifton Park Avenue Shipton Road York YO30 5PA
Bankers	HSBC Bank plc PO Box 26 13 Parliament Street York YO1 8XS
Solicitors	Harrowells LLP Moorgate House Clifton Moorgate York YO30 4WY

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation

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

Day to day operations are delegated to Delma Tomlin (Director) and Cherry Fricker (Executive Director). Cherry Fricker took over as Company Secretary in September 2024.

No Trustee received any remuneration or benefits during the year in respect of their services to the company.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Governing Document

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

The York Early Music Foundation is managed by a Board of Trustees. Between 1st April 2024 and the date of signing of the financial statements, the Board of Trustees comprised the following individuals and their interests during that period:

Lorna Clayton-Rawle	Trustee (from 26.03.25)	Senior Fundraising Manager, Science Museum Group
Anita Datta	Trustee	Freelance musician and composer Conductor and Founder, The Swan Consort Creative Learning and Participation Producer, London Handel Festival Postdoctoral Research Associate, Guildhall School of Music and Drama Organ Tutor, Chetham's School of Music Trustee, Bishopsgate Institute and Foundation
Prof. Christopher Fox	Trustee (to 18.12.24)	Composer Honorary Professor of Music, University of York Emeritus Professor of Music, Brunel University London Editor, <i>TEMPO</i> , Cambridge University Press Visiting Professor of Music, University of Huddersfield Member, Academy of Arts, Berlin
Victoria Johnson	Trustee (to 26.03.25)	Dean of Chapel, St John's College Cambridge Trustee, Ryedale Festival Trust Limited Trustee, Church Music Society
Menna McGregor	Trustee	Trustee, The Royal Ballet School Endowment Fund Trustee, The Dulwich Estate Trustee, Newton Bursary Fund
Paul Murphy	Trustee (Chair)	Chair of the York and North Yorkshire Welfare Benefits Unit
Dr Simon Procter	Trustee	Director, Converge Professor, York St John University
Martin Stancliffe	Trustee (to 26.01.25)	Surveyor Emeritus, St Pauls Cathedral Member, York Minster Fabric Advisory Committee Member, Canterbury Cathedral Fabric Advisory Committee
Paul Tyack	Trustee	Director of Advancement, Newcastle University
Dominic Wallis	Trustee (from 26.03.25)	Associate Artist, Tenebrae Heritage Consultant, Caroe Architecture
Philip Wood	Trustee (from 26.03.25)	Chief Executive, Leeds Teaching Hospitals NHS Trust Director, Northern Health Science Alliance Chair, Leeds Academic Health Partnership Trustee, The Foundation Trust Network

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Appointment of Trustees

The Board of Trustees keeps under review the skills required of the Board. When necessary, the Board seeks new trustees to ensure the maintenance of the necessary mix of skills.

Trustees' Induction and Training

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

Remuneration Policy

The Board of Trustees sets the remuneration of the NCEM's key management personnel. In doing so, the Trustees priority is to set pay that attracts and keeps appropriately qualified staff to lead, manage, support and deliver the NCEM's aims, taking into account normal sector rates, with annual increases being in line with inflation.

Equality and Diversity Policy

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

Safeguarding Policy

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

Environmental Policy

Recognising its responsibilities as an ethically guided organisation, The York Early Music Foundation has laid out a voluntary policy regarding its activities and operations and their impact on the environment. Core to the policy is a commitment to integrate environmental management principles into each aspect of the Foundation's day-to-day business to ensure that any environmental issues are addressed.

Investment Powers and Policy

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

Risk Management

The Trustees quarterly review a full and detailed Risk Register that identifies the major strategic, business and operational risks that the NCEM faces and discusses whether the systems and controls that have been established to both monitor and mitigate these risks, are sufficient and appropriate. Each risk has been rated as to the potential severity of each risk alongside the likelihood of it occurring. At each board meeting, trustees identify whether any new risks have arisen that need to be added to the Risk Register.

THE YORK EARLY MUSIC FOUNDATION

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

TRUSTEES' RESPONSIBILITIES

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

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and parent charitable company, and of the incoming resources and application of resources, including income and expenditure, of the group and parent charitable company for that period. In preparing these financial statements, the Trustees are required to:

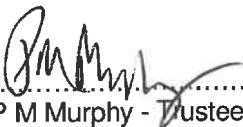
- select suitable accounting policies as described and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and parent charitable company will continue in operation.

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

In so far as the Trustees are:

- there is no relevant audit information of which the group's auditor is unaware, and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Approved by the Board of Trustees on 23/9/25.....signed on their behalf by:


P M Murphy - Trustee


C Fricker – Company Secretary

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

Opinion

We have audited the financial statements of The York Early Music Foundation (the 'parent charitable company') and its subsidiary (the 'group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Charity Only Balance Sheets, the Consolidated and Charity Only Cash Flow Statements and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31 March 2025, and of the group's its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's or parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Trustees' Annual Report, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatement in the directors' report.

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

- adequate and sufficient accounting records have not been kept by the group and parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the group's and parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

As explained more fully in the Trustees' Responsibilities statement set out on page 13, the Trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (UK GAAP and the Companies Act 2006) and the relevant tax compliance regulations in the UK.

