

COMPANY REGISTRATION NUMBER 04741864

**BRIGHTON EARLY MUSIC FESTIVAL LIMITED**  
**COMPANY LIMITED BY GUARANTEE**  
**FINANCIAL STATEMENTS**  
**31 JANUARY 2014**

Charity Number 1097288

THURSDAY



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COMPANIES HOUSE

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

**FINANCIAL STATEMENTS**

**YEAR ENDED 31 JANUARY 2014**

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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 (Appointed 1 May 2013)  
Dr H Walker (Appointed 1 May 2013)  
G D Henderson  
M R Shipsey  
S W Mathews  
N Chisholm  
H Dickie (Retired 17 May 2013)

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

**Bankers** HSBC  
153 North Street  
Brighton  
East Sussex  
BN1 1RE

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

## **TRUSTEES ANNUAL REPORT**

### **YEAR ENDED 31 JANUARY 2014**

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 2014.

#### **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  
H Dickie

N Pittman was appointed as a trustee on 1 May 2013.

Dr H Walker was appointed as a trustee on 1 May 2013.

H Dickie retired as a trustee on 17 May 2013.

#### **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 around 70 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

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

## **TRUSTEES ANNUAL REPORT**

### **YEAR ENDED 31 JANUARY 2014**

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 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 ending January 2014 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 also achieved by the workshop and performance opportunities as well as offering concession prices or free entrance to the festival for people aged under 25 and children aged under 12 respectively.

### **ACHIEVEMENTS AND PERFORMANCE**

"That was really one of the best concerts I've ever been involved in. I was really proud of what we achieved as a group, and I felt very happy with the ensemble pieces I was involved in, particularly (to my surprise!!) the Dowland, which I had never performed before." Esther Brazil, mezzo-soprano (supported by BREMF through the Showcasing Young Artists programme.)

In its 11th year ending 31 January 2014 the Brighton Early Music Festival continued the successes of previous years in fulfilling the objectives of the charity as follows

- An ambitious programme included 22 events: a 22% increase on 2013 largely due to an increased number of partnerships with other organisations.
- Many low cost events with tickets from £6 or less to encourage audiences to come to several events.
- Passion was the overarching theme, explored and celebrated in premiere productions such as *Breaking the Rules* and in community events like the *Passion for Singing Singathon*.
- Over 330 musicians and performers took part in BREMF.
- 3,500 people attended BREMF, 3,600 event tickets were sold, with several sell-out events. 2,750 were sold online (76%).
- The Festival took £45,000 at the box office. There was an almost 100% increase in sales of season tickets.
- Opportunities for participation and engagement with 300 people joining workshops.
- An education project involving young people from across the city.

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

## **TRUSTEES ANNUAL REPORT**

### **YEAR ENDED 31 JANUARY 2014**

- The commitment and energy of over 80 volunteers.

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 school programme, reaching over 1,400 young people including involvement of 120 ten and eleven year olds in three Brighton primary schools on *Year Six Sing Brighton*, a project which encouraged children to sing and keep singing as they move from primary to secondary school.
- 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.

#### **YOUNG ARTISTS**

We involved a number of outstanding young performers on the programme this year – including the following ensembles who took part in our showcase on 26 October, extracts of which were broadcast on BBC Radio 3:

Little Baroque Company: an instrumental ensemble that can range in size from a small chamber group to an orchestra.

I Flautisti: A recorder quartet 'with attitude' who have made name for themselves in Europe,

Flauguissimo: classical flute and guitar duo,

Il Nuovo Chiaroscuro: sackbut ensemble,

Borromini String Quartet: period performance string quartet,

Alison Kinder (viols and renaissance winds), Toby Carr (lute) Esther Brazil (mezzo-soprano) and Greg Skidmore (baritone).

Following an audition process, we also provided a public masterclass/performance opportunity with Emma Kirkby, soprano and Jacob Heringman, lute (on 7 and 8 November) for three singer/lute duos:

- Gwendolen Martin soprano and Toby Carr lute
- Michael Solomon Williams tenor and Niki Andronikou lute
- Anna Thunström soprano and Wezi Elliot lute.

