

Charity registration number 1172845

Company registration number 10503413 (England and Wales)

EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION**

Trustees	Mr M R Feeny Dr A Sanna Dr F G Cottrell-Boyce Professor J A Smaczny Mrs P Nieddu Rev Dr C A Pailing Ms J Pickavance
Secretary	Ms P Nieddu
Charity number	1172845
Company number	10503413
Registered office	c/o Brabners LLP Horton House Exchange Flags Liverpool L2 3YL
Independent examiner	DSG Castle Chambers 43 Castle Street Liverpool L2 9TL

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
CONTENTS**

	Page
Trustees' report	1 - 7
Statement of trustees' responsibilities	8
Independent examiner's report	9
Statement of financial activities	10
Balance sheet	11
Notes to the financial statements	12 - 16

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 AUGUST 2021**

The trustees present their annual report and financial statements for the year ended 31 August 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, 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 (FRS 102) (effective 1 January 2019)".

Early Music as Education ('EMAE') is a private limited company and a registered charity based in Liverpool that promotes the cultural, social and economic value of early music through regular educational, recreational and scholarly activities. Our mission is to bring social, cultural and educational opportunities to young people across the socio-economic spectrum through Early Music (the interpretation of pre-19th century music according to historical performance practices) taught to a high standard.

Objectives and activities

The charity's objects are for the public benefit and are specifically restricted to the following:

- To advance the education of the public in general without prejudice to generality of the foregoing to promote research for the public benefit in all aspects of that subject and to publish the useful results. For the purposes of this article the term "early music" shall mean the interpretation of Western music from the earliest written record to the late nineteenth century according to historical performance practices and, when possible, on period or copies of period instruments.
- Such other exclusively charitable purposes as the trustees in their absolute discretion may determine from time to time.

The charity aims to identify and train young music students to a high level in "long" 18th century music.

The policies adopted in furtherance of these objects are the granting of scholarships and performing a number of productions in the UK and abroad and there has been no change in these during the year.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

Vision

Through a variety of programmes we promote:

- **Opportunity**
We work with young people from a wide variety of social and educational backgrounds. By challenging perceived cultural barriers, we promote participation and confidence. We also provide the opportunity for recognition for those young people who do not thrive in the traditional routes in our region, i.e.. through sporting or mainstream cultural success.
- **Excellence**
We focus on smaller groups of young people and drive them to a very high standard of musical performance comparable to that of the best youth orchestras in the world. Unlike other similar organisations, however, EMAE provides its students with tutorials, music scores, copies of historical instruments and a whole range of learning experiences at no cost.
- **Personal Development and Cohesion**
We deliver wider personal development and growth alongside increased musical skills. We believe that social opportunity comes through work and recreation together. We bring together young people from different backgrounds in weekly groups, in intensive day programmes and in international 'residences'. In addition, the particular skills used in Early Music performance develop non-verbal communication skills beyond those used in other styles of music.

EMAE's Long Term Goals

In the long term, we aim to:

- help to fill a gap in the funding of music education. Many children do not currently have access to musical training of any kind. This gap is greatest at the lowest socio-economic level and many children from these groups may never have the opportunity to know whether they have musical aptitude.
- create a musical culture and ensembles of which Liverpool and the City Region can be proud.

EMAE's Short Term Goals

In the short term, we aim to:

- support talented string players in the Liverpool City Region with a view to enhancing their musical and personal development.
- select through local schools string players (violin, viola, cello and double bass) aged 11 to 18 and give them specialist training in historical performance and chamber music through weekly coaching sessions, concert productions, intensive summer programmes, and international concert tours.
- provide students with tutorials, music scores, copies of historical bows, and a whole range of learning experiences at no cost.
- enhance students' social skills in a 'currency' that is internationally recognized so that they may be confident to work within a mixed age group in an environment where effective co-operation is vital to a successful public performance.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

Achievements to date

In its first year (2016–17) EMAE ran a successful trial programme between March and June 2017 involving twelve students from three schools, working with four tutors. In July 2017 there was an inaugural concert hosted by the High Sheriff of Merseyside at the Capstone Theatre. In addition, the Director of EMAE and the first cohort of tutors (who have since gone on to pursue professional careers or postgraduate studies in music) performed and presented the initiative at King's College, London, the University of Oxford, in San Ginesio (Italy), and in Nairobi (Kenya).

