THE ORCHESTRA OF THE SWAN

England & Wales · Charity number 1068570

Details

Status	Registered
Legal form	Charitable company
Company number	03458051
Registered	1998-03-11
Register	View on the Charity Commission register

Contact

Address	Orchestra of the Swan Warwick Schools' Foundation Myton Road Warwick CV34 6PP
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Activities

Objects: TO PROMOTE, ADVANCE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS, RECITALS, FESTIVALS, OPERA, BALLET, MUSICAL AND DRAMATIC WORKS AND DISPLAYS AND ENTERTAINMENTS OF ALL KINDS INVOLVING ORCHESTRAS, THE THEATRE, VARIETY STAGE, MUSICALS, RADIO, TELEVISION AND OTHER MEANS OF TRANSMITTING SOUND OR PICTORIAL AFFECTS ("THE EVENTS") FOR THE PUBLIC BENEFIT.

Activities: To promote and maintain public education in and appreciation of the art and science of music in all its aspects.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

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Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£671,801	£668,427	£87,827	8
2024-08-31	£728,826	£727,025	£84,453	9
2023-08-31	£696,449	£694,300	£82,652	8
2022-08-31	£759,828	£754,450	£80,503	6
2021-08-31	£562,245	£538,745	£75,125	6
2020-08-31	£488,649	£510,940	-	-

Trustees

Name	Role	Appointed
Caroline Susannah Pugh Evans		2024-12-18
Carolyn Fiona Hodges		2024-02-22
Christopher Wheeler		2015-01-23
Hilary Clare Evans		2021-02-26
JOHN WILLIAM EWART LIGGINS		2011-06-24
Marcus Boyd Willett		2020-12-11
Roger Wilson		2022-03-18
Simon Roy Littlewood		2020-01-07
Sunney Sharma		2022-02-18

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THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF
The Swan



Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2025

Charity Registration Number: 1068570
Company Registration Number: 03458051

orchestraoftheswan.org



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Cover Photograph: Eugene Mclaughlin

Pictured Left: James Northcott



Report of Strategy and Activity for the year ending 31 August 2025

2024-2025 was Orchestra of the Swan's 29th season. Our steady shift in programming focus towards cross-genre ensemble work continued this season, driven by our desire to better reflect the shifting cultural landscape – the rise of the internet and music streaming, which has fundamentally changed how people discover and engage with music, broadening their taste and expectation. Our Artistic Director David Le Page's response over the last few years, has been to honour our timeless classical works by placing them in fresh, dynamic contexts – programming them alongside not only contemporary classical, but reimagined arrangements from adjacent genres such as pop, rock, folk, jazz and electronica. Central to this new direction has been his desire to dismantle the Victorian-era rituals surrounding classical concerts – the sense of exclusivity, the notion that one must possess specialised knowledge to participate. Le Page firmly believes that no prior knowledge or experience of classical music is necessary to enjoy it. This approach has been exemplified this season, creating an inclusive, vibrant concert experience, redefining what it means to attend a classical concert in the 21st century – open, accessible and deeply connected to the cultural heartbeat of our time.

Our main orchestral residencies in Warwick, in Stratford-upon-Avon and at the Hereford Courtyard continued this season, but by January 2025 we had witnessed the closure of the Stratford Playhouse (for the 2nd time in 9 years) requiring the relocation of one Spring concert and the cancellation of another, and the announcement of the cessation of orchestral concerts at the Courtyard, driven predominantly by economic circumstances. Just three of eleven concerts that took place in these towns featured a conductor and soloist and an ensemble of more than twelve players, all of which took place in Warwick Hall: *Stories & Dreams* (conducted by Rebecca Miller, with guest narrator Anton Lesser and 23 players), Elements (conducted by Rebecca Miller, with guest soloists Tim Whitehead and David Gordon, featuring 24 players) and *Interstellar* (conducted by Bruce O'Neil, with Anton Lesser and 24 players). As with last season, David Le Page recognised the opportunity to perform arrangements of symphonic works for chamber orchestra, carefully positioned this season alongside film and contemporary soundtracks - works which would otherwise not be heard in the Midlands beyond the confines of Symphony Hall: Rimsky Korsakov *Scheherazade* (arr. Fradiani) performed alongside Herrmann *Psycho*; Grieg Peer *Gynt Suite* (arr. Fradiani) and Debussy *La Mer* (arr. Farrington) alongside a new commission by jazz artists Tim Whitehead and David Gordon; and Holst *Planets* (arr. Moreton) alongside Hans Zimmer *Interstellar*. Warwick rehearsals were open to visiting schools, with 151 pupils attending from seven schools.

In our third full year at our Warwick base, we welcomed 1,830 audience members to five concerts in Warwick Hall and St Mary's Church (81% capacity), while our three concerts at the Hereford Courtyard achieved 77% capacity (962). By contrast, our three Stratford concerts dropped to 37% capacity due to uncertainty around the venue.

This season showed a marked increase in our 'Words & Music' touring output in partnership with



theatre producers Hambletts Productions with 30 shows performed across the country fronted by leading actors to a 9,874 audience. These included our established show *Red Sky at Sunrise* (based around the autobiographical writings of Laurie Lee, interwoven with a carefully curated musical score by David Le Page fronted by leading actors Anton Lesser and Charlie Hamblett), which was performed on eleven occasions from London to Buxton; alongside a further four newly created shows:

1. *A Beautiful Thread* celebrates Thomas Hardy in his own words, poetry and novels with a script devised by Deirdre Shields, and a musical programme arranged by David le Page that combines West Gallery Music from the village churches of the 1840's with Holst, Finzi and contemporary folk. Premiered at the Hereford Courtyard in September 2024, this show was performed on nine further occasions narrated by actors Anton Lesser and Lucia Bonbright;in Warwick, Longborough, at Stonehenge, Stinsford, Malvern Theatres, Painswick Rococo Gardens and Mercury Colchester.

2. *GEORGE* – celebrates the life of George Eliot with a script by Deirdre Shields interwoven with music arranged by David Le Page of contemporary singer-songwriters from Kate Bush to Florence Welch featuring the Eurovision singer SuRie. Premiered at St Mary's Guildhall, Coventry in November 2024, *GEORGE* was performed a further six times at Wilton's Music Hall, Oxford Playhouse, Belgrade Coventry, Salisbury and Beam Hertford fronted by actors Dame Harriet Walter, Hermione Norris and Sally Phillips.

3. *A Christmas Carol*, with a script extracted from Dicken's novel and a curated musical score by Le Page, performed at the Sheldonian, Oxford narrated by Anton Lesser.

4. *Winter Solstice* was our Christmas show at the Malvern Theatres narrated by actor Sunny Ormonde with a script devised by producer Judy Reaves supported by a seasonal musical score compiled by David Le Page.



Huge thanks go to Hambletts Productions for their determination and drive to place these shows in theatres across the country.

Critical Reviews:

"It is extraordinary how complete Lee's story and character feels, in such short moments. But each is amplified by the music between...the orchestral arrangements by Le Page – from Vaughan Williams to Rossini and Britten – are careful, fitting every moment....Altogether it's a lovely thing. If you can catch it, do"
Libby Purves, theatreCat on *Red Sky* at Wilton's

"So engrossing, entertaining, and intelligently put together, this production was, like both Eliot and the English language themselves, a brilliant creation that was greater than the sum of its parts."
Chris Parkinson-Brown, Salisbury Journal reviewing *GEORGE*

".. the most beautiful & sublime performance last night. The words & the music were in such harmony in terms of the emotions & the story. What an outstanding voice SuRie has and Sally ... can convey pathos brilliantly. A simple glance or expression from her conveys so much. She and SuRie were just wonderful together and the whole concept was outstanding"
Peter Ferguson (*GEORGE* BEAM)

"Quite simply, it's the best thing I have ever done"
Anton Lesser

" George Eliot is an inspiration and I loved being part of your beautiful production, thank you!"
Hermione Norris

"Thank you so much. It's my favourite thing to do on this planet!"
SuRie

Sample audience response from GEORGE, Salisbury, June 6th

"The quality of the Ensemble and Singing were mind-blowing!"
"If I could give it 10/5 I would! This was an absolutely wonderful show; a deceptively simple presentation, involving such creativity and top-notch performances, which made for an absorbing, entrancing and v. moving experience."

Our Digital Impact

The 2024-2025 season saw a satisfying increase from 13.4 million audio streams to 17.5 million following the release of our 6th cross-genre album *Light & Shadow* in June 2025, preceded by three singles. This album includes 12 film tracks arranged by David Le Page – including *American Beauty* (Thomas Newman), *Chi Mai* (Morricone), *Miserlou* (trad), *Truman Sleeps* (Philip Glass), *Exit Music for a Film* (Radiohead), *Twin Peaks Theme* (Badalamenti), *Solsbury Hill* (Peter Gabriel), and *Merry Christmas Mr. Lawrence* (Sakamoto); consciously moving away from notions of 'epic' films and instead exploring intimacy, closeups and the subtle textures of a chamber ensemble. On release, the album was Magic Classical's 'Album of the Week' and it featured on the BBC Radio 3 *Breakfast show*. American Beauty alone has generated 1.11 million streams at the time of writing this report (October 2025).

"Orchestra of the Swan AD David Le Page can always be relied upon to throw new light on music we thought we knew and to create revealing juxtapositions between works on their albums...." Gramophone

The 24/25 season saw a disappointing 3% rise in our social media following, but a significant improvement in regional media coverage, with 115 regional and 16 national pieces (including BBC Radio 4 *Woman's Hour*, BBC Radio 3 *In Tune*, The Stage, The Guardian and Gramophone), compared to 76 regional and 24 national the previous season. All national pieces focused on our Words & Music productions apart from Gramophone & BBC 'Breakfast'.

New in 24/25 was the release of the first two episodes in our Swan podcast series, produced by Martin Head of Cloudscape Media who very generously provided his expertise for free. The series offers an exclusive behind-the-scenes look, shining the spotlight on our players and the team who bring the Swan to life, whilst providing exclusive rehearsal sneak peaks.



Our Work in the Community

The need we are addressing through our activity:

- The lack of opportunity for young people to engage with orchestral repertoire and instruments due to the relegation of music to an 'optional extra' in the National Curriculum after KS1 and 2; resulting in reduced prioritisation and funding to support the next generation of orchestral instrumentalists.

- The loneliness and isolation felt by people living with dementia, visual impairment, special needs and complex disabilities (including their family and carers) providing them with the opportunity to interact and engage with orchestral music and musicians, improving their wellbeing and prospects.

Between September 2024 and August 2025, we delivered 290 half day workshops reaching 10,001 participants, making a significant impact on their understanding and appreciation of orchestral music.

Our work for people living with complex disabilities and for children with special needs

Accessible music-led workshops were delivered by Swan players in Birmingham and Warwick at Priestley Smith Specialist School for the visually impaired, at Sense TouchBase Pears (a centre that specialises in working with people with multi-sensory disabilities particularly the Deafblind), at Fox Hollies SEN School, Hallmoor SEN School, Evergreen SEN School, and at Acorns Children's Hospice.

Priestley Smith School for the Visually Impaired

Following an initial inspirational concert to the full school on May 1st 2025 alongside 360 pupils from neighbouring Beeches Junior and Infant School, nine full day workshops took place across nine weeks, with five sessions per day reaching 72 visually impaired children per day, culminating in a shared concert on July 10th 2025 of pieces prepared over the workshop sessions.

Themed around *Stories & Dreams* and *Interstellar*, pupils created songs around their dream jobs (including becoming an astronaut!) supported by tactile graphic scores to 'write down' the music using sensory aids. Working towards a final performance was key to this project as over *'1/3rd of disabled music-makers feel there are no suitable performance opportunities available to them when surveyed'* (Youth Music).

Sense TouchBase Pears community Café

This season we delivered 22 forty-five-minute community cafés with 283 participants, with two back-to-back sessions per month, one for early years children, and one for adults who access Sense day or residential services.

> *There was a lovely atmosphere in both sessions - everyone was really engaged and enjoyed the music. Esme was beside herself when we played Disney Princess music for her. At one point, everyone who was able, were up on their feet with their carers dancing to the different jigs and dancing tunes - it was great to see. They were also keen to use their arms for YMCA - it was great fun. All the carers were supportive, as was Charlotte (from the Conservatoire) who thoroughly enjoyed the session and was able to make lots of notes for her major project. Michael's Mum joined us at the front to sing 'Make me a Channel of your Peace" which was lovely. A boy has just started to track movement with his eyes. Amy saw him tracking the flute in some of the songs when I had the tune. It was special to see that.*
> Diane Clark, Flute Nov'2024





SEN schools

Four half-day workshops were delivered to Fox Hollies pupils with 141 participants as part of our partnership with Sense TouchBase Pears; six sessions took place at Evergreen School in Warwick involving 36 primary pupils per session; and a pilot workshop day was delivered to 80 pupils at Hallmoor School in Birmingham.

"The session went down amazingly well, thank you...and feedback was great from everyone involved. Class 1 loved the music. They recognised most of the songs that were played and really enjoyed dancing and moving their scarves to the music. Not all of them followed the story but they clearly enjoyed the music by smiling and interacting with the musicians. Class 2: Pupil engagement was really good; enjoyment was high with lots of smiling and engagement."
Mark Williams, Fox Hollies staff 27.11.24

"Students were fantastic, it started off very noisy but became completely quiet when the music started. The players were great at bringing up the energy but also bringing it back down again. Staff said they had never heard them sit still and listen like this before. One student even laid down and closed his eyes after running around the space at first. Some students found the noise too much, so it was stripped back to just the harp, and students were invited to put their hands on Claire's double bass to feel the vibrations. More energetic pupils were encouraged to get up and dance. It was honestly amazing! Jodie (head of Primary) and their head (Nicky) loved the sessions and were so eager to share with the rest of the Trust. It is not often that the senior leadership team come down and introduce themselves!"
Megan Matthews, Head of Community Engagement, attending Hallmoor School

"Swan class really enjoyed their sessions with Orchestra of the Swan. The musicians were

incredibly friendly and understanding of our pupils' needs, allowing them to explore their instruments in a relaxed and supportive environment. By the end of the sessions, even pupils who were initially hesitant or less engaged became excited to try different instruments and fully participate.... We feel very lucky to be able to work with you and enhance the learning opportunities for our students." Teacher at Evergreen School

Acorns Children's Hospice

Eight half day workshops took place at the hospice in Birmingham for terminally ill children receiving respite or end of life care, reaching 78 participants.

"I just wanted to say a massive thank you for the two musicians that came and spent the afternoon with some of our children and families. It was such a lovely experience, the joy and relaxation it brought to our children. We really do appreciate it and would love you to visit again."
Sept'2024, Charlotte Denny, Acorns Children's Hospice Staff

"I just wanted to send my thanks again to you for your support of our annual Lights Switch on last night. The harpist was so wonderful, and her music truly added to the magic of the evening – the children and families loved it! Please pass on our thanks."
Janine & everyone at Acorns



Able Pioneers, Nottingham

An improvisatory project 'Unlocked' took place in partnership with Inspire Youth Arts and Orchestras Live, with two Swan players working with six independent disabled young people who form the Able Pioneers over three workshop days, culminating in a performance at the Nottingham Contemporary on 1st April 2025.

All participants work with Kris and Nicci Halpin of Dyskinetic to create music digitally using a CMPSR (a digital music controller resembling a joystick, designed to make music creation accessible to everyone). Music is activated through the joystick and buttons on their wheelchairs for controlling parameters like sustain, octave etc which connects to music software and apps on an ipad or laptop, enabling them to participate in a live and improvised performance.

"Thank you Orchestras Live, for supporting the connections and making this possible with Orchestra of the Swan. I could see how much the young people got out of working with the musicians and working to combine different genres to make a truly wonderful performance."
Rebecca Streets, Inspire Youth Arts Manager





Our work in the community for people living with dementia – Music Cares

Café Muse

Set up in August 2021 and free to attend, *Café Muse* is a participative and themed music café (including a free lunch) taking place in Stratford-upon-Avon and Hereford. Sessions are led by up to three Swan instrumentalists trained by music therapy charity Mindsong to deliver workshops that are beneficial to people living independently with dementia; a pioneering model, now enjoying up to thirty participants per session plus volunteers and players. With twenty seven Swan instrumentalists now trained to deliver these workshops, this season saw delivery of forty three Cafés in Hereford reaching 962 participants and eleven cafés in Stratford reaching 244 participants.

Café Muse aims to increase engagement in musical activities, improve mental wellbeing and improve both relationships and social engagement for people living with dementia. Participants are learning musical instruments, expanding their support networks through socialising and shared activity, boosting self-confidence and developing new friendships, with carers given the option to join in with activities, socialise with other carers or take respite for their own health and wellbeing needs.





Café Muse Hereford is aimed specifically at the Armed Forces community. The range of additional support needs identified within this group over and above dementia, include mental health issues, social isolation and loneliness, including food poverty, reduced emotional wellbeing and a need for emotional support. *Café Muse* supports these needs by providing a friendly, safe space, where participants can improve their emotional wellbeing and feel valued through our co-created musical workshops.

Café Muse Stratford is aimed more generally at people living locally with dementia.

"Dad loved the Wednesday Café Muse sessions. Music was such a big part of his life. He really came to life especially with some of the old songs from way back and anything Scottish! We have so many lovely little video clips of him singing, playing his 'moothie' (mouth organ), tapping his feet and clapping to the music. It is a very special session and a lifeline for those whose health is failing, and for their relatives."
December 2024, Bereaved family of Hereford participant

A participant (whose wife recently passed) said
"When she got her diagnosis, we felt so alone and scared. When we started coming to Café Muse, I couldn't believe it! That people of your calibre would come and play like this, it's wonderful. I can relax and talk to people who are experiencing similar things."
Hereford Participant, Jan'25

"Café Muse has been such a life saver, when my daughter was diagnosed with Alzheimer's at a very early age. To be able to come and relax, and to meet such lovely people in similar situations, and be able to chat, and be provided with drinks and food by kind people meant so much to us. As I am now in my 80's with memory problems, it's a place where I can be myself, and enjoy the wonderful music."
Stratford Participant May'2025

"We attended our first Cafe Muse session a year and a half ago ...it was so well attended that extra chairs were brought in to accommodate the numbers of people attending. We were welcomed in such a friendly manner. The music was fantastic and created such a positive atmosphere, so the response was impressively positive and happy. We continue to be impressed by the quality of the dedicated musicians and volunteers who make this such a worthwhile and happy event each month. We have made some friends because of these monthly meetings and know that it has a positive effect on the partners we care for. The programme is well planned with seasonal themes, and it is a pleasure to see that clients are included to demonstrate their musical talents, as several have been in bands in their previous lives or play a musical instrument! I recommend the sessions to everyone I have met who may benefit from the musical input since my husband was diagnosed with early-stage Dementia. Well done to the team!
Stratford Participant May'2025

"I love coming to support Café Muse as a volunteer. It's such a positive and uplifting experience on many levels and provides a unique opportunity for those with dementia and their carers/family to share their experiences in a safe environment. The musicians are so welcoming and encourage participation through a range of different musical genres. It's so lovely that refreshments are included and this helps people to feel valued, so overall they look forward to attending."
Carol Draper, Stratford volunteer

Case Study - Maria Boyle (16th June 2025)
Hereford Café Muse Participant

1. **How long have you been coming to Cafe Muse?**
   I started to bring my dad to it around four years ago. I was working fulltime back then so I could only come now and then, but my husband (Ron) accompanied Dad when I wasn't able to. I retired just over a year and a half ago and have been coming regularly since then. Sadly, Dad passed away in November last year (2024), but Ron and I have continued to come to *Cafe Muse* as we really enjoy it.

2. **What made you decide to come along?**
   It was primarily because of Dad. He loved music and as he got older, he became more and more weary and felt quite ill and low mentally. We could all see the change in him when he came to *Cafe Muse*. He would brighten up and the music and company really lifted his spirits. He would look forward to it each week and I think the range of music invoked lots of lovely memories for him.

   He was very accomplished on the mouth organ (completely self-taught) and it was great when the musicians encouraged him to play for the group. He also had a great tenor voice, and he liked to sing along to the old songs from way back. His spirits were always lifted after a session

which made caring for him just that little bit easier.

