

COMPANY REGISTRATION NUMBER: 04741864
CHARITY REGISTRATION NUMBER: 1097288

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

Company Limited by Guarantee

FINANCIAL STATEMENTS

31 JANUARY 2019



BRIGHTON EARLY MUSIC FESTIVAL LIMITED
COMPANY LIMITED BY GUARANTEE
FINANCIAL STATEMENTS
YEAR ENDED 31 JANUARY 2019

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BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

TRUSTEES' ANNUAL REPORT (INCORPORATING THE DIRECTOR'S REPORT)

YEAR ENDED 31 JANUARY 2019

The Trustees, who are also the directors for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 January 2019.

Reference and administrative details

Registered charity name Brighton Early Music Festival Limited

Charity registration number 1097288

Company registration number 04741864

Principal office and registered Office Kingfisher House
Hurstwood Grange
Hurstwood Lane
Haywards Heath
West Sussex
RH17 7QX

The Trustees

M Clemens
N Pittman
Dr H Walker
G Henderson
M Shipsey
S Mathews
N Chisholm
C Baron

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

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YEAR ENDED 31 JANUARY 2019

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 freelance Artistic Director, 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 60 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. This year we noted that our volunteers gave up more of their time to help the festival than in previous years.

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

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,

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YEAR ENDED 31 JANUARY 2019

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

"BREMf performances were on par with, if not better than, Boston, Utrecht, Montreal" audience feedback

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 BREMF Live! scheme, providing professional development and training, performing and workshop opportunities in local schools and introducing opportunities with other promoters and the BBC.

Review of 2018

What a fantastic year we had in 2018! Amongst other things we have:

- Brought together our three festival choirs for a joint concert to celebrate the **European Day of Early Music** in March;
- **Live-streamed** our first event, with over 2000 views worldwide;
- Taken live music into **nine primary schools and one special school** across the city from Portslade to East Brighton (and everywhere in-between);
- Presented **25 festival events** in 11 venues from Hove to Kemptown;
- Welcomed **over 3500 people** to our ticketed events, with more attending free pop-ups and workshops;
- Run **two participatory workshops** for local amateur singers and instrumentalists;
- Collaborated with the National Early Music Association on a conference on *Vocal Sound and Style 1450-1650* attended by **over 80 speakers and delegates** from around the globe;
- Continued our commitment to **family events** with two performances for pre-schoolers by the Orchestra of the Age of Enlightenment;
- Sold **over 120 £5 Prom tickets**, making our events as widely accessible as possible;
- Taken live music into **eight pop-up locations** including open mic nights, libraries and art galleries;
- Collaborated with **new partners** including CHOMP, Brighton Photo Biennial, Hove Library, and the BA i360;
- Worked with **30 young singers and instrumentalists** as part of our BREMF Live! young artists scheme to provide training, mentoring and performance opportunities;

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- Introduced Street Dance into our operas, working with the Streetfunk group
- Invited **five previous BREMF Live! ensembles** back to Brighton to give stand-alone concerts in the 2018 Festival;
- Instigated a new "concert sponsor" scheme and an appeal to underpin the 2018 Festival which raised more than **£14,000**;
- Benefitted from **over 2600 hours** of time, donated by our dedicated team of **over 60 volunteers**;
- Supported **four graduate trainees** to take their first steps into a career in Arts Administration;
- Built a following of **over 9000 people** on social media.

SUMMARY

'I defy anyone not to derive pleasure from this spirited and disarming evening.'

Worthing Herald review of Beauty, Love and Death, operas by Monteverdi and Blow, directed by Deborah Roberts and Tom Guthrie

2018 marked several new initiatives for BREMF, including working with street dance performers for the two operas, in conjunction with JP Omari and Streetfunk. This featured students from Brighton schools performing street dance in the operas, accompanied by drums, in a very exciting and exhilarating production.

As always a highlight of the festival was the Early Music Live! Showcase day of concerts followed by informal performances at the Rosehill arts club/pub in the evening. Notable amongst the groups who performed was Pocket Sinfonia, who wowed the audience with their performance of a Mozart Piano concerto arranged by Hummel for Flute, Violin, Cello and Fortepiano.

BREMF is always more than the sum of its parts and the engagement and delight of all who are involved in it from volunteers, to performers, directors and partners and of course audiences represents a wonderful community who understand the value of live music in these times.