We also supported the young ensemble The Marian Consort, guiding them through their first collaborative dramatic performance in collaboration with playwright Clare Norburn, director Karolina Sofulak and actor Finbar Lynch

#### **PARTNERSHIPS**

We increased our reach and profile through partnerships with other local organisations. Link-ups with Glyndebourne, the Orchestra of the Age of Enlightenment, Brighton Dome, Brighton & Hove Food

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

## **TRUSTEES ANNUAL REPORT**

### **YEAR ENDED 31 JANUARY 2014**

Festival and Strings Attached which helped us to attract new audiences and bring innovative projects to the festival.

#### **CONSTANT IMPROVEMENT AND DEVELOPMENT**

57% of the audience agreed that BREMF is changing the way they think about classical concerts; 100% agreed that they would like to attend more early music events; 92% said that the quality and range of events at BREMF encouraged them to try something new and 85% felt it was important to have access to rarely performed work.

Above all, one of the most exciting developments in 2013 was the faith which our audiences showed in us and our programming. Excitingly, we got the first real sense that during the 2013 our audiences are trusting us more and becoming more adventurous, with many of them not simply attending the well known artists/repertoire but trying new programmes, repertoire and artists.

*"I think what has changed is that our audiences are beginning to trust our programming rather than just coming to the big name concerts". We've been working for this for years, but there is finally a sense that audiences will come and be surprised by things that are new to them"* [Clare Norburn, Co-Artistic Director, BREMF]

In addition to audience and volunteer surveys, we had another brainstorming session which helped to identify the following further priorities for the festival.

1. Continue to develop the successful programme of personal giving in order to attempt to create a longer term safeguard of the festival's financial position.
2. Make more of our extraordinary assistance programme for young artists and publicise more fully our year round educational activities.
3. Develop a succession plan for our key roles.

#### **SUMMARY**

In another year of recession Brighton Early Music Festival once again proved that innovation, imagination and artistic excellence could swim successfully against the tide, producing one of its best festivals yet, as well as supporting more young artists and involving local musicians in performances. This tremendous achievement is due to our extraordinary team of committed volunteers, our funders, all the performers and organisers of events and most importantly our artistic directors. Thanks to you all.

#### **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**

##### **EDUCATION**

The Festival's education plans for 2014 center around a major collaboration with the Orchestra of the Age of Enlightenment to bring their *Watercycle* project to Brighton. This will include opportunities for families with under-5s; the BREMF Community Choir and local amateur musicians; as well as infant, junior and secondary schools. The project will also give us the opportunity to link up with local projects, homeless people, and to work with a Brighton-based poet. We will be working closely with *Sound City* – the Brighton and Hove Music Hub – to target and deliver our project plans.

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

## **TRUSTEES ANNUAL REPORT**

**YEAR ENDED 31 JANUARY 2014**

### **YOUNG ARTISTS**

Early Music Live!, a performance and training scheme benefitting 46 young musicians at the start of their professional careers, which will run from October 2014 to end of March 2015. 2014 is an important year for the scheme, as after 7 years of making a difference to young musicians, we are for the first time refreshing and significantly increasing the reach of our training programme to support young musicians at the start of their careers.

A key element is our plans to expand our training programme in partnership with the Royal Academy of Music and The Sixteen's Genesis Sixteen young singer programme.

Early Music Live! aims to give exceptional young professional musicians the best chance of building a sustainable and successful career. We do this by:

- helping to make them more employable by;
- organising high profile performing opportunities;
- brokering opportunities for broadcasts on BBC Radio 3 (to date 11 ensembles have made their broadcast debut thanks to our help) and to be heard by other promoters;
- a comprehensive training programme in partnership with The Sixteen, Royal Academy of Music and the Guildhall School of Music & Drama. The partnerships mean that up to 250 other young musicians will also benefit from the training programme we jointly deliver; together we also will build a larger, stronger and wider-ranging programme. The Royal Academy of Music is the conservatoire which leads the way in terms of Professional Development but they are excited about the opportunities this collaboration brings to extend the areas and depth of their current training programme.