3. **What made you continue coming for as long as you have?**
   Since coming to *Cafe Muse* with Dad, Ron and I feel that we have made new friends with the other regulars and with the brilliant musicians who always make everyone feel so welcome. It now feels that we are going to a lovely social gathering with friends each week. It is very humbling to see those who are suffering from various illnesses and makes you really appreciate what you have in terms of health.

4. **What can you tell us about the experience of being a part of Cafe Muse and the impact it has had on you and your family?**
   Retiring after having a really 'full-on' job was quite scary as I felt I had lost my purpose and value to society. *Cafe Muse* gives us some structure - sounds odd but getting used to not having to rush around all day has been difficult. It is really important to continue to socialise and have structure in your day. I also wanted to learn something new to keep my brain going (!) and get out of my comfort zone. Through *Cafe Muse* (and Di Clark specifically) I have had lots of encouragement, support and help to learn the ukulele. Di and I learned together last year. We sent each other little clips of progress etc. This was so beneficial in terms of support - I don't read music and had never tried to play any instrument before - and having targets to meet made sure that I practised to be ready to 'perform'! I really enjoyed it. It's such a tonic to learn to play songs and to contribute to the group. We are now learning to play the guitar, so I am now on another brilliant journey with Di. It's challenging (and I can get really annoyed and frustrated with myself at times) but having Di's support just keeps me going and she makes everything so much fun. In summary, being part of *Cafe Muse* has and continues to have such a positive impact on us through friendships, support and continuous learning all of which are proven to have significantly positive impacts on mental and physical health and wellbeing.

5. **What do you enjoy most about Cafe Muse?**
   The interaction with everyone. It's like a big family and everyone is so friendly and supportive.

6. **Any other comments/stories/experiences that you particularly cherish?**
   The musicians are brilliant, and they always seem to know when it is someone's birthday etc and will make a fuss of the person - it's so lovely. I will cherish the little video clips I have of Dad clapping and singing along to the music. I also have a lovely clip of Di playing *Danny Boy* to Dad on the flute - it still makes me cry.

   Cafe Muse is a safe place - you can be yourself. It also allows carers to relax for a short time and to interact with others who are facing similar challenges caring for loved ones. It's like a release of pressure.

   I cannot praise the musicians enough. They are so thoughtful with their choice of music, they make it fun and they encourage any budding talent (or otherwise!) to take part. And they are of course such a brilliantly talented bunch!





Care Home Delivery

This season, between November 2024 and July 2025, we delivered 44 half day workshops in eighteen care homes, reaching 745 participants:

In Birmingham - fourteen sessions at five care homes reaching 228 participants (Aran Court, Edgbaston Barchester Beaumont, The Limes, Lucton House and Crofton Park Manor);

In Stratford-upon-Avon - eighteen-half day sessions at four care homes benefitting 306 participants (Cedar Lodge, The Limes, Scholars Mews and Canning Court);

In Herefordshire & Worcestershire - twelve half day sessions at nine Care homes reaching 211 participants (Hawthorns, Cedar Lodge, Perry Manor, Woodland View, Heathlands, Norton Hall, Holmer Court, West Easton and Belmont Care Home).

At each session, pairs of players performed live music, engaged with participants and their families and carers, and played requests from multiple genres including classical, folk, jazz, rock and roll. Participants were encouraged to clap, hum, sing or accompany our players on untuned percussion. Sessions took place in a communal room, giving residents a choice to participate. For residents who were less mobile or at an advanced stage of dementia, players visited individual rooms, to ensure all were included. These activities help with slowing the decline in cognitive function and reducing social isolation, which then further impacts indirectly on the wellbeing of carers and family members.

"The staff were really surprised at how engaged a couple of the residents were, she had not seen them like that before. They were laughing, talking, singing, she was thrilled. We also visited three residents in their rooms, which was really beautiful"
Nov' 2024, The Limes, Diane Clark (Flute)

"When we started playing and singing, they immediately engaged and started smiling. They grew in confidence and sang more and more very quickly. Several spontaneously joined in

with dancing in the chairs - really going for it! There were the most fantastic smiley faces."
Mar'2025, Lucton House, Sally Harrop (Clarinet)

"The Orchestra of the Swan are highly valued visitors to The Limes. All our residents have some form of dementia - some more advanced than others - but everyone enjoys the music and singing during the visits. It's especially lovely the ladies go into the rooms where the residents are bed bound and interact with these residents as well. Any visit is much appreciated by all who attend, including some family members, and we sincerely hope Orchestra of the Swan continue to support our residents going forward in the future. Many thanks for continuing to visit and engage with our residents."
Carol at The Limes



Our work in regional Primary and Secondary schools

Our hugely important partnership with the Warwick Schools Foundation entered its fourth year this season, with an added urgency attached due to the parlous state of music education in regional state schools and the endemic lack of exposure to orchestral music and instruments that comes from a lack of government funding and investment.

This season we engaged 2,800 pupils across Warwickshire through our various activities. Alongside our 4 mainstream concerts (including a side-by-side performance of Elements, a new commission by David Gordon and Tim Whitehead, performed by twenty three Foundation pupils) supported by open rehearsals (attended by 151 school children), we delivered three conducting workshops for Foundation pupils and a WOW! day to inspire 331 Year 7 Foundation instrumental beginners.

In addition, we focussed on delivering a series of 16 workshops at eight Warwick Primary schools, reaching 2,792 primary school pupils, culminating in a 'Come & Play Day', where 66 participating

children had a chance to perform together to family and friends.

"I wanted to say a huge thank you for arranging for the musicians from the Swan to come into Newburgh yesterday. It was absolutely amazing to watch these wonderful, talented people working with our pupils. The first session allowed six lucky pupils to work in a small string ensemble - something that they have not had the opportunity to do before. To begin, I could see that a few of them were quite nervous but their confidence soon grew and after the final piece you could visibly see how proud they were! The assembly was a real treat for our KS2 children, and to me, it was interesting to watch how the musicians interacted with the children and adapted their ideas as the session grew. Again, it was something that was completely new for many of our children. Most had probably never seen a harp or understood how the sound of the double bass is used in a piece of music or heard the violin being played so beautifully. The main message was that they made music feel fun and full of emotion. Our final session was the group composition and performance with over 30 children who are all currently learning to play an instrument. This was wonderful; we just needed more time! Thank you and see you all again in March for KS1 - what a treat they have in store!"
Sarah Franklin, Newburgh Primary School

Herefordshire Schools

16 workshops took place in seven Herefordshire schools during Autumn 2024 engaging 299 participants – at Bosbury Primary School, Ashperton Primary Academy, Cradley Primary, Barrs Court, The Beacon College, Westfield School and the Hereford Pupil Referral Service.

"This was a joyous, uplifting, exciting project that grabbed the children's attention. We all loved it and want the three musicians to come back and work with us again! I have never seen the class teachers quite so excited about a music project before, so this really did have an effect on the whole school.....Better than the London Sinfonietta who visited a few weeks ago! Thank you."
Sue Walker, Bosbury Primary

Swan Youth Orchestra

SYO aims to nurture young talent, shape brighter futures and instil a lifelong passion for orchestral music, cultivating the next generation of orchestral musicians and orchestral audiences, enabling children to flourish through learning and playing music together, empowering them creatively and supporting their development and ambition.

Two intensive weekend courses took place this academic year (in October 2024 and February 2025) in partnership with Heart of England Music and the Warwick Schools Foundation, led by conductor Rebecca Miller, comprising improvisation workshops, instrument-specific tuition sessions with fourteen professional Swan musicians, sectional rehearsals, full orchestral rehearsals



and a celebratory end-of-course public performance. Participants worked side-by-side with our professional players, gaining insight and experience in a professional orchestral setting.

Outcomes:

- Improved Musicianship: participants enhanced their musical skills by working closely with professional Swan musicians and regional hub staff. Key skills developed included listening (playing with other instruments, understanding how they fit into the orchestra), technique (preparation, improvisation, breathing) and performance (stage presence, physicality and emotional engagement).

- Developing future life skills: participation developed individuals' confidence, sense of teamwork, listening and communication skills by taking ownership and personal responsibility for their musical contribution, which can be applied to multiple scenarios in a working environment.

October 2024 Course:

The course welcomed 60 x 11–18-year-olds from 33 schools, of whom 51 had attended the prior course in February 2024 demonstrating sustained engagement, and an environment where participants were building friendships with peers and mentors. Of the 60 participants, 20 were from eight private schools, 38 from 25 state schools and two were home-schooled. Participants learned and performed:

- *Buffalo Jump* by Philip Sheppard, (from our album Echoes arranged by David Le Page)
- *Medley* from Star Wars arranged by Jerry Brubaker
- Two movements from *Petite Suite de Concert* by Sameul Coleridge Taylor
- *Mars & Jupiter* from *The Planets* by Holst

"I've learnt that we are changing the world and making it a better place"
Clarinet, King Edward VI School, October 2024

"I've learnt to listen properly to the rest of the orchestra, as well as just my section"
French Horn, Tudor Grange Academy, October 2024

"She loved the repertoire, which was challenging but rewarding to play. The whole atmosphere is very friendly and the balance between working really hard but also having fun is really well struck. The quality of mentoring and conducting is of the highest standard. She also loves playing with other good players. The extra touches like the hoodies and all eating dinner together also add to the experience. Great to have such an inspirational, passionate female conductor!"
Tom Pocock, October 2024

February 2025 weekend course

The February course welcomed 60 x 11–18-year-olds, of whom 16 were from eight private schools, 42 from 22 state schools and two were home-schooled. 34 participants received a 50% bursary as members of regional music ensembles. Participants learnt and performed a programme curated by Rebecca Miller, themed around dance:

- *Danzón No. 2* by Arturo Márquez
- *Tango Jalousie* by Jacob Gade
- *FAIYA!* by Ayanna Witter-Johnson
- *Waltz from Masquerade Suite* by Aram Khachaturian
- *Slavonic Dance No.2, Op.72* by Antonín Dvořák
- *Annen-Polka Op.117* by Johann Strauss II

"I enjoyed playing great music and learning from great artists. I learnt to always listen, and that everyone in the orchestra is important"
Violin, Age 14, King Edward VI School

"It was nice getting to play in such a big orchestra, I also got to meet a lot of likeminded new people, as sometimes in schools it feels like playing orchestral music is not the 'cool' thing to do. We don't get to play in an orchestra of this level normally and the concert at the end gave me a taste of what it's like to play in an orchestra where everyone is passionate about the music."
Clarinet, Age 13, Stratford Grammar,

"I enjoyed being with friends, good music, great opportunity and great inspiration and advice. I learnt to play confidently, and that the rest will work out. I liked the theme of dance."
Clarinet, Age 16, Princethorpe College

"I enjoyed meeting other people who play the same instrument as me. I thought the whole thing was inspiring."
Bassoon, Age 16, King Edward VI Camp Hill

"I enjoyed the tutors and their advice, and reconnecting with friends. I learnt to be aware of what is going on around you."
Trumpet, Age 17, Stafford Grammar

"I learnt that you can't make a mistake in improvisation."
French Horn, Age 11, Oak Cottage School

Overall, feedback indicated that the repertoire was at the right difficulty level, covered a variety of styles and was interesting to play. Some participants expressed that they would like to do a longer/bigger piece rather than more shorter pieces, and many suggested playing some film music.

"A great course and fantastic programme over the weekend. It was such a pleasure to be able to work with the students on Saturday and then to hear the Orchestra's perform so well on Sunday. The orchestra and our partnership continue to go from strength to strength!"
Richard Hart, Delivery Lead Warwickshire Music Hub,
Strategic Lead, Schools & Progression Heart of England Music

Our work in tertiary education

A composition project at Coventry University entitled *Mix Up'25* involving fifteen students and three Swan players took place over three days in Feb'25, with Swan players working with song-writing students to compose instrumental parts and record and film six songs written by five students on the Popular Music Songwriting and Composition course. Some students had already fully notated instrumental parts, but others needed guidance on textures and sound opportunities. Swan players demonstrated the capability of their instruments and shared extended techniques as inspiration.

Two projects were delivered to students at the Royal Birmingham Conservatoire – a Side-by-Side composition project involving eighteen students over two days, with student composer's works being conducted by fellow students, analysed, performed and recorded for their final year portfolios.

In addition, we delivered an improvisatory project over four days during May and June 2025 entitled 'Burning Swan' involving three composition students and two Swan players, culminating in a pop-up performance in the Eastside Jazz Club at the Conservatoire.

Inclusivity & Relevance

We have continued to maintain our EDI goals, which this season resulted in 10 ethnically diverse orchestral players and the retention of eighteen ethnically diverse professional players on our

approved extras list. The Board continues to be representative with two ethnically diverse Trustees, and an updated I&R policy statement published on our website. Every concert programme aims to broaden our audience demographic, whether through programming works by black or female composers, featuring diverse guest soloists, or through our 'Words & Music' approach that straddles the concert and theatre audiences. Our work in the community addresses issues of visual impairment, disability and older people. Our partnerships are with organisations carefully selected to ensure we could learn from their expertise to reach under-represented and under-served communities.

Challenges of the Last Year

The main challenge was economic, with the closure of a key partner venue four months into the season, rising costs, and the increasing difficulty in securing funding support from both Arts Council and from Trusts/Foundations who are carrying the burden of propping up the struggling UK Arts sector following the cessation of funding provision by many town and city councils. This resulted in a necessary contraction of our business, with the very regrettable redundancy of one staff member, and the implementation of extensive savings across the organisation. Regardless, we have ended the year with a modest surplus, mainly due to a generous legacy following the death of Richard Farr, a loyal friend of the orchestra and Silver Patron since 2016.

Fundraising

We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the Friends committee (for their financial, office and front-of-house support), as well as our partners.

At a time of ongoing financial restraint, we are very grateful to our Corporate Partners - Chris Wheeler Graphic Design, Cloudscapes Media and Quotidian Investments LLP - who have supported our programme this season.

Trust and public funding income remained steady despite the economic turbulence, mainly

29th May 1961 Charitable Trust
Albright Grimley Charity
Ammco Charitable Trust
Arts Council England
Baron Davenport's Charity
Boshier Hinton
Courtyard Trust
Edward Cadbury Charitable Trust
Edward & Dorothy Cadbury Trust
Edward Gostling Foundation
Elizabeth Creak Charitable Trust
Elmley Foundation
Eveson Charity
Florence Cohen Charitable Trust
Garfield Weston Foundation
George Fentham Charity
GH Collins Charity
Grantham Yorke Trust
Hedley Trust
Hereford City Council
King Henry VIII Endowment
Lapid Trust

LG Harris Trust
Lillie Johnson Charitable Trust
Linbury Trust
McLay Dementia Trust
Measures Trust
Michael Marsh Charitable Trust
Misses CM Pearson & MV Williams Charitable Trust
Orchestras Live
Patrick Charitable Trust
Perry Family Charitable Trust
R & D Turner Charitable Trust
Roughley Trust
Rowlands Trust
Saintbury Trust
Scops Arts Trust
Sheldon Trust
Stratford Town Trust
W.A. Cadbury Trust
Warwick Music Education Trust
Warwick Provident Dispensary Trust
Warwick Schools Foundation
Webb Family Trust
Worshipful Company of Wheelwrights
WPH Trust

supporting our community work, rather than our concert activities. We would like to thank the following Charitable Trusts/Foundations and public bodies for their very generous support this season: We would also like to thank the many individual donors who provide not only valuable additional resources, but a personal connection to the local community.

The Future

Performances with a small ensemble of less than twelve players has become a priority as funding for concerts falls off a cliff and performances must now stand on their own feet financially. Accordingly, our Words & Music shows in association with Hambletts Productions are building momentum, with the creation of an exciting new show to be premiered in the summer of 2026 under discussion with a maximum of nine players. A new model of 'Pay What You Decide' is being trialled in Warwick during 2026, a simple, inclusive approach that invites an audience to experience the concert first and then decide what it is worth. These *Swan Sessions* will feature five players or less, ensuring financial viability.

As our audio streaming gathers momentum, we will continue to record an annual mixtape cross-genre album, while funding permitting, we plan to work in partnership with Orchestras Live on a digital installation that will connect our community workshops with our concert performances.
Our thriving partnership with the Warwick Schools Foundation, which has led to the founding of the Swan Youth Orchestra in partnership with the Heart of England Music hub, continues to create an incredible opportunity for state and private pupils to learn together from a top international conductor and to be coached by twelve professional Swan players, raising the standard of their ensemble playing in the process. The offer of up to thirty-five 100% bursaries ensures this opportunity is open to all.

Final Farewell

This is my final year-end report as I step down as Chief Executive following eight transformative (and sometimes turbulent) years, where the orchestra has managed to thrive in a new digital world, and nimbly manoeuvre through a huge decline in orchestral concert audiences. It has been an absolute pleasure and joy to work alongside Artistic Director David Le Page whose vision puts him in a unique place in the orchestral sector, to have the support and wisdom of inspiring staff members, and to have had the privilege of an unbelievably talented group of freelance players. I wish the orchestra every success as a new Chief Executive takes the helm.



Debbie Jagla
Chief Executive
21 January 2026

Trustees and Officers

Trustees	Simon Littlewood (Chair) John W E Liggins Altaf Kara – Resigned October 2024 Christopher Wheeler Marcus Willett Hilary Evans Sunney Sharma Roger Wilson Carolyn Hodges Caroline Evans – Appointed December 2024
Charity Number	1068570
Company Number	03458051
Principal Address and Registered Office	Warwick Schools Foundation Myton Road Warwick CV34 6PP
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB
Independent Examiner	Haines Watts Wolverhampton limited Keepers Lane The Wergs Wolverhampton West Midlands WV6 8UA

Trustees' Report and Financial Review

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2025. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit.

There has been no change in the objectives during the year.

Structure, Governance and Management

Orchestra of the Swan (the Orchestra) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26 February 1997 and is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purposes of company law, who served during the year and up to the date of this Report are listed on page 20.

The Board has delegated responsibility for the day-to-day operations of the charity to the executive team, including the Chief Executive and the Artistic Director.

The Chief Executive is responsible for the day-to-day business and financial operations of the charity, staff management and the appointment of new staff, subject to Board approval.

The Artistic Director is responsible for developing the Orchestra's artistic vision, ensuring the continued delivery of high-quality, interesting and innovative programmes, and communicating this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The Artistic Director also appoints the core players of the Orchestra.

The titles of Chief Executive and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with their wishes and directions.

The Trustees meet approximately four times per annum to receive reports from both the Chief Executive and the Artistic Director and to consider these reports alongside the short-and long-term plans for the charity. They also undertake a regular review of the financial risks faced by the charity and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity
- Establish systems and procedures to mitigate those risks
- Implement procedures to minimise potential liability to the charity should those risks materialise

In addition, the charity maintains policies covering Health and Safety, Child Protection and Vulnerable Adult Safeguarding, and Equal Opportunities, along with a Statement of Inclusivity and Relevance available in full on our website.

Board Changes

We were also delighted to appoint Caroline Evans as a Trustee on 18 December 2024. Caroline comes from a legal professional background. After graduating in Law from Oxford University, she practised at the commercial bar, specialising in banking and financial markets cases involving complex analysis and close collaboration with other lawyers and accountants. She brings to the Board the professional expertise gained during those years. A committed supporter of the performing arts, Caroline enjoys orchestral music, opera, ballet and theatre, and has a strong interest in music education and the transformative power of music. Her enthusiasm for the Swan's mission to make orchestral experience accessible to all makes her a welcome addition to the team.

The Board saw one resignation during the period covered in this report, namely Altaf Kara (resigned 23 October 2024). We would like to extend our sincere thanks to Altaf for his valuable support and guidance throughout his tenure.

Financial Review

Income

Total income for the year amounted to £672k, representing an 8% decrease from £729k in the previous year.

The most significant change was a reduction in grant income from Trusts and Foundations, which decreased by 34% following an increasingly difficult funding landscape and challenging economic conditions currently affecting the wider arts sector. Public Grant income remained relatively stable. These reductions were offset by notably strong performances in Box Office and Fees, which grew by 20%, and a substantial increase in income from individuals, which more than doubled compared to last year. This growth was primarily driven by a very generous legacy donation, for which the orchestra is truly grateful.

Income for the year was made up as follows:

- Trusts and Foundations: £172k (26%)
- Box Office and Fees: £258k (38%)
- Public Grants: £69k (10%)
- Tax Relief - Gift Aid and Orchestra Tax Relief: £58k (9%)
- Individuals: £97k (14%)
- Other: £18k (3%)

Expenditure

Total expenditure for the year was £668k (2024: £727k), remaining broadly consistent with the activity delivered. There were no significant changes in cost structure during the year.