Founded on the vision of the Artistic Director and supported by all the volunteers and all involved in the festival what remains so special about Brighton Early Music Festival is the extraordinary sense of community felt by all involved, including our increasingly loyal audiences who are willing to come along to try out music they may not have heard before, performed in ways they may not expect.

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 Director.

Structure

In 2018 we appointed a freelance general manager, Claire Soper, who gave us enormous assistance in the first half of the year, dramatically improving our financial reporting by the introduction of the Quickbooks system. Claire also helped produce template budgets for future events that has proved invaluable.

Claire Soper left her regular role with us at the end of July and we will continue to use her on an ad hoc basis. Taking advantage of the more automated finance systems, the budgeting is now managed by the Chair of Trustees. Other parts of the general manager role have been redistributed and we will look to engage external assistance as necessary and when finances allow.

In 2018 we engaged Harriet Lawrence as our freelance Development Manager, who has been leading our fundraising and audience development strategy, working closely with our Artistic Director Deborah Roberts, Festival Producer and Chair of Trustees.

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We continue to develop our long term strategy to increase the personal giving to BREMF and I am delighted to say this is beginning to make a more significant impact with over £45,000 (including Gift Aid) raised from individuals in the year.

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 2019

METAMORPHOSIS

A caterpillar and a butterfly are still fundamentally the same animal, and within music and the arts similar transformations have produced wonderful and unexpected creations through the ages. Taking Ovid's classic stories from his *Metamorphoses* as its starting point, the 2019 festival will explore the theme of metamorphosis, with the best of established and emerging talent.

Across 10 months we will

- Deliver 21 BREMF Live!-related events in multiple locations in Brighton and Hove.
- Launch a new early opera training strand to benefit emerging singers and instrumentalists
- Benefit 100 emerging artists and sector professionals
- Work with families and 800 school children
- Deliver a digital strategy to reach thousands
- Involve more people through pub gigs and cross-arts performances
- Empower up to 80 volunteers

The festival will run from 25 October to 10 November 2019, culminating in a 21st-century take on the topsy turvy medieval Feast of Fools.

TALENT DEVELOPMENT

We will invest in emerging talent through our evolving BREMF Live! programme:

- BREMF Live! participants will receive career-enhancing mentoring/performance opportunities. We will help them to develop engaging programmes that are relevant to evolving audiences and that transcend musical prejudices, whilst retaining artistic integrity - e.g. additional clubnight events exploring themes of improvisation (common practice in Renaissance and early Baroque music) and jazz. Held in nearby pubs after a concert, these events will create a following in venues largely inhabited by students/young people and will signpost those new to early music to other events.
- BREMF Live! alumni, whom we continue to mentor after initial training, will demonstrate progression within the sector - e.g. Damma per Musica was established by BREMF Live! in 2018. Its members include tenor Rory Carver who received excellent reviews in the title role of our 2017 production of *Orfeo* while still a student. His extraordinary promise in early baroque singing encouraged us to form a new ensemble with Rory and auditioned chitarrone and bass viol players. They will return in 2019 to perform songs from Ovid's *Metamorphoses*.
- This year's work culminates in a new early opera training programme for advanced students; this strand has evolved from previous opera projects but will focus specifically on training young singers (post graduate/early career level). The trainees will receive paid expenses and an artist fee for the performances; we hope this financial model will attract a diverse range of talent. We will collaborate with stage director Tom Guthrie, violinist Oliver Webber and Deborah Roberts to create a week-long course, culminating in a production of Marco da Gagliano's *La Dafne*, a short early opera based on Daphne and Apollo from Ovid's *Metamorphoses*.

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Our previous opera projects confirm our belief that a gap in provision exists for UK vocal training of this period and that our work is valuable to career development. We are convinced that the sector can benefit further from a structured annual training programme which will impart specialist techniques in performing music from this period. Metamorphosis will also explore the transforming power of improvised ornamentation & improvisation in early music, which is as important as in jazz and is vital for bringing early repertoires to life. There is a lack of training for such singers in the UK and there is currently no vocal ensemble with these specific skills.

QUALITY

Underpinning our work is the desire to:

- Showcase the brightest talent in the early music sector through our established BREMF Live! emerging artist programme.
- Provide a creative hub for young artists to incubate pioneering new cross-art forms and digital work and to furnish them with the tools they need to carve successful ongoing careers.
- Engage, inspire and connect with audiences through a programme of high quality performances and artist development projects.

