

COMPANY REGISTRATION NUMBER 04741864

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
COMPANY LIMITED BY GUARANTEE
FINANCIAL STATEMENTS
31 JANUARY 2016**

Charity Number 1097288

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
COMPANY LIMITED BY GUARANTEE**

FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

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**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
COMPANY LIMITED BY GUARANTEE**

MEMBERS OF THE BOARD AND PROFESSIONAL ADVISERS

Registered charity name Brighton Early Music Festival Limited

Charity number 1097288

Company registration number 04741864

Registered office Kingfisher House
Hurstwood Grange
Hurstwood Lane
Haywards Heath
West Sussex
RH17 7QX

Trustees M J Clemens
N Pittman
Dr H Walker
G D Henderson
M R Shipsey
S W Mathews
N Chisholm

Auditor PRB Accountants LLP
Chartered Accountants
& Statutory Auditor
Kingfisher House
Hurstwood Grange
Hurstwood Lane
Haywards Heath
West Sussex
RH17 7QX

Bankers HSBC
Falmer
Brighton
East Sussex
BN1 9QU

BRIGHTON EARLY MUSIC FESTIVAL LIMITED COMPANY LIMITED BY GUARANTEE

TRUSTEES ANNUAL REPORT

YEAR ENDED 31 JANUARY 2016

The trustees, who are also directors for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 January 2016.

REFERENCE AND ADMINISTRATIVE DETAILS

Reference and administrative details are shown in the schedule of members of the board and professional advisers on page 1 of the financial statements.

THE TRUSTEES

The trustees who served the charity during the period were as follows:

M J Clemens
N Pittman
Dr H Walker
G D Henderson
M R Shipsey
S W Mathews
N Chisholm

STRUCTURE, GOVERNANCE AND MANAGEMENT

The administration of the charity is undertaken by the following:

Board of Trustees
Management committee
Artistic Directors
freelance Festival Producer,
freelance Concerts Manager
Volunteers

The Board of Trustees meets quarterly and as necessary. Its function is the governance and oversight of the organization, approval of budgets and the development of future strategy.

A group of the charity's volunteers administer the operations of the charity alongside the secretary and the two appointed freelance Artistic Directors, freelance Festival Producer and Concert Manager. This group, together with other volunteers, constitutes the Management Committee. The Committee meets throughout the year, and also functions in the form of a series of smaller sub-groups who advise on detailed planning and policy issues to take to the full Committee. Many communications are done by email as well as at the meetings of the members.

Volunteers:

The festival benefits from an extraordinary level of committed support from volunteers. The events within the festival itself are run by a group of over 80 volunteers, acting under the guidance of the Management Committee. These volunteers are mostly local people, many of them skilled amateur musicians, who bring to the organisation a wide range of abilities and who are united by their enthusiasm for and interest in the types of music presented in the festival.

New Trustees, when appointed, receive information to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the activities of the Board of Trustees and the Management Committee and its decision-making processes, and details concerning the recent financial performance of the charity. They meet other Trustees and voluntary administrators involved in the day-to-day running of the charity. Trustees are encouraged to attend appropriate external training events where these will facilitate their roles within the charity.

The Trustees and Management Committee actively review, on a regular basis, the major risks that the

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YEAR ENDED 31 JANUARY 2016

charity faces and have established rigorous systems and procedures to mitigate any significant risks identified.

OBJECTIVES AND ACTIVITIES

The charity's objectives are:

1. To encourage, advance, develop and maintain public education in, appreciation of and involvement in pre-classical and classical music and the performing arts by promoting periodically a series of public concerts, dramatic performances, exhibitions and other cultural events.
2. To promote and assist in the advancement of public and professional education by the provision of workshops, lectures and educational events in pre-classical and classical music and the performing arts, particularly, but not exclusively, for younger people, and to encourage the giving of public performances by schools, music societies, choirs and other like organisations.

The principal activities of Brighton Early Music Festival during the year continued to achieve the charity's objectives through the organisation of an annual early music festival, involving concerts, dramatic performances and other cultural events, and through the provision of workshops for adults and schoolchildren and training opportunities for both professional and amateur musicians.

The charity's aim to reach out to young people was encouraged by offering concession prices to the festival for people aged under 25 including £5 prom tickets and free entrance for children aged under 12.