We understood how the charitable company is complying with those frameworks by making enquiries of management and those responsible for legal and compliance procedures. We corroborated our enquiries through review of board minutes and discussions with those charged with governance.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including how fraud might occur, by discussion with management from various parts of the business to understand where they considered there was a susceptibility to fraud. We considered the procedures and controls that the charitable company has established to prevent and detect fraud, and how these are monitored by management, and also any enhanced risk factors such as performance targets.

Based on our understanding, we designed our audit procedures to identify any non-compliance with laws and regulations identified in the paragraphs above.

We also performed audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

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

Use of our report

This report is made solely to the charitable company's Members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the parent charitable company's Members and its Trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the parent charitable company and the parent charitable company's Members, as a body and the parent charitable company's Trustees, as a body, for our audit work, for this report, or for the opinions we have formed.



Frances Howard FCA (Senior Statutory Auditor)

For and on behalf of Fortus Audit LLP, Statutory Auditor

Equinox House
Clifton Park Avenue
Shipton Road
York
YO30 5PA

26/9/25

THE YORK EARLY MUSIC FOUNDATION
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted £	Designated £	Restricted £	2025 Total £	2024 Total £
INCOME						
Donations & legacies	2	46,145	5,000	25,369	76,514	69,127
Other trading activities	3	197,059	-	-	197,059	205,686
Charitable activities	4	464,009	-	71,653	535,662	574,780
Investment income	5	6,943	-	-	6,943	5,158
Other income	6	5,000	-	-	5,000	5,000
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL INCOME		719,156	5,000	97,022	821,178	859,751
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
EXPENDITURE						
Raising funds	7	89,158	-	-	89,158	86,743
Charitable activities	8	622,705	16,109	121,820	760,634	817,474
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL EXPENDITURE		711,863	16,109	121,820	849,792	904,217
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
NET INCOME/(EXPENDITURE) FOR THE YEAR		7,293	(11,109)	(24,798)	(28,614)	(44,466)
TRANSFERS BETWEEN FUNDS		(10,000)	10,000	-	-	-
FUNDS BROUGHT FORWARD AT 1 APRIL 2024		161,190	181,463	1,691,386	2,034,039	2,078,505
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
FUNDS CARRIED FORWARD AT 31 MARCH 2025		158,483	180,354	1,666,588	2,005,425	2,034,039
		<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

Analysis of the previous year by fund is summarised on note 23 of the financial statements.

The statement of financial activities contains all the gains and losses recognised in the current year.

All income and expenditure derives from continuing activities.

The deficit of the charity for Companies Act purposes is £28,614 (2024: deficit of £44,466).

THE YORK EARLY MUSIC FOUNDATION
CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2025

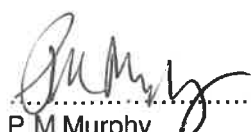
	Note	£	2025	£	2024
					£
FIXED ASSETS					
Tangible assets	14			1,412,194	1,439,269
CURRENT ASSETS					
Stock			551		-
Debtors	16		85,680		115,232
Cash at bank and in hand			668,786		620,990
			<u>755,017</u>		<u>736,222</u>
CURRENT LIABILITIES					
Creditors falling due within one year	17		(156,161)		(141,452)
			<u> </u>		<u> </u>
NET CURRENT ASSETS				598,856	594,770
Creditors falling due after more than one year	18			(5,625)	-
				<u> </u>	<u> </u>
TOTAL NET ASSETS	20			<u>2,005,425</u>	<u>2,034,039</u>
FUNDS					
General unrestricted funds	21		158,483		161,190
Designated funds	21		180,354		181,463
			<u> </u>		<u> </u>
Total unrestricted and designated funds				338,837	342,653
Restricted funds – fixed assets	21			1,396,355	1,421,222
Restricted funds – other	21			270,233	270,164
				<u> </u>	<u> </u>
TOTAL FUNDS				<u>2,005,425</u>	<u>2,034,039</u>


COMPANY REGISTRATION NUMBER: 3499629

The Trustees have prepared group accounts in accordance with section 399(4) of the Companies Act 2006 and section 138 of the Charities Act 2011.

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

Approved by the Board on 23/9/25 and signed on its behalf by:


P M Murphy
Trustee


C Fricker
Company Secretary and Executive Director

The notes on pages 24 to 40 form part of these accounts

THE YORK EARLY MUSIC FOUNDATION
CHARITY ONLY BALANCE SHEET AS AT 31 MARCH 2025

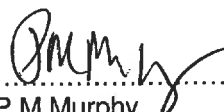
	Note	£	2024 £	2024 £
FIXED ASSETS				
Tangible assets	14	1,412,194		1,439,269
Investments	15	1		1
			<u>1,412,195</u>	<u>1,439,270</u>
CURRENT ASSETS				
Stock		551		-
Debtors	16	125,992		167,740
Cash at bank and in hand		591,579		550,250
		<u>718,122</u>		<u>717,990</u>
CURRENT LIABILITIES				
Creditors falling due within one year	17	(124,892)		(123,221)
		<u></u>		<u></u>
NET CURRENT ASSETS			<u>593,230</u>	<u>594,769</u>
TOTAL NET ASSETS			<u>2,005,425</u>	<u>2,034,039</u>
CHARITY FUNDS				
General unrestricted funds	21	158,483		161,190
Designated funds	21	180,354		181,463
		<u></u>		<u></u>
Total unrestricted and designated funds			338,837	342,653
Restricted funds – fixed assets	21		1,396,355	1,421,222
Restricted funds – other	21		270,233	270,164
			<u></u>	<u></u>
TOTAL CHARITY FUNDS			<u>2,005,425</u>	<u>2,034,039</u>


COMPANY REGISTRATION NUMBER: 3499629

The Trustees have prepared group accounts in accordance with section 399(4) of the Companies Act 2006 and section 138 of the Charities Act 2011.