CONNECTIONS

Connecting people through early music is at the heart of everything we do. Working collaboratively with artists and our large team of volunteers ensures that we are embedded into a very wide community spanning age and background, to explore ways music can truly resonate with audiences and stretch the form and expectations of early music by:

- Reflecting early music's original context and updating it for contemporary audiences.
- Exploring informal concert formats, non-traditional performance spaces and use of creative productions to enrich audience experiences.
- Enabling artists to take risks and collaborate with other art forms.

Through a series of music/social events, and educational and training activities involving our BREMF Live! artists and the wider community, we will demonstrate the metamorphosis of BREMF across the years as we strengthen local partnerships and diversify our aim to remain a leading arts hub within the region.

We will expand social contact, remove barriers and attract diverse audiences. Our events will make 'classical' repertoire more immersive and restore its original context as a social function. We will involve our audiences more in our music-making:

- Deliver free or 'pay what you can' interactive events to target children and families in hard-to-reach communities.
- Create social events where people can interact - e.g. a workshop on Highland dancing, followed by a ceilidh for all with 18th-century instruments and crossover folk/baroque music. These activities should attract new attendees to other events later in the festival.
- More use of imagery and digital technology will ensure that we make our project accessible without diluting our work - e.g. a programme on Hildegard will include a lightshow and electronic music, plus a new commission from a University of Sussex composition student, which should draw interest from experimental, New Age, alt-rock and folk audiences in addition to 'Brighton's curious'.
- A targeted social media/PR campaign will continue our strategic aim to reach more diverse audiences locally and to increase our profile. We will work with a new local PR specialist to drive forward this area and will encourage BREMF Live! artists to help spread publicity

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within their own circles. We will collaborate on key PR opportunities such as Classic FM & BBC R3. Involvement by graduate trainees in our PR strategy is also a key activity and will continue.

DIVERSITY

Our diverse programming is designed to have local impact, to reach a range of audiences and to encourage participation and interaction:

- As part of BREMF Live!, artists are taught how to create a programme with wide appeal and to break down barriers. Every event in Metamorphosis, including pop-ups, cross-over baroque/jazz, and Hildegard with contemporary commission/animation/lightshow aims to train our young artists to ensure our music is relevant and engaging to a diverse audience.
- Family events and pop-ups with CHOMP (free local lunchtime activities for low income families) will involve other activities such as arts and crafts to draw children from all backgrounds. Our events in hard to reach areas such as Whitehawk will be based on stories to capture the imaginations of young and old alike, and will build on our existing work in this area.
- We have increased spend to broaden our reach locally, with more advertising/PR focused on local outlets - e.g. the Brighton and Hove Independent newspaper and regional radio such as BBC Sussex, rather than just targeting the cultural press and swaps with other cultural organisations.

Our BREMF Live! & new opera training programmes are inclusive & designed to provide opportunities for performers from diverse artistic backgrounds:

- BREMF Live! and opera training performances are paid which makes our schemes more accessible and talent-focused.
- Opera training auditions are open to singers from different vocal backgrounds: we advertise beyond the London music colleges and continue to research new outlets for singers. We consider applications from a wide variety of singers, many of whom receive their first opera experience with us. Smaller, more flexible voices are often passed over by conventional courses based around 19th century traditions but suit early opera repertoire.
- We do not seek ready-made opera singers but those with open minds, keen to explore, who will develop more skills and confidence in acting and singing using new techniques that cross over from more popular and theatre styles.

COMMUNITY

Feast of Fools: a showcase performance and mini tour based on the topsy-turvy world of the Feast of Fools where nothing is at it seems.

BREMF's Feast of Fools will be based on a medieval tradition of the same name, which originated in 11th-century France and spread throughout Europe until as late as the 16th century when it was finally banned. During this spirited festival, which usually took place in early January, many social conventions were reversed and youth empowered in a change to the normal order, with games, dancing, plays with cross dressing and church music sung in imitation of animals such as the ass.

Our aim is to deliver a community event with professional performers, 2 BREMF amateur choirs, school children and young street dancers in an empowering showcase of music and movement. For artists and audiences alike, it will bring people together from all backgrounds in laughter, as well as reviving some beautiful music and intriguing rituals.