Surplus / Reserves

The resulting net position was a surplus of £3,374 (2024: £1,801), increasing total reserves at 31 August 2025 to £87,827, all of which are unrestricted.

Reserves Policy

The Trustees have again reviewed and reaffirmed the charity's reserves policy, which is to retain sufficient funds to ensure the continued sustainable operation of the Orchestra.

The Orchestra requires reserves to provide for contingencies that may arise due to the nature of long-term artistic programming and its reliance on sponsorship and donations, both of which can vary year by year due to economic conditions and other factors.

The Trustees remain committed to building unrestricted reserves over future years to achieve a target level equivalent to three months' running costs, estimated at £100,000. Current reserves of £87,827 fall short of this target, but the Trustees are encouraged by steady progress and continue to work towards strengthening the charity's financial position.

The Trustees consider the current reserves to be sufficient to support the planned level of activity for 2025/26.



Signed on behalf of the Board of Trustees
Simon Littlewood
Chair of Trustees, 21 January 2026

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the charity trustees on my examination of the financial statements of the company for the year ended 31 August 2025 which are set out on pages 32 to34.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

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

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

Haines Watts Wolverhampton Limited

Haines Watts Wolverhampton Limited
Independent Examiner
Keepers Lane
The Wergs
Wolverhampton
West Midlands
WV6 8UA

Date: 21 January 2026

Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2025

Income	Notes	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Donations and legacies	1	82,354	14,500	96,854	43,886
Investment Income	2	291	-	291	618
		82,645	14,500	97,145	44,504
Income from charitable activities	3	280,434	234,561	514,995	561,853
Other incoming resources	4	59,661	-	59,661	122,469
Total income		**422,740**	**249,061**	**671,801**	**728,826**
Expenditure					
Charitable activities					
Costs relating to staging performances		419,366	249,061	668,427	727,025
Total expenditure	5	**419,366**	**249,061**	**668,427**	**727,025**
Net surplus		3,374	-	3,374	1,801
Total funds brought forward		84,453	-	84,453	82,652
Total funds carried forward	13	**87,827**	**-**	**87,827**	**84,453**

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 37 to 40 form part of these accounts.

Statement of Financial Position at 31 August 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	9	295	1,680
		295	**1,680**
Current assets			
Debtors	10	141,074	149,068
Cash at bank and in hand		90,116	75,332
		231,190	224,400
Creditors:			
Amounts falling due within one year	11	(143,658)	(141,627)
Net current assets		87,532	82,773
Net assets		**87,827**	**84,453**
Funds of the charity			
Restricted Funds	12	-	-
Unrestricted Funds	13	87,827	84,453
Total charity funds		**87,827**	**84,453**

Statement of Financial Position at 31 August 2025

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 21 January 2026 and are signed on behalf of the board by:



Simon Littlewood
Trustee



Hilary Evans
Trustee

The notes on pages 37 to 40 form part of these accounts

Accounting Policies

Basis of preparation

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated Funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.

Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.

Taxation

As a registered charity The Orchestra of the Swan is exempt from taxation on income and gains to the extent that these are applied to its charitable objects. No taxation charges have arisen in respect of the charity during the period.

Fixed Assets

Tangible assets are stated at cost less accumulated depreciation. Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line

Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Notes to the Accounts
year ended 31 August 2025

1. Donations and legacies

	2025	2024
	£	£
Donations and legacies	**96,854**	**43,886**

2. Investment income

	2025	2025
	£	£
Interest receivable	**291**	**618**

3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Orchestral performances	280,434	234,561	514,995	561,853
	280,434	**234,561**	**514,995**	**561,853**

The income for orchestral performances includes tickets, programme sales, as well as grants and funding in respect of specific performances and the commissioning and creation of new music for those performances. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other incoming sources

	2025	2024
	£	£
Orchestra Tax Relief	53,682	106,274
Other income	5,979	16,195
	59,661	**122,469**

After a review by the Trustees in 2024, it was decided that Orchestra Tax Relief should be recognised in the financial period in which the performances took place. This has increased income in 2024 by £42,322 compared to what it would have been under the previous accounting policy. This change of policy brings treatment in line with that already used for Gift Aid.

5. Expenditure

Charitable activities	Staff Costs £	Other Costs £	Total 2025 £	Total 2024 £
Costs relating to staging performances – activities undertaken directly	199,746	468,681	668,427	727,025
	199,746	**468,681**	**668,427**	**727,025**

Included in other costs is depreciation of £1,385 (2024 £3,492)

6. Activities undertaken directly

Other costs relating to costs staging performances comprise:	2025 £	2024 £
Players fees	268,305	269,561
Conductor fees	12,079	18,675
Music	5,396	4,232
Event management	182,901	201,519
	468,681	**493,987**

Event management includes direct and indirect costs for orchestral performances, other artistic and community projects including hall hire, promotion, advertising, printing, and a proportion of the day-to-day costs of running the Orchestra.

7. Trustees

None of the Trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.

8. Employees

Number of employees

The average number of monthly employees during the year was:	2025 Number	2024 Number
Marketing	1	1
Administration	7	8
	8	**9**

Employment costs	2025 £	2024 £
Wages and salaries	181,759	217,811
Social Security costs	13,649	15,227
Employer pension contributions	4,338	4,812
	199,746	**237,850**

There are no employees who received total employee benefits of more than £60,000.

9. Tangible assets

	£
Cost	
At 1 September 2024	21,201
Additions	-
At 31 August 2025	**21,201**
Depreciation	
At 1 September 2024	19,521
Charge for the year	1,385
At 31 August 2025	**20,906**
Carrying amount	
At 31 August 2025	**295**
At 31 August 2024	**1,680**

10. Debtors

	2025	2024
	£	£
Trade debtors	57,182	5,022
Prepayments and accrued income	83,892	144,046
	141,074	**149,068**

11. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	2,191	832
Taxes and social security costs	8,426	5,960
Accruals and deferred income	133,041	134,835
	143,658	**141,627**

12. Restricted funds

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

	Balance at 1 September 2024	Income	Expenditure	Balance at 31 August 2025
	£	£	£	£
Other Specific Projects	-	249,061	249,061	-
	-	**249,061**	**249,061**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

13. Analysis of net assets between funds

Fund balances at 31 August 2025 are represented by:	Unrestricted Funds £	Restricted Funds £	Total £
Fixed assets	295	-	295
Current assets	231,190	-	231,190
Creditors: amounts falling due within one year	(143,658)	-	(143,658)
	87,827	**-**	**87,827**

14. Operating leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2025 £	2024 £
Not later than 1 year	11,301	10,763
Later than 1 year and not later than 5 years	17,944	29,245
	29,245	**40,008**

15. The charity is 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 Warwick Schools Foundation, Myton Road, Warwick, Warwickshire, CV34 6PP.

16. The Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.





LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

orchestraoftheswan.org

Charity number 1068570
Orchestra of the Swan is a member of the ABO

THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF
The Swan

Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2024

Charity Registration Number: 1068570

Company Registration Number: 03458051



orchestraoftheswan.org



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Cover Photograph: Eugene Mclaughlin

Pictured Left: James Northcott









Photograph: Woodbury Studios

Report of Strategy and Activity for the year ending 31 August 2024

2023-2024 was Orchestra of the Swan's 28th season, with orchestral residencies at Warwick Hall, Stratford-upon-Avon Play House, Hereford Courtyard and Pershore Number 8.

Over the last few years, we have been steadily shifting our programming focus to be more accessible and diverse, underpinned by the art of storytelling to appeal to both the concert and theatre audience. In line with this, our traditional classical concerts this season were reduced from fifteen to seven, while our cross-genre programmes increased from eleven to twenty one alongside two family concerts.

Just four of our concerts utilised conductors (Michael Collins and Rebecca Miller), with soloists, Xufei Yang, Jeneba Kanneh-Mason, Roderick Williams and oratorio soloists Samantha Hay, William Towers, Nicholas Mulroy and David John Pike; while the remainder of our concerts were smaller ensembles (12 or less) led from the violin by Artistic Director David Le Page, alongside leading actors Anton Lesser, Charlie Hamblett, Toyah Willcox and Mogali Masuku, leading soloists Matthew Barley, David Gordon, Matthew Sharp and Mark Ashford, and two performances with the bhangra rock band Kissmet.

To embrace smaller forces, an extensive amount of arranging for unique combinations of instrumentation was implemented by David Le Page, enabling each instrument to shine with the actual player in mind at the point of creation. This has inexorably raised the quality of performance, resulting in a noticeable improvement in the reputation of the orchestra in the sector and media. Alongside this, the Artistic Director has recognised the opportunity presented through the performance of arrangements of symphonic works for chamber orchestra – high quality performances of Mussorgsky *Pictures at an Exhibition* (arranged by Pierre-Alain Monot) and Wagner *Prelude & Liebestod* (arranged by Iain Farrington) would not otherwise be heard beyond the confines of Symphony Hall within the Midlands, whilst enabling the audience to delight in the inner texture and layering of each piece.

In our second full year at Warwick Hall, we welcomed 1,290 audience members to the three concerts (89% capacity), while Stratford achieved 97% capacity and Hereford audiences remained





consistent at 64% capacity. The most popular concert in Pershore was our Christmas concert, so in future years, we will restrict ourselves to a single Christmas concert at this venue. A £5 ticket price continued to be available for Under 35's for our Stratford concerts to encourage a younger audience, with thirty four sold across the five concerts.

Following our shift in emphasis away from traditional orchestral concerts with conductor and soloist towards a smaller more economical ensemble, we observed a slight increase in fully funded concerts from fourteen last season to seventeen this season.

Particular concert highlights:

Red Sky at Sunrise, our first 'Words & Music' programme in partnership with director Judy Reaves, script writer Deirdre Shields and producers Hambletts Ltd, which debuted the previous season at the Royal Shakespeare Theatre (based around the autobiographical writings of Laurie Lee, and interwoven with a carefully curated musical score fronted by leading actors Anton Lesser and Charlie Hamblett), embarked on a tour of seven concerts in six venues between May and July 2024. Every promoter was risk averse, insisting on a ticket-share deal, and of these, four venues (Malvern Theatres, Oxford Playhouse, Painswick Rococo Gardens and Salisbury Festival) sold out. The harsh lesson learned was that smaller, privately run venues, genuinely share risk and are invested in ensuring that the performances are a success, unlike venues that are part of a



nationwide conglomerate who provide the bare minimum in terms of marketing resource whilst ensuring that their interests and liabilities are covered before any visiting artist can secure any income. As a result, the tour broke-even having absorbed the losses in Richmond and York. Despite this setback, our PR team Hambletts secured a prime slot on the *Today Programme* on a Saturday morning in early September with an interview of Anton Lesser and David Le Page, which ensured that the remaining eight performances during September and October 2024, sold out.

> *"**Lesser and Hamblett** delivered an astonishing performance, the two actors and their orchestra, encompassing Lee's life completely, the unique use of **Orchestra of the Swan** a brilliant and novel device. **Red Sky** is a triumph, its understated theatricality allowing this musically accompanied autobiography to truly resonate. (Deirdre) Shield's adaptation leaves us aching for the pastoral wonderland of Lee's childhood, both the music and the words still echoing around my brain, reminding us of the beauty of life itself.*
> **Isabel Raper, Ox in a Box**

Entranced, Holy Trinity Church, Stratford upon Avon

This sold-out performance, enhanced by specialist lighting and projections, transported popular streaming tracks from our cross-genre recordings into a live venue, with pieces linked together by passages of improvisation, resulting in a non-stop auditory, immersive experience without the interruption of applause.





Earthcycle, Turner Sims, Southampton

"Jazz, folk, climate change and Vivaldi all in one performance - well what a show! The music was just amazing. The sound quality from the orchestra was so crisp and clear you couldn't help but be caught up and tap along. The opening movement of Vivaldi's ***Spring*** *was so uplifting and totally engaging...(****Earthcycle****) celebrated the wonders of the seasons while reflecting on humanity's impact upon them. This blend of sensory elements and thought-provoking content made for a great experience.* ***"Earthcycle"*** *by Orchestra of the Swan was a brilliant fusion of classical music and contemporary themes. The performance was a celebration of Vivaldi's timeless work, enhanced by modern interpretations and a powerful environmental message".*

Charlotte Ndupuechi, In Common Magazine

Our Digital Impact:

The 2023-2024 season saw a satisfying increase to 13.4 million audio streams following the release of our 5th cross-genre album since January 2021 – *Earthcycle*, released in January 2024, achieved No.14 in the UK Specialist Classical Charts, and Scala Album of the Week.





"Outstanding pieces are ones that bring out the versatile qualities of all the musicians, exemplified by David Gordon's ***The Elephant and the Moth*** *beginning intriguingly, but spilling over with charm when the pizzicato strings enter with the harpsichord. Outstanding extemporisation from David Le Page on violin playfully swoops and falls and the piano solo, with walking bass and lush string chords, warms the soul. Jackie Oates's voice towards the end startles with jazz timbres, fulsome chords in the strings, ending in a percussive, ambiguous spoken word. Later, a cheerful performance of* ***The Bright Phoebus*** *– arranged by Jackie Oates and Le Page – shows a remarkably unpretentious presentation of this folk tune. Its wassail-like qualities leave a smile on the face and it is a lovely example of the clear honesty of this project – refreshing in spirit and performance".*

Anne Templer, BBC Music Magazine

Alongside the album, we released our 8th digital concert of the same name, filmed at St John the Evangelist, Oxford in February 2023 incorporating seven tracks from the album. Instead of releasing it to the public for free as with prior digital concerts, we experimented with a new hybrid format in partnership with Orchestras Live and the Courtyard Theatre, replacing the first half of a concert performance in the studio theatre with a screening of the digital version, followed by a live second half with a chamber ensemble performing further cross-genre seasonal pieces. The theatre was well attended with unanimously positive audience feedback, demonstrating that there is an appetite for this hybrid format; we aim to explore this further in partnership with Orchestras Live.

During January and April 2024, we recorded a further two albums at St John the Evangelist in Oxford, for release in 2025:

Light & Shadow will be our 6th mixtape, cross genre album and will feature 12 film tracks arranged by David Le Page – including *American Beauty* (Thomas Newman), *Chi Mai* (Morricone), *Miserlou* (trad), *Truman Sleeps* (Philip Glass), *Exit Music for a Film* (Radiohead), *Twin Peaks Theme* (Badalamenti), *Solsbury Hill* (Peter Gabriel), and *Merry Christmas Mr. Lawrence* (Sakamoto). This album consciously moves away from notions of 'epic' films and instead explores intimacy,



closeups and the subtle textures of a chamber ensemble.

Symphony of Saints was a very special commission by Mandy Morrell in memory of her son Paul, a concertina maker. This symphonic work by Norwegian composer Martin Romberg celebrates the Scottish saints St Columba, St Aidan and St Cuthbert, was conducted by Andrew Griffiths and features soprano Joanne Lunn. We all felt so privileged to be a part of this recording, which will be released on the Resonus Classics label during 2025 alongside a new song cycle by Romberg, set to poems by Scottish poet Kenneth Steven.

The 23/24 season marked a key milestone in our online journey, with our digital footprint more than doubling in size. We gained 1,344 new followers across all our social platforms (e.g., Facebook, Instagram, X, LinkedIn, and TikTok), an increase of 55%. The biggest gains were seen on TikTok, with a 47% increase in followers, rising from 592 the previous season to 869 followers as of September 2024. Instagram experienced a 29% increase, growing from 1,869 to 2,430 followers. While this represents a smaller increase than the previous year, it can be attributed to the more targeted approach adopted this season, in contrast to the broader, scattergun strategy of previous seasons.





The 23/24 season was also a pivotal time for our YouTube channel, where we amassed 77,200 views, a 72% increase on the previous year and the largest growth since the channel's launch in 2016. Additionally, we recorded the highest number of hours watched by followers, totalling 4,300 hours from September 2023 to August 2024, compared to 2,000 the previous year, along with 309 new subscribers compared to an increase in 190 during 22/23. It should also be noted that our viewing stats are directly connected to our single releases.





Our work in the community for people living with dementia

Café Muse is our 4-hour participative and themed music café including a free lunch, established in August 2021 and aimed at people living independently with dementia, loneliness and isolation in the communities around our concert venues: taking place in Hereford (weekly, for the Armed Forces community living with dementia, loneliness and PTSD), in Stratford (monthly for people living independently with dementia), and in Southam (monthly until November 2023 when the café ceased due to the lack of ongoing funding).





The principal change since our last annual report was the shift from the SWEMWBS system of evaluation to a Cognitive Behavioural Therapy Observation scale as used by Prof. Aimee Spectre, UCL. The prior system required questionnaires to be filled in manually by participants, rather than based on verbal questions asked by volunteers, staff and players, which carers found arduous, intrusive and 'personal', detracting from their ability to relax and enjoy the respite aspect of the Café. The CBTO scale was adopted in Stratford and Hereford in November 2023 with data stored on our secure cloud-based CRM, Charitylog, giving us valuable quantitative data to evidence the impact of Café Muse. An early assessment was used as a baseline for later comparison, enabling us to observe changes/improvement in wellbeing.

Hereford Café Muse

42 weekly music-led sessions took place with 942 attendances by 34 individuals, themed around key events of the week such as D-Day, Trooping the Colour, St Patrick's Day, Valentine's Day and Christmas. Participants joined in the musical activities with singing, dancing and playing their own instruments (including percussion, guitar, clarinet, ukulele, harmonium and flute), discussing their life stories and the theme of the day.

Each session was led by up to three Mindsong-trained professional players including a Veteran and HAC Reservist Musician; all have received Mental Health Training from Combat Stress. Two specialist paid facilitators were present at each session - a Registered Mental Health Nurse working with Veterans, and a veteran QARANC and SSAFA caseworker – who liaise with venues





and players, networking and attending Veterans Mental Health Network and Armed Forces Covenant Partnership meetings to ensure we continue to promote the project, receive referrals, and remain connected with sector developments.

> *"Cliff has always been a very private person, nor an extrovert at all, but here at Café Muse you get him up and dancing, laughing and singing - something he doesn't do at home. It has been a life saver for me as when we attend Café Muse, I feel like a weight has been lifted from my shoulders"*
> **Participant, 20/09/23**

Stratford-upon-Avon Café Muse

Between September 2023 and July 2024, 10 monthly sessions took place at the Methodist Church, with 277 attendances by an average of 28 participants per session.

> *"I think your company are so kind and generous to offer such an amazing opportunity/experience to those living with dementia. ... Dementia is a cruel disease, and I can't thank you enough for the support you are giving to this community."*
> **Participant**



"John said that his wife Helen had been diagnosed 10 years ago, and he had felt so alone for a long period of time. Finding places like Café Muse has completely changed his life and has given him so much support and connection. He had been having a tough week as Helen had flooded the downstairs of the house, and so coming to Café Muse had been a welcome break. He told Di that he was so grateful that musicians of her calibre would give their time to come and play at these sessions. Di told me that she was moved to tears, as was he! And she proceeded to cry again even just retelling this story."

Feedback from Di, musician

Southam Café Muse

Three Café sessions took place attended by 71 participants until the café's closure at the end of November. Most participants moved to Stratford in order to continue to benefit from the sessions.

Care Homes

Alongside Café Muse, and with the full reopening of care homes post covid, 54 fully funded half-day sessions were delivered by pairs of Swan players at 18 regional care homes in Birmingham, Stratford, Herefordshire and Worcestershire as part of our ongoing ***Music Cares*** initiative.

"There were lots of smiles, laughter, happy faces, tapping of feet and clapping. For one resident who enjoys classical music and conducting whilst listening, Diane and Fran brought a special piece of music to play for him. Diane and Fran were able to quickly establish the type of music that residents engaged with and played accordingly. We have residents who for various reasons spend a lot of time in bed, but they did not miss out. As well as playing in communal areas on both floors, Diane and Fran played in the corridors outside residents' rooms, introducing themselves and saying hello and goodbye to each resident." Anne Hemming, Activity Coordinator at Cedar Lodge

"In both homes our individual room visits were perhaps the most meaningful so far; it touched each person so deeply, sending them to a place of deep happiness and we

could almost see them transcend to another place in their minds and body, it was beautiful to see. A lady just closed her eyes, put her head back, her body and mind melted into a place of peace, and she sang every word with happy tears rolling down her face. Suffice to say we were all gone! It's a really lovely project to be involved with and I am sure that the homes feel the deep value of us coming in. Otherwise, they only really get music through the TV or radio, they can't get to theatres or anywhere anymore, so it's a real life line for them."