ACHIEVEMENTS AND PERFORMANCE

"I look forward to BREMF every year. Top class performers; something for everyone; not at all 'stuffy'; breaks down barriers between different art forms."
Audience Feedback, 2015

We succeeded in our mission: to provide the widest possible access to excellent early music performances, including:

- nurturing young professional musicians
- opportunities for the community to get involved in making music, whatever their previous experience
- reaching new audiences for early and classical music.
- building a community of individuals who are engaged in every aspect of the organisation as volunteers, performers, donors.

In the year BREMF educational activities continued through:

- the schools programme in conjunction with the OAE
- running 3 vocal ensembles (complete beginners to outstanding amateurs)
- providing training, mentoring and performance opportunities for young professional ensembles through the Early Music Live! scheme, providing professional development and training, performing and workshop opportunities in local schools and introducing opportunities with other promoters and the BBC.

Specific achievements in 2015:

"BREMF is now a major national festival that is highly regarded for the quality and breadth of what it offers."
Audience Feedback, 2015

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- 30 Festival events in 11 venues across Brighton and Hove, attended by around 4000 paying audience members
- In addition, 170 people attended our free pre-festival concerts on 19th and 26th September
- 190 children from local schools attended our free schools matinee of our opera production on 6th November
- 70 children aged under 12 came to festival events under our free child tickets scheme
- Our opera production *La liberazione di Ruggiero* was selected by Tim Ashley in the Guardian as one of their Top 10 Classical and Opera performances of 2015
- We have done a great deal to push the agenda of women composers and put them on the map, attracting an unprecedented level of coverage in national media, particularly for the opera. This is evidenced by significant major press articles in *The Telegraph*, *The Spectator*, *Classical Music*, *Early Music Magazine*, *Gramophone*, *BBC Music Magazine* and a major interview feature on BBC Radio 4's *Front Row*
- Several national reviewers attended the opera, leading to four star reviews in *The Guardian*, *The Stage* and *Bachtrack* (all reviewed BREMF for the first time in 2015).

"The BREMF production is a delight"

Tim Ashley, *The Guardian* ****

"Who would have thought that early Baroque opera could be so much fun?"

George Hall, *The Stage* ****

"This show presents early music in refreshingly accessible style"

Rosie Clarke, *The Argus* *****

- We ran three participatory workshops attended by over 150 local singers, two of which included free showcase performances at the end of the day, and one which led to participation in the Festival's opening concert with *Joglaresa*
- Through our Early Music Live! Scheme the Festival mentored eighteen young musicians in five ensembles, as well as eleven young singers who were part of our opera production of *La liberazione di Ruggiero*
- Our £5 Prom tickets (introduced in 2014) were taken up by 125 people this year, to increase access to our concerts
- We continued to support our three BREMF choirs - including the BREMF Community Choir which has gone from strength to strength in the past few years and undertook their first tour abroad in 2015
- Following on from 2014, we ran two family concerts during the Festival, which were attended by over 150 children and their families
- We involved the young singers of the Brighton Festival Youth Choir in one of our festival concerts
- We organised our first free 'Festival Introduction Day', linking up academics and performers to provide an insight into festival themes
- Young chamber choir the Manchester Singers took part in a public masterclass with conductor Eamonn Dougan
- Our open mic session on 'Women Singer-songwriters through the ages' provided a performance opportunity for 12 different acts
- 45 Year 9 students from Cardinal Newman and Dorothy Stringer schools took part in our *Ruggiero* composition project to create their own music in response to the opera *La liberazione di Ruggiero*