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

Approved by the Board on 23/9/25 and signed on its behalf by:


P M Murphy
Trustee


C Fricker
Company Secretary and Executive Director

The notes on pages 22 to 40 form part of these accounts

THE YORK EARLY MUSIC FOUNDATION

CONSOLIDATED CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £	2024 £
Cash flows from operating activities:			
Net cash provided by/(used in) operating activities	1	52,689	(43,215)
Net cash flows from investing activities:			
Interest received		6,943	5,158
Receipts from disposal of tangible fixed assets		-	-
Payments to acquire tangible fixed assets		(11,836)	(29,630)
Change in cash and cash equivalents in the year		47,796	(67,687)
Cash and cash equivalents at 1 April 2024		620,990	688,677
Cash and equivalents at 31 March 2025	2	668,786	620,990

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

	2025 £	2024 £
Net income/(expenditure) for the year	(28,614)	(44,466)
Adjustments for:		
Depreciation of tangible fixed assets	38,911	50,709
Loss/(profit) on sale of tangible fixed assets	-	-
Interest received	(6,943)	(5,158)
Decrease/(increase) in stock	(551)	
Decrease/(increase) in debtors	29,552	(48,992)
(Decrease)/increase in creditors	20,334	(4,692)
Net cash provided by/(used in) operating activities	52,689	(43,215)

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2025 £	2024 £
Cash at bank and in hand	668,786	620,990

THE YORK EARLY MUSIC FOUNDATION

CHARITY ONLY CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £	2024 £
Cash flows from operating activities:			
Net cash provided by/(used in) operating activities	1	46,222	(24,885)
Net cash flows from investing activities:			
Interest received		6,943	5,158
Receipts from disposal of tangible fixed assets		-	-
Payments to acquire tangible fixed assets		(11,836)	(29,630)
Change in cash and cash equivalents in the year		41,329	(49,357)
Cash and cash equivalents at 1 April 2024		550,250	599,607
Cash and equivalents at 31 March 2025	2	591,579	550,250

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

	2025 £	2024 £
Net income/(expenditure) for the year	(28,614)	(44,466)
Adjustments for:		
Depreciation of tangible fixed assets	38,911	50,709
Loss/(profit) on sale of tangible fixed assets	-	-
Interest received	(6,943)	(5,158)
Decrease/(increase) in stock	(551)	-
Decrease/(increase) in debtors	41,748	(37,034)
(Decrease)/increase in creditors	1,671	11,064
Net cash provided by/(used in) operating activities	46,222	(24,885)

2. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2025 £	2024 £
Cash at bank and in hand	591,579	550,250

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The York Early Music Foundation constitutes a public benefit entity as defined by FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

(b) Group financial statements

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

(c) Income

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

Government grants received under the Coronavirus Job Retention Scheme are recognised in other income in the same period as the corresponding expenditure falls due.

(d) Volunteers and donated services and facilities

In line with the SORP, the value of services provided by volunteers is not incorporated into these financial statements. Volunteers assist with stewarding for events enabling lower staff costs than would otherwise be the case.

(e) Expenditure

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

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

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

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

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES (continued)

(f) Allocation of support costs

The SORP requires allocation of support costs to those activities which they directly support. In the case of shared costs these are allocated on the basis of usage of facilities as set out in note 8.

(g) Tangible fixed assets

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

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

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

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

(h) Investments

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

(i) Financial instruments

The charity has financial assets and liabilities that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

(j) 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.

(k) Pensions

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

(l) Judgements and estimates

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES (continued)

(m) Foreign currency

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

2. DONATIONS & LEGACIES

2025	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2025 £
Donations	36,384	-	20,000	56,384
Donated goods	-	-	500	500
Subscriptions	3,027	-	-	3,027
Gift Aid	6,734	-	4,869	11,603
Legacies	-	5,000	-	5,000
	<u>46,145</u>	<u>5,000</u>	<u>25,369</u>	<u>76,514</u>
2024	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2024 £
Donations	28,390	-	6,900	35,290
Donated goods	-	-	270	270
Subscriptions	3,565	-	-	3,565
Gift Aid	17,189	-	5,813	23,002
Legacies	-	7,000	-	7,000
	<u>49,144</u>	<u>7,000</u>	<u>37,668</u>	<u>69,127</u>

3. OTHER TRADING ACTIVITIES

	Unrestricted funds £	Designated funds £	Total 2025 £	Unrestricted funds £	Designated funds £	Total 2024 £
Trading subsidiary (Note 9)	88,805	-	88,805	108,710	-	108,710
Box Office Commission	10,395	-	10,395	8,279	-	8,279
Hire of Church	46,643	-	46,643	33,517	-	33,517
Bar Sales	39,227	-	39,227	45,321	-	45,321
Instrument & Equipment hire	6,093	-	6,093	6,835	-	6,835
Other activities income	570	-	570	344	-	344
Recording fees	4,210	-	4,210	1,950	-	1,950
PRS income	1,116	-	1,116	730	-	730
	<u>197,059</u>	<u>-</u>	<u>197,059</u>	<u>205,686</u>	<u>-</u>	<u>205,686</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