Academic Year 2016–2017 – Although it was only set up at the end of 2016, EMAE ran a successful trial programme between March and June 2017 involving 12 students (8 violins, 2 violas and 2 cellos) from 3 secondary schools (Birkenhead School, Merchant Taylors' Girls School and St Michael's Church of England High School), coached by a first cohort of 4 tutors (Laurence Cocchiara, violin; Simone Laghi, viola; Niamh Millers, cello; Ruth Minton, basso continuo). In July 2017 the High Sheriff of Merseyside hosted an inaugural concert at the Capstone Theatre in Liverpool, featuring the EMAE Director, tutors and students alongside some professional musicians (Lucia Cappellaro and Gavin Kibble, cellos; Ryan Ahmed, lute). In addition, the Director and the tutors performed and presented the initiative at King's College London, the University of Oxford, in San Ginesio (Italy) and in Nairobi (Kenya).

Academic Year 2017–2018 – The scheme expanded to include 7 secondary schools from across the City Region (Birkenhead School, King David High School, Liverpool College, Merchant Taylors' Boys School, Merchant Taylors' Girls School, Sacred Heart Catholic College and St Michael's Church of England High School), with a total of 31 students (16 violins, 2 violas, 10 cellos and 3 double basses) coached by a second cohort of 4 tutors (Donatella Paiano, violin; Simone Laghi, violin and viola; Sergi Daniel Sanxis Silleras, viola; Elizabeth Elliott, cello). The newly established Early Music Youth Orchestra (EMYO), formed by the EMAE tutors and students under the Director's leadership, gave concert recitals at St Anne's College Oxford, the Liverpool Parish Church, the Liverpool Athenaeum and the Williamson Art Gallery in Birkenhead, beside performing at several school events. In addition, some 30 students and tutors went on an international residency in the Italian Marche, giving orchestral concerts in Tolentino and in San Ginesio, and attending masterclasses with members of the Early Music ensemble 'Il Furibondo'. The Italian residency is documented in the video 'The Making of a Little Orchestra'.

Academic Year 2018–2019 – The scheme further expanded to include 10 secondary schools from across the City Region (Birkenhead School, King David High School, Liverpool College, Merchant Taylors' Boys School, Merchant Taylors' Girls School, Sacred Heart Catholic College, St Edward's College, St Michael's Church of England High School, The Belvedere Academy and The Blue Coat School), with a total of 51 students (30 violins, 5 violas, 14 cellos and 2 double basses) coached by the tutors Donatella Paiano (violin and viola) and Elizabeth Elliott (cello). The groups varied widely in socio-economic background, technical and musical abilities; the string ensembles formed in each school featured in school concerts throughout the academic year and collaborated in some large-scale events across Merseyside. The Early Music Youth Orchestra took up a residency at the Liverpool Parish Church, where 18 string players from 8 different schools were involved in an intensive and advanced programme of training which also included a short concert season. EMYO also participated in high-profile events in Liverpool, at the Hope Street Hotel and Queen Arcade in particular, and performed at the Royal Birmingham Conservatoire. In addition, the players went on an international residency in the Spanish region of Catalonia, giving concerts in Barcelona and in Banyeres del Penedes, and attending a masterclass with the Early Music violinist Manfredo Kraemer. The Spanish residency is documented in the video 'Work in Progress'. Finally, the Director and the tutors went back to Nairobi (Kenya) to teach string technique and ensemble playing to 25 children from the slum neighbourhood of Korogocho enrolled in the 'Ghetto Classics' social-musical programme.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