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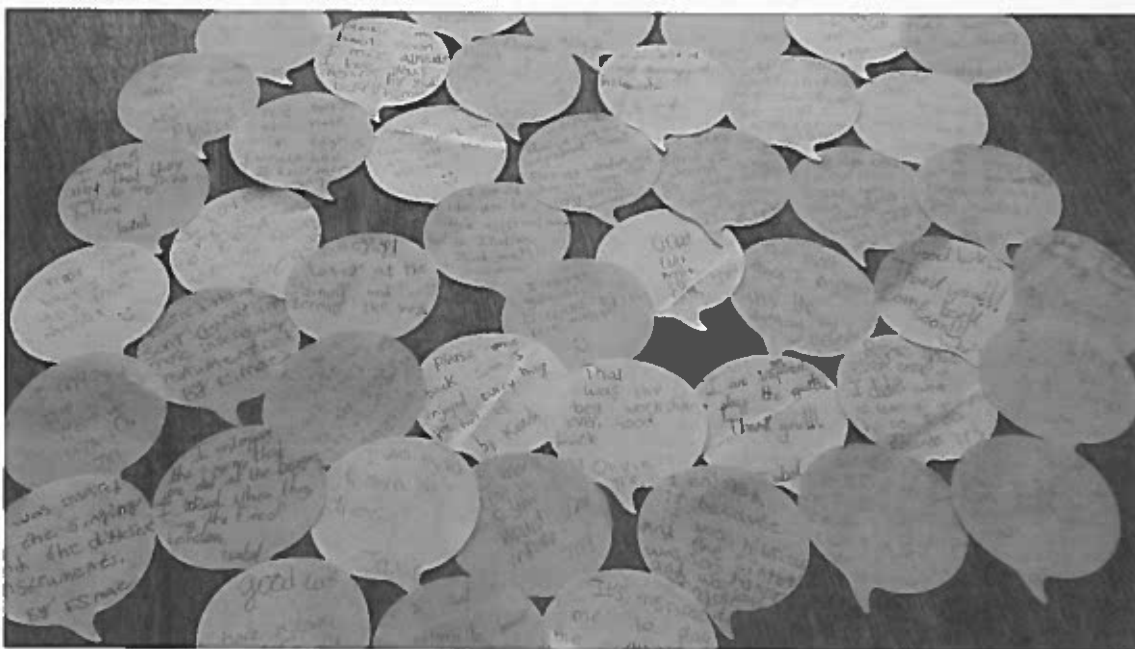
- In addition to our 16-30 user group we set up a new BREMF Ambassadors audience development group
- We built on our links with other organisations, including link-ups with Brighton Dome & Festival, the Universities of Sussex and Southampton and Resident Music
- We achieved our long-term ambition of an appearance on BBC Radio 4's Front Row
- We supported four young graduates through our Festival Trainee scheme, providing them with experience and support in their first steps towards a career in Arts Administration
- We increased the number of volunteers involved with the Festival to over 80 - our largest number ever
- In the Spring term of 2016, over 900 schoolchildren in Brighton & Hove heard live early music from our Early Music Live! Ensembles:
- BREMF Live Schools visits – Spring Term 2016: We asked school children what they thought about the visits by our young Early Music Live groups into their schools:

"I really enjoyed that you do really old music" Arijus

"Before you'd even come in I didn't want to learn an instrument but now I do" – Belinda

"I was inspired by the singing and the different instruments" – Esme

"I enjoyed when we sang the song about the Great Fire of London and when you sang the song to us" - Zuzanna



Joseph's School: year 3 feedback

- Teacher Feedback

"Thoroughly enjoyable and informative." Jane Glineur, Music Co-ordinator, Aldrington Primary School

"a hugely enjoyable workshop delivered with great enthusiasm & well-paced. All my experiences with BREMF have been amazing opportunities for our children. The workshops

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are excellent & overall organisation is very thorough." Emma Bright, Music Co-ordinator, Westdene Primary School

"I was thrilled by the quality of the performances -- just when I thought I'd seen and heard what had to be the "best performance in the festival", I'd hear something even more exciting the very next night. I do think that the performances I attended at BREMF were certainly on par with, if not better than, those I've seen at Boston, Utrecht, Montreal and elsewhere. Bravo!

I was impressed with the balance of this high degree of professionalism with BREMF's "hometown" quality, drawing on regional talents for choirs and instrumental ensembles (including the community choir, which had such a rollicking good time with the ballads) and a very hardworking core of volunteers who did so many chores to make the festival such a success."

Judith Fox, who came over from the USA for the Festival

- Feedback from our audiences is extremely positive, with "interesting", "innovative" and "quality" coming out as the top three words when they were asked for "three words to describe BREMF".

Brighton Early Music Live!

Brighton Early Music Live is one of the most respected mentoring and development schemes for young early music ensembles in the UK, combining a performance in the Festival with training opportunities and support.

The scheme is about more than just short-term performance opportunities - it also provides young musicians with the wider skills necessary for life as a well-rounded professional musician in the 21st century. In 2015 we mentored seventeen musicians in four ensembles, who benefitted from workshops on:

- Fundraising
- Business skills & strategic planning
- How to develop marketable programmes and eye-catching publicity material
- Devising and delivering education and outreach work
- Managing a successful ensemble

PARTNERSHIPS

We increased our reach and profile through partnerships with other local organisations. Link-ups with the Orchestra of the Age of Enlightenment, Royal Academy of Music, Genesis Sixteen, Sound City (Brighton & Hove Music Hub) and the Universities of Sussex and Southampton helped us to attract new audiences and bring innovative projects to the festival.