4. CHARITABLE ACTIVITIES

2025	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2025 £
Arts Council England	275,444	-	-	275,444
Mayfield Valley Arts Trust	-	-	30,000	30,000
City of York Council	8,400	-	-	8,400
East Riding of Yorkshire Council	-	-	15,000	15,000
I Can Play (York):				
Ovingdean Hall Foundation	-	-	3,000	3,000
Other Income	327	-	-	327
Cultural Wellbeing:				
Purey Cust Trust	-	-	1,125	1,125
Other	2,111	-	-	2,111
The Reed Foundation (The Big Give)	-	-	1,000	1,000
NCEM L&P Programme:				
York Music Hub	-	-	1,438	1,438
Bradford MBC	-	-	450	450
Ronnie Scott's Charitable Foundation	-	-	6,000	6,000
NCEM Young Composers Award:				
The Rainbow Dickinson Trust	-	-	1,500	1,500
University of York	500	-	-	500
York Early Music Festival:				
John Feldberg Foundation	-	-	10,000	10,000
Baroque at the Edge	-	-	2,140	2,140
Ticket & Other Income	78,048	-	-	78,048
International Young Artists Competition				
Entry Fees	4,000	-	-	4,000
Beverley Early Music Festival				
The Embassy of Spain in the UK	4,167	-	-	4,167
Ticket & Other Income	27,033	-	-	27,033
York Early Music Christmas Festival				
Ticket & Other Income	19,233	-	-	19,233
NCEM Season Programme				
Ticket & Other Income	44,746	-	-	44,746
	<u>464,009</u>	<u>-</u>	<u>71,653</u>	<u>535,662</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

CHARITABLE ACTIVITIES

2024	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2024 £
Arts Council England	275,444	-	-	275,444
Mayfield Valley Arts Trust	-	-	34,875	34,875
City of York Council	8,400	-	-	8,400
East Riding of Yorkshire Council	-	-	15,000	15,000
I Can Play (York)	-	-	-	-
Harrogate Deaf Society	-	-	4,400	4,400
Ovingdean Hall Foundation	-	-	3,000	3,000
Other Income	187	-	-	187
Cultural Wellbeing Programme:				
Purey Cust Trust	-	-	1,500	1,500
Sylvia & Colin Shepherd Charitable Trust	-	-	1,000	1,000
Other	1,710	-	-	1,710
NCEM L&P Programme:				
York Music Hub	-	-	1,125	1,125
Sponsorship	-	-	2,500	2,500
Other Income	-	-	1,012	1,012
York Minster Mystery Plays Archive	-	-	2,500	2,500
EEEmerging+	-	-	51,886	51,886
John Feldberg Foundation	-	-	9,563	9,563
Ticket & Other Income				
York Early Music Festival	78,883	-	-	78,883
Beverley Early Music Festival	23,074	-	-	23,074
York Early Music Christmas Festival	17,648	-	-	17,648
York Early Music Digital Festivals	4,392	-	-	4,392
NCEM Season Programme	36,681	-	-	36,681
	<u>446,419</u>	<u>-</u>	<u>128,361</u>	<u>574,780</u>

5. INVESTMENT INCOME

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

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

6. OTHER INCOME

	Unrestricted and total 2025 £	Unrestricted and total 2024 £
Employment Allowance	5,000	5,000
	<u>5,000</u>	<u>5,000</u>

7. EXPENDITURE - RAISING FUNDS

	Note	Unrestricted and total 2025 £	Unrestricted and total 2024 £
Marketing and promotion		16,206	14,242
Business development		5,080	4,597
Bar costs		24,693	27,073
Costs associated with external hire		14,399	11,573
Trading subsidiary	10	28,780	29,258
		<u>89,158</u>	<u>86,743</u>

8. EXPENDITURE - CHARITABLE ACTIVITIES

2025	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2025 £
NCEM Promotions	112,685	-	4,213	116,898
York Early Music Festival	160,351	15,000	5,000	180,351
Beverley Early Music Festival	69,941	-	14,707	84,648
York Early Music Christmas Festival	69,074	-	-	69,074
York Early Music Digital Festivals	-	-	-	-
EEEmerging+	-	-	-	-
I Can Play	16,947	-	10,236	27,183
Early Music Research	-	-	-	-
Cultural Wellbeing Projects	20,494	-	8,833	29,327
NCEM Education Programme	46,038	-	18,606	64,644
NCEM Composers Award	34,291	-	5,500	39,791
York Mystery Plays Archive	1,412	-	1,041	2,453
REMA expenses	3,541	-	-	3,541
Restricted Property Fund	-	-	32,110	32,110
NCEM Young Artists Competition	22,635	-	17,500	40,135
Development Costs	19,121	-	-	19,121
Audience Development	12,281	-	-	12,281
BBC New Generation Baroque Ensemble	30,592	1,109	4,074	35,775
Foreign currency revaluation	3,302	-	-	3,302
	<u>622,705</u>	<u>16,109</u>	<u>121,820</u>	<u>760,634</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