Academic Year 2019–2020 – EMAE ran two distinct schemes: a string training programme for 32 secondary-school students (21 violins, 3 violas, 7 cellos and 1 double bass) of varied age and ability from 10 schools (Birkenhead School, King David High School, Merchant Taylors' Boys School, Merchant Taylors' Girls School, Sacred Heart Catholic College, St Edward's College, St Michael's Church of England High School, The Belvedere Academy, The Blue Coat School and Resonate Music Hub) led by the Director and taught by the tutors Marino Capulli (violin), Donatella Paiano (violin and viola) and Elizabeth Elliott (cello); and a trial musicianship programme for 100 primary-school students in Year 3 across three schools in the Wirral (Birkenhead School, Bidston Village Primary School and Christ Church Primary School) led by the Director and taught by the tutors Ruth Minton and Roy Weissensteiner (voice and movement), Marino Capulli (violin) and Elizabeth Elliott (cello). Following the Covid-19 epidemic and the government's first lockdown, the secondary-school programme continued via a system of weekly online individual tuition; the primary-school programme was suspended to be resumed as well as expanded in September 2020 (see below). EMYO performed at For a Borough in London in November, at the Turner Home in Liverpool in March and on Castle Street for the Liverpool City Council in August. However, the remaining four events of the mini concert series and the international summer residency in Bulgaria had to be cancelled. In addition, the Director and the tutors performed at two international festivals in Cuba in November and taught numerous music students there. Finally, the Director presented the charity's work at the meeting of the National Early Music Association held at Fitzwilliam College Cambridge in October and contributed a chapter-long interview, where EMAE featured prominently, to Chiara Bertoglio's book on the social enterprises of professional musicians.

Academic Year 2020–2021 – In the vision of the Board of Trustees, the academic year 2020–2021 should have marked the beginning of a new cycle of educational and outreach activities. The Director presented his plans at the end of the previous academic year and the Board approved the forecast budget of c.£100,000 p.a. The new cycle formalised the establishment of the Liverpool String Academy, a high-quality complimentary music-education provision for children and teenagers of varied socio-economic backgrounds from across the Liverpool City Region, comprising weekly sessions in Musicianship, String Playing and Ensemble Music across three levels of learning: Beginner, Intermediate and Advanced. The Beginner Programme was offered to c.100 students in Year 3 in partnership with two primary schools (Christ Church Primary School COE in Birkenhead and Liscard Primary School in Wallasey); designed and supervised by the Director, it was taught by 4 tutors (Awen Blandford, Marino Capulli, Elizabeth Elliott and Donatella Paiano). The Intermediate Programme was offered independently to 15 lower secondary-school students and delivered in partnership with the Liverpool Parish Church; designed and supervised by the Director, it was taught by 3 tutors (Marino Capulli, Elizabeth Elliott and Donatella Paiano). The Advanced Programme was offered independently to 13 upper secondary-school and 5 university students and delivered in partnership with the Liverpool Parish Church; designed and supervised by the Director, it was taught by 3 tutors (Marino Capulli, Elizabeth Elliott and Donatella Paiano). Plans for a smaller London String Academy to be started in the following academic year in partnership with For a Space Ltd were also implemented: between May and July, the Director recruited and trained 4 new tutors in Musicianship, String Playing and Ensemble Music. However, the ongoing Covid-19 epidemic and the ensuing second and third lockdowns temporarily disrupted some of the activities and the Charity had to devise a new emergency plan to sustain its mission and retain both the tutors and the students. All educational programmes continued online, but the amount of preparation required of this form of teaching increased the cost of the tutors sensibly. Moreover, to face the fundraising challenges engendered by the health crisis, the Charity engaged the consultancy firm Bruce Tait & Associates to help with its fundraising strategy, investing substantial resources and time along the process. Due to social-distancing restrictions, the Charity also invested considerable resources to foster the concert and outreach activities of its flagship ensemble EMYO and motivate its members. In November EMYO performed to a small audience in the Liverpool Parish Church, but the concert was audio- and video-recorded with cutting-edge technology and subsequently broadcast at the Turin's Bach International Festival and as part of the Early Music Day. Between June and August, the Charity launched a new concert series, Sounds in the Park, in partnership with The Reader in the Garden Theatre of the Mansion House at Calderstones Park. The Director, the tutors and EMYO were featured in 3 productions and 5 concerts alongside guest singers, instrumentalists, actors and stage directors. In addition, in July all students in the Advanced Programme and some of the students in the Intermediate Programme of the Liverpool String Academy went on a music residency in Gairloch, Highlands, Scotland. The week-long experience is documented in a professional video.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