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(continued)

YEAR ENDED 31 JANUARY 2019

Musicologist Leah Stuttard will lead on music direction, with Tom Guthrie overseeing stage production and mentoring a member of the Community Choir who will direct the performances in an inspiring professional development opportunity.

The project will continue beyond the Festival with two performances in early January in Rottingdean and Shoreham, both areas on the outskirts of Brighton and Hove which are not so well served culturally, in order to broaden our reach and forge new relationships in the surrounding area.

Over the years, BREMF has positioned itself as a pivotal part of Brighton's cultural community, developing amateur choirs, working with local schools and forging links with other cultural organisations. This project brings these valuable partnerships together in a celebration of community participation, placing BREMF as a leading cultural hub within the region. It will enable us to deliver a strategic goal and extend our reach beyond Brighton to new audiences in Rottingdean and Shoreham. We held a main event in Shoreham in 2017 so the project is a natural progression to an area where we already have some existing links. Rottingdean will enable us to build on our work within East Brighton following our recent Singing Across Europe project with East Brighton schools. Furthermore, the accessibility of Rottingdean to audiences outside our Brighton base enables us to further our reach within our key target groups.

We will continue our relationship with JP Omari and Streetfunk following our fruitful collaboration in our 2018 early opera project. Bringing these two diverse art forms together has been rewarding on many levels – for BREMF's ongoing drive to attract a more diverse audience and illustrate the relevance of early music, for JP and his professional development and for the young dancers whose reaction to working with early opera was joyful to behold: see www.youtube.com/watch?v=uT165MAJ4cw. We are confident that the Feast of Fools project will produce similarly enthusiastic results from all involved.

The project offers many mentoring and development opportunities for BREMF's team of amateur performers. Tom Guthrie's mentoring of Community Choir member, Saskia Wesnigk, will strengthen her skills within stage direction and empower her to lead future projects with the Choir.

Trustees' responsibilities statement

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

Company law requires the charity Trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including the income and expenditure, for that period.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

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TRUSTEES' ANNUAL REPORT (INCORPORATING THE DIRECTOR'S REPORT)

(continued)

YEAR ENDED 31 JANUARY 2019

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 applicable Charities SORP;
- make judgments and accounting 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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.

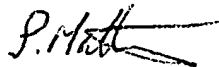
Auditor

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

- so far as they are aware, there is no relevant audit information of which the charity's auditor is unaware; and
- they have 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.

The auditor is deemed to have been re-appointed in accordance with section 487 of the Companies Act 2006.

The Trustees' annual report and the strategic report were approved on 3rd 10.19 and signed on behalf of the board of Trustees by:



S Mathews
Trustee

Charity Secretary

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

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

YEAR ENDED 31 JANUARY 2019

Opinion

We have audited the financial statements of Brighton Early Music Festival Limited (the 'charity') for the year ended 31 January 2019 which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 January 2019 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;
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

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 2019

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' report.

We have nothing to report in respect of the following matters in relation to which 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.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

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

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Responsibilities of Trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees.
- Conclude on the appropriateness of the Trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charity to cease to continue as a going concern.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

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

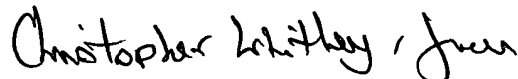
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- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

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 members 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 members as a body, for our audit work, for this report, or for the opinions we have formed.



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

8/10/19

BRIGHTON EARLY MUSIC FESTIVAL LIMITED**COMPANY LIMITED BY GUARANTEE****STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)****YEAR ENDED 31 JANUARY 2019**

		Unrestricted funds	2019 Restricted funds	Total funds	2018 Total funds
	Note	£	£	£	£
Income and endowments					
Donations and legacies	5	89,767	33,175	122,942	176,663
Charitable activities	6	71,815	–	71,815	59,758
Investment income		61	–	61	9
Total income		<u>161,643</u>	<u>33,175</u>	<u>194,818</u>	<u>236,430</u>
Expenditure					
Expenditure on charitable activities	7	129,664	51,400	181,064	201,678
Other expenditure	8	2,141	–	2,141	4,775
Total expenditure		<u>131,805</u>	<u>51,400</u>	<u>183,205</u>	<u>206,453</u>
Net income and net movement in funds		<u>29,838</u>	<u>(18,225)</u>	<u>11,613</u>	<u>29,977</u>
Reconciliation of funds					
Total funds brought forward		24,904	47,903	72,807	42,830
Total funds carried forward		<u>54,742</u>	<u>29,678</u>	<u>84,421</u>	<u>72,807</u>