The strands of support for young musicians include:

- 20 young professional musicians in period instrument ensembles (selected by audition) will attend 7 training events, mentoring, take part in a showcase performance and lead workshops in schools;
- opportunities for 26 other young professional musicians;
- young ensembles from previous years of the scheme will perform in a showcase concert;
- opportunities for individual musicians from ensembles within the scheme to take part in orchestral projects and education projects, sharing desks with leading musicians;
- opportunities for young singers from the Sixteen's Genesis programme for young singers to perform with The Sixteen and as oratorio soloists within the main festival programme.

Why this matters: The first years in the profession, outside the security of music college, are tough for young musicians. Most don't have the skills to convince promoters to employ them.

We have responded to these needs by arranging activities which address gaps in training provision to include key areas which are currently not sufficiently covered within the conservatoires.

a) how to approach and work with promoters;

b) how to manage an ensemble, including business skills, fundraising, budget-setting.

These skills are necessary for musicians if they are to be successful.

*"I'm still quite amazed that we've been able to appear on Radio 3 twice, which of course was a long-standing ambition for us!"*

Kathleen Ross, Les Melomanes



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

## **TRUSTEES ANNUAL REPORT**

### **YEAR ENDED 31 JANUARY 2014**

There is no other scheme in the UK which is a cohesive, joined up and integrated package of training, mentoring and performance opportunities for young professional musicians, spread over a longer period, where the artists are supported towards further employment.

*"From drafting letters to promoters, to putting together programmes, to meeting us for coffees and lending an ear, we can say that you are entirely responsible for us continuing to do what we do... and the reason that we have our debut album on its way and gigs coming in is attributed to you!"*

Danielle Jalowiecka, I Flautisti Recorder Consort

*"The colleges focus on playing but that's not enough. You need the knowledge and tools BREMF offers as well to achieve goals."*

Cellist, Triologue Ensemble

### **FESTIVAL PERFORMANCES ON THIS YEAR'S THEME OF CITIES:**

#### **VENICE: LA VENEZIA FESTEGGIANTE**

This festive programme includes music by Vivaldi plus vibrant works by Albinoni, Caldara and Porta, along with some beautiful gondolier songs. Café format. Join the party and bring a picnic. Mask wearing and carnival clothes optional!

#### **SPANISH PILGRIMAGES: MEDIEVAL MUSIC FROM MONTSERRAT**

The Telling Clare Norburn and Yvonne Eddy sopranos; Clare Salaman and Leah Stuttard medieval instruments

#### **ROME: POPES, PATRONAGE AND POWER**

BREMF Consort of Voices, Deborah Roberts director and soprano (in the Allegri)

Music from the Sistine Chapel including Allegri's Miserere, and music by Josquin, Palestrina and Anerio. Hear about the power struggles that formed the backdrop!

COFFEE CONCERT: co-promotion with Strings Attached chamber series & Brighton Dome

#### **SPANISH PILGRIMAGES: SANTIAGO DI COMPOSTELLA-CANTO DE ULTREIA**

Resonet, Fernando Reyes Ferrón director, citole; Mercedes Hernández soprano, Carlos Castro percussion and psaltery; Paulo González cornamuse, flute and hurdy-gurdy with BREMF Community Choir.

We welcome Spanish ensemble, Resonet, from their home town of Santiago di Compostella. They will be working with our Community Choir throughout the year to prepare for this concert.

#### **WARSAW: THE BLOSSOMING VINE - ITALIAN MAESTRI AT THE POLISH COURT**

The Sixteen, Eamonn Dougan director

Music in praise of the Virgin Mary, exploring the musical riches of the Polish royal court in the 17th century and the inspirational qualities of the Song of Songs. See how musicians from two great cities, Rome and Venice, exerted their influence on the flourishing musical life of Warsaw and Cracow.