At Early Music as Education (EMAE) we believe that, irrespective of age, background and training, the study of the music of European civilisations has the potential to transform individual lives through the acquisition of specialised knowledge and skills, and the development of cultural, social and economic relations.

'Early music' is a colloquial name for the musical cultures of the European peoples between the Commercial Revolution of the fifteenth century and the Industrial Revolution of the nineteenth century – before the large-scale exploitation of natural resources through advanced technical means, the mass production and world-wide commercialisation of goods, the replacement of the master-pupil model of instruction with the class format.

In a less narrow sense, 'early music' is a way of interpreting European music from the earliest written record to the late nineteenth century according to historical performance practices and, when possible, on period or copies of period instruments. An early-music specialist is a musician, usually trained to conservatoire standards, whose interpretations of pre-1900 repertoires are informed by musicological findings about historical performance practices (so-called 'historically informed performance' or HIP).

Achievements and performance

Financial review

Financial support to run these programmes has come through charitable grants and individual donation. Core funding is already in place to support all our programmes through to the end the year.

In supporting the work of EMAE, we are looking for three types of funding:

1. Core Funding. This is primarily for paying and retaining music tutors of the highest standard, as well as covering the cost of rehearsal spaces, administration and advertising. Core funding also provides music and equipment for each generation in the programmes.
2. Project Funding. Some of our programmes are targeted within particular demographics and need specific funding at a higher level. For example, in areas of significant deprivation more intensive tuition is required, including considerations of location of the work (where travel to a central point is less plausible).
3. Individual sponsorship. We invite donors to sponsor individuals in participation in residencies and tours. Travel and accommodation costs are beyond the reach of some families.

The Trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

Evaluation

The work undertaken by the Director and the tutors is evaluated regularly and in several different ways.

- Trustee evaluation at board meetings and after each public event.
- Weekly review with the Directors of Music of participating schools, with a particular focus on progress and welfare issues for individual students.
- The professional musicians engaged as tutors report to and are assessed by the Director.
- Student evaluation: they make the ultimate assessment of the impact of the training on their personal development.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

Plans for future periods

The Future: Programmes and Development

1. EMAE Orchestra

Established in 2016, our Director and supporting tutors lead a chamber orchestra with an emphasis on high-level performance. Members of the orchestra have performed at King's College London, the University of Oxford, in San Ginesio (Italy) and in Nairobi (Kenya). The orchestra has performed at a number of venues across the North West, including the Liverpool Athenaeum, the Capstone Theatre, and the Williamson Art Gallery. The orchestra meets weekly at Liverpool Parish Church, where it also performs regular concerts. The orchestra now draws its members from those who have worked in other EMAE programmes.

2. Secondary-School Programme

Since 2017 we have been working in ten schools from all across Merseyside and the Wirral, and over forty students coached by a second cohort of four tutors. String players (violin, viola, cello and double-bass) range from Year 6 to Year 13 and include both maintained and independent schools. The groups vary widely in terms of technical and musical abilities as well as social and economic profiles. The individual string ensembles formed in each school are featured in school concerts throughout the year

3. Primary-School ('Academy') Programme

From September 2019 EMAE will expand its music provision as to include some primary schools located in the economically deprived areas of Liverpool City Region. We have designed an innovative music curriculum for children aged 8 to 10 with no previous musical knowledge, encompassing general musicianship, individual tuition in violin, viola and cello, and ensemble music-making. We hope to extend this programme more widely.