8. EXPENDITURE - CHARITABLE ACTIVITIES

2024	Unrestricted funds £	Designated funds £	Restricted funds £	Total 2024 £
NCEM Promotions	113,850	-	7,566	121,416
York Early Music Festival	157,752	-	16,203	173,955
Beverley Early Music Festival	35,039	-	18,888	53,927
York Early Music Christmas Festival	66,372	-	-	66,372
York Early Music Digital Festivals	18,343	-	-	18,343
EEEmerging+	32,035	-	59,295	91,330
I Can Play	20,618	-	11,087	31,705
Cultural Commissioning Project	22,970	-	-	22,970
NCEM Education Programme	39,772	-	25,047	64,819
NCEM Composers Award	34,205	-	5,500	39,705
York Mystery Plays Archive	1,411	-	1,043	2,454
REMA expenses	2,039	-	-	2,039
Restricted Property Fund	-	-	42,721	42,721
NCEM Young Artists Competition	12,631	-	5,714	18,345
Development Costs	19,109	-	-	19,109
Audience Development	16,517	-	-	16,517
BBC New Generation Baroque Ensemble	30,574	1,173	-	31,747
	<u>623,237</u>	<u>1,173</u>	<u>193,064</u>	<u>817,474</u>

Support costs

	2025 £	2024 £
Premises costs	40,739	35,999
Administration and office costs	254,073	250,442
Insurances	24,533	23,530
Maintenance	50,014	57,833
Governance	6,255	6,380
Depreciation	38,911	50,709
Loss on disposal of fixed assets	-	-
	<u>414,525</u>	<u>424,893</u>

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

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

8. EXPENDITURE - CHARITABLE ACTIVITIES (continued)

		Total 2025		Total 2024	
	%	£	%	£	
NCEM Promotions	14.0	58,033	14.0	59,485	
York Early Music Festival	14.0	58,033	14.0	59,485	
Beverley Early Music Festival	10.0	41,452	3.0	12,747	
York Early Music Christmas Festival	10.0	41,452	7.0	29,743	
Online Festivals	-	-	3.0	12,747	
EEEmerging+	-	-	7.5	31,867	
I Can Play	5.0	20,726	7.5	25,494	
NCEM Education Programme	16.5	68,399	14.0	59,485	
NCEM Composers Award	6.5	26,944	7.0	27,618	
York Minster Mystery Plays Archive	0.5	2,073	0.5	2,124	
NCEM Young Artists Competition	2.5	10,363	2.5	10,622	
BBC New Generation Baroque Ensemble	8.0	33,162	8.0	33,991	
Arts & Health Programme	2.5	10,363	5.0	21,245	
Baroque around the Books	2.5	10,363			
Development Costs	8.0	33,162	9.0	38,240	
	100.0	414,525	100.0	424,893	

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

9. NET INCOME FROM TRADING SUBSIDIARY

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

Summary statement of income and retained earnings

	2025 £	2024 £
Turnover	88,805	108,710
Cost of sales	(28,780)	(29,258)
	<hr/>	<hr/>
Gross profit	60,025	79,452
Expenses	(11,118)	(10,957)
	<hr/>	<hr/>
Net profit	48,907	68,495
Gift Aid	(48,907)	(68,495)
	<hr/>	<hr/>
Retained by subsidiary	-	-
	<hr/>	<hr/>

Intercompany transactions

Rent	10,000	10,000
Gift Aid	48,907	68,495
	<hr/>	<hr/>
Net profit from trading subsidiary	58,907	78,495
	<hr/>	<hr/>

The assets and liabilities of the subsidiary are:

Current assets	95,804	96,727
Creditors: amounts falling due within one year	(90,178)	(96,726)
Creditors: amounts falling due after one year	(5,625)	-
	<hr/>	<hr/>
Total net assets	1	1
	<hr/>	<hr/>
Aggregate share capital and reserves	1	1
	<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

10. ANALYSIS OF STAFF COSTS

	2025 £	2024 £
Salaries and wages	208,535	208,179
Social security	17,030	16,510
Pension costs	28,485	27,206
Other benefits	-	1,500
	<u>254,050</u>	<u>253,395</u>

No employees received total employee benefits of more than £60,000 in the year.

No Trustee has received remuneration or benefits during the year in respect of their services to the company.

The key management personnel of the parent charity comprise of 2 persons (2024: 2). The total employee benefits of the key management personnel of the charity was £105,661 (2024: £104,791).

The reimbursement of Trustees expenses was as follows:

	No.	2025 £	No.	2024 £
Total	4	524	4	619

11. STAFF NUMBERS

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

	2025 £	2024 £
Average number of employees	17	17
Full time equivalents	6	6

12. PENSION SCHEME

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

13. MOVEMENT IN TOTAL FUNDS FOR THE YEAR

This is stated after charging:

	2025 £	2024 £
Auditors' remuneration - audit (net)	3,825	3,720
Depreciation of tangible fixed assets	38,911	50,709
(Profit)/loss on disposal of tangible fixed assets	-	-
Foreign exchange (gains)/losses	3,302	3,372