#### **THE GRAND TOUR SHORTS - EARLY MUSIC LIVE!**

A series of short concerts throughout the day featuring established young artists selected by audition for our Early Music Live! scheme. Individual and series tickets available.

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

## **TRUSTEES ANNUAL REPORT**

**YEAR ENDED 31 JANUARY 2014**

### **TRADE ROOTS: AFRICAN AND BRAZILIAN MUSIC MEET IN A PORTUGUESE MONASTERY**

L'Avventura, Žak Ozmo director with 4 guest singers from Portugal: Sandra Medeiros and Joana Seara sopranos, Alberto Sousa tenor, Ricardo Panela, baritone

The monastery of Santa Cruz at Coimbra was one of the major centres of Portuguese music during the 16th and 17th centuries. Ravishingly beautiful villancicos and romances are found in the monastery's archives many brought over by African slaves and freemen.

### **LEIPZIG: BACH'S SECRET ADDICTION - BACH AND TELEMANN MEET AT CAFÉ ZIMMERMANN**

Little Baroque Company (10 musicians and an actor)

Informal, colourfully costumed and choreographed event with café format, coffee and cakes. To include Bach's Coffee Cantata and Telemann's Don Quixote.

### **PARIS: CONVENT DIVAS**

Musica Secreta, Kate Hawnt, Elizabeth Dobbin and Deborah Roberts sopranos, Lynda Sayce theorbo and viol, Claire Williams organ, Celestial Sirens, BFYC  
Music from the Mass and Office by Charpentier, Lully and Couperin.

### **NINE DAIES WONDER - A TRAIL OF 2 CITIES - WILL KEMP DANCES FROM LONDON TO NORWICH**

The Society of Strange and Ancient Instruments: Clare Salaman director, with Steven Player.  
In 1600, Will Kemp, a former member of Shakespeare's company, Morris danced more than 100 miles from London to Norwich in 9 days. Raucous music and dance!

### **CPE BACH AT 300: THE POTSDAM YEARS**

Neil McClaren flute Tom Foster harpsichord

Elegant, intimate works for flute and harpsichord, as performed in the palace of Sanssouci by King Frederick the Great and Carl Philipp Emmanuel Bach.

### **PARIS:**

Le Jardin Secret, members of The BREMF Players with Alison Bury leader violin

Christopher Tudor and Nicola Gaines baroque dance, Actor TBC

Devised by Elizabeth Dobbin soprano

Script by Clare Norburn

Music, dance and drama from 17th and 18th century Paris, including extracts from theatrical works by Lully and Rameau.

### **LONDON:**

The BREMF Players and Singers, Alison Bury leader, violin, John Hancorn director

Soloists TBC

Purcell: Hail, Bright Cecilia and A Suite of Theatre Music.

Handel: Utrecht Te Deum.

## **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

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

**TRUSTEES ANNUAL REPORT**

**YEAR ENDED 31 JANUARY 2014**

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

Signed by order of the trustees



S Mathews  
Director

Dated 31-8-14

# **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 2014**

We have audited the financial statements of Brighton Early Music Festival Limited for the year ended 31 January 2014 on pages 12 to 17. The financial reporting framework that has been applied in their preparation is applicable law and the Financial Reporting Standard for Smaller Entities (effective April 2008) (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 2014 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.

**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 2014**

**OPINION ON OTHER MATTER PRESCRIBED BY THE COMPANIES ACT 2006**

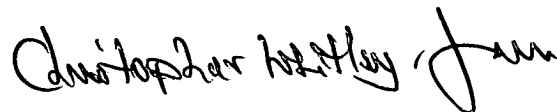
In our opinion the information given in the Trustees Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**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.