4. Future

After we have completed the 2016–20 cycle, we plan a more ambitious programme for 2020–25 extending our scope in two main directions: i) locally, through the Liverpool String Academy (LSA); ii) nationally, through the Early Music Youth Orchestra (EMYO). The LSA will subsume the string-training and musicianship programmes previously delivered in the primary and secondary schools; it will comprise three progressive levels – Junior (Years 4–6), Intermediate (Years 7–9) and Senior (Years 10–13) – and will especially cater to young members of under-represented communities. The EMYO will be made of the best students of the LSA and, subject to audition, of other British string players of similar age and ability; it too will comprise three distinct ensembles, the Junior (Years 4–6), the Intermediate (Years 7–9) and the Senior (Years 10–13).

Structure, governance and management

The charity is a company limited by guarantee governed by its Articles and Memorandum of Association dated 30 November 2016 and registered with the Charity Commission on 3 May 2017.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mr M R Feeny

Dr A Sanna

Dr F G Cottrell-Boyce

Professor J A Smaczny

Mrs P Nieddu

Rev Dr C A Pailing

Ms J Pickavance

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

Music Specialists, Trustees and Supporters

The Director of EMAE is Dr Alberto Sanna, a renowned violinist, musicologist and educator who, for over two decades, has enjoyed an international career in the field of Early Music. Dr Sanna is assisted by instrumental tutors who are professionally active as teachers and performers in their own right.

The Trustees of EMAE are drawn from a variety of backgrounds and have been chosen to bring expertise in a number of fields, as well as connections across the City Region. Our work has been supported by the Lord Lieutenant of Merseyside and by successive High Sheriffs of Merseyside, as well as leaders in the professional and commercial district of Liverpool.

Our Trustees are:

- Mr Mark Feeny (Chairman) – Solicitor in Liverpool and partner at Brabners LLP; expert on tax planning, trusts and wills, and estates.
- Dr Frank Cottrell-Boyce – Internationally renowned, Liverpool-based screenwriter and novelist; co-creator of the 2012 Summer Olympics opening ceremony.
- Mrs Paola Nieddu – Director of Project Management Office at Fora Space Ltd.
- Revd Canon Dr Crispin Pailing – Rector of Liverpool and key figure in the civic life of the city; involved across the charitable and voluntary sector of Merseyside.
- Ms Janet Pickavance – Formerly Chief Executive Officer at Brabners LLP; expert in financial management and business planning.
- Professor Jan Smaczny – Musicologist; Emeritus Professor at Queens University Belfast; leading authority on nineteenth-century music, especially Dvorak.

The Charity is run by the board of Directors. The Directors meet on a regular basis to agree policy, review finances and monitor the content and delivery of the educational programme.

The Board of Directors keeps under review the composition of the Board and skills required by the Charity to perform effectively and deliver its charitable objectives.

Supplier payment policy

The company's current policy concerning the payment of trade creditors is to follow the CBI's Prompt Payers Code (copies are available from the CBI, Centre Point, 103 New Oxford Street, London WC1A 1DU).

The company's current policy concerning the payment of trade creditors is to:

- settle the terms of payment with suppliers when agreeing the terms of each transaction;
- ensure that suppliers are made aware of the terms of payment by inclusion of the relevant terms in contracts; and
- pay in accordance with the company's contractual and other legal obligations.

Trade creditors of the company at the year end were equivalent to XX day's purchases, based on the average daily amount invoiced by suppliers during the year.

The trustees' report was approved by the Board of Trustees.