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

14. TANGIBLE FIXED ASSETS

Group and charity	Long leasehold land and buildings £	Instruments £	Equipment £	Total £
Cost or valuation				
At 1 April 2024	1,539,965	91,231	411,793	2,042,989
Additions	-	-	11,836	11,836
Disposals	-	-	(6,687)	(6,687)
	<u>1,539,965</u>	<u>91,231</u>	<u>416,942</u>	<u>2,048,138</u>
At 31 March 2025	1,539,965	91,231	416,942	2,048,138
	<u>1,539,965</u>	<u>91,231</u>	<u>416,942</u>	<u>2,048,138</u>
Depreciation				
At 1 April 2024	203,190	66,311	334,219	603,720
Charge for year	12,320	1,279	25,312	38,911
Disposals	-	-	(6,687)	(6,687)
	<u>215,510</u>	<u>67,590</u>	<u>352,844</u>	<u>635,944</u>
At 31 March 2025	215,510	67,590	352,844	635,944
	<u>215,510</u>	<u>67,590</u>	<u>352,844</u>	<u>635,944</u>
Net book value				
At 31 March 2025	1,324,455	23,641	64,098	1,412,194
	<u>1,324,455</u>	<u>23,641</u>	<u>64,098</u>	<u>1,412,194</u>
At 31 March 2024	1,336,775	24,920	77,574	1,439,269
	<u>1,336,775</u>	<u>24,920</u>	<u>77,574</u>	<u>1,439,269</u>

15. INVESTMENTS

Charity	York Early Music Enterprises Limited £
Cost	
At 1 April 2024 and 31 March 2025	1
	<u>1</u>
Net book value	
At 31 March 2025	1
	<u>1</u>
At 31 March 2024	1
	<u>1</u>

The York Early Music Foundation owns 100% of the issued share capital of York Early Music Enterprises Limited. The aggregate capital and reserves of York Early Music Enterprises Limited as at 31 March 2025 and 31 March 2024 was £1.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

16. DEBTORS

	2025		2024	
	Charity £	Group £	Charity £	Group £
Trade debtors	3,172	21,767	4,364	30,351
Amounts due from trading subsidiary	58,907	-	78,495	-
Prepayments	50,244	50,244	34,507	34,507
Accrued income	13,669	13,669	50,374	50,374
	<u>125,992</u>	<u>85,680</u>	<u>167,740</u>	<u>115,232</u>

17. CREDITORS: Amounts falling due within one year

	2025		2024	
	Charity £	Group £	Charity £	Group £
Trade creditors	7,254	19,181	11,923	15,203
Other creditors	6,211	6,210	2,927	2,927
Other taxes	11,151	14,530	9,248	11,258
Deferred income (note 19)	95,488	110,477	95,121	107,117
Accruals	4,788	5,763	4,002	4,947
	<u>124,892</u>	<u>156,161</u>	<u>123,221</u>	<u>141,452</u>

18. CREDITORS: Amounts falling due after more than one year

	2025		2024	
	Charity £	Group £	Charity £	Group £
Deferred income (note 19)	-	5,625	-	-
	<u>-</u>	<u>5,625</u>	<u>-</u>	<u>-</u>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

19. DEFERRED INCOME

	2025		2024	
	Charity £	Group £	Charity £	Group £
Deferred income brought forward	95,121	107,117	76,682	96,688
Released in the year	(94,275)	(104,438)	(74,459)	(94,265)
Deferred in the year	64,642	113,423	92,898	104,694
	<hr/>	<hr/>	<hr/>	<hr/>
Deferred income carried forward	95,488	116,102	95,121	107,117
	<hr/>	<hr/>	<hr/>	<hr/>

Deferred income represents monies received in advance for future events.

20. ANALYSIS OF GROUP NET ASSETS BY FUND

2025	Fixed assets (charity use) £	Net current assets/(liabilities) £	Liabilities > one year £	Total £
Restricted funds	1,396,355	270,233	-	1,666,588
General unrestricted fund	15,839	148,269	(5,625)	158,483
Designated funds	-	180,354	-	180,354
	<hr/>	<hr/>	<hr/>	<hr/>
	1,412,194	598,856	(5,625)	2,005,425
	<hr/>	<hr/>	<hr/>	<hr/>
2024	Fixed assets (charity use) £	Net current assets/(liabilities) £	Liabilities > one year £	Total £
Restricted funds	1,421,222	270,164	-	1,691,386
General unrestricted fund	18,047	143,143	-	161,190
Designated funds	-	181,463	-	181,463
	<hr/>	<hr/>	<hr/>	<hr/>
	1,439,269	594,770	-	2,034,039
	<hr/>	<hr/>	<hr/>	<hr/>

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

21. ANALYSIS OF CHARITY FUNDS

2025	At 01.04.2024 £	Income £	Expenditure £	Transfer £	At 31.03.2025 £
Unrestricted Funds					
General funds	161,190	719,156	(711,863)	(10,000)	158,483
Designated Funds					
Maintenance Funds					
- General	135,500	-	-	10,000	145,500
- Musical Instruments	22,854	-	-	-	22,854
York Early Music Festival Fund	15,000	-	(15,000)	-	-
Legacy	1,109	-	(1,109)	-	-
Legacy	7,000	-	-	-	7,000
Legacy	-	5,000	-	-	5,000
Total Unrestricted Funds	342,653	724,156	(727,972)	-	338,837
2024	At 01.04.2023 £	Income £	Expenditure £	Transfer £	At 31.03.2024 £
Unrestricted Funds					
General funds	159,763	711,407	(709,980)	-	161,190
Designated Funds					
Maintenance Funds					
- General	135,500	-	-	-	135,500
- Musical Instruments	22,854	-	-	-	22,854
York Early Music Festival Fund	15,000	-	-	-	15,000
Legacy	2,282	-	(1,173)	-	1,109
Legacy	-	7,000	-	-	7,000
Total Unrestricted Funds	335,399	718,407	(711,153)	-	342,653

The Maintenance Funds were established to provide for future repairs and maintenance of the building and to provide for future maintenance of musical instruments.