Amy, Musician



Our community work for the visually impaired and for people living with complex disabilities

Following an initial pilot session during the summer of 2022, a full programme of activity was delivered between September 2023 and August 2024 in partnership with Sense TouchBase Pears, Birmingham – a community centre for people living with complex disabilities:

- 14 community cafés were delivered with 407 participants including a Christmas Party, an Easter Egg trail and two summer parties. The sessions were split into two hour-long sessions, one for children and one for adults who access the centre's day or residential services. Day services include Base Camp (adults with complex disabilities) and Sense







College (16–25-year-olds with complex disabilities). Residential services refer to the wider community that access SENSE, including Foxhollies School, Acorns Children's hospice, Age UK and other local residential centres. With a variety of music, participants were encouraged to dance, sing, play handheld percussion and join in in any way that they could.

- **Sound Seekers Sessions** – Ten accessible one-on-one music sessions were delivered for severely disabled SENSE clients and their carers supported by Mike Dryburgh, music lead at STBP. During these sessions the space was 'filled' with music and the participant took the lead exploring a wide range of instruments and vibration enhancing equipment. Information on each client was provided in advance, so that the resulting sessions could be tailored to best suit their needs and abilities, enabling unique creative expression. Emma Brown (double amputee) joined our players to deliver the session on May 7th; Emma is a Trustee of the OHMI Trust – the one-handed music charity, who make specially adapted instruments.

- **Sense College** – two group sessions were delivered for 16–25-year-olds who attend 'SENSE College' with complex disabilities, reaching 22 participants in total.

- **Acorns Children's Hospice**

  Four performance-based sessions took place for terminally ill children receiving respite or end of life care attended by 86 participants. Two Swan players delivered the sessions, often taking requests from participants and their families, encouraging humming, clapping and singing along.



In addition, two players performed to 130 attendees at Memorial Day, a very special day where the hospice remembers the children who have died during the prior year.

"Through the magic of music, Orchestra of the Swan has managed to transcend barriers, opening doors to a world of beauty and expression for everyone, regardless of their abilities. The impact of these sessions on the individuals we support cannot be overstated. They have not only enjoyed the music but have also found a sense of belonging and connection in the shared experience.

Moreover, the Orchestra of the Swan sessions have been instrumental in changing perceptions about how people can engage with various forms and genres of music. By providing a platform that is welcoming and accommodating to all, these sessions have shattered stereotypes and fostered a deeper appreciation for the diversity of musical expression."

Sunney Sharma, National Arts & Wellbeing Manager for SENSE

Priestley Smith School

Our partnership with this SEND school for the visually impaired continued this season with 15 full day sessions delivered to 83 visually impaired pupils per week by 5 Swan players between April and July 2024. Under the leadership of their Head of Music Jonas Aaron, workshops were inspired and themed around our *Red Sky at Sunrise* concert programme, developing song ideas and honing composition skills, culminating in a final concert of pupils' own music on July 9th.

The compositions explored themes of childhood and travelling, with titles *The Journey!*, *Thinking about Going Away, Brum Song, About Laurie Lee* and *Busy London*. Pupils chose to either sing, use body percussion or play an instrument to bring their compositions to life. In between sessions, pupils went on an expedition with their teachers to a nearby park to inspire ideas for their compostitions. The sounds they collected included bird noises, a cat's meow and busy traffic, which feature in their compostion *Brum Song*.



"We are really excited to have the players in each week. The children are getting so much out of it. Many of them don't get the chance to hear live music, especially from such talented players. The workshops flow really well, and the players let the children lead in the writing and composition in such an amazing way. The orchestra is wonderful and inclusive with everybody. I, as the music teacher feel privileged to have them in and feel I am learning so much about how I can teach my own lessons in the future. We hope we can continue having them back again next year, as this is such a special experience."

Jonas Aaron, Priestley Smith Music Lead, June 2024

Evergreen School

Between February and May 2024, we delivered 10 half-day workshops for 60 children with special educational needs at Evergreen School in Warwick. Split across the two school campuses (Deansway and Brittan Lane), each workshop series of 5 weekly sessions culminated in a sharing concert to families, with content based on the theme of Spring.

Best thing that has happened to the school all year!

Teacher at Evergreen Deansway, March 2024



Our work in regional Primary and Secondary schools

Our hugely important partnership with the Warwick Schools Foundation entered its third year this season, with an added urgency attached due to the parlous state of music education in regional state schools and the endemic lack of exposure to orchestral music and instruments that comes from a lack of government funding and investment.

We are therefore thrilled to report that we engaged 3,206 pupils across Warwickshire through our various activities, with three mainstream classical concerts (including a side-by-side performance of *The Nutcracker Suite* by fifteen Foundation pupils) supported by open rehearsals (attended by 319 school children); three conducting workshops for thirty six Foundation pupils led by conductor Rebecca Miller; a *Come & Play Day'* for eighty one pupils from eleven regional primary schools on the Foundation campus, and a *WOW!* day to inspire 120 Year 7 Foundation instrumental beginners, both of which were led by conductor Enyi Okpara, Assistant Conductor of the Bournemouth Symphony Orchestra. A new development this season was a specific focus on eight CV34 primary schools, delivering whole school assemblies, singing and instrumental workshops to 2,032 children over four days, culminating in a festival day involving 300 children to share their 'learning' with friends and family.

"The students were buzzing for days after the concert, especially with it being so close to the workshop. It has been a fantastic few weeks of Orchestra of the Swan, and we hope to have many more of these great experiences "
Matthew Walton, Westgate Primary School Headteacher

S has only been learning the violin for a couple of months. To see them play in a concert was mind blowing! I'm so excited to see where our budding musician goes with this. **Parent feedback following the Primary Come & Play Day.**

"The highlight of the morning was the hour before lunch when we gathered together everyone in the school who is learning to play an instrument into our school hall to make our own Newburgh Pop-up Orchestra! We had cellos, violins, clarinets, flutes, a



cornet, guitars, ukuleles and percussion (our keyboard players). We worked on and performed a reel led by the wonderful musicians from the orchestra. The atmosphere was electric full of joy and music – our children were very proud of their achievements. Thank you so much to the Orchestra of the Swan".

Sarah Franklin, Newburgh Primary School



The most exciting development was the foundation of the Swan Youth Orchestra for 11 to 18-year-olds who had achieved Grade VI or higher on their respective instrument, in partnership with the Foundation, Warwickshire, Coventry and Solihull Music hubs.

SYO aims to nurture young talent, shape brighter futures and instil a lifelong passion for orchestral music, cultivating the next generation of orchestral musicians and orchestral audiences. Our mission is to enable children to flourish through learning and playing music together, empowering them creatively and supporting their development and ambition.

Due to budget constraints and insufficient public funding, many state schools lack instrumental ensemble opportunities, limiting students' access to music education. In response, SYO was created at the request of regional Music Hubs to address this gap, uniting pupils from state and private schools, ensuring we nurture diverse talent, contributing to a richer, more dynamic cultural landscape. Structured on a weekend course basis, rather than weekly rehearsals, SYO





complements and enriches existing brass band, string and woodwind ensembles run by the regional Music Hubs. It also responds to a growing need expressed by more advanced learners for intensive course-based opportunities, rather than weekly rehearsal commitments.

The inaugural course took place on February 3rd/4th 2024 on the Warwick Schools campus and was attended by sixty four students from thirty one schools and four home schooled students. Of these, nineteen were privately educated, and forty three state school educated. SYO was conducted by Matthew Coorey and supported by eleven Swan musicians, with participants studying the first movement of Brahms *Symphony No.2, La Rotta* arr. David Le Page and *Indiana Jones, Kingdom of the Crystal Skull* arr. Ralph Ford.

> *"My daughter, although a little tired today, had such a fabulous experience this weekend and (as was evident in the final performance) one of the highest quality. Thank you so much for all the work everyone put into facilitating last weekend's orchestra course. We look forward to October"*
> **Samantha Donohoe, Parent**

SYO now consists of two intensive weekend courses each academic year (in October and February), led by a renowned conductor incorporating improvisation workshops, instrument-specific tuition sessions with twelve professional Swan musicians, sectional rehearsals, full orchestral rehearsals and a celebratory end-of-course public performance. Participants are working side-by-side with our professional players, gaining insight and experience in a professional orchestral setting.

Our work on tertiary education

We delivered three projects this season in partnership with Coventry University and the Royal Birmingham Conservatoire. Our Coventry 'Mix-Up' composition project involved three workshops with composition students and a side-by-side performance of their work with four Swan players. At the RBC, we delivered a similar composition project but with the final works



recorded for their composition portfolios. In addition, our *Burning Swan* project led by David Gordon and David Le Page, worked with ten students across multiple performance departments, teaching the art of improvisation and ending in a pop-up performance of material created.

Inclusivity & Relevance

We have continued to maintain our EDI goals, which this season resulted in fourteen ethnically diverse guest artists (as opposed to three during 2021-2022), fifteen ED orchestral players and the retention of eighteen ED professional players on our approved extras list. The Board continued to be representative with two ethnically diverse Trustees, and an updated I&R policy statement on our website. Every concert programme aimed to broaden our audience demographic, whether through programming works by black or female composers, featuring diverse guest soloists, or through our 'Words & Music' approach that straddles the concert and theatre audiences. Our work in the community addressed issues of visual impairment, disability and older people. Our partnerships were with organisations carefully selected to ensure we could learn from their expertise to reach under-represented and under-served communities.

Challenges of the Last Year

The main challenge was establishing our 'Words & Music' programming strand in the audience psyche, enabling promoters to trust that our new model of delivery fronted by a leading actor and in partnership with a director, script writer and theatre production company, could guarantee a strong audience attendance. It took an appearance on the *Today Programme* on Radio 4 to ensure that this shift in perception took place, providing a strong platform for the subsequent development of two new 'Words & Music' programmes based around the output of two further literary giants – George Eliot and Thomas Hardy – both of which went on to be premiered during the Autumn of 2024 to full houses. The 2023-2024 season has therefore been instrumental in developing confidence in this novel approach to concert programming, which has embedded our partnership with director Judy Reaves, script writer Deirdre Shields and producers Hambletts Ltd.



Fundraising

We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the Friends committee (for their financial, office and front-of-house support), as well as our partners.

At a time of ongoing financial restraint, we are very grateful to our Corporate Partners - Chris Wheeler Graphic Design, Cloudscapes Ltd and Quotidian Investments - who have supported our programme this season.

Trust and public funding income remained steady due to the hybrid model of our activities. We would like to thank the following Charitable Trusts/Foundations and public bodies for their very generous support this season:

29th May 1961 Charitable Trust
Alan Edward Higgs Charity
Alan Woodfield Charitable Trust
Arts Council England
Baron Davenport's Charity
Boshier Hinton
Cavatina Chamber Music Trust
Courtyard Trust
Coventry Music Services
Dumbreck Charity
Edward Gostling Foundation
EH Smith Charity
Elizabeth Creak Charitable Trust
Elmley Foundation
Eric W. Vincent
Florence Cohen Charitable Trust
Foyle Foundation
GJW Turner Charitable Trust
Grantham Yorke Trust
Hereford City Council
Hopkins Sayer Charity
John Ellerman Foundation
John Martin's Charity
Lasletts Charity
LG Harris
Linbury Trust
Lord Barnaby Foundation
Masonic Charitable Trust
Measures Trust
Misses Barrie Charitable Trust
Orchestras Live
Perry Family Charitable Trust



Radcliff Trust
Roger & Douglas Turner Charitable Trust
Saintbury Trust
Sheldon Trust
Steel Charitable Trust
Stratford Town Trust
Ulverscroft Foundation
Warwick Schools Foundation
Wavendon Foundation
Webb Family Trust
Worshipful Company of Wheelwrights

We would also like to thank the many individual donors who provide not only valuable additional resources, but a personal connection to the local community.

The Future

The three 'Words & Music' programmes conceived and created this season in partnership with director Judy Reaves, script writer Deirdre Shields and Hambletts, fronted by leading actors/soloists – *Red Sky at Sunrise, GEORGE Eliot in Words & Music*, and *A Beautiful Thread, Thomas Hardy in Words & Music*, have captured the imagination of theatres across the UK with twenty four engagements already confirmed next season (September 2024 – August 2025) on a risk share basis at Wilton's Music Hall, Buxton Opera House, Northampton Derngate, Saffron Hall, Malmesbury Abbey, Hereford Courtyard, Warwick Hall, Stonehenge, Malvern Theatres, Oxford Play House, Salisbury Festival, Belgrade Theatre Coventry, St Mary's Guildhall Coventry, and Yvonne Arnaud Guildford. As momentum builds, we hope to secure national recognition for this novel programming approach, with funding from Arts Council England for a national tour.

As our audio streaming gathers momentum, we will continue to record an annual mixtape cross-genre album supported, if funded, by a filmed digital concert, with the opportunity to work in partnership with Orchestras Live to develop a hybrid performance model that combines our films with live performance.



Our partnership with Sense TouchBase Pears continues to develop a truly unique, bespoke training programme for both professional instrumentalists and SENSE staff with the potential to train young musicians on their journey through music college.

Our thriving partnership with the Warwick Schools Foundation, which has led to the founding of the Swan Youth Orchestra in partnership with the Heart of England Music hub, creates an incredible opportunity for state and private pupils to learn together from a top international conductor and to be coached by twelve professional Swan players, raising the standard of their ensemble playing in the process. The offer of up to thirty-five 100% bursaries ensures this opportunity is open to all.

At the year end, we recognise that in order to navigate a challenging arts landscape that remains underfunded and fraught with changing political priorities and a national levelling-up agenda, changes in the business infrastructure will need to take place, with a sharp contraction of central costs required to remain financially viable. These changes will be implemented over the next six months.



Debbie Jagla
Managing Director
19th February 2025



Trustees and Officers

Trustees	Simon Littlewood (Chair) John W E Liggins Nicholas Hodges – Resigned December 2023 Caroline Evans – Appointed December 2024 Altaf Kara - Resigned November 2024 Christopher Wheeler Marcus Willett Hilary Evans Sunney Sharma Roger Wilson Carolyn Hodges – Appointed February 2024
Charity Number	1068570
Company Number	03458051
Principal Address and Registered Office	Warwick Schools Foundation Myton Road Warwick CV34 6PP
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB
Independent Examiner	Haines Watts Wolverhampton Limited Keepers Lane The Wergs Wolverhampton West Midlands WV6 8UA

Trustees' Report for the year ended 31 August 2024

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2024. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in and appreciation of the art and science of music in all its aspects by presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit. There has been no change in the objectives during the year.

Structure, Governance and Management

Orchestra of the Swan (the Orchestra) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26th February 1997 and it is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purpose of company law, who served during the year and up to the date of this Report are listed on page 26.

The Board has delegated responsibility for the day-to-day operations of the charity to the executive team, including the Managing Director and the Artistic Director.

The Managing Director is responsible for the day-to-day business and financial operations of the charity, staff management and the appointment of new staff, subject to Board approval.
The Artistic Director is responsible for developing the ambitious artistic vision of the Orchestra, the continued delivery of high quality, interesting and innovative programmes and to communicate this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The



Artistic Director also appoints the core players of the Orchestra.

The titles of Managing Director and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with their wishes and directions.

The Trustees meet approximately six times per annum to receive reports from both the Managing Director and the Artistic Director and to consider those reports as well as to consider the short- and long-term plans for the charity and generally to fulfil their obligations as Trustees.

As part of those obligations the Trustees undertake a regular review of the financial risks that the charity may face and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity
- Establish systems and procedures to mitigate those risks identified in the register
- Implement procedures to minimise the potential liability to the charity should those risks materialise.

In addition, the charity has policies in place on Health and Safety, Child Protection and Vulnerable Adult Safeguarding and Equal Opportunities plus a Statement of Inclusivity and Relevance which is set out in full on our website.

Board Changes

We are delighted to welcome Carolyn Hodges to the Board (appointed in February 2024). Originally a music graduate, Carolyn had a 30-year career in the Telecoms and IT sector and, more recently, she has been running her own business as a qualified business and personal coach. With a wealth of experience to offer, Carolyn's extensive background and her long-standing support of the orchestra make her a valuable addition to the Board.



We are also delighted to welcome Caroline Evans (appointed in December 2024). Caroline is a keen supporter of the arts, with a particular enthusiasm for opera and orchestral performance, and she has an interest in music education arising from a decade-long association with the Warwick Schools Foundation. Caroline brings to the Board the legal experience she gained when she was in practice at the commercial bar.

The Board saw one resignation during the period covered by this report, namely Nicholas Hodges (resigned December 2023). We would like to extend our sincere thanks to Nicholas for his valuable support and guidance throughout his tenure.

Financial Review

Total income for the 2023/24 financial year rose by 5%, increasing from £696k to £729k (compared to a decrease of 8% in 2022/23).

However, funding from Public Grants saw a significant decline of 52% and income from private individuals fell by 30%. These reductions reflect the challenging economic conditions currently affecting the orchestra.

These declines were offset, in part, by a strong 25% increase in revenue from Box Office sales and private engagement fees, as well as a 6% rise in grant funding received from Trusts and Foundations.

Income was made up of the following:

- Trusts and Foundations: £260k or 35% of total income
- Box Office and Fees: £215k or 30% of total income
- Public Grants: £70k or 10% of total income
- Tax Relief - Gift Aid and Orchestra Tax Relief: £115k or 16% of total income
- Individuals: £43k or 6% of total income
- Other: £26k or 3% of total income



Total costs for the year also increased from £694k to £727k, an increase of 5% (2023: decrease 8%) in line with the increased activity resulting from the funding available.

The net outturn for the year was a surplus of £1,801 (2023: £2,149) boosting our total reserves as at 31 August 2024 by 2% to £84,453 (2023: £82,652), all of which are unrestricted funds.

Reserves Policy

Orchestra of the Swan has again reviewed its reserves policy, which is to retain sufficient funds in reserve to enable us to manage the company's affairs so as to be sustainable in the future.

The Orchestra requires reserves to provide for contingencies as they arise. In normal circumstances we programme our concert and dementia activities more than a year in advance, and yet we are heavily reliant on sponsorship and donations which can vary from year to year due to changes in the economic climate and many other factors.

The Trustees are determined to maintain strong financial controls and to continue to build unrestricted reserves over future years until they are equivalent to at least three months' running costs.

Signed on behalf of the Board of Trustees



Simon Littlewood
Chair of Trustees
19th February 2025

Statement of Trustees' Responsibilities

The Trustees, who are also directors for the purposes of company law, are responsible for preparing the Trustees' report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the charity Trustees to prepare accounts 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 year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the accounts 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, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts 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.

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the charity trustees on my examination of the financial statements of the company for the year ended 31 August 2024 which are set out on pages 34 to 44.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or



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

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

Haines Watts Wolverhampton Limited

Haines Watts Wolverhampton Limited
Independent Examiner
Keepers Lane
The Wergs
Wolverhampton
West Midlands
WV6 8UA

19th February 2025

Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2024

Income	Notes	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Donations and legacies	1	25,865	18,021	43,886	69,079
Investment Income	2	618	-	618	73
		26,483	18,021	44,504	69,152
Income from charitable activities	3	258,704	303,149	561,853	564,254
Other incoming resources	4	122,469	-	122,469	63,043
Total income		**407,656**	**321,170**	**728,826**	**696,449**
Expenditure					
Charitable activities					
Costs relating to staging performances		405,855	321,170	727,025	641,762
Governance costs		-	-	-	52,538
Total expenditure	5	**405,855**	**321,170**	**727,025**	**694,300**
Net surplus		1,801	-	1,801	2,149
Total funds brought forward		82,652	-	82,652	80,503
Total funds carried forward	14	**84,453**	**-**	**84,453**	**82,652**

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 40 to 45 form part of these accounts.