SUMMARY

The above shows that 2015 was a year of considerable ambition and achievement for BREMF. To stage an extremely successful festival was one thing but to put on 5 sell-out performances of the early 17th century opera *La Liberazione di Ruggiero* by Francesca Caccini was an extraordinary achievement on so many levels: pioneering work of a relatively unknown female composer, fully staged opera, one of *The Guardian's* top ten classical events for 2015 and to achieve this with a very significant programme of education work involving local schools and young artists is something truly wonderful. It is a great tribute to the vision of our artistic directors and the commitment of our volunteers that we can continue to achieve so much more than the sum of the parts.

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By listening to and involving the audience the festival is able to incorporate suggestions and ideas into future programming and to be confident that there is a real appetite for the BREMF vision.

Thanks once more to our extraordinary team of committed volunteers, our funders, all the performers and organisers of events and most importantly our artistic directors.

FINANCIAL REVIEW

The results for the year and the charity's financial position at the end of the year, are shown on the attached statements.

PLANS FOR FUTURE PERIODS

In 2016, we have programmed an exciting Festival inspired by the theme of Science and Nature.

A key strand which links together a number of strands within the Festival is to trial BREMF Incubator, a transformational Early Music Programme to train artists to develop innovative new projects, work with communities & young people & infiltrate new audiences.

2015 was our Break Through year. BREMF is now considered the leading UK "Development Agency" for Early Music.

Grasping the energy of that success, BREMF Incubator will take our hallmark experimentation with other artforms/genres to full maturity, building our national profile as a vibrant Development Hub, helping artists develop work, whilst raising the bar for the early music sector & majorly contributing to its development.

The work is grounded in our track record of challenging artists and will consolidate our position as leading UK early music training organisation, extending provision to established artists and significantly increasing our training and participation output from 37 to 52 sessions.

We will provide a safe space for artists to experiment & develop ideas. BREMF will showcase first performances to promoters & audiences, then help artists secure tour dates & funding.

BREMF Incubator is the next natural stage of our development and will inform our work in 2017/18 and beyond. We often commission and develop collaborative projects with artists eg: a BREMF 2013 pilot of Breaking the Rules, a concert drama with emerging ensemble the Marian Consort, which is now touring 13 UK Festivals. We are well placed to share our expertise in managing cross artform collaboration.

BREMF Incubator comprises 5 inter-related strands of new & expanded work:

1. **TRAINING:** to create an early music workforce of artists ready to respond to sectorwide needs identified in the ACE Early Music Work Plan:
 - **EXPANSION** (from 8 to 10 sessions) of acclaimed Early Music Live! (EML) **TRAINING & MENTORING** programme for **EMERGING ARTISTS** (delivered with Royal Academy of Music & The Sixteen)
 - **TRIALING** opening 3 training sessions to **ALL** early music artists
 - **FIRST FREE ARTISTS' SECTORWIDE CONFERENCE** on developing innovative work and audience development
2. **EMERGING ARTISTS**
 - A major public showcase for up to 20 musicians in 5 EML ensembles (selected by

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audition), attended by promoters & as a first step in a strategic new partnership with NCEM to develop an EM Promoter Network leading to touring/sector development across England

- First masterclass on early vocal technique
- New Oratorio Singers Platform; singers selected by audition will perform Purcell with BREMF Players & Singers

3. INCUBATING CUTTING-EDGE WORK TO INFILTRATE NEW AUDIENCES

- We will help artists develop & test new projects, broker new promoter engagements & make funding applications to tour the work. This includes our most major project: a new piece Galileo which will bring together Monteverdi String Band and the Marian Consort, with director Nicholas Renton, writer Clare Norburn and an actor tbc to tell the story of Galileo's life, including his connections within the musical world (his father, brother and son were all musicians).

