



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From 2nd Jan 2021
1st Jan 2022

Period start date To
Period end date

Charity name: MERYC-England

Charity registration number: 1169504

Objectives and Activities

	SORP referenc e	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The objectives of the charity are to advance the musical education of all children in England aged 0 – 5 years.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>The three key areas of activity focus on:</p> <ol style="list-style-type: none">1. Holding conferences and seminars2. Support for training in early childhood music education (ECME)3. Representation and communication <p>Activities 2021-22</p> <p>1. Conferences and seminars:</p> <p>The ongoing effect of COVID 19 pandemic has caused the organisation to adapt to online activities in order to maintain those functions for public benefit for which our constitution was set up.</p> <p>The year's activities were centered around the over all heading 'Hear and be heard'. This became the focus for all on line activities, as trustees and colleagues across the field of ECME grew increasingly aware of the need for support and ongoing professional education for the workforce which is primarily freelance and therefore at a disadvantage through lost income and work during the pandemic. It had also been decided by trustees to maintain the costs of our activities at a modest level both in order to assess the need we had perceived anecdotally and to be affordable for music education practitioners.</p> <p>The one-day conference on 21 November attracted 42 participants from across the</p>

	<p>country. It also acted as a showcase for practice in the Newcastle area, particularly with disadvantaged families, and as an opportunity to focus on musicianship, song writing, and particularly on the links with music therapy discipline through the keynote presentation by Prof Leslie Bunt. The second keynote highlighted the opportunity and need for practitioner research as a meaningful pursuit for music educators, promoted by CREC professor Dr Chris Pascal.</p> <p>In anticipation of the Hear and be heard November conference MERYC England built up an audience for on line seminars during 2021 under the same heading. We ran four on line seminars as follows: Jan 21: Research into practice 1: all about parents March 21: Research into practice 2: Musical play matters June 21: How does research meet practice in Early childhood music? Oct 21: Loud and Clear: Family music making: social pedagogy in action (focusing on the north east).</p> <p>2. Training</p> <p>2021-22 is the fourth year of operation for the Certificate in Music Education, which was initiated by MERYC in partnership with CREC in 2017. This trains practitioners to level 4. It was set up to fulfil two objects as set out in the charity's 5 year strategic development plan 2017-22, namely:</p> <ul style="list-style-type: none"> <i>-attempting to increase the quantity and quality of research that will inform early childhood musical experience by supporting research initiatives of all kinds;</i> <i>- attempting to raise the quality of practice in early childhood music by encouraging evidence-based practice, critical reflection and the adoption of principles of social justice;</i> <p>The day to day running of the certificate course runs independently of MERYC, being accountable to Trinity College, London. The Course Director Zoe Greenhalgh resigned this year, being succeeded by one of her</p>
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		<p>deputies, Jane Parker who works with Youth Music funded project, Take Art till Nov 2024, SoundWaves Network SW. She maintains the link with the organisation through the role of honorary trustee. Meanwhile Zoe Greenhalgh resigned her role as honorary trustee.</p> <p>Dr Jessica Pitt oversees the MA in Early Childhood Music under the auspices of CREC, thus maintaining this partnership and promoting the values and mission of the charity at this academic level.</p> <p>All courses at both levels have continued to run virtually because of the COVID pandemic since March 2020.</p> <p>3. Representation and communication</p> <p>All MERYC trustees are affiliated within a range of music education organisations or work as advisors to such organisations as Youth Music and Music Mark and have been responsible for research papers, presentations and books and publications on music learning. The CIO itself has a corporate membership of the Music Education Council (MEC).