Statement of Financial Position at 31 August 2024

	Notes	2024 £	2023 £
Fixed assets			
Tangible assets	9	1,680	4,581
Investments	10	-	1
		1,680	**4,582**
Current assets			
Debtors	11	149,068	158,910
Cash at bank and in hand		75,332	159,275
		224,400	318,185
Creditors:			
Amounts falling due within one year	12	(141,627)	(240,115)
Net current assets		82,773	78,070
Net assets		**84,453**	**82,652**
Funds of the charity			
Restricted Funds	13	-	-
Unrestricted Funds	14	84,453	82,652
Total charity funds		**84,453**	**82,652**



For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 19 February 2025 and are signed on behalf of the board by:





Simon Littlewood
Chair of Trustees

Hilary Evans
Trustee

The notes on pages 39 to 44 form part of these accounts.

Accounting Policies

Basis of preparation

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The financial statements have been prepared on a going concern basis. The Trustees have reviewed and considered relevant information, including the annual budget and future cash flows in making their assessment. Based on these assessments, given the measures that could be undertaken to mitigate the current adverse conditions, and the current resources available, the Trustees have concluded that they can continue to adopt the going concern basis in preparing the annual report and accounts.

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.



Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.

Taxation

As a registered charity the Orchestra of the Swan is exempt from taxation on income and gains to the extent that these are applied to its charitable objects. No taxation charges have arisen in respect of the charity during the period.

Fixed Assets

Tangible assets are stated at cost less accumulated depreciation. Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line



Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Listed investments are measured at fair value with changes in fair value being recognised in the statement of financial activities.



Notes to the Accounts
year ended 31 August 2024

1. Donations and legacies

	2024	2023
	£	£
Donations and legacies	**43,886**	**69,079**

2. Investment income

	2024	2023
	£	£
Interest receivable	**618**	**73**

3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Orchestral performances	258,704	303,149	561,853	564,254
	258,704	**303,149**	**561,853**	**564,254**

The income for orchestral performances includes tickets, programme sales, as well as grants and funding in respect of specific performances and the commissioning and creation of new music for those performances. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other incoming sources

	2024	2023
	£	£
Orchestra Tax Relief	106,274	52,747
Other income	16,195	10,296
	122,469	**63,043**

After a review by the Trustees in 2024, it was decided that Orchestra Tax Relief should be recognised in the financial period in which the performances took place. This has increased income for 2024 by £42,322 compared to what it would have been under the previous accounting policy. This change of policy brings the treatment in line with that already used for Gift Aid.



5. Expenditure

	Staff Costs	Other Costs	Total 2024	Total 2023
Charitable activities	£	£	£	£
Costs relating to staging performances				
– activities undertaken directly	237,850	489,175	727,025	641,762
Governance costs	-	-	-	52,538
	237,850	**489,175**	**727,025**	**694,300**

Included in other costs is depreciation of £3,492 (2023 £3,594)

6. Activities undertaken directly

Other costs relating to costs staging performances comprise:	2024 £	2023 £
Players fees	269,561	221,010
Conductor fees	18,675	17,169
Music	4,232	8,478
Event management	201,519	239,245
	493,987	**485,902**

Event management includes direct and indirect costs for orchestral performances, other artistic and community projects including hall hire, promotion, advertising, printing, and a proportion of the day-to-day costs of running the Orchestra.

7. Trustees

None of the Trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.



8. Employees

Number of employees

The average number of monthly employees during the year was:	2024 Number	2023 Number
Marketing	1	1
Administration	8	7
	9	**8**

Employment costs	2024 £	2023 £
Wages and salaries	217,811	184,296
Social Security costs	15,227	15,525
Employer pension contributions	4,812	3,492
	237,850	**203,313**

There are no employees who received total employee benefits of more than £60,000.

9. Tangible assets

	£
Cost	
At 1 September 2023	20,610
Additions	591
At 31 August 2024	**21,201**
Depreciation	
At 1 September 2023	16,029
Charge for the year	3,492
At 31 August 2023	**19,521**



9. Tangible assets cont.

	£
Carrying amount	
At 31 August 2024	**1,680**
At 31 August 2023	**4,581**

10. Investments

One Ordinary share of £1 is held in Orchestra of the Swan Trading Limited, being the whole share capital. It was incorporated in England and Wales and has staged certain concerts on behalf of Orchestra of the Swan. No profit was made and the company has been dissolved on 22 October 2024. The investment has been written off in these accounts.

11. Debtors

	2024	2023
	£	£
Trade debtors	5,022	60,124
VAT recoverable	-	1,270
Prepayments and accrued income	144,046	97,516
	149,068	**158,910**

12. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	832	13,444
Taxes and social security costs	5,960	-
Accruals and deferred income	134,835	226,671
	141,627	**240,115**



13. Restricted funds

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

	Balance at 1 September 2023	Income	Expenditure	Balance at 31 August 2024
	£	£	£	£
Other Specific Projects	-	321,170	(321,170)	-
	-	**321,170**	**(321,170)**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

14. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total
Fund balances at 31 August 2024 are represented by:	£	£	£
Fixed assets	1,680	-	1,680
Current assets	224,400	-	224,400
Creditors: amounts falling due within one year	(141,627)	-	(141,627)
	84,453	**-**	**84,453**



15. Operating leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2024	2023
	£	£
Not later than 1 year	10,763	10,250
Later than 1 year and not later than 5 years	29,245	40,008
	40,008	**50,258**

16. The charity is 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 Warwick Schools Foundation, Myton Road, Warwick, Warwickshire, CV34 6PP.

17. The Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.







ORCHESTRA OF
The Swan

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

orchestraoftheswan.org

Charity number 1068570

Orchestra of the Swan is a member of the ABO

THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF
The Swan

Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2023

Charity Registration Number: 1068570

Company Registration Number: 03458051



orchestraoftheswan.org



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Cover Photograph: Eugene Mclaughlin

Pictured Left: Jeneba Kanneh Mason (Photographer: John Davis)









Photograph: Woodbury Studios

Report of Strategy and Activity for the year ending 31 August 2023

2022-2023 was Orchestra of the Swan's 27th season, with orchestral residencies in Warwick, Stratford upon Avon, Hereford, Coventry and Pershore. This was an important transitional year as we not only relocated our offices from Stratford upon Avon (where we have been based for over 25 years), to the Warwick Schools Foundation premises in February 2023, but we welcomed three new members of staff - a new Finance Manager, Orchestra & Education Manager and Concerts & Communities Coordinator – replacing two departing staff.

Simultaneously, we finalised the move from Sage to Xero accounting software, resulting in a three month period of hefty adjustment!

Despite the logistical challenges, we successfully performed fifteen traditional classical, eleven cross-genre, and four family concerts during the season, premiering a new commission by our Associate Artist, baroque/jazz composer David Gordon, and twelve arrangements of cross-genre works by Artistic Director David Le Page; featuring conductors Michael Collins, Jason Lai, Gerry Cornelius, Rebecca Miller and Andrew Griffiths; classical soloists Tai Murray, Corey Cerovsek, Nick Daniel, Roderick Williams, Guy Johnston, David Le Page, Aaron Akugbo, Daniel de-Fry, Matthew Sharp, Mark Ashford and Victoria Brawn; cross genre soloists David Gordon, Jackie Oates, Alasdair Malloy and bhangra rock band Kissmet; and narrators Zeb Soanes, Toyah Willcox, Anton Lesser, Charlie Hamblett and Graham Padden.

Fourteen of the concerts were fully funded, a reduction on last season's 22 during City of Culture year, reflecting the challenge faced by promoters with the post-pandemic cost of living crisis. Audience attendance at Warwick rose from 248 (500 capacity) to 495 over the three concerts as audiences developed more trust in the programming, while Pershore audiences remained disappointingly low at just 50% capacity. Stratford & Hereford audiences remained consistent at 85% and 60% capacity respectively. A £5 ticket price was made available for Under 35's for our Stratford concerts to encourage a younger audience.





Particular concert highlights:

Red Sky at Sunrise, a 'Words & Music' concert on May 31st 2023 in partnership with the Royal Shakespeare Company as part of their Live@ festival; depicting the life of Laurie Lee with narrators Anton Lesser & Charlie Hamblett and guitarist Mark Ashford, set to archetypal English and Spanish music of the early 20th century, to a 900-strong audience in the main theatre.

"On Wednesday evening (I enjoyed) the most beautiful and sublimely soul-quenching experience when I was lucky to be in the sold-out audience for the festival's opening salvo 'Red Sky at Sunrise'... Maybe it takes a lifetime to fully appreciate the extraordinary beauty with which Lee writes... but delivery is everything, and the utter brilliance of the actors... transports me and the pin-drop-quiet audience to another dimension as they relay choice extracts from Lee's autobiographical writing. The audience is already riding high on a tsunami of lyrical and cerebral wonder, even without any tunes. But then, oh, the music... Le Page and musicians were in their element....the music had me vacillating wildly between happy thumpy heart and salty-teared chin-wobbles, as an exquisite blend of English composers (Elgar, Britten, Holst, et al) mingle with Spanish flavours to counterpoint the readings. Classical guitarist Mark Ashford comes on twice to dazzle all with his incredible playing. ... As Lee's words echo around my brain and nuzzled into the heart, I am left appreciating... well, life itself.

Gill Sutherland, Stratford Herald



Earthcycle at the Stratford Play House on February 7th 2023; the first time we have used technology to enhance a live performance, including a large rear-projected, purpose-built, circular screen with contextual footage and a camera crew superimposing live footage of players onto the screen. This concert highlighted the impact of climate change, based around Vivaldi Four Seasons, a new commission by David Gordon, and four songs featuring folk singer Jackie Oates; supplemented by a podcast with environmental journalist George Monbiot recorded in January 2023 in partnership with the Stratford Literary Festival.

Bhangra Symphonica at Drapers' Hall Coventry on July 13th 2023 and at Ragley Hall on August 9th 2023, a blend of spiritual music from the Sikh Temple, bhangra rhythm and western Rock, enhanced by classical strings. This new partnership with Kissmet, secured outstanding audience feedback, and resulted in live appearances on BBC Midlands Today, BBC Asian Network, ITV Midlands News, Times Radio, Midlands Masala and BBC Coventry & Warwickhsire; and articles/reviews in Songlines, Asian Image, ATV Today, Coventry Telegraph and Midland Living.







"Here was a celebration of multiculturalism, inclusivity and a true fusion of styles. There was no evidence of tokenism, contrivance or incongruity. It was a joyful, breathless and exhilarating evening of watching different disciplines come together like pieces of an intricate jigsaw. It is perhaps not too far a stretch to cite that the existential problems that currently face us as a species - climate change, the threat of thermonuclear war, AI, the rise of the far right and the steady erosion of democracy - can only be solved by collaboration, inclusivity and thinking outside of the box. I went home from the concert heartened, hopeful and invigorated with a spring in my step - and what's more, from the comments that I heard from left, right and centre, as we shuffled toward the exits - I was not alone."

Brijinder Singh, audience member

Our Digital Impact:

The 2022-2023 season saw a satisfying increase to 11.1 million audio streams (as of 11th Sept 2023) following the release of our fourth mixtape cross-genre album since January 2021 – *Echoes*, released in May 2023. Preceded by five singles, *Echoes* reached No.3 in the US Billboard charts and No.2 in the US itop charts, audio streaming 2.3 million times in the first three months. *Echoes* positions Bach, Glass, Finzi, de Falla and Richter alongside Frank Zappa, Velvet Underground, Portishead and A Winged Victory for the Sullen.



In 'Echoes', Orchestra of the Swan has once again delivered a genre-busting album that contains brilliant, unexpected juxtapositions and imaginative orchestrations. Like their previous mixtape albums, it's ambitious, ingenious and unorthodox. The result is a stylish, sensitively curated album that is an enchanting, often intriguing and always engaging listening experience.
Artmuse London

The release of the album was accompanied by our 7th digital concert of the same name, filmed in October 2022 at The Grange, Hampshire, using drones to create a cinematic effect, taking the audience on a journey through the majestic Palladian exterior and the interior dilapidation of the stately home with folk singer Clara Sanabras. Footage was extracted to support four of the album singles, with total YouTube views to date of 7,423. Orchestra of the Swan's digital concerts have proved to be as popular as they are groundbreaking (from both a musical and production viewpoint) Gramophone Aug 25th.

Follow this link to watch the film:
https://www.dropbox.com/s/2k0q06kv7dvlx1v/Echoes%20Complete%20Film%20v2.mp4?dl=0

As a side project, thirty-two 1st and six 2nd year photography students from Cadbury Sixth Form College, Kings Norton, Birmingham, were invited to select their favourite track and produce digital artwork in response. 77 pieces of artwork were produced during the Autumn term 2022, presented as an online exhibition in Autumn 2023; the top two tracks selected were the arrangement of *Glory Box* by *Portishead* and Nana by De Falla.

In addition, our new album *Earthcycle* was recorded at St John the Evangelist, Oxford in April 2023 for release in January 2024, based on the *Earthcycle* live concert, featuring soloists David Le Page, David Gordon and Jackie Oates, supported by a new digital concert incorporating seventracks from the album.

Since 2021, our digital strategy has set out to lower the age demographic of our online audience, which we hope will eventually translate into a younger live audience. In support of our progress,



a comparison of YouTube demographics between two periods – 2009 to December 2020, and January 2021 to December 2023– is pronounced. Over the 11 years prior to 2021, 51.2% of our unique viewers (43,980) were under the age of 55. Since 2021, the number of viewers has dramatically increased to 103,411, with 84.4% now under the age of 55; confirming that our online strategy is working.

A comparison of google analytics between a pre pandemic period (Sept 1st 2017-Aug 31st 2020) and post pandemic (Sept 1st 2021 to Sept 6th 2023), also demonstrates a doubling of unique users and a considerable increase in engagement by the under 55's – in particular, an increase of 175% in 18 to 24 year olds from 621 to 1711 unique users.

Our work in the community for people living with dementia

Following the creation last season of our participative music café - Café Muse - for people living independently with dementia, funding was secured to continue our three Café Muse without interruption; in Hereford (weekly for the Armed Forces community living with dementia and mental health issues), and in Stratford upon Avon and Southam (monthly for the local communities living with dementia). 87 sessions were delivered with 1,248 attendances across the region with each location enjoying between up to 30 participants (plus players and helpers) per session, demonstrating the need and enthusiasm for this activity.







Café Muse is built around the 'Adjusting to Change' model; following a diagnosis, the café supports participants and their family members to cope with living with mild to moderate dementia and to make the best possible lifestyle adjustments by improving participant's mental health/wellbeing, cognitive function and self-esteem; by reducing social isolation and by giving carers a platform to feel better supported through respite and peer support; whilst signposting participants to qualified medical services in partnership with the Alzheimer's Society and local GP's. Each session is led by 2-3 Mindsong-trained professional players who have received Mental Health Training from Combat Stress, supported by six volunteers. As a weekly delivery, Hereford café is supported by a Veteran and HAC Reservist Musician and two specialist facilitators (a Registered Mental Health Nurse working with Veterans, and a veteran QARANC & SSAFA caseworker). The Swan are signatories of the Armed Forces Covenant, with Bronze Employment Recognition Scheme status – the first orchestra in the country to do so.

Alongside Café Muse, 17 half-day sessions were delivered by two Swan players at two Evesham care homes as part of our ongoing Music Cares initiative.

'They were brilliant, I wish they could come every week. I hope they will come to perform again soon!'
Tiffany – Activity Coordinator

Our residents particularly enjoyed songs such as 'an English country garden' as this allowed them to reminisce about gardening and hobbies. They also enjoyed dancing and clapping along to the music as they found it comforting and entertaining. We would love to see you back again as our residents' love music! They are always asking about the Orchestra of the Swan and when they are back!"
Tamsin, Lifestyle Coordinator

Residents 'come to life' as they take part and carers/staff get a huge amount of emotional nourishment from seeing people react in this way. Current research values the power of music in this environment and now reinforces our long-held belief that music truly does open doors and enable people to access long lost, precious memories.





Our community work for the visually impaired and for people living with complex disabilities

Our partnership with Priestley Smith School for the visually impaired continued this season with 12 full day sessions delivered to 52 primary and secondary pupils by six Swan players between March and July 2023. Under the leadership of their new Head of Music Jonas Aaron, workshops developed song ideas and honed composition skills, culminating in a final concert of pupils' own music on June 29th.

> *"Everything is going really well. The head popped in while showing someone around the school and they were both really captivated and drawn in. The children are all really active and engaged. We had a session last week with the 8/9s doing winter in which they composed a piece of music. The TA in that group raved on afterwards about how great a session it was.... One of our pupils in that group who was not looking forward to the sessions and had wanted to remain out, is also captivated and engaged. I'm really enjoying it myself and feel that the time moves by with a really good flow and pace. Lots of good material."*
>
> Jonas Aaron, Head of Music, Priestley Smith School

Following an initial pilot session during the summer of 2022, a full project of activity was delivered in partnership with Sense TouchBase Pears, Birmingham for people living with complex



disabilities. Five players worked alongside resident artist Tim Baker delivering 12 full days of supervised activity to 56 Sense clients, exploring the use of specialist equipment and techniques, differing terminology and physical conditions that would provide the most meaningful musical interaction with non-verbal clients such as the Deafblind, whilst developing ideas for a regular monthly delivery that could be appropriate to this client group. This was a completely new venture for The Swan that could address the lack of musical opportunities for those living with complex disabilities.

You can view elements of the sensory and sound exploration sessions here:
https://twitter.com/SunneySenseArts/status/1684259946928406530?s=20
https://twitter.com/TimSenseArts/status/1669096162563960833?s=20

> *Inclusive music making opportunities and experiences often focus heavily on the sensory exploration of sound making and musical instruments, which is highly valuable, however the music programme at Sense aims to go beyond this, to facilitate emotionally resonant experiences of music making that are accessible to people with deaf blindness, complex disabilities and limited experience of music. Professional musicians are highly trained to be able to provide emotional music experiences, and a small amount of training can enable them to be able to extend that into an inclusive and accessible music making space. There have been some beautiful moments of immersive, tactile music making that have only been possible with the help of players from the orchestra.*
>
> **Tim Baker, Resident Music Artist**

Our work in regional Primary and Secondary schools

Our hugely important partnership with the Warwick Schools Foundation entered its second year this season, unaffected by the prior year of disruption due to the aftermath of the pandemic. We engaged 1,180 pupils across Warwickshire through our various activities, with three mainstream









classical concerts (including a side-by-side performance of Blue Danube by 18 Foundation pupils) and a family concert supported by open rehearsals; mentoring sessions and associated workshops; two 'Come & Play Days' for regional primary and secondary schools on the Foundation campus; a WOW! day to inspire sixty Year 7 Foundation instrumental beginners; Four Arts & Music workshop days in four primary schools; and four String/Brass ensemble sessions for County music groups.

A key contribution to our primary schools' delivery was the filming of four videos at the Bridge House Theatre, Warwick in December 2022 by Popcorn & Co. entitled *Nurture Nature*, in support of our *Earthcycle* environmental project. Seasonal scripts were written by environmentalist Felicity Robinson intertwined with music and contextual footage, outlining what we expect to see each season whilst evidencing how the seasons are changing due to human interaction. Videos are accompanied by Teacher Guidance Notes and three lesson plans per season, with audio descriptions by Carolyn Smith, free to view nationally. The videos end by posing a challenge to young viewers about the small changes they can make to help 'nurture nature'. Guardian environmentalist Madeleine Finlay, author of *Beetles for Breakfast*, recorded a podcast in partnership with the Stratford Literary Festival, in support of this project.

Nurture Nature videos were used as inspiration for our four Arts and Music workshops, engaging 675 Year 5 pupils at four primary schools in Leamington, Tamworth and Nuneaton. Pupils at each









school experienced a full-day programme of activity including a live performance of music featured in the videos, creative composition workshops and singing. Craft activities were led by Felicity Robinson and visual artist Ros Ingram (from community arts organisation Escape Arts), again linked to each season, including creating bee and bird homes and interior and exterior sculptures from found and recycled materials.

> *"I just wanted to say a big THANK YOU for such a wonderful day yesterday! The children loved the performance and taking part in the workshops.... I really enjoyed watching the children showcase their learning at the end of the afternoon, and listening to that uplifting, but haunting, song alongside the string instruments... simply beautiful! "*
>
> **J Westwood, Headteacher, Sydenham Primary School**

Our Come & Play Days on the Warwick Schools campus, led by Adrian Taylor, were particularly successful, engaging 67 pupils from 15 primary schools and 46 pupils from 14 secondary schools. Primary pupils were introduced to differentiated parts for grades 0-5 of popular tunes through sectionals, a whole group rehearsal, and a final performance to parents. Participants then attended the 3pm family concert.