We will help two 2015/16 EML ensembles:

- a. recorder ensemble PALISANDER & local puppetry/theatre company RUST & STARDUST to develop a new family show
- b. ENSEMBLE MOLIERE

Also: L'AVVENTURA LONDON & soprano MARY BEVAN will devise a programme inspired by Athanasius Kircher (1602–80) who used alchemy & maths to explain musical phenomena

- Developed w 16-30 User Group, OPEN MIC INFILTRATION will see EML! groups work with new BREMF partners eg Brighton Institute of Modern Music (BIMM) & The Brunstick Pub, Hove's most major music venue. Some classical music happens in pubs but we believe musicians "infiltrating" carefully chosen alternative/open mic events is a first.
 - Gaia is a major multi-media community commission, celebrating Planet Earth featuring 2 festival choirs, exceptional young singers (Laycock Scholars), professional artists, dance & film. Uniquely it will provide bespoke development opportunities for local people eg Sebastian Blue Pin, a 16-30 User Group member, trained dancer, who sings in BREMF choirs, is retraining in costume design & will curate a young team to manage dance & costume elements
- #### **4. AUDIENCE DEVELOPMENT inc 16-30 group advising/curating "Open Mic" & talking about experiences of the festival in promo films. DIGITAL: major redevelopment of our website, with consultancy advice. See AUDIENCE DEVELOPMENT PLAN.**
- #### **5. SCHOOL & COMMUNITY WORK ON A NEW LEVEL**
- An Education Strategy Day
 - year 9 performance & composition project with renowned amateur James Redwood leading to students performing their own compositions. Teachers from Cardinal Newman & Dorothy Stringer schools see this project as a recruitment drive ahead of GCSE decisions
 - School projects devised by Early Music Live emerging ensembles who will receive training from amateurs & teachers
 - participatory workshops for singers & instrumental players with leading tutors
 - Development opportunities for 3 Festival choirs to work w leading & emerging artists, giving local people a real sense of worth at the heart of the festival

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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TRUSTEES ANNUAL REPORT

YEAR ENDED 31 JANUARY 2016

TRUSTEES' RESPONSIBILITIES STATEMENT

The trustees (who are also the directors of Brighton Early Music Festival Limited for the purposes of company law) are responsible for preparing the Trustees Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and the income and expenditure of the charity for that period.

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 accounting estimates that are reasonable and prudent; 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 are sufficient to show and explain the charity's transactions and 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.

CLOSE COMPANY PROVISIONS

In the opinion of the trustees, the charity is a close charity within the meaning of S.414 Income and Corporation Taxes Act, 1988 (as amended).

AUDITOR

PRB Accountants LLP are deemed to be re-appointed under section 487(2) of the Companies Act 2006.

Each of the persons who is a trustee at the date of approval of this report confirms that:

- so far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- each trustee has taken all steps that they ought to have taken as a trustee to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

Registered office:
Kingfisher House
Hurstwood Grange
Hurstwood Lane
Haywards Heath
West Sussex

RH17 7QX
Dated4. Sept..... 2016

Signed by order of the trustees



S Mathews
Director

BRIGHTON EARLY MUSIC FESTIVAL LIMITED COMPANY LIMITED BY GUARANTEE

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON EARLY MUSIC FESTIVAL LIMITED

YEAR ENDED 31 JANUARY 2016

We have audited the financial statements of Brighton Early Music Festival Limited for the year ended 31 January 2016 on pages 12 to 18. The financial reporting framework that has been applied in their preparation is applicable law and the Financial Reporting Standard for Smaller Entities (effective January 2015) (United Kingdom Generally Accepted Accounting Practice applicable to Smaller Entities).

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

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND AUDITOR

As explained more fully in the Trustees Annual Report, the trustees (who are also the directors of the 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.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charity's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustees Annual Report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

OPINION ON FINANCIAL STATEMENTS

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 January 2016 and of 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 applicable to Smaller Entities; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

OPINION ON OTHER MATTER PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion the information given in the Trustees Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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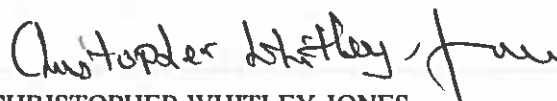
**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON
EARLY MUSIC FESTIVAL LIMITED *(continued)***

YEAR ENDED 31 JANUARY 2016

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees Annual Report.