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



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

Dated 15/9/14

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

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME  
AND EXPENDITURE ACCOUNT)**

**YEAR ENDED 31 JANUARY 2014**

Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2014 £	Total Funds 2013 £	
<b>INCOMING RESOURCES</b>					
Incoming resources from generating funds:					
Donations, gifts and fundraising	2	22,585	-	22,585	24,774
Grants receivable	3	-	55,045	55,045	41,700
Bank interest receivable	4	36	-	36	43
Incoming resources from charitable activities	5	63,853	-	63,853	58,520
<b>TOTAL INCOMING RESOURCES</b>		<u>86,474</u>	<u>55,045</u>	<u>141,519</u>	<u>125,037</u>
<b>RESOURCES EXPENDED</b>					
Costs of generating funds:					
Fundraising and publicity	6	(5,752)	(3,295)	(9,047)	(9,760)
Cost of operating activities	7	(21,683)	(39,185)	(60,868)	(87,948)
Management and Administration	8	(55,642)	(9,797)	(65,439)	(64,196)
<b>TOTAL RESOURCES EXPENDED</b>		<u>(83,077)</u>	<u>(52,277)</u>	<u>(135,354)</u>	<u>(161,904)</u>
<b>NET INCOMING/(OUTGOING) RESOURCES FOR THE YEAR/NET INCOME/(EXPENDITURE) FOR THE YEAR</b>					
		3,397	2,768	6,165	(36,867)
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		<u>18</u>	<u>47,673</u>	<u>47,691</u>	<u>84,558</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>3,415</u>	<u>50,441</u>	<u>53,856</u>	<u>47,691</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 17 form part of these financial statements.

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

**BALANCE SHEET**

**31 JANUARY 2014**

	Note	2014 £	£	2013 £	£
<b>FIXED ASSETS</b>					
Tangible assets	11		2,234		2,979
<b>CURRENT ASSETS</b>					
Debtors	12	7,405		4,665	
Cash at bank		44,217		51,562	
		<u>51,622</u>		<u>56,227</u>	
<b>CREDITORS: Amounts falling due within one year</b>	13	<u>-</u>		<u>(11,515)</u>	
<b>NET CURRENT ASSETS</b>			<b>51,622</b>		<b>44,712</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<u><b>53,856</b></u>		<u><b>47,691</b></u>
<b>FUNDS</b>					
Restricted income funds	14		50,441		47,673
Unrestricted income funds	15		3,415		18
<b>TOTAL FUNDS</b>			<u><b>53,856</b></u>		<u><b>47,691</b></u>

These financial statements were approved by the members of the committee and authorised for issue on the ~~31-8-14~~ and are signed on their behalf by:



S Mathews  
Director

Company Registration Number: 04741864

The notes on pages 14 to 17 form part of these financial statements.

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

**NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 JANUARY 2014**

**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 April 2008), and the requirements of the Statement of Recommended Practice 'Accounting and Reporting by Charities' issued in March 2005 (SORP 2005).

**Fixed assets**

All fixed assets are initially recorded at cost.

**2. DONATIONS, GIFTS AND FUNDRAISING**

	2014 £	2013 £
Donations and gifts	17,967	20,797
Gift aid	4,617	3,977
	<u>22,584</u>	<u>24,774</u>

**3. GRANTS RECEIVABLE**

	Restricted Funds £	Total Funds 2014 £	Total Funds 2013 £
Angus Allnatt Charitable Foundation	-	-	1,000
Arts Council England	31,545	31,545	-
Brighton and Hove City Council	3,200	3,200	4,000
Esmee Fairbairn Foundation	1,150	1,150	13,850
Foyle Foundation	10,000	10,000	-
Ernest Cook Trust	2,000	2,000	-
The Lynn Foundation	500	500	-
Stanley Picker Charitable Trust	1,000	1,000	-
Garrick Charitable Trust	2,500	2,500	-
Dutton-Downing Trust	2,000	2,000	-
J Paul Getty Jnr Charitable Trust	1,150	1,150	18,850
Fonthill Foundation	-	-	1,000
D'Oyly Carte Charitable Trust	-	-	3,000
Grants receivable	<u>55,045</u>	<u>55,045</u>	<u>41,700</u>

**4. BANK INTEREST RECEIVABLE**

	Unrestricted Funds £	Total Funds 2014 £	Total Funds 2013 £
Bank interest receivable	<u>36</u>	<u>36</u>	<u>43</u>