Mr M R Feeny
Trustee

26 June 2022

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2021**

The trustees, who are also the directors of Early Music as Education for the purpose 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 which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity 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 charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

EARLY MUSIC AS EDUCATION (A COMPANY LIMITED BY GUARANTEE) INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF EARLY MUSIC AS EDUCATION

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Early Music as Education (the charity) for the year ended 31 August 2021 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the financial statements present a "true and fair" view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Jean Ellis BA FCA CTA
DSG

Castle Chambers
43 Castle Street
Liverpool
L2 9TL

Dated: 26 June 2022

EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 AUGUST 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total Unrestricted funds 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:							
Donations and legacies	3	64,662	-	64,662	121,426	7,000	128,426
Expenditure on:							
Raising funds	4	-	-	-	87	-	87
Charitable activities		120,201	-	120,201	48,295	7,000	55,295
Total expenditure		120,201	-	120,201	48,382	7,000	55,382
Net (outgoing)/incoming resources before transfers		(55,539)	-	(55,539)	73,044	-	73,044
Gross transfers between funds		(38,705)	38,705	-	-	-	-
Net (expenditure)/income for the year/							
Net movement in funds		(94,244)	38,705	(55,539)	73,044	-	73,044
Fund balances at 1 September 2020		98,747	-	98,747	25,703	-	25,703
Fund balances at 31 August 2021		4,503	38,705	43,208	98,747	-	98,747

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 AUGUST 2021**

	Notes	2021 £	£	2020 £	£
Current assets					
Cash at bank and in hand		45,358		99,797	
Creditors: amounts falling due within one year	9	<u>(2,150)</u>		<u>(1,050)</u>	
Net current assets			<u>43,208</u>		<u>98,747</u>
Income funds					
Restricted funds	10		38,705		-
Unrestricted funds			<u>4,503</u>		<u>98,747</u>
			<u>43,208</u>		<u>98,747</u>

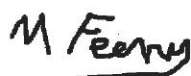
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 August 2021.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 26 June 2022



Mr M R Feeny
Trustee

Company registration number 10503413

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021**

1 Accounting policies

Charity information

Early Music as Education is a private company limited by guarantee incorporated in England and Wales. The registered office is c/o Brabners LLP, Horton House, Exchange Flags, Liverpool, L2 3YL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is accounted for on an accrual basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of the resources.

**EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

1 Accounting policies

(Continued)

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.7 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

3 Donations and legacies

	Unrestricted funds 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Donations and gifts	64,662	121,426	7,000	128,426

4 Raising funds

	Unrestricted funds 2021 £	Unrestricted funds 2020 £
<u>Fundraising and publicity</u>		
Advertising	-	87
	-	87

5 Grants payable

	Education 2021 £	Education 2020 £
Grants to individuals	45,621	27,194
	45,621	27,194

6 Support costs

	Support costs £	Governance costs £	2021 £	Support costs £	Governance costs £	2020 £
Bank charges	84	-	84	65	-	65
Independent examiner's fees	-	1,100	1,100	-	1,050	1,050
	84	1,100	1,184	65	1,050	1,115
Analysed between Charitable activities	84	1,100	1,184	65	1,050	1,115

EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year other than as noted in note 10.

8 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

9 Creditors: amounts falling due within one year

	2021 £	2020 £
Accruals and deferred income	2,150	1,050

10 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			
	Incoming resources	Balance at 1 September 2020	Transfers	Balance at 31 August 2021
	£	£	£	£
Valentina Sanna	-	-	38,705	38,705

11 Analysis of net assets between funds

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Fund balances at 31 August 2021 are represented by:						
Current assets/ (liabilities)	43,208	-	43,208	98,747	-	98,747
	43,208	-	43,208	98,747	-	98,747

EARLY MUSIC AS EDUCATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

12 Related party transactions

During the year, a payment of £15,000 (2020: £10,000) has been made to A Sanna, a trustee of the charity, in his capacity as musical director. No amounts were outstanding at the balance sheet date.