</p> <p>In Spring 2021 we overhauled the MERYC England website, in line with our communications strategy, with the aim of making our objects aims and activities clearer and more accessible. In addition this sets out our links with other organisations and achievements of practitioners and researchers as presented at local, national and European contexts. Trustees Barbara Cavanagh and Stephen Grocott were instrumental in liaising with the website designer on the new content and appeal. All seminars and training or discussion opportunities are promoted through Facebook and Twitter as well as the website and CREC and word of mouth.</p> <p>In line with our key aim; to foster collaboration between music educators and researchers, and in order to strengthen this foundational link, in 2021 Dr Jessica Pitt and Dr Alison Street submitted a bid for funding a PhD student under the London Arts and Humanities Partnership. This was successful, securing funding from Autumn 2022 for partnership work between MERYC England and the Royal College of Music.</p>
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		<p>This collaborative Doctoral award will focus on diversity in music making in early childhood, exploring inclusive research and practice.</p> <p>It is envisaged that this doctoral study will strengthen MERYC England's position and increase understanding of its contribution to the field of early childhood music in England. Establishing a collaboration with Royal College of Music will be mutually beneficial for both organisations. For RCM it demonstrates the ways that the contemporary conservatoire reaches beyond its traditional audience seeking to be relevant to wider society and for MERYC England it offers the organisation a platform for developing connections into the music and music education sectors which will raise the profile of early childhood as an important life stage deserving of quality musical experiences. In her role as Co-Director of the early years arts organisation Magic Acorns she promotes the work of MERYC England to emerging early childhood artists and early childhood educators. A recent Magic Acorns project in collaboration with Anglia Ruskin University and the College of West Anglia provided an opportunity to promote MERYC England's activity to BA early childhood studies students. Jessica sits on the advisory board for Talent25 raising the profile of MERYC England's activity to social science researchers.</p> <p>Jessica has spoken at:</p> <p>Incorporated Society of Musicians' (ISM) Annual Conference</p> <p>ISM Teachmeet session for Early Years</p> <p>Royal Northern College of Music – doctoral student seminar and Research Forum</p> <p>She leads a number of modules at RCM for both undergraduate and postgraduate students, also giving guest lectures about early childhood music for modules on instrumental vocal teaching; composition; and creative workshop practice.</p> <p>Steve Grocott has delivered workshops for Early Education, Wandle Teaching School Alliance</p> <p>International School of Toulouse</p> <p>F.E.M.D.L. Colegio Ntra. sra. del Pilar, Madrid</p> <p>London Borough of Brent</p> <p>National Education Union.</p> <p>This offers opportunities to highlight the work of MERYC and direct practitioners and advisors to the conference and relevant seminars.</p>
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	<p>All trustees familiarise themselves with the 'Essential Trustee' national guidance, have reviewed the constitution of the CIO and regularly explore in our meetings the applicability of principles related to good governance, as defined in the CGC.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	One of our key objects is ' <i>promoting the integration of research, theory and practice by organising and funding meetings for that purpose</i> '. This year we have therefore focused on holding on line seminars at a modest fee rather than issue grants for practitioners to research or meet. This coincided with the intermittent lockdown periods during the pandemic which prevented the encouragement of in person gatherings. Our grant awarding policy is due for review in 2022.
Policy on social investment including program related investment	Para 1.38	The charity aims to hold a music education conference biennially, in alternate years to EuNet MERYC. This regular conferencing acts both as a means to maintain professional connectedness and as a way of building revenue for the charity. The ongoing seminar series continues into 2022, fulfilling the object of promoting the importance to young lives and families of research informed practice and research founded on quality music making with young children. .
Contribution made by volunteers	Para 1.38	All MERYC Trustees volunteer their time and energies. Any expenses planned for activities, such as compiling material for the website or organising conferences, are agreed in advance and set to be in proportion to the task. Financial management is under regular review at each Board meeting. Trustees may co-opt participants to share the load as agreed in advance by the Board.
Other		