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

The NCEM received an Additional Resource Grant of £22,200 from City of York Council to provide financial support to the NCEM 2022 Spring Season.

The NCEM received a Legacy of £10,000 in 2017/18 to support future projects supporting young emerging ensembles.

The NCEM received a Legacy of £7,000 in 2023/24 to support future projects supporting young artists.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

21. ANALYSIS OF CHARITY FUNDS (continued)

2025	At 01.04.2024 £	Income £	Expenditure £	Transfer £	At 31.03.2025 £
Restricted Funds - Fixed Assets					
Property Fund	1,336,775	-	(12,320)	-	1,324,455
Capital Grants Fund	84,447	-	(19,790)	7,243	71,900
Restricted Funds - Other					
Capital Fund	15,955	-	-	(7,243)	8,712
Catalyst Artistic Fund	8,088	-	-	-	8,088
I Can Play (York)	16,012	3,000	(6,237)	-	12,775
John Marvin Fund	1,600	-	(100)	-	1,500
Beverley E M Festival	8,204	15,000	(14,707)	-	8,497
NCEM Education Fund	14,758	21,888	(5,410)	-	31,236
Mayfield Valley Arts Trust	2,929	30,000	(30,641)	-	2,288
York Early Music Festival	98,183	7,140	(5,000)	-	100,323
York Mystery Plays Archive	1,457	-	(1,041)	-	416
Arts & Wellbeing Fund	2,500	6,369	(3,000)	-	5,869
IYAC Donation	6,000	-	(6,000)	-	-
Family Friendly Donation	10,412	-	(2,000)	-	8,412
BBC New Generation Fund	20,733	-	(4,074)	-	16,659
Young Artists Fund	63,333	13,625	(11,500)	-	65,458
Total Restricted Funds	1,691,386	97,022	(121,820)	-	1,666,588
2024	At 01.04.2023 £	Income £	Expenditure £	Transfer £	At 31.03.2024 £
Restricted Funds - Fixed Assets					
Property Fund	1,349,095	-	(12,320)	-	1,336,775
Capital Grants Fund	104,172	-	(30,401)	10,676	84,447
Restricted Funds - Other					
Capital Fund	26,631	-	-	(10,676)	15,955
Catalyst Artistic Fund	28,841	-	(20,753)	-	8,088
I Can Play (York)	14,949	7,463	(6,400)	-	16,012
John Marvin Fund	700	1,000	(100)	-	1,600
Beverley E M Festival	9,592	15,000	(16,388)	-	8,204
NCEM Education Fund	12,064	4,637	(1,943)	-	14,758
Mayfield Valley Arts Trust	7,761	34,875	(39,707)	-	2,929
York Early Music Festival	103,923	10,463	(16,203)	-	98,183
York Mystery Plays Archive	-	2,500	(1,043)	-	1,457
EEEmerging+	14,211	51,886	(44,256)	(21,841)	-
Arts & Wellbeing Fund	1,050	2,500	(1,050)	-	2,500
IYAC Donation	6,000	-	-	-	6,000
Family Friendly Donation	10,412	-	-	-	10,412
BBC New Generation Fund	22,233	1,000	(2,500)	-	20,733
Young Artists Fund	31,472	10,020	-	21,841	63,333
Total Restricted Funds	1,743,106	141,344	(193,064)	-	1,691,386

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2025

21. ANALYSIS OF CHARITY FUNDS (continued)

The transfer of £7,243 (2024: £10,676) from the Arts Council Capital Programmes to the Fixed Assets Capital Grants Fund represents the Net Book Value of capital expenditure during 2024/25 funded by the Arts Council Capital Programmes.

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

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

The Capital Fund represents funding raised to improve the audience environment, further reduce the NCEM's carbon footprint, and to improve the NCEM's digital presence.

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

I Can Play (York) represents funding from trusts, foundations and individual donations to support the NCEM's music project for D/deaf young people in York.

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

The Beverley Early Music (EM) Festival fund represents grants provided to support the festival.

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

The Mayfield Valley Arts Trust Fund represents a grant to support NCEM's Learning and Participation Programme of musical activities involving students and young people.

The York Early Music Festivals Fund relates to a grant from The York Early Music Festival after it ceased to operate as an independent organisation and transferred the administration to the NCEM.

In 2023/24 the National Centre for Early Music received a grant from the York Mystery Plays to administer the archive.

The Arts and Wellbeing Fund represents funding awarded to the NCEM from a variety of trusts and organisations to support the NCEM's programme of musical activities and research in the area of health and wellbeing.

In 2018/19 the NCEM received a donation of £10,000 to fund the Family Friendly Programme.

The BBC New Generation Fund represents funding from individual donors to support the collaboration with the Royal College of Music and BBC Radio 3 on a UK-based project entitled 'BBC Radio 3 New Generation Baroque Ensemble' the key goal of which is to support the ongoing professionalisation of a selected early music ensemble.

The NCEM receives donations to support future programmes that the NCEM develops to support the careers of young artists.

THE YORK EARLY MUSIC FOUNDATION

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2024

22. RELATED PARTY TRANSACTIONS

Other than transactions with Trustees as set out in note 10, there have been no transactions with related parties.