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

**NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 JANUARY 2014**

**5. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES**

	Unrestricted Funds	Total Funds 2014	Total Funds 2013
	£	£	£
Ticket sales	50,886	50,886	47,269
Merchandise sales	1,470	1,470	1,886
Beverage sales	2,304	2,304	1,654
Workshops	2,516	2,516	2,010
Programmes sales	1,902	1,902	1,801
Other income	4,775	4,775	3,900
	<u>63,853</u>	<u>63,853</u>	<u>58,520</u>

**6. FUNDRAISING AND PUBLICITY**

	Unrestricted Funds	Restricted Funds	Total Funds 2014	Total Funds 2013
	£	£	£	£
Purchase of goods for resale	1,562	-	1,562	2,450
Advertising costs	3,973	3,295	7,268	7,192
Web site costs	217	-	217	118
	<u>5,752</u>	<u>3,295</u>	<u>9,047</u>	<u>9,760</u>

**7. COST OF OPERATING ACTIVITIES**

	Unrestricted Funds	Restricted Funds	Total Funds 2014	Total Funds 2013
	£	£	£	£
Performers' s fees	11,713	33,829	45,542	73,443
Venue and music hire	7,744	5,356	13,100	11,790
Workshops	2,226	-	2,226	2,715
	<u>21,683</u>	<u>39,185</u>	<u>60,868</u>	<u>87,948</u>

**8. MANAGEMENT AND ADMINISTRATION**

	Unrestricted Funds	Restricted Funds	Total Funds 2014	Total Funds 2013
	£	£	£	£
Audit fee	1,800	-	1,800	1,800
Subscriptions	475	-	475	611
Postage and printing	11,853	453	12,306	11,666
Miscellaneous expenditure	666	402	1,068	1,082
Consultancy	40,105	8,942	49,047	48,042
Depreciation of equipment	743	-	743	994
	<u>55,642</u>	<u>9,797</u>	<u>65,439</u>	<u>64,195</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 JANUARY 2014**

**9. TRUSTEES & MEMBERS EXPENSES**

Three trustees or members were reimbursed a total of £6,664 (2013: £4,833) for expenses incurred on behalf of the charity that appear under the following headings of expenditure:

	2014	2013
	£	£
Advertising costs	590	872
Postage and printing	3,573	1,143
Miscellaneous expenditure	-	135
Performers fees	224	118
Purchases of goods for resale	314	948
Venue and music Hire	1,746	1,499
Web site costs	217	118
	<u>6,664</u>	<u>4,833</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 £
<b>COST</b>	
At 1 February 2013 and 31 January 2014	<u>12,492</u>
<b>DEPRECIATION</b>	
At 1 February 2013	9,513
Charge for the year	745
At 31 January 2014	<u>10,258</u>
<b>NET BOOK VALUE</b>	
At 31 January 2014	<u>2,234</u>
At 31 January 2013	<u>2,979</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**

**YEAR ENDED 31 JANUARY 2014**

**12. DEBTORS**

	2014	2013
	£	£
Other debtors	4,185	4,190
Prepayments	3,220	475
	<u>7,405</u>	<u>4,665</u>

**13. CREDITORS: Amounts falling due within one year**

	2014	2013
	£	£
Trade creditors	-	8,969
Other creditors	-	2,546
	<u>-</u>	<u>11,515</u>

**14. RESTRICTED INCOME FUNDS**

	Balance at 1 Feb 2013	Incoming resources	Outgoing resources	Balance at 31 Jan 2014
	£	£	£	£
BREMF Sustainability Fund	18,602	-	-	18,602
Early Music Live Fund	25,484	55,045	(52,277)	28,252
Concertmakers Fund	3,588	-	-	3,587
	<u>47,673</u>	<u>55,045</u>	<u>(52,277)</u>	<u>50,441</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 2013	Incoming resources	Outgoing resources	Balance at 31 Jan 2014
	£	£	£	£
General Funds	18	86,474	(83,077)	3,415