The Secondary Come & Play day was based around Tchaikovsky *Symphony No.2*. Sectional and









whole group rehearsals culminated in a performance in Warwick Hall to parents and friends, all of whom attended for free.

> *I really enjoyed working with the young players and, alongside the excellent teams of tutors, inspiring this next generation of musicians. … the comments from the parents and children were very positive, many being amazed at the quality of the sound of the orchestra and the standards reached after just one day of rehearsing. … It was particularly good to see that children from many different schools (both state and private) took part in both these days, making music together and interacting with each other so well.* Adrian Taylor

Our work on tertiary education

We delivered three projects this season in partnership with Coventry University and the Royal Birmingham Conservatoire. Our Coventry 'Mix-Up' composition project involved three workshops with composition students and a side-by-side performance of their work with four Swan players. At the RBC, we delivered a similar composition project but with the final works recorded for their composition portfolios. In addition, our Burning Swan project led by David Gordon and David Le Page, worked with ten students across multiple performance departments, teaching the art of improvisation and ending in a pop-up performance of material created. Work experience was taken up by a final year student at Coventry, and RBS students undertaking their BMus degrees shadowed and participated in our community work in Birmingham.



Inclusivity & Relevance

We have continued to improve our EDI goals, which this season resulted in ten ethnically diverse guest artists (as opposed to three during 2021-2022), 29 ED orchestral players (6% of total booked) and the addition of eighteen ED professional players to our approved extras list. The Board became more representative with the addition of two ethnically diverse Trustees, and an I&R policy statement was added to our website. Every concert programme had an element of diversity embedded, whether through programming works by black or female composers, or featuring diverse guest soloists and conductors. Our work in the community addressed issues of visual impairment, disability and older people. Our partnerships were with organisations carefully selected to ensure we could learn from their expertise to reach under-represented and under-served communities.

Challenges of the Last Year

The main challenge was a failure to secure National Portfolio funding from ACE which would have helped to underpin overheads; however, this was mitigated by receiving a grant from the National Lottery Project Grant scheme towards our cross-genre activity. Arts Council's focus for new entrants to the portfolio in the orchestral sector was on funding black, disability and community-led orchestras to redress the balance of inequality, so regional organisations like ours who are not focussed in one area of inequality and yet have made marked inroads into addressing the lack of diversity in the sector, were not prioritised.

Fundraising

We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the Friends committee (for their financial, office and front-of-house support), as well as our partners. We would particularly like to note the contribution of David Geldard, who died unexpectedly on September 30th 2023. David joined



the first Board of Trustees in 1997, remaining as Treasurer until September 2003, when he stepped down to become the Treasurer of the Friends organization. David and his wife Eileen have attended almost every concert in Stratford since 1997, a tradition that Eileen continues today, accompanied by their daughter Olivia. David will be sorely missed.

At a time of ongoing financial restraint, we are very grateful to our Corporate Partners - Chris Wheeler Graphic Design and Quotidian Investments - who have supported our programmes this season.

Trust and public funding income remained steady due to the hybrid model of our activities. We would like to thank the following Charitable Trusts/Foundations and public bodies for their very generous support this season:

29th May 1961 Charitable Trust
ABF The Soldiers' Charity
Alan Edward Higgs Charity
Alan Woodfield Charitable Trust
Armed Forces Covenant Trust
Arts Council England
Baron Davenport's Charity
Cavatina Chamber Music Trust
Courtyard Trust
David Family Foundation
D'Oyly Carte Charitable Trust
Dumbreck Charity
Edward Gostling Foundation
Elizabeth Creak Charitable Trust
Elmley Foundation
Eveson Charitable Trust
Florence Cohen Charitable Trust
Garrick Charitable Trust
George Fentham Birmingham Charity
GJW Turner Charitable Trust
Grantham Yorke Trust
Grimley Charity
Hereford City Council
Hopkins Sayer Charity
John Ellerman Foundation
John Feeney Charitable Trust
John Martin's Charity
Lillie Johnson Charitable Trust
Linbury Trust
Lodders Charitable Foundation
Norton Foundation
Orchestras Live
Perry Family Charitable Trust
RAF Benevolent Fund
Roger & Douglas Turner Charitable Trust
Ratcliff Foundation



Saintbury Trust	Warwick Schools Foundation
Sheldon Trust	Warwickshire County Council
Steel Charitable Trust	Webb Family Charitable Trust
Stratford Town Trust	W.E.D. Charitable Trust
Ulverscroft Foundation	Wheelwrights Charity
Veterans Foundation	

We would also like to thank the many individual donors who provide not only valuable additional resources, but a personal connection to the local community.

The Future

Red Sky at Sunrise has captured the imagination of theatres across the UK with nine engagements during 2024 in Malvern, Oxford, Salisbury, Richmond, York, Hereford, Saffron Hall, Cambridge and Northampton. Devising a series of Swan Projects - themed touring projects for national promoters with high profile guest artists that are packaged up with supporting educational or digital resources – has been identified as a strong strategic direction, with a further focus on our *Earthcycle, Midwinter* (a pre-Christmas cross genre concert that covers music from the 12th century to arrangements of The Pogues!), *Entranced by Candlelight* (a compilation of tracks from our 4 mixtape albums) and *Bhangra Symphonica* programmes.

As our audio streaming gathers momentum, we will continue to record an annual mixtape cross-genre album supported by a filmed digital concert, with the opportunity to work in partnership with Orchestras Live to develop a hybrid performance model that combines our films with live performance.

Our partnership with Sense TouchBase Pears is a great opportunity to develop a truly unique, bespoke training programme for both professional instrumentalists and SENSE staff with the potential to train young musicians on their journey through music college.





Our thriving partnership with the Warwick Schools Foundation has led to the founding of a Swan Youth Orchestra in partnership with Warwickshire Music, Solihull & Coventry Music Services, with the inaugural weekend course taking place in February 2024. This will create a music community of regional young people who have the opportunity to play in a quality youth orchestra, otherwise unavailable to many regional state school pupils due to the lack of resource within their schools and the lack of good enough players within each individual music hub to form an orchestra. By combining forces, we create an incredible opportunity for state and private pupils to learn together from a top international conductor and to be coached by twelve professional Swan players, raising the standard of their ensemble playing in the process. Varied repertoire will expand their knowledge of classical music, opening up a better understanding of requirements for entry into a professional music career. The offer of up to thirty-five 100% bursaries ensures this opportunity is open to all.

At the year end, we hope we are in a strong enough position to navigate a challenging arts landscape that remains underfunded and fraught with changing political priorities and a national levelling-up agenda.



Debbie Jagla
Managing Director
22nd February 2024



Trustees and Officers

Trustees	Simon Littlewood (Chair) John W E Liggins Nicholas Hodges Altaf Kara Christopher Wheeler Marcus Willett Hilary Evans Sunney Sharma Roger Wilson
Charity Number	1068570
Company Number	03458051
Principal Address and Registered Office	Warwick Schools Foundation Myton Road Warwick CV34 6PP
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB
Independent Examiner	Haines Watts Wolverhampton Limited Keepers Lane The Wergs Wolverhampton West Midlands WV6 8UA

Trustees' Report for the year ended 31 August 2023

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2023. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in and appreciation of the art and science of music in all its aspects by presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit. There has been no change in the objectives during the year.

Structure, Governance and Management

Orchestra of the Swan (the Orchestra) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26th February 1997 and it is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purpose of company law, who served during the year and up to the date of this Report are listed on page 22.

The Board has delegated responsibility for the day-to-day operations of the charity to the executive team, including the Managing Director and the Artistic Director.

The Managing Director is responsible for the day-to-day business and financial operations of the charity, staff management and the appointment of new staff, subject to Board approval.



The Artistic Director is responsible for developing the ambitious artistic vision of the Orchestra, the continued delivery of high quality, interesting and innovative programmes and to communicate this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The Artistic Director also appoints the core players of the Orchestra.

The titles of Managing Director and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with their wishes and directions.

The Trustees meet approximately six times per annum to receive reports from both the Managing Director and the Artistic Director and to consider those reports as well as to consider the short- and long-term plans for the charity and generally to fulfil their obligations as Trustees.
As part of those obligations the Trustees undertake a regular review of the financial risks that the charity may face and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity
- Establish systems and procedures to mitigate those risks identified in the register
- Implement procedures to minimise the potential liability to the charity should those risks materialise.

In addition, the charity has policies in place on Health and Safety, Child Protection and Vulnerable Adult Safeguarding and Equal Opportunities plus a Statement of Inclusivity and Relevance which is set out in full on our website.

Board Changes

No new appointments were made to the Board during the period covered in this report.
However, the Board saw two resignations, namely Nicholas Keegan (resigned January 2023) and



Edwin Buckhalter (resigned January 2023). We would like to thank the outgoing Trustees for their support and guidance during their periods of appointment.

Financial Review

Total income during 2022/23 decreased by 8% from £760k to £696k (2022: increase 35%). Grant funding from Trusts and Foundations was down 33% and income from Box Office and Fees was down 32%. This is a result of the increasingly difficult economic climate within which the orchestra is currently operating.

However, these decreases were offset by a large increase in Orchestra Tax Relief (due to the resumption of a full programme of orchestral concerts following Covid) up £46k and a healthy increase in private donations from individuals choosing to fund specific projects and events. Income was made up of the following:

- Trusts and Foundations: £242k or 35% of total income
- Box Office and Fees: £172k or 24% of total income
- Public Grants: £145k or 21% of total income
- Tax Relief - Gift Aid and Orchestra Tax Relief: £62k or 9% of total income
- Individuals: £61k or 9% of total income
- Other: £14k or 2% of total income

Total costs for the year also decreased from £754k to £694k, a decrease of 8% (2022: increase 40%). This was due to a reduced programme of events (to reflect the reduced funding available) in addition to overhead savings.

The net outturn for the year was a surplus of £2,149 (2022: £5,378) boosting our total reserves as at 31 August 2023 by 3% to £82,652 (2021: £80,503), all of which are unrestricted funds.



Reserves Policy

Orchestra of the Swan has again reviewed its reserves policy, which is to retain sufficient funds in reserve to enable us to manage the company's affairs so as to be sustainable in the future.

The Orchestra requires reserves to provide for contingencies as they arise. In normal circumstances we programme our concert and dementia activities more than a year in advance, and yet we are heavily reliant on sponsorship and donations which can vary from year to year due to changes in the economic climate and many other factors.

The Trustees are determined to maintain strong financial controls and to continue to build unrestricted reserves over future years until they are equivalent to at least six months' running costs.

Signed on behalf of the Board of Trustees



Simon Littlewood
Chair of Trustees
22nd February 2024

Statement of Trustees' Responsibilities

The Trustees, who are also directors for the purposes of company law, are responsible for preparing the Trustees' report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the charity Trustees to prepare accounts 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 year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the accounts 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, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts 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.

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the charity trustees on my examination of the financial statements of the company for the year ended 31 August 2023 which are set out on pages 30 to 40.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the



2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

Haines Watts Wolverhampton Limited

Haines Watts Wolverhampton Limited
Independent Examiner
Keepers Lane
The Wergs
Wolverhampton
West Midlands
WV6 8UA

Date: 22nd February 2024



Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2023

Income	Notes	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Donations and legacies	1	31,216	37,863	69,079	170,010
Investment Income	2	73	-	73	130
		31,289	37,863	69,152	170,140
Income from charitable activities	3	215,189	349,065	564,254	572,119
Other incoming resources	4	63,043	-	63,043	17,569
Total income		**309,521**	**386,928**	**696,449**	**759,828**
Expenditure					
Charitable activities					
Costs relating to staging performances		254,834	386,928	641,762	706,810
Governance costs		52,538	-	52,538	47,640
Total expenditure	5	**307,372**	**386,928**	**694,300**	**754,450**
Net surplus		2,149	-	2,149	5,378
Total funds brought forward		80,503	-	80,503	75,125
Total funds carried forward	14	**82,652**	**-**	**82,652**	**80,503**

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

Statement of Financial Position at 31 August 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	9	4,581	7,697
Investments	10	1	1
		4,582	**7,680**
Current assets			
Debtors	11	158,910	93,596
Cash at bank and in hand		159,275	182,989
		318,185	276,585
Creditors:			
Amounts falling due within one year	12	(240,115)	(203,762)
Net current assets		78,070	72,823
Net assets		**82,652**	**80,503**
Funds of the charity			
Restricted Funds	13	-	-
Unrestricted Funds	14	82,652	80,503
Total charity funds		**82,652**	**80,503**

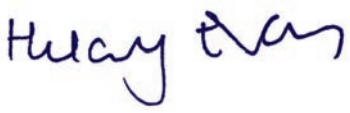


For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 22 February 2024 and are signed on behalf of the board by:





Simon Littlewood
Chair of Trustees

Hilary Evans
Trustee

The notes on pages 35 to 40 form part of these accounts.

Accounting Policies

Basis of preparation

These accounts have been prepared on the historical cost basis.

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.

Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.



Fixed Assets

Tangible assets are stated at cost less accumulated depreciation.
Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line

Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Listed investments are measured at fair value with changes in fair value being recognised in the statement of financial activities.

Notes to the Accounts
year ended 31 August 2023

1. Donations and legacies

	2023	2022
	£	£
Donations and legacies	**69,079**	**170,010**

2. Investment income

	2023	2022
	£	£
Interest receivable	**73**	**130**

3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Orchestral performances	215,189	349,065	564,254	572,119
Sponsorship and advertising	-	-	-	-
	215,189	**349,065**	**564,254**	**572,119**

The income for orchestral performances includes tickets, programme sales, as well as grants and funding in respect of specific performances and the commissioning and creation of new music for those performances. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other incoming sources

	2023	2022
	£	£
Orchestra Tax Relief	52,747	7,233
Other income	10,296	10,336
	63,043	**17,569**



5. Expenditure

Charitable activities	Staff Costs £	Other Costs £	Total 2023 £	Total 2022 £
Costs relating to staging performances				
– activities undertaken directly	155,860	485,902	641,762	706,810
Governance costs	43,961	8,577	52,538	47,640
	199,821	**494,479**	**694,300**	**754,450**

Included in other costs is depreciation of £3,594 (2022 £3,617)

6. Activities undertaken directly

Other costs relating to costs staging performances comprise:	2023 £	2022 £
Players fees	221,010	279,045
Conductor fees	17,169	25,753
Music	8,478	10,836
Event management	239,245	254,719
	485,902	**570,353**

Event management includes direct and indirect costs for orchestral performances, other artistic and community projects including hall hire, promotion, advertising, printing, and a proportion of the day-to-day costs of running the Orchestra.

7. Trustees

None of the Trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.



8. Employees

Number of employees

The average number of monthly employees during the year was:	2023	2022
	Number	Number
Marketing	1	1
Administration	7	5
	8	**6**

Employment costs	2023	2022
	£	£
Wages and salaries	184,296	165,157
Social Security costs	15,525	9,788
	199,821	**174,945**

There are no employees who received total employee benefits of more than £60,000.

9. Tangible assets

	£
Cost	
At 1 September 2022	20,346
Additions	496
Disposals	(232)
At 31 August 2023	**20,610**
Depreciation	
At 1 September 2022	12,667
Charge for the year	3,594
Disposals	(232)
At 31 August 2023	**16,029**



9. Tangible assets cont.

	£
Carrying amount	
At 31 August 2023	**4,581**
At 31 August 2022	**7,679**

10. Investments

One Ordinary share of £1 is held in Orchestra of the Swan Trading Limited, being the whole share capital. It was incorporated in England and Wales and has staged certain concerts on behalf of Orchestra of the Swan. No profit was made and its balance sheet reserves are £1 (2022 £1).

11. Debtors

	2023	2022
	£	£
Trade debtors	60,124	34,195
VAT recoverable	1,270	-
Prepayments and accrued income	97,516	59,401
	158,910	**93,596**

12. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	13,444	15,433
Taxes and social security costs	-	5,500
Accruals and deferred income	226,671	182,829
	240,115	**203,762**



13. Restricted funds

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

	Balance at 1 September 2022	Income	Expenditure	Balance at 31 August 2023
	£	£	£	£
Other Specific Projects	-	386,928	(386,928)	-
	-	**386,928**	**(386,928)**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

14. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total
Fund balances at 31 August 2023 are represented by:	£	£	£
Fixed assets	4,582	-	4,582
Current assets	318,185	-	318,185
Creditors: amounts falling due within one year	(240,115)	-	(240,115)
	82,652	**-**	**82,652**



15. Operating leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2023	2022
	£	£
Not later than 1 year	10,250	4,500
Later than 1 year and not later than 5 years	40,008	-
	50,258	**4,500**

16. The charity is 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 Warwick Schools' Foundation, Myton Road, Warwick, Warwickshire, CV34 6PP.

17. The Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.









ORCHESTRA OF
The Swan

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

orchestraoftheswan.org

Charity number 1068570

Orchestra of the Swan is a member of the ABO

THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF
The Swan

Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2022

Charity Registration Number: 1068570

Company Registration Number: 03458051



orchestraoftheswan.org

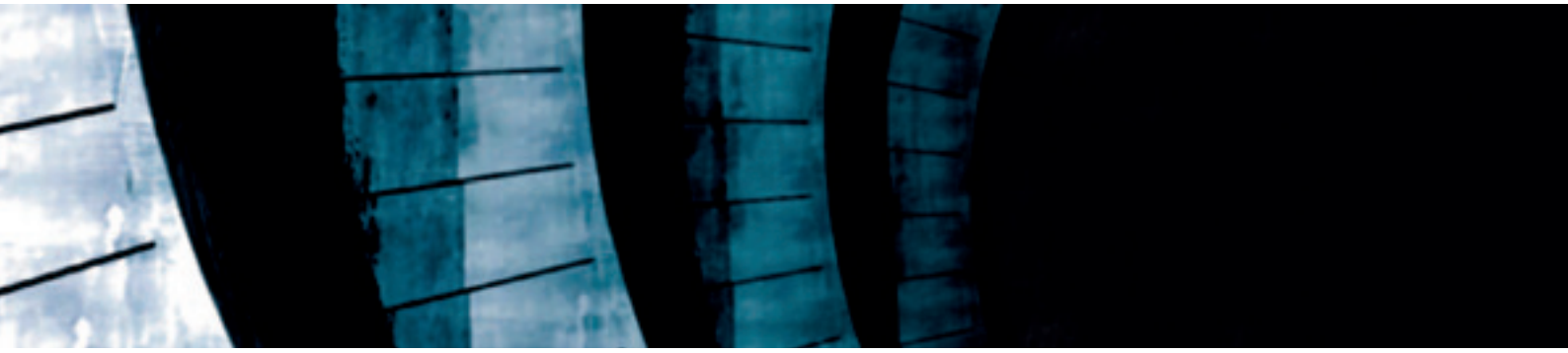


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Cover Photograph: Alexis Knight

Pictured Left: Gaby Merz











Photograph: Woodbury Studios



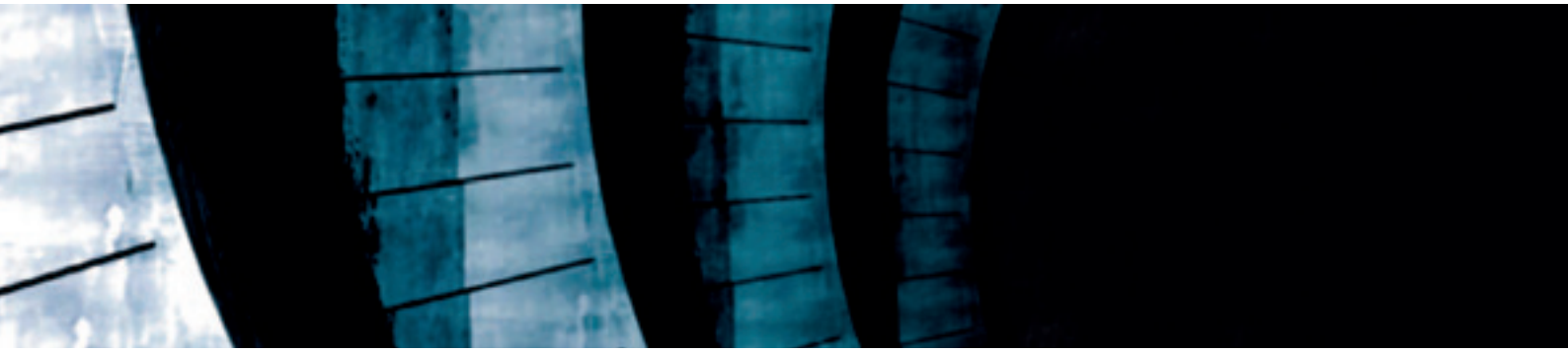
Report of Strategy and Activity for the year ending 31 August 2022

2021-2022 was Orchestra of the Swan's 26th season, with orchestral residencies in Stratford-upon-Avon, Hereford, Birmingham, Warwick, Coventry and Pershore at a time when the UK was still emerging from the Covid pandemic and live concert performances had tentatively resumed without the need for social distancing of either audience or players.