CHRISTOPHER WHITLEY-JONES
(Senior Statutory Auditor)
For and on behalf of
PRB ACCOUNTANTS LLP
Chartered Accountants
& Statutory Auditor

Kingfisher House
Hurstwood Grange
Hurstwood Lane
Haywards Heath
West Sussex
RH17 7QX

Dated 14/10/16

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME
AND EXPENDITURE ACCOUNT)**

YEAR ENDED 31 JANUARY 2016

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2016 £	Total Funds 2015 £
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	2+3	46,040	88,447	134,487	91,541
Other trading activities	4	-	-	-	2,000
Investment income	5	44	-	44	30
Incoming from charitable activities: Annual music festival	6	72,637	-	72,637	58,483
TOTAL INCOME		<u>118,720</u>	<u>88,447</u>	<u>207,168</u>	<u>152,054</u>
EXPENDITURE ON:					
Expenditure on charitable activities: Annual music festival	7	(107,790)	(100,428)	(208,218)	(149,138)
Other expenditure	8	(2,219)	-	(2,219)	(2,358)
TOTAL EXPENDITURE		<u>(110,009)</u>	<u>(100,428)</u>	<u>(210,437)</u>	<u>(151,496)</u>
NET INCOME/(EXPENDITURE)		8,711	(11,981)	(3,269)	558
RECONCILIATION OF FUNDS:					
Total funds brought forward		<u>18,002</u>	<u>36,412</u>	<u>54,414</u>	<u>53,856</u>
TOTAL FUNDS CARRIED FORWARD		<u>26,713</u>	<u>24,431</u>	<u>51,145</u>	<u>54,414</u>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 14 to 18 form part of these financial statements.

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BALANCE SHEET

31 JANUARY 2016

	Note	2016 £	2015 £
FIXED ASSETS			
Tangible assets	11	1,256	1,675
TOTAL FIXED ASSETS		<u>1,256</u>	<u>1,675</u>
CURRENT ASSETS			
Debtors	12	10,078	13,081
Cash at bank	11	41,956	60,933
TOTAL CURRENT ASSETS		<u>52,034</u>	<u>74,014</u>
LIABILITIES			
Creditors: Amounts falling due within one year	12	(2,146)	(21,275)
NET CURRENT ASSETS		<u>49,888</u>	<u>52,739</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>51,144</u>	<u>54,414</u>
TOTAL NET ASSETS		<u>51,144</u>	<u>54,414</u>
FUNDS			
Restricted income funds	14	24,431	36,412
Unrestricted income funds	15	26,713	18,002
TOTAL CHARITY FUNDS		<u>51,144</u>	<u>54,414</u>

These financial statements were approved by the members of the committee and authorised for issue on the 14 Sept 2016 and are signed on their behalf by:

S Mathews
Director

Company Registration Number: 04741864



The notes on pages 14 to 18 form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015), and the requirements of the Statement of Recommended Practice 'Accounting and Reporting by Charities' issued in July 2014 (SORP FRSSE).

Fixed assets

All fixed assets are initially recorded at cost.

Change in accounting policy

The Trustees have chosen to adopt reporting the income and expenditure on an activity basis for the structure of the Statement of Financial Activity, as recommended by the SORP FRSSE. In previous years the Charity took exemption from this due to being below the audit threshold.

The changes in reporting the income are:

Grants of £83,033 (2015: £58,250) are now included under Donations and Legacies.

The changes in reporting the expenditure are:

In 2015 the expenditure was analysed under three headings, for 2016 the same expenses are now analysed under two headings. All expenditure, apart from the audit fee and depreciation is now analysed under 'Expenditure on charitable activities'.

2. DONATIONS AND LEGACIES

	2016	2015
	£	£
Donation and gifts	45,301	25,535
Gift aid	6,153	7,756
Grants receivable	83,033	58,250
	<u>134,487</u>	<u>91,541</u>

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NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

3. GRANTS RECEIVABLE

	Restricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£
Angus Allnatt Charitable Foundation	-	-	1,750
Arts Council England	49,858	49,858	35,000
Brighton and Hove County Council	3,000	3,000	3,500
Dutton-Downing Trust	2,145	2,145	1,500
East Brighton Trust	-	-	500
Garfield Weston Foundation	-	-	10,000
Lucille Graham Trust	1,030	1,030	-
Stanley Picker Charitable Trust	1,000	1,000	1000
The Ambache Charitable Trust	3,000	3,000	-
The Behrens Foundation	5,000	5,000	-
The Brian Mitchell Charitable Settlement	1,500	1,500	-
The D'Oyly Carte Charitable Trust	4,000	4,000	-
The Fenton Arts	-	-	5,000
The Golsoncott Foundation	2,000	2,000	-
The Gurney Charitable Trust	1,000	1,000	-
The Hargreaves and Ball Trust	3,500	3,500	-
The Patrick Rowland Foundation	3,500	3,500	-
The Radcliffe Trust	2,500	2,500	-
	<u>83,033</u>	<u>83,033</u>	<u>58,250</u>