23. COMPARATIVE CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted £	Designated £	Restricted £	Total £
INCOME					
Donations & legacies	2	49,144	7,000	12,983	69,127
Raising funds	3	205,686	-	-	205,686
Charitable activities	4	446,419	-	128,361	574,780
Investment income	5	5,158	-	-	5,158
Other income	6	5,000	-	-	5,000
TOTAL INCOME		711,407	7,000	141,344	859,751
EXPENDITURE					
Raising funds	7	86,743	-	-	86,743
Charitable activities	8	623,237	1,173	193,064	817,474
TOTAL EXPENDITURE		709,980	1,173	193,064	904,217
NET INCOME/(EXPENDITURE) FOR THE YEAR		1,427	5,827	(51,720)	(44,466)
FUNDS BROUGHT FORWARD AT 1 APRIL 2023		159,763	175,636	1,743,106	2,078,505
FUNDS CARRIED FORWARD AT 31 MARCH 2024		161,190	181,463	1,691,386	2,034,039

24. RESULTS OF THE YORK EARLY MUSIC FOUNDATION

The Foundations' deficit for the year is £28,615 (2024: deficit of £44,464). The Foundation has not presented its own Statement of Financial Activities and Income and Expenditure Account as permitted by Section 408 of the Companies Act 2006.

THE YORK EARLY MUSIC FOUNDATION

The following pages do not form part of the statutory account

THE YORK EARLY MUSIC FOUNDATION
DETAILED CHARITY ONLY INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 MARCH 2025

	£	2025	£	£	2024	£
DONATIONS & LEGACIES						
Donations (other)	56,884			35,560		
Subscriptions	3,027			3,565		
Gift Aid	11,603			23,002		
Legacies	5,000			7,000		
	<u> </u>		76,514	<u> </u>		69,127
OPERATING INCOME						
Charitable activities						
Arts Council England, Yorkshire						
- Annual grant	275,444			275,444		
Mayfield Valley Arts Trust	30,000			34,875		
City of York Council	8,400			8,400		
East Riding of Yorkshire Council	15,000			15,000		
I Can Play						
- Harrogate Deaf Society	-			4,400		
- Ovingdean Hall Foundation	3,000			3,000		
- Other income	327			187		
Culture and Wellbeing:						
- Purey Cust Trust	1,125			1,500		
- Sylvia & Colin Shepherd Charitable Trust	-			1,000		
- The Reed Foundation	1,000			-		
- Other income	2,111			1,710		
NCEM Education:						
- York Music Hub	1,438			1,125		
- Ronnie Scott's Charitable Foundation	6,000			-		
- Other	450			3,512		
Rainbow Dickinson Trust	1,500			-		
The University of York	500			-		
EEEmerging	-			51,886		
International Young Artists Competition	4,000			-		
John Feldberg Foundation	10,000			10,000		
York Early Music Festival	80,188			68,883		
Beverley Early Music Festival	31,200			23,074		
York Early Music Christmas Festival	19,233			17,648		
York Early Music Online Festivals	-			4,392		
NCEM Promotions	44,746			36,681		
	<u> </u>		535,662	<u> </u>		574,780
Raising funds						
Other activities income	570			344		
Recording fees	4,210			1,950		
Bar sales	39,227			45,321		
Instrument & equipment hire	6,093			6,835		
Box Office commission	10,395			8,279		
PRS income	1,116			730		
Hire of church	46,643			33,517		
Rental income	10,000			10,000		
	<u> </u>		118,254	<u> </u>		106,976
TOTAL OPERATING INCOME			730,430			750,883
Bank interest receivable			6,943			5,158
York Early Music Enterprises Gift Aid			48,907			68,495
Employment Allowance			5,000			5,000
			<u> </u>			<u> </u>
TOTAL INCOME			791,280			829,536
			<u> </u>			<u> </u>

THE YORK EARLY MUSIC FOUNDATION
DETAILED CHARITY ONLY INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 MARCH 2025

	2025		2024	
	£	£	£	£
TOTAL INCOME		791,280		829,536
Charitable activities				
NCEM Promotions	116,898		121,415	
York Early Music Festival	180,351		173,955	
Beverly Early Music Festival	84,648		53,927	
York Early Music Christmas Festival	69,074		66,372	
York Early Music Online Festivals	-		18,343	
EEEmerging+	-		91,329	
BBC New Generation Baroque Ensemble	35,775		31,747	
I Can Play	27,183		31,705	
Early Music Research	-		-	
NCEM Education Programme	64,644		64,819	
NCEM Composers Award	39,791		39,705	
York Mystery Plays Archive	2,453		2,454	
REMA Expenses	3,541		2,039	
Restricted Property Funds	32,110		42,721	
NCEM Young Artists Competition	40,135		18,345	
Arts & Health Programme	29,327		22,970	
Development Costs	19,121		19,109	
Audience Development	12,281		16,517	
Foreign Currency Movement	3,302		-	
Direct charitable expenditure	760,634		817,472	
Raising funds				
Marketing and promotion	16,206		14,241	
Business development	3,964		3,640	
Bar costs	24,693		27,073	
Costs associated with hire of church	14,399		11,573	
	59,262		56,528	
TOTAL EXPENDITURE		819,896		874,000
NET INCOME/(EXPENDITURE)		(28,614)		(44,464)