Achievements and Performance

	SORP reference	
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<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>The key achievements this year have been:</p> <p>Conferencing/seminars</p> <p>'Hear and be heard' seminar and conference series attracted music and early childhood practitioners who were keen both to share their practice and to ask questions related to materials, approaches, ways of conceptualising music and creativity, so as better to serve families in their communities. The Research into practice seminars were coordinated by Dr Jessica Pitt who worked with masters students at CREC to help them facilitate presentations on the vital role parents can play and in the way practitioners work in partnership with families.</p> <p>Comments in the feedback from participants to the question 'What does 'research ' mean to you? In the June seminar included the following:</p> <p>'Learning from others'</p> <p>'challenging assumptions'</p> <p>'looking, listening, learning, thinking, reflecting'</p> <p>And to the question 'What WILL you do? I will...</p> <p>'unpack the barriers I put on myself'</p> <p>'Think of ways to creatively disseminate my research on children's musical play in the outdoors'</p> <p>'Think differently about what research is'</p> <p>These perceptive comments clearly indicate the benefits felt by participants in reflecting on their perceptions of the dynamic links between music research and practice, and the mutual balance in each.</p> <p>In March 21 the seminar on why musical play matters in early childhood was presented by Sophie Fox from Magic Acorns, Kate Comberty and Alison Harmer. This focused on wordless musicking, on how musical play values the sensori-motor perceptions in children, explored aesthetics and affect while making articulate the significance of non verbal expressiveness and communication with others. Where young children's early creative communication is valued through interactions, this forms a stronger foundation for more sophisticated communication skills; a point relevant to practitioners supporting families as they emerge from isolation through lock down.</p> <p>The presentation was made accessible to a wider audience through the MERYC England website at https://www.merycengland.co.uk.</p> <p>The seminar series aimed to reach out to freelance music practitioners during the pandemic during which many have felt isolated and undervalued. It brought music practitioners and researchers together and became regular events where both groups felt they belonged and contributed.</p>
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		<p>The charity trustees consider the seminar series a particular success this year. It was run by trustees who gave their time and expertise to facilitate each one, to organise the discussions and ensure an inclusive environment. To this end the Board set up ground rules for on line activities in order to safeguard participants and facilitators.</p> <p>The November conference 'Hear and be heard' held on line made such an impact particularly through the presentation and emerging discussion with Prof Leslie Bunt, that he has been invited to run, with trustee Margareta Burrell, a series of four evening seminars focused on supportively mentoring others, entitled 'Listen and connect' in May/June 22. This course has already filled, suggesting there is a need for ways to support fellow professionals as face to face contact becomes more normal in a post pandemic world.</p> <p>Training Although not directly responsible for the Certificate course, Trustees remain supportive and as an advisory body should it be needed. By October 2021 28 students had submitted their portfolios and passed (an increase of 14 from last year). In terms of assessment, the following feedback on how students were mentored indicates a high quality of care: From the internal quality assurer;</p> <p><i>The portfolios provide strong evidence of detailed and constructive feedback which affirms student skills and achievements but also provides critical suggestions for further development. The positive relationship developed between mentors and students is clearly evident and I am sure contributes to the achievements of the students and the high levels of successful course completion.</i></p> <p>The new director Jane Parker reports regularly to trustees on the progress and development of the course.</p> <p>Representation and communication Individual trustees continued to represent the charity through different platforms this year, particularly through Music Mark and Music Education Council (MEC).</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.4.1	2021 was the year we set our objective to become more accessible to a wider audience. Our new look website involved collaborative planning, reflecting and reviewing our aims, objectives and priorities, collecting previous and recent feedback and evidence from conferences and grant holders, practitioners and researchers over the last 20 years, and considering our key messages to communicate the
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		charity's objects as clearly as possible. Trustee and lecturer Dr Jessica Pitt at the Royal College of Music (RCM) led on the proposal for a collaborative fully funded doctoral award from LAHP. This was successful. In March 2022 the student was appointed. The recipient will be supported by MERYC trustees and will be instrumental in supporting a range of administrative tasks in relation to our activities, including compiling research blogs, and researching links between theory and practice as catalogued in the evidence from the last 20 years of MERYC activities. This research will feed into trustees' objectives for the next three years.
Performance of fundraising activities against objectives set	Para 1.4.1	Our fundraising objectives were modest in 2021, as we prioritised pricing our seminar and conference programme at competitive prices in the understanding that many similar organisations were having to be agile on line and could offer courses free of charge. Our priority was to provide an attractive relevant and affordable forum for practitioners and researchers. Nevertheless, we succeeded in more than covering costs and raised a total of £2652 This represents an increase over last year of over 600%. The charity has grown increasingly confident that the public service we are providing has been welcomed and the focus of our efforts and activities is relevant to a workforce hungry for connection and professional development as we have emerged from lockdown in the pandemic.
Investment performance against objectives	Para 1.4.1	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	At the end of this period the Charity's bank account with the Co-operative Bank shows a balance of £7,041
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The policy to hold a reserve is currently due for review (2022). We keep this reserve to indicate prudent financial management against risk of activities failing to meet costs, and to ensure there is a balance in the account, when applying for grants.
Amount of reserves held	Para 1.22	£2,000.
Reasons for holding zero reserves	Para 1.22	
Details of fund materially in deficit	Para 1.24	

Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	
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Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	The principal source of revenue is from delegate conference and CPD seminar fees.
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	The principal risks are the capacity of individual trustees to continue the activities that generate funds. All are totally committed to the purposes and aims and the objectives. All are volunteers.
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	Charitable Incorporated Organisation
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are representative of a range of practice and from different regions in England. A balance is maintained between researchers and practitioners, to ensure the charity's objectives are met, according to the constitution document.