Crucial Covid Emergency Funding was still sought and secured from the Arts Council England Culture Recovery Fund (Round 3) and Warwickshire County Council, as nervous concertgoers remained reluctant to attend large gatherings, starting the season at just 30% of pre-Covid audience capacity, and ending at around 60%.

Across the region stretching from Birmingham to Cardiff, 19 full scale, 5 family and 18 cross-genre chamber concerts (with 15 or less players) took place featuring conductors Michael Collins (Principal Conductor), Jason Lai (Principal Guest Conductor), Bruce O'Neil, Graham Ross, Rebecca Miller, Richard Laing and Danielle Rosina; soloists included our Associate Artist Trish Clowes (jazz sax), Peter Donohoe (piano), Thomas Gould (violin), Jennifer Witton (soprano), Alasdair Malloy, Rachel Mahon (organ), David Le Page (violin), David Gordon (k/b) and Jim Moray (folk singer); with guest presenters Jim Broadbent, Samuel West, Anton Lesser, Zeb Soanes, David Troughton, Charlie Hamblett, Mogali Masuku, and Graham Padden.

A key development was the onset of our new long-term partnership with the Warwick Schools' Foundation. Community is at the centre of this partnership, providing access for all talented children to the Foundation's outstanding musical facilities, ensuring that young people throughout Warwickshire can discover and experience the joys of music. This was delivered through workshops, masterclasses, and open rehearsals, supplemented by a series of 3 concerts in the state-of-the-art concert hall, Warwick Hall to a 1,095-strong audience, many of whom were enjoying the orchestra for the first time. Despite the cancellation of a 'WOW' day for visiting secondary pupils in December 2021 due to a localised outbreak of Covid, we managed to deliver a further 2 workshop days on site (a Primary 'Come & Play' day, a Secondary 'Finlandia in a Day'), a workshop day at Wembrook Primary School in Nuneaton and a mentoring session for Foundation pupils; in total, engaging 218 pupils from 13 Warwickshire schools.







During City of Culture year, we were proud to work in partnership with Coventry University, who supported our pilot series of 3 cross-genre 'Night Owl' concerts in the newly refurbished Drapers' Hall and a flagship concert in Coventry Cathedral. Our work with university students included 8 dementia training sessions for those undertaking 'community' modules, and 4 composition workshops involving 10 students, culminating in a lunchtime concert.

With the onset of the Ukraine war, we played a small part in raising £30k towards the Disasters Emergency Committee Ukraine Appeal. In partnership with the Royal Shakespeare Company and Stratford Music Festival we delivered a performance that melded words and music in the main Shakespeare Theatre to 871 audience members with guest actors, and conductor/soloist Michael Collins. We were very humbled that all our players and guest artists responded so generously by providing their time for free.

Of particular note were the premiere of *The Historian*, a Saxophone Concerto by Trish Clowes, two performances at the newly opened outdoor amphitheatre at Berrybank Park overlooking beautiful Cotswold countryside, and our partnership with Stratford-based community arts organisation Escape Arts, to mark the Queen's Jubilee.



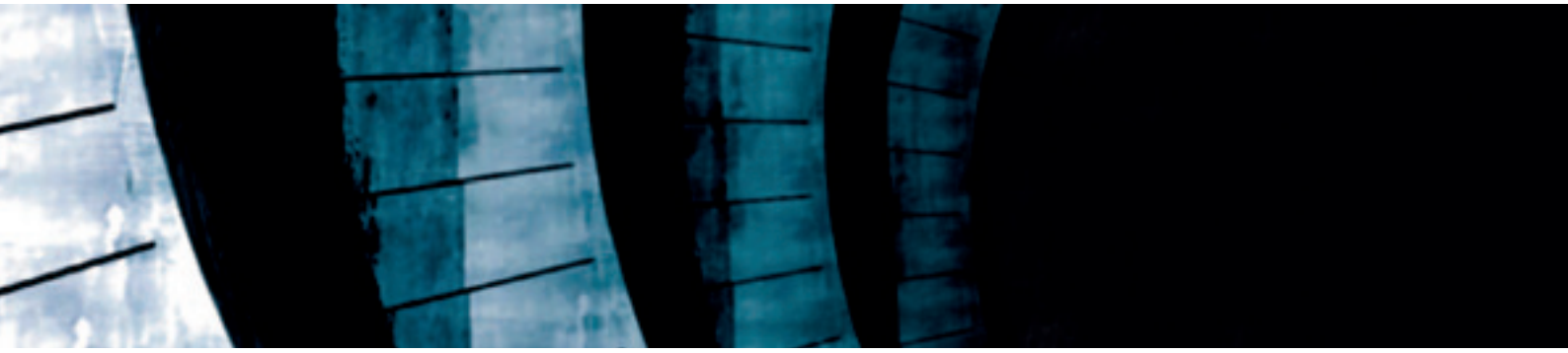




Unfortunately, one of our key residencies, the Royal Birmingham Conservatoire, remained covid-conscious for the entire season, allowing a maximum of 50% capacity in all their performance spaces (including players and audience) which meant the cancellation of three of our four planned concerts and the continued cessation of all student participation in rehearsals and workshops.

Lessons learned from the previous financial year included the need to continue to build up our digital resource which resulted in the creation of a genuine hybrid business model, that balanced filmed/recorded material with live concert delivery, enabling us to serve both our global digital audience and our regional audience.

Accordingly, and with audience development at the centre of our thinking, our 3rd mixtape album designed for the global audio streaming market - *Labyrinths* - was released in November 2021 on the Signum Classics label, preceded by four singles and a launch event 'under the arches' at Kachette in Shoreditch, London. This album continues the spirit of the mixtape of the 1980's with a diverse compilation of arrangements and reinterpretations of works by an eclectic mix of composers, taking labyrinthine twists and turns through music from the 14th century to the present day. Featuring guest soloists Jim Moray (folk), Trish Clowes (jazz), Guy Schalom (darbuka) and Nicky Spence (tenor), this album positions arrangements of tracks by Yann Tiersen, Brian Eno, Pink Floyd and Joy Division alongside Peter Maxwell Davies, Purcell, Max Richter, Britten and Piazzolla. Album of the Week on Scala Radio, nominated for a Gramophone Award and placed at No.17 in the Specialist Classical Charts, *Labyrinths* and its preceding 2 mixtape albums *Timelapse* and *Vivaldi Sleep* have, at the time of writing, been audio-streamed 8.1 million times.







__Labyrinths__ is a perfectly judged playlist: thoroughly enjoyable, superbly performed.
Classical Explorer

A brilliantly conceived, generous and rewarding recording. Highly recommended.
Cross-Eyed Pianist

It's rare I wax lyrical about an entire album, but __Labyrinths__. That's partly because when I saw part of it recorded at Saffron Hall it was the first live music I'd heard in months. It was also the moment when I reconnected with musicians from my past – people I'd got to know at the beginning of their careers. __Labyrinths__ is then a musical tribute to the indomitable spirit of musicians, people whose talent I have depended on and am indebted to throughout the pandemic.
Thoroughly Good

A further album *Façade* was released in January 2022 on the Somm Records label with soloists Kevin Whately, Roderick Williams and Tamsin Dalley performing the incidental music to *Henry V* and *Façade* by Walton arranged by Ted Watson for just 11 players (woodwind and cellos), bringing our total CD discography to 29 recordings.



Best classical album of the week ***The Times***

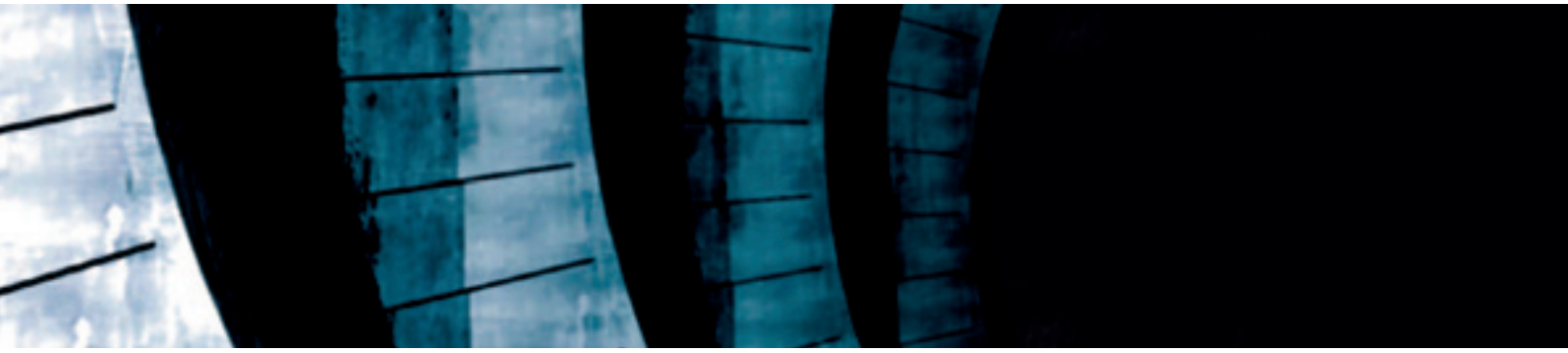
In support of *Labyrinths*, our 6th digital concert was filmed in November 2021 in the Stratford Play House and released free of charge in January 2022, featuring 11 of the 16 album tracks.

As with ***Timelapse****, the joy is to be found in discovering the surprising and delightful connections between culturally disparate and musically contrasting time periods. Perhaps not every track will appeal to everyone, nonetheless it invites listeners to immerse themselves completely in a sonically rewarding and wholly unexpected musical experience.* ***Gramophone***

In order to maintain audio streaming momentum, our 4th mixtape album (and 30th album) *Echoes* was recorded in June, at School Farm Studios for release in May 2023, positioning arrangements for chamber orchestra of Portishead, Frank Zappa, The Velvet Underground and A Winged Victory for the Sullen, alongside Bach, Max Richter, De Falla, Finzi, Jessie Montgomery, Philip Sheppard, Toby Young, David Le Page, Philip Glass and Delius.

In the words of our Artistic Director David Le Page,

"We set out through our mixtape approach to present to current and new audiences the possibility of what an orchestra can be; this goes beyond taste, as it alters the perception of what an orchestra sounds like and what it represents. Hundreds and thousands of individuals have now joined us on this journey...."











Our work in the community for people living with dementia

As with our concert/performance delivery, work in the community around our residencies this season followed a hybrid model of digital and live. With most care homes remaining closed to the public, our extensive in-person programme that existed pre-Covid for people living with dementia in care homes, was restricted.

Instead, and noticing a dire need to relieve the loneliness and isolation caused by Covid for people living with dementia and their families, we opened our first participative weekly music-led dementia-friendly café - CAFÉ MUSE - at the Courtyard Theatre in Hereford in August 2021, running from 11am to 2pm with a free lunch, aimed at the Armed Forces community and their families, funded for one year by the Armed Forces Covenant Trust Fund. An immediate success, this café was supplemented in October 2021 by a monthly café in Stratford-upon-Avon (funded by Stratford Town Trust), in Southam (funded by Warwickshire County Council) and by a Veterans Supper Club in Hereford (funded by the Veterans Foundation). During the year, 107 café sessions took place with 1,354 attendances, with each café now enjoying up to 28 participants plus players and helpers per session, filling a considerable void in their lives.

Six volunteers and 3 facilitators were recruited to deliver the cafés including a registered Mental







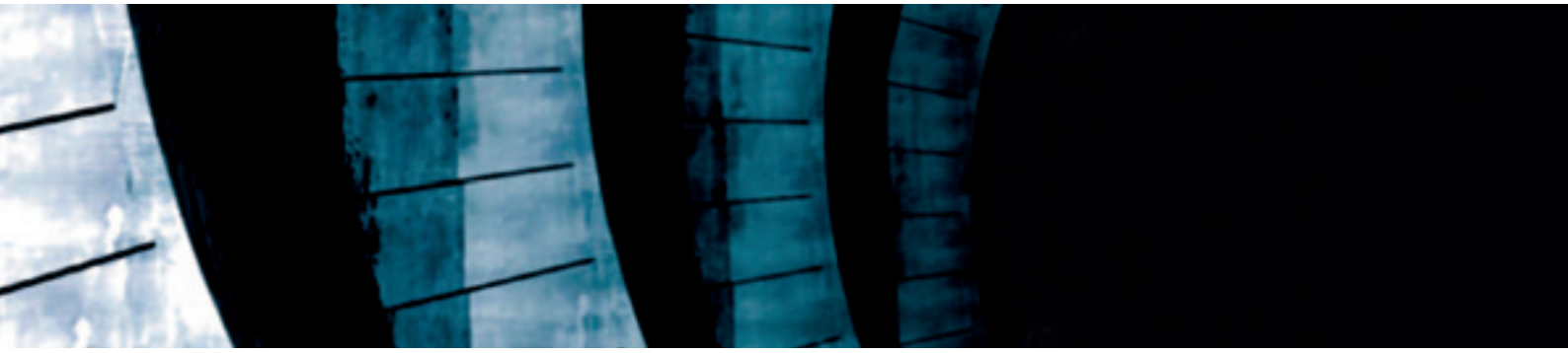


Health Nurse working with Veterans and a Veteran QARANC & SSAFA caseworker. All staff and musicians weren trained by Combat Stress in Mental Health First Aid and by Mindsong (music therapy charity) in music delivery for those with dementia. Funding also supported the employment of a Communities and Concert Assistant.

With the success of the cafés, SSAFA The Armed Forces Charity, has recognised The Swan as a partner organisation and Warwickshire County Council and Stratford Town Trust used Café Muse as a case study of best practice in their annual accounts.

In-person delivery was supplemented by 16 workshop sessions in 4 care homes each in Birmingham and Hereford for 82 attendees, and 2 sessions at the Warwickshire Reminiscence Action Project (WRAP) for 40 participants.

Building on our 2020-2021 *Musical Share*s project, a further five videos were released in October 2021 for people living independently in their homes with dementia supported by downloadable resources for carers (song sheets and discussion prompts) in English, Polish and Welsh. Shared with over 100 UK dementia organisations from primary care trusts to partner care homes and dementia cafés, these themed videos have now been viewed 7,880 times.



In Schools

Our Herefordshire schools programme included 3 'rural' concerts at the Steiner Academy, Hellens Manor and St Mary's Church Ross on Wye, supported by 43 workshops involving 2,374 pupils from 13 primary and 3 secondary schools across the county. For primary schools, players built on the themes and topics from our 6 *Musical Journeys* SEND videos (*Into the Woods, Under the Sea, Wizards and Magic, The Seasons, Animal Train* and *Toys & Games*) released via our website between August 2021 and March 2022, with schools encouraged to watch videos in advance and to make use of the free schemes of work that accompanied each video, turning 1 lesson into 6, suitable for half a term of music lessons.

> *"On behalf of myself and all of the staff, I am emailing to say a massive thank you for organising our visit from Ollie, Sal and Di today. It was absolutely fantastic, and we all enjoyed every minute! The talent was exceptional, their way with the children excellent and I cannot express how mesmerising the performances were! Thank you once again for allowing us this opportunity and for your clear communication from the start. It is very much appreciated. I'm hoping more children will want to take up learning an instrument on top of the big numbers we already have! With all good wishes, and I hope to hear from you in the future"*
>
> ***Victoria Goodman – Head of School, Pencombe C.E School***

For secondary students, 3 players explored the Swan's recent reworking of the 14th century piece, *La Rotta* – featured on our *Timelapse* album - outlining the history of the piece, deconstructing and reconstructing the music, focusing on repeated rhythmic passages, the use of musical modes and tonality.

Additional school delivery in Warwickshire, included:

- 3 workshops at Alveston Primary School, Bridgetown Primary and King Edward VI Grammar School in partnership with the Stratford Music Festival engaging 240 children. Astonishingly, it was noted that in the first group of 80 children aged 5-8, not a single child was able to









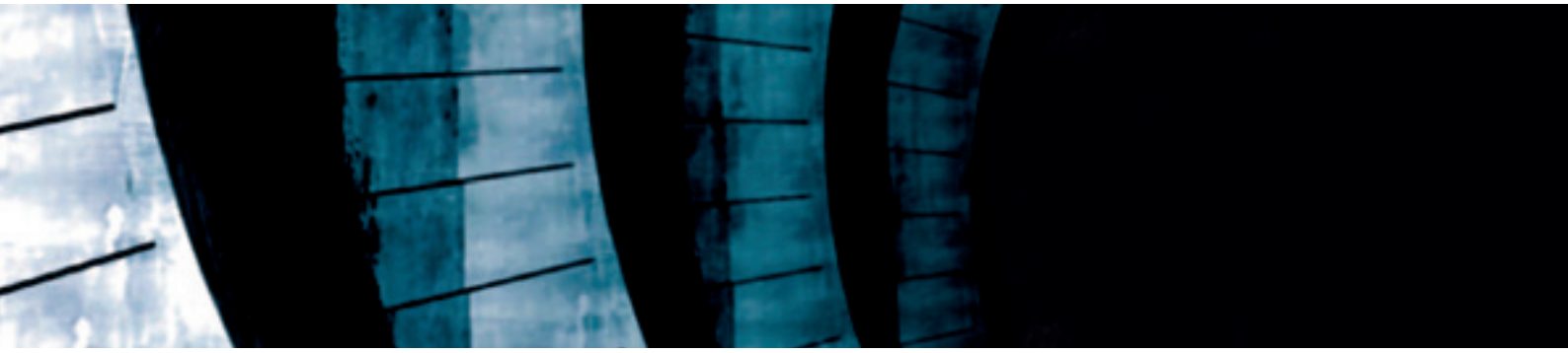
recognise a clarinet or oboe, having had very few opportunities to experience orchestral instruments, a salutary lesson in the value of this type of engagement.

- *Jubilee Jukebox* workshops at Thomas Jolyffe, Welcombe Hills, Coten End and Alveston Primaries, enjoyed by 312 children, which culminated in a performance at the Youth Club in the vacated H&M shop in the Bell Court Shopping Centre over the Jubilee weekend to 300 audience members.

This season saw The Swan delivering an international Musical Exchange programme by zoom to Malaysia in partnership with The Rondo Production, funded by the British Council. Malaysian composers and instrumentalists (aged 18 to 28yrs) explored the intersection of Western Classical Music with the Malaysian folk tradition with 5 student composers mentored by Chris Allan (Swan cellist) writing for young, inexperienced instrumentalists who were in turn given instrumental masterclasses by David Le Page (violin), Martha Ann Brooks (trombone), Sally Harrop (clarinet) and Chris Allan ensuring that the final showcase concert on April 3rd was a great success.

Our Work For The Visually Impaired

During the spring and summer terms of 2022, 6 Swan players (joined by 2 students from the Royal Birmingham Conservatoire) returned to Priestley Smith School for the visually impaired in



Perry Barr, Birmingham, following a two-year period during Covid where the school was closed to external visitors, and digital engagement was the only option.

Players delivered one 'meet and greet' day for primary and secondary pupils, followed by 8 further workshop days, each offering 1 primary and 1 secondary workshop per day and a final sharing concert on Friday 8th July 2022, with on average 52 pupils participating per session.

Primary pupils were able to develop their own songs, undertake instrumental lessons with players and given performance opportunities, side-by-side with our professional players.

Workshops for secondary pupils were composition-led, either based around the adaptation of a familiar tune or the creation of a new composition, contributing towards their Arts Award. Of the children surveyed, over half were interested to learn more about a career in music which indicates just how inspired they were by our players and their music workshop lessons.