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

The notes on pages 16 to 25 form part of these financial statements.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED**COMPANY LIMITED BY GUARANTEE****STATEMENT OF FINANCIAL POSITION****31 JANUARY 2019**

	Note	2019 £	2018 £
Fixed assets			
Tangible fixed assets	10	2,099	2,120
Current assets			
Debtors	11	4,141	71,485
Cash at bank and in hand		<u>89,513</u>	<u>23,594</u>
		93,654	95,079
Creditors: amounts falling due within one year	12	<u>11,333</u>	<u>24,392</u>
Net current assets		<u>82,321</u>	<u>70,687</u>
Total assets less current liabilities		<u>84,420</u>	<u>72,807</u>
Net assets		<u>84,420</u>	<u>72,807</u>
Funds of the charity			
Restricted funds		29,678	47,903
Unrestricted funds		<u>54,742</u>	<u>24,904</u>
Total charity funds	14	<u>84,420</u>	<u>72,807</u>

These financial statements were approved by the board of Trustees and authorised for issue on 3-10-19, and are signed on behalf of the board by:



S Mathews
Trustee

The notes on pages 16 to 25 form part of these financial statements.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 JANUARY 2019

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Kingfisher House, Hurstwood Grange, Hurstwood Lane, Haywards Heath, West Sussex, RH17 7QX.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

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

Going concern

There are no material uncertainties about the charity's ability to continue.

Judgements and key sources of estimation uncertainty

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

Significant judgements

The judgements (apart from those involving estimations) that management has made in the process of applying the entity's accounting policies and that have the most significant effect on the amounts recognised in the financial statements are as follows.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the Trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

All fixed assets are initially recorded at cost.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Equipment	- 10 years
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Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

3. Accounting policies *(continued)*

Impairment of fixed assets *(continued)*

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the entity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

4. Limited by guarantee

The company is limited by guarantee. Every member of the Charity will contribute no more than £10 to the Charity's assets if it should be wound up.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Donations			
Donations	37,542	1,200	38,742
Gift aid	7,281	—	7,281
Grants receivable	44,944	31,975	76,919
Legacies			
The Late Alexander Bruce	—	—	—
	<u>89,767</u>	<u>33,175</u>	<u>122,942</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Donations			
Donations	19,640	1,300	20,940
Gift aid	6,164	—	6,164
Grants receivable	—	89,559	89,559
Legacies			
The Late Alexander Bruce	60,000	—	60,000
	<u>85,804</u>	<u>90,859</u>	<u>176,663</u>

Grants receivable

	Total funds 2019 £	Total funds 2018 £
Arts Council England	51,419	56,559
Dutton-Downing Trust	2,000	1,500
Stanley Picker Charitable Trust	—	1,000
The Behrens Foundation	5,000	5,000
The D'Oyly Carte Charitable Trust	3,000	3,000
The Golsoncott Foundation	—	1,000
The Radcliffe Trust	—	3,000
Michael Tippett Musical Foundation	—	2,000
The Nugee Foundation	—	1,800
Fidelio Trust	3,000	2,500
Austin and Hope Pilkington Trust	—	1,000
The Sussex Community Foundation	—	700
Ernest Cook Trust	—	2,500
Idelewild Trust	—	5,000
Frost	—	3,000
Roundhill Financial Management	500	—
Angus Allnatt Charitable Foundation	2,000	—
The Chalk Cliff Trust	5,000	—
The Fenton Arts Trust	5,000	—
	<u>76,919</u>	<u>89,559</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

6. Charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Ticket sales	55,198	—	55,198
Merchandise sales	4,065	—	4,065
Beverage sales	4,581	—	4,581
Workshops	1,512	—	1,512
Programmes sales	1,924	—	1,924
Other income	4,535	—	4,535
	<u>54,004</u>	<u>17,812</u>	<u>71,815</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Ticket sales	45,659	—	45,659
Merchandise sales	1,706	—	1,706
Beverage sales	2,045	—	2,045
Workshops	3,628	—	3,628
Programmes sales	1,830	—	1,830
Other income	4,173	717	4,890
	<u>59,041</u>	<u>717</u>	<u>59,758</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

7. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Purchase of goods for resale	4,817	65	4,882
Performer's fees	34,695	34,863	69,558
Advertising costs	13,899	–	13,899
Costumes, lighting and set	9,830	5,111	14,941
Workshops	4,900	–	4,900
BREMF Live	14	11,350	11,364
Transaction charges	2,192	–	2,192
Website costs	1,841	–	1,841
Subscriptions	523	–	523
Miscellaneous expenditure	4,591	11	4,602
Postage and printing	6,978	–	6,978
Consultancy	45,384	–	45,384
	<u>129,664</u>	<u>51,400</u>	<u>181,064</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Purchase of goods for resale	1,399	–	1,399
Performer's fees	28,071	45,077	73,148
Advertising costs	13,815	–	13,815
Costumes, lighting and set	17,586	7,640	25,226
Workshops	2,333	–	2,333
BREMF Live	288	14,293	14,581
Transaction charges	292	–	292
Website costs	86	–	86
Subscriptions	1,431	493	1,924
Miscellaneous expenditure	3,916	740	4,656
Postage and printing	9,290	–	9,290
Consultancy	54,928	–	54,928
	<u>133,435</u>	<u>68,243</u>	<u>201,678</u>

8. Other expenditure

	Unrestricted Funds £	Total Funds 2019 £	Unrestricted Funds £	Total Funds 2018 £
Audit fee	1,849	1,849	3,673	3,673
Depreciation of equipment	292	292	1,102	1,102
	<u>2,141</u>	<u>2,141</u>	<u>4,775</u>	<u>4,775</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

9. Trustee remuneration and expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the Trustees during the year.

Two (2018: Three) Trustees or members were reimbursed a total of £17,746 (2018: £4,561) for expenses incurred on behalf of the charity that appear under the following headings of expenditure:

	2019	2018
	£	£
Advertising costs	503	1,333
Postage and printing	449	955
Miscellaneous expenditure	1,776	2,202
Performer's fees	13,927	–
Website costs	1,091	71
	<u>17,746</u>	<u>4,561</u>

There are no other related party transactions that require disclosure.

10. Tangible fixed assets

	Equipment	Total
	£	£
Cost		
At 1 February 2018	15,142	15,142
Additions	271	271
At 31 January 2019	<u>15,413</u>	<u>15,413</u>
Depreciation		
At 1 February 2018	13,022	13,022
Charge for the year	292	292
At 31 January 2019	<u>13,314</u>	<u>13,314</u>
Carrying amount		
At 31 January 2019	<u>2,099</u>	<u>2,099</u>
At 31 January 2018	<u>2,120</u>	<u>2,120</u>

11. Debtors

	2019	2018
	£	£
Prepayments and accrued income	4,141	65,321
Other debtors	–	6,164
	<u>4,141</u>	<u>71,485</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

12. Creditors: amounts falling due within one year

	2019	2018
	£	£
Accruals and deferred income	<u>11,333</u>	<u>24,392</u>

13. Deferred income

	2019	2018
	£	£
Amount deferred in year	<u>-</u>	<u>22,592</u>

14. Analysis of charitable funds

Unrestricted funds

	At 1 February 2018 £	Income £	Expenditure £	At 31 January 2019 £
General funds	<u>24,904</u>	<u>161,643</u>	<u>(131,805)</u>	<u>54,742</u>

	At 1 February 2017 £	Income £	Expenditure £	At 31 January 2018 £
General funds	<u>18,260</u>	<u>144,854</u>	<u>(138,210)</u>	<u>24,904</u>

BRIGHTON EARLY MUSIC FESTIVAL LIMITED

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31 JANUARY 2019

14. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 February 2018 £	Income £	Expenditure £	At 31 January 2019 £
BREMF Sustainability Fund	42,074	23,175	(40,050)	25,199
Early Music Live/Community Fund	2,242	10,000	(11,350)	892
Concertmakers Fund	3,587	—	—	3,587
	<u>47,903</u>	<u>33,175</u>	<u>(51,400)</u>	<u>29,678</u>

	At 1 February 2017 £	Income £	Expenditure £	At 31 January 2018 £
BREMF Sustainability Fund	18,741	91,576	(68,243)	42,074
Early Music Live/Community Fund	2,242	—	—	2,242
Concertmakers Fund	3,587	—	—	3,587
	<u>24,570</u>	<u>91,576</u>	<u>(68,243)</u>	<u>47,903</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.