Additional information (optional)

You may choose to include further statements where relevant about:

		All trustees are encouraged to familiarise themselves with the
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Policies and procedures adopted for the induction and training of trustees	Para 1.51	Constitution, with the Charity Commission guidelines for good governance and with the principles of the CGC. Principles are reviewed regularly in the light of current projects and activities. All trustees have been DBS checked. MERYC England adheres to the policies held by CREC in safeguarding and in equality, diversity and inclusion. In the year 2021-22 we established agreed guidelines for online video conferencing and initiated a privacy statement.
The charity's organisational structure and any wider network with which the charity works	Para 1.51	There are seven MERYC trustees, one being an honorary position as director of the Certificate course (see above), who is herself Soundwaves Network Project Leader active in Take Art, a regional network in SW England. All Trustees act in a voluntary capacity, with expenses agreed in advance where applicable, eg for specific tasks relating to conference and seminar administration and facilitation. They regularly represent MERYC on a range of bodies, eg Youth Music, Music Mark and Music Education Council.
Relationship with any related parties	Para 1.51	Our website and social media accounts connect with regional and local music education networks across England and also with European and the international music education network, ISME.
Other		

Reference and Administrative details

Charity name	MERYC-England
Other name the charity uses	
Registered charity number	1169504
Charity's principal address	Centre for Research in Early Childhood (CREC) St Thomas Children's Centre, Bell Barn Road, Attwood Green, Birmingham, West Midlands, B15 2AF Telephone: +44(0)121 464 0020

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Dr Alison Street	Chair		
2	Jane Parker	Honorary Trustee Director CME:EC SoundWaves NetworkSW	From October 2021	
3	Margareta Burrell			
4	Prof Chris Pascal	Representing Centre for Research in Early Childhood (CREC		
5	Dr Jessica Pitt			
6	Barbara Cavanagh,	Treasurer		
7	Stephen Grocott			
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Corporate trustees – names of the directors at the date the report was approved

[illegible]

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Finance	Sean Delaney	CREC (as above)

Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information



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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)

	
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Full name(s)

Dr Alison M Street	Barbara Cavanagh
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Position (eg
Secretary, Chair, etc)

Chair MERYC England	Trustee and treasurer MERYC England
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Date

06 June 2022



CHARITY COMMISSION
FOR ENGLAND AND WALES

MERYC England

1169504

Receipts and payments accounts

For the period from	Period start date 1-Jan-21	To	Period end date 1-Jan-22
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Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £
A1 Receipts				
Seminar Series	1,578	-	-	1,578
Conference	1,074	-	-	1,074
Donation	1,000	-	-	1,000
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
Sub total (Gross income for AR)	3,652	-	-	3,652
A2 Asset and investment sales, (see table).				
	-	-	-	-
	-	-	-	-
Sub total	-	-	-	-
Total receipts	3,652	-	-	3,652
A3 Payments				
Seminar Series	654	-	-	654
Conference	200	-	-	200
Website	931	-	-	931
Corporate membership MEC	150	-	-	150
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
Sub total	1,935	-	-	1,935
A4 Asset and investment purchases, (see table)				
	-	-	-	-
	-	-	-	-
Sub total	-	-	-	-
Total payments	1,935	-	-	1,935
Net of receipts/(payments)	1,717	-	-	1,717
A5 Transfers between funds	-	-	-	-
A6 Cash funds last year end	5,324	-	-	5,324
Cash funds this year end	7,041	-	-	7,041

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £
B1 Cash funds		-	-
		-	-
		-	-
	Total cash funds	7,041	-
	(agree balances with receipts and payments account(s))	OK	OK

	Details	Unrestricted funds to nearest £	Restricted funds to nearest £
B2 Other monetary assets		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

	Details	Fund to which asset belongs	Cost (optional)
B3 Investment assets			-
			-
			-
			-
			-

	Details	Fund to which asset belongs	Cost (optional)
B4 Assets retained for the charity's own use			-
			-
			-
			-
			-
			-
			-
			-
			-

	Details	Fund to which liability relates	Amount due (optional)
B5 Liabilities			-
			-
			-
			-
			-

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name

Alison Street

Alison Street

CC16a



Last year
to the nearest £

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**Endowment
funds**
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**Endowment
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**When due
(optional)**

Date of
approval

14-Jun-22