4. OTHER TRADING ACTIVITIES

	Unrestricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£
Sponsorship	-	-	2,000
	<u>-</u>	<u>-</u>	<u>2,000</u>

5. INVESTMENT INCOME

	Unrestricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£
Bank interest receivable	44	44	30
	<u>44</u>	<u>44</u>	<u>30</u>

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

6. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£
Ticket sales	55,559	55,559	47,873
Merchandise sales	1,035	1,035	1,924
Beverage sales	3,215	3,215	2,737
Workshops	1,470	1,470	1,654
Programmes sales	1,655	1,655	1,587
Other income	9,703	9,703	2,708
	<u>72,637</u>	<u>72,637</u>	<u>58,483</u>

7. EXPENDITURE ON CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£	£
Performers' s fees	7,278	78,156	85,434	56,222
Costumes, lighting and set	16,117	15,829	31,946	11,793
Workshops	-	2,269	2,269	1,225
Transaction charges	1,566	-	1,566	2,924
Subscriptions	525	-	525	610
Postage and printing	9,802	-	9,802	9,892
Miscellaneous expenditure	5,638	1,981	7,619	2,816
Consultancy	51,495	-	51,495	49,442
Purchase of goods for resale	2,023	-	2,023	2,616
Advertising costs	12,547	2,193	14,740	10,909
Web site costs	799	-	799	689
	<u>107,790</u>	<u>100,428</u>	<u>208,218</u>	<u>149,138</u>

8. OTHER EXPENDITURE

	Unrestricted Funds	Restricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£	£
Audit fee	1,800	-	1,800	1,800
Depreciation of equipment	419	-	419	558
	<u>2,219</u>	<u>-</u>	<u>2,219</u>	<u>2,358</u>

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

9. TRUSTEES & MEMBERS EXPENSES

Three trustees or members were reimbursed a total of £10,176 (2015: £12,320) for expenses incurred on behalf of the charity that appear under the following headings of expenditure:

	2016	2015
	£	£
Advertising costs	-	178
Postage and printing	1,113	3,653
Miscellaneous expenditure	2,251	691
Performers fees	5,675	5,460
Purchases of goods for resale	337	816
Venue and music Hire	-	859
Web site costs	800	663
	<u>10,176</u>	<u>12,320</u>

10. STAFF COSTS AND EMOLUMENTS

No salaries or wages have been paid to employees, including the members of the committee, during the year.

11. TANGIBLE FIXED ASSETS

	Equipment £
COST	
At 1 February 2015 and 31 January 2016	<u>12,492</u>
DEPRECIATION	
At 1 February 2015	10,817
Charge for the year	419
At 31 January 2016	<u>11,236</u>
NET BOOK VALUE	
At 31 January 2016	<u>1,256</u>
At 31 January 2015	<u>1,675</u>

12. DEBTORS

	2016	2015
	£	£
Other debtors	6,153	7,756
Prepayments	3,925	5,325
	<u>10,078</u>	<u>13,081</u>

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED
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NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2016

13. CREDITORS: Amounts falling due within one year

	2016 £	2015 £
Trade creditors	2,146	6,984
Other creditors	-	14,291
	<u>2,146</u>	<u>21,275</u>

14. RESTRICTED INCOME FUNDS

	Balance at 1 Feb 2015 £	Incoming resources £	Outgoing resources £	Balance at 31 Jan 2016 £
BREMF Sustainability Fund	18,602	-	-	18,602
Early Music Live/Community Fund	14,223	88,447	(100,428)	2,242
Concertmakers Fund	3,587	-	-	3,587
	<u>36,412</u>	<u>88,447</u>	<u>(100,428)</u>	<u>24,431</u>

Early Music Live! Fund is a scheme to support young professional musicians in ensembles in making the leap from music student to music professional. It also provides education and an audience development programme for hard to reach communities in Brighton and Hastings.

ConcertMakers Fund is an ongoing project to explore the possibilities of different concert experiences and formats.

BREMF Sustainability Fund is restricted to provide funds to ensure the future of the Brighton Early Music Festival.

15. UNRESTRICTED INCOME FUNDS

	Balance at 1 Feb 2015 £	Incoming resources £	Outgoing resources £	Balance at 31 Jan 2016 £
General Funds	18,002	118,720	(110,009)	26,713