By way of continued evaluation, we employed a local videographer to capture some of the workshop activity and the final concert. Two videos were produced: the first, a 20-minute overview of the project with pupils leading their own interviews and discussing the project from their perspective; the second, a full 50 minute recording of the final concert.

Video 1 can be viewed here:
https://orchestraoftheswan.box.com/s/9pc9zbu244iufibmbedz5gx1r1znxizc

SENSE TouchBase Pears

During July and August 2022, 4 Swan players worked alongside staff at SENSE TouchBase Pears in Selly Oak, Birmingham, a centre for people living with complex disabilities, particularly the Deafblind.

Players received initial training from SENSE Arts and Wellbeing Manager Sunney Sharma and Resident Music Artist Tim Baker, to explore the methodology and processes for working alongside people with complex needs. This was followed by an 8-session pilot to look at ways



to develop a future project along our successful Café Muse model to extend this opportunity to people with complex disabilities.

During sessions, players learned about the equipment and techniques available to professional musicians to develop meaningful and engaging projects that can encourage and support people living with complex disabilities, exploring differing terminology and physical conditions that may influence a person's behaviour during a music session, and how best to adapt their sessions to suit the individual. 56 young people with complex disabilities participated, with most unable to provide feedback due to their disabilities; but players and Sense TouchBase staff observed how participants reacted and engaged extremely positively with the musical activity.

Fundraising

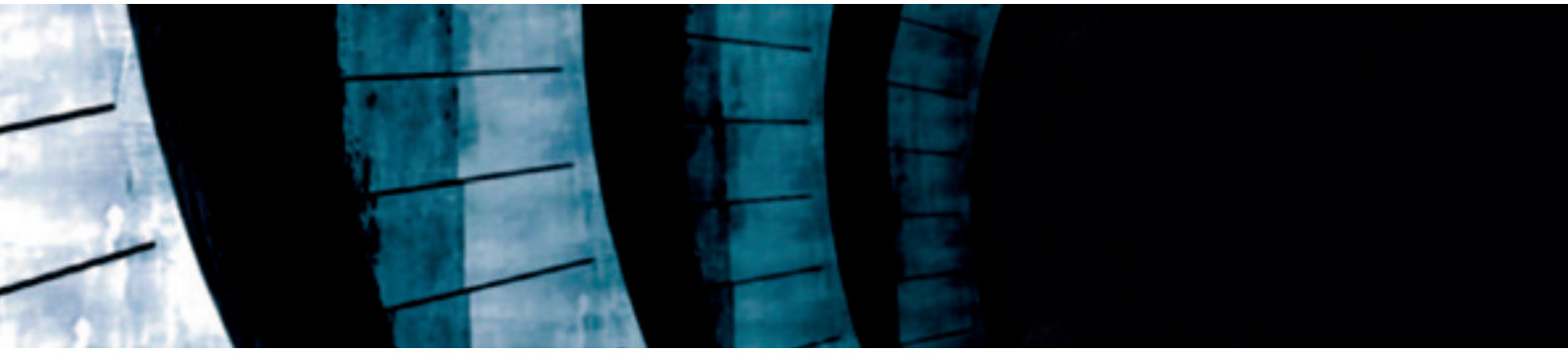
We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the Friends committee (for their financial, office and front-of-house support), as well as our partners (corporate and public).

We would particularly like to note the contribution of Niall McChesney, Membership Secretary of the Friends from 2007 until his death in 2020. Niall worked tirelessly to help build the Friends organisation and we are delighted to mark his contribution with a dedication in our next album *Echoes*. Thank you Niall for your dedicated service, and thank you to Ailsa Logan, Niall's partner, for her substantial donation that has enabled us to remember him in this way.

At a time of ongoing financial restraint, we are very grateful to our Corporate Partners who have supported our programme this season:

Chris Wheeler Graphic Design Handelsbanken Quotidian Investments

Trust and public funding income remained steady, due to the hybrid model of our activities, reassuring funders that we were able to reach our community despite the pandemic . We would



like to thank the following Charitable Trusts/Foundations and public bodies for their very generous support this season:

29th May 1961 Charitable Trust
Adrian Swire Charitable Trust
Alan Edward Higgs Charity
Alan Woodfield Charitable Trust
Albright Grimley Charity
Armed Forces Covenant Fund 'Positive Pathways' and 'Sustaining Support'
Arts Council England
Austin & Hope Pilkington
Baron Davenport's Charity
Blindcare
Boshier-Hinton Foundation
Brian Shaw Memorial Trust
Bring Joy Foundation
Courtyard Theatre, Hereford
CPF Trust
David Solomon's Charitable Trust
Dumbreck Charity
Edward Gostling Foundation
Elizabeth Creak Charitable Trust
Elmley Foundation
Eveson Charitable Trust
Foyle Foundation
George Fentham Birmingham Charity
Grantham Yorke Trust
Herefordshire Community Foundation
John Ellerman Foundation
Laslett's Charities
Lillie C Johnson Charitable Trust
Linbury Trust
Lodders Charitable Trust
Measures Trust
Norton Foundation
Oldhurst Trust
Orchestras Live
Perry Family Charitable Trust
Roger & Douglas Turner Charitable Trust
Radcliffe Trust
RK Charitable Trust
Saintbury Trust
Sir Cliff Richard Charitable Trust
Sir Robert Gooch Trust
Steel Charitable Trust
Stratford Town Trust
Stella Symons Charitable Trust
Ulverscroft Foundation
Veterans Foundation
Warwickshire County Council
Wavendon Foundation
WE Dunn Charitable Trust
William A Cadbury Charitable Trust
WPH Trust



We would also like to thank the many individual donors who provide not only valuable additional resources, but also a personal connection to the local community.

The Future

Having learned the importance of our digital resource (both filmed and audio) during the pandemic from a national and international perspective, we will continue to follow a hybrid model that balances digital with live performance, funding permitting. Likewise, our mixed tape approach to programming, which has so obviously captured the public's imagination, will continue to be a vital strand.

Our approach to diversity, inclusivity and relevance has taken a leap forward with the formation of a diversity sub-committee to oversee our activities, the adoption of an Inclusivity and Relevance policy, and key diversity targets that we aim to achieve over the course of the next 3 years. Progress has already been made with the addition of 6 black/ethnic minority players to our 'extras' list of approved players, a commitment to incorporating a level of diversity in every artistic programme, and the recruitment of a further two diverse Trustees.

As a result, we hope we are in a strong enough position to navigate a challenging arts landscape post Covid, that remains underfunded and fraught with changing political priorities and a national levelling-up agenda.



Debbie Jagla
Managing Director
24 March 2023



Trustees and Officers

Trustees	John W E Liggins (Chair) Nicholas Hodges Kathy Murphy *(resigned June 2022)* Altaf Kara Christopher Wheeler Nicholas Keegan *(resigned January 2023)* Edwin Buckhalter *(resigned January 2023)* Simon Littlewood Marcus Willett Hilary Evans Margaret Wheatley *(resigned February 2022)* Zoe Wyrko *(resigned August 2022)* Sunney Sharma *(appointed February 2022)* Roger Wilson *(appointed March 2022)*
Charity Number	1068570
Company Number	03458051
Principal Address and Registered Office	Warwick Schools' Foundation Myton Road Warwick CV34 6PP
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB
Independent Examiner	Baxters Limited 3 Nightingale Place, Pendeford Business Park, Wobaston Road, Wolverhampton WV9 5HF

Trustees' Report for the year ended 31 August 2022

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2022. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in and appreciation of the art and science of music in all its aspects by presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit. There has been no change in the objectives during the year.

Structure, Governance and Management

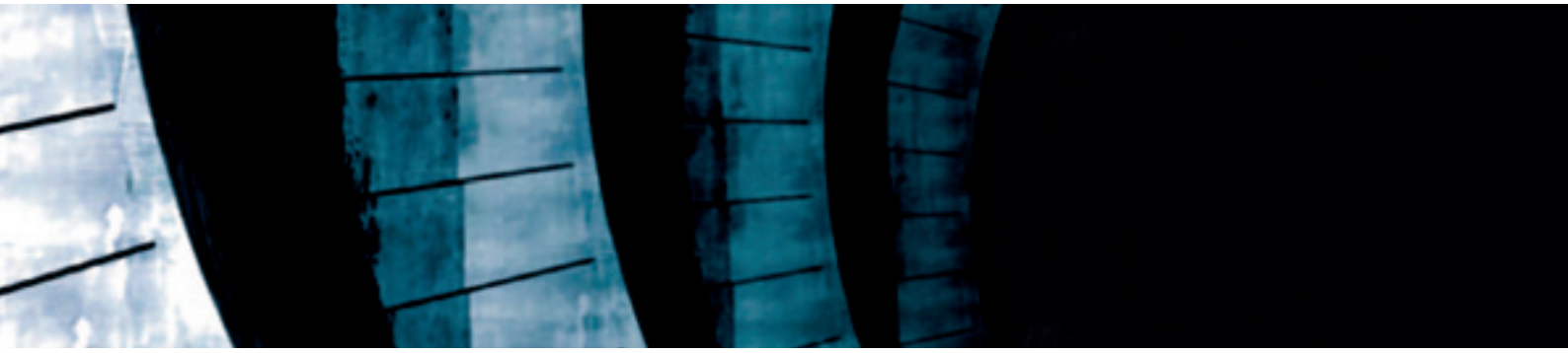
Orchestra of the Swan (the Orchestra) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26th February 1997 and it is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purpose of company law, who served during the year and up to the date of this Report are listed on page 14.

The Board has delegated responsibility for the day-to-day operations of the charity to the executive team, including the Managing Director and the Artistic Director.

The Managing Director is responsible for the day-to-day business and financial operations of the charity, staff management and the appointment of new staff, subject to Board approval.

The Artistic Director is responsible for developing the ambitious artistic vision of the Orchestra,



the continued delivery of high quality, interesting and innovative programmes and to communicate this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The Artistic Director also appoints the core players of the Orchestra.

The titles of Managing Director and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with their wishes and directions.

The Trustees meet approximately six times per annum to receive reports from both the Managing Director and the Artistic Director and to consider those reports as well as to consider the short- and long-term plans for the charity and generally to fulfil their obligations as Trustees.

As part of those obligations the Trustees undertake a regular review of the financial risks that the charity may face and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity
- Establish systems and procedures to mitigate those risks identified in the register
- Implement procedures to minimise the potential liability to the charity should those risks materialise.

In addition, the charity has policies in place on Health and Safety, Child Protection and Vulnerable Adult Safeguarding and Equal Opportunities plus a Statement of Inclusivity and Relevance which is set out in full on our website.



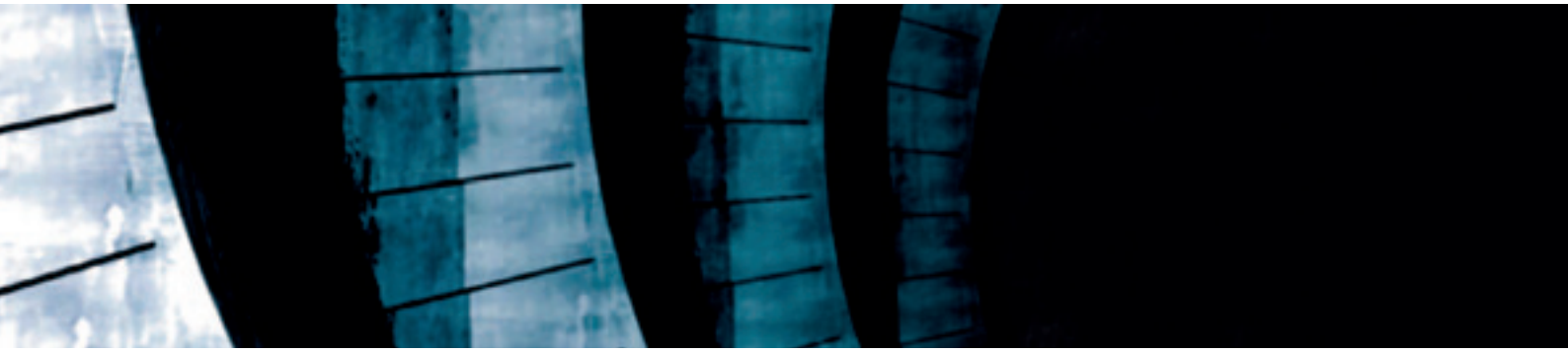
Board Changes

There have been several changes in the Board's composition during the period covered in this report. In February 2022, we welcomed to the Board Sunney Sharma who is a senior employee at SENSE, the leading UK and international charity supporting people with multi-sensory impairments and complex disabilities. Sunney leads the cultural and artistic programme at SENSE's community hub in Birmingham, SENSE TouchBase Pears, and is strongly connected both through the local community and through the cultural, educational and disability network throughout the West Midlands and wider regions.

In March 2022, we also welcomed Roger Wilson to the Board. Roger is the Director of Operations at Black Lives in Music (BLIM), an organisation established to address the continued lack of diversity in the orchestral sector. Roger was Conservatoire trained and is an experienced musician, educator, tour manager and administrator working extensively in the commercial, jazz and classical sectors.

These appointments have not only broadened and deepened the Board's skillset but have also complemented the Orchestra's strategy as we continue to develop our offering while reaching out to diverse communities.

During the period covered by these accounts, the Board also saw a number of resignations including Margaret Wheatley (February 2022), Kathy Murphy (June 2022), Zoe Wyrko (August 2022), Nicholas Keegan (January 2023) and Edwin Buckhalter (January 2023). We would like to thank all our outgoing Trustees for their support and guidance during their periods of appointment.



Financial Review

Our results for 2021/22 showed a promising improvement as activities were able to resume in full following the disruption caused in previous years by the global pandemic. No reliance on Covid-specific emergency funding and grants was required.

Total income experienced a strong growth during the year of 35% (2021: 15%) up from £562k to £760k.

This was made up of the following:

- Trusts and Foundations (£363k or 48% of total income)
- Box Office and Fees (£252k or 33% of total income)
- Public Grants (£96k or 13% of total income)
- Individuals (£32k or 4% of total income)
- Tax Relief - Gift Aid and Orchestra Tax Relief (£17k or 2% of total income)

With the increase in concerts, engagements and community projects taking place during the year, costs to support such activities also increased, up from £539k to £754k (an increase of 40%).

The net outturn for the year was a surplus of £5,378 (2021: £23,500) boosting our total reserves as at 31 August 2022 by 7% to £80,503 (2021: £75,125), all of which are unrestricted funds.



Reserves Policy

Orchestra of the Swan has again reviewed its reserves policy, which is to retain sufficient funds in reserve to enable us to manage the company's affairs so as to be sustainable in the future.

The Orchestra requires reserves to provide for contingencies as they arise. In normal circumstances we programme our concert and dementia activities more than a year in advance, and yet we are heavily reliant on sponsorship and donations which can vary from year to year due to changes in the economic climate and many other factors.

The Trustees are determined to maintain strong financial controls and to continue to build unrestricted reserves over future years until they are equivalent to at least six months' running costs.

Signed on behalf of the Board of Trustees



John Liggins
Chair of Trustees
24 March 2023



Statement of Trustees' Responsibilities

The Trustees, who are also directors for the purposes of company law, are responsible for preparing the Trustees' report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the charity Trustees to prepare accounts 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 year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the accounts 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, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts 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.

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the Trustees on my examination of the financial statements of Orchestra of the Swan ('the charity') for the year ended 31 August 2022.

Responsibilities And Basis Of Report

As the Trustees of the company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

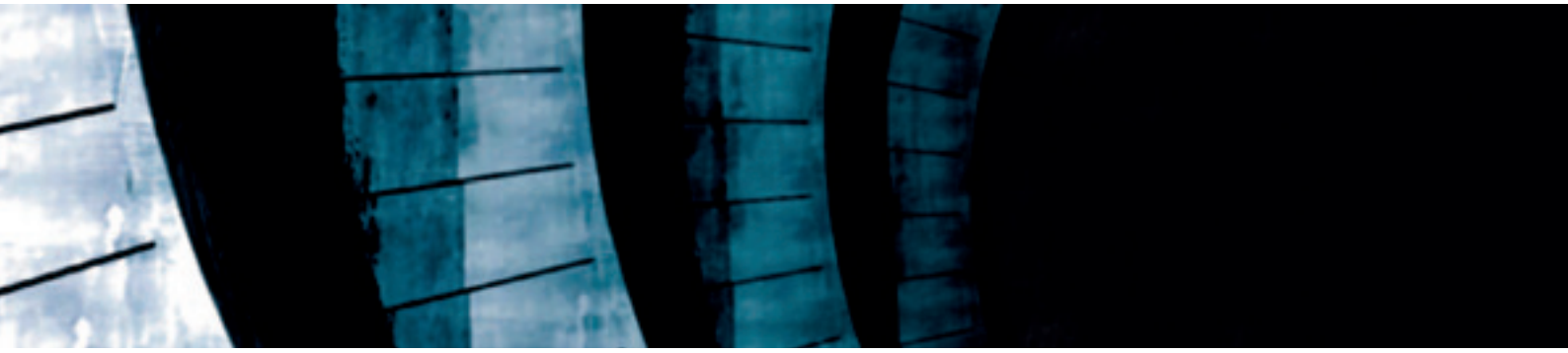
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

Independent Examiner's Statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or



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

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

Baxters Limited

Baxters Limited
Independent Examiner

3 Nightingale Place
Pendeford Business Park, Wobaston Road
Wolverhampton WV9 5HF

24 March 2023

Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2022

Income	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Donations and legacies	1	165,114	4,896	170,010	155,228
Investment Income	2	130	-	130	66
		165,244	4,896	170,140	155,294
Income from charitable activities	3	314,689	257,430	572,119	371,496
Other incoming resources	4	17,569	-	17,569	35,455
Total income		**497,502**	**262,326**	**759,828**	**562,245**
Expenditure					
Charitable activities					
Costs relating to staging performances		444,484	262,326	706,810	488,888
Governance costs		47,640	-	47,640	49,857
Total expenditure	5	**492,124**	**262,326**	**754,450**	**538,745**
Net surplus/(deficit)		5,378	-	5,378	23,500
Total funds brought forward		75,125	-	75,125	51,625
Total funds carried forward	14	**80,503**	**-**	**80,503**	**75,125**

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 28 to 33 form part of these accounts.



Statement of Financial Position at 31 August 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	9	7,679	7,694
Investments	10	1	1
		7,680	**7,695**
Current assets			
Debtors	11	93,596	80,252
Cash at bank and in hand		182,989	250,240
		276,585	330,492
Creditors:			
Amounts falling due within one year	12	(203,762)	(263,062)
Net current assets		72,823	67,430
Net assets		**80,503**	**75,125**
Funds of the charity			
Restricted Funds	13	-	-
Unrestricted Funds	14	80,503	75,125
Total charity funds		**80,503**	**75,125**



For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 24 March 2023 and are signed on behalf of the board by:

John Liggins
Chair of Trustees

Hilary Evans
Trustee

The notes on pages 28 to 33 form part of these accounts.



Accounting Policies

Basis of preparation

These accounts have been prepared on the historical cost basis.

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.

Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.



Fixed Assets

Tangible assets are stated at cost less accumulated depreciation.
Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line

Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Listed investments are measured at fair value with changes in fair value being recognised in the statement of financial activities.



Notes to the Accounts year ended 31 August 2022

1. Donations and legacies

	2022	2021
	£	£
Donations and legacies	**170,010**	**155,228**

2. Investment income

	2022	2021
	£	£
Interest receivable	**130**	**66**

3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Orchestral performances	314,689	257,430	572,119	368,496
Sponsorship and advertising	-	-	-	3,000
	314,689	**257,430**	**572,119**	**371,496**

The income for orchestral performances includes tickets, programme sales, as well as grants and funding in respect of specific performances and the commissioning and creation of new music for those performances. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other incoming sources

	2022	2021
	£	£
Orchestra Tax Relief	7,233	32,885
CJRS Grant	-	897
Other income	10,336	1,673
	17,569	**35,455**



5. Expenditure

	Staff Costs	Other Costs	Total 2022	Total 2021
Charitable activities	£	£	£	£
Costs relating to staging performances				
– activities undertaken directly	136,457	570,353	706,810	488,888
Governance costs	38,488	9,152	47,640	49,857
	174,945	**579,505**	**754,450**	**538,745**

Included in other costs is depreciation of £3,617 (2021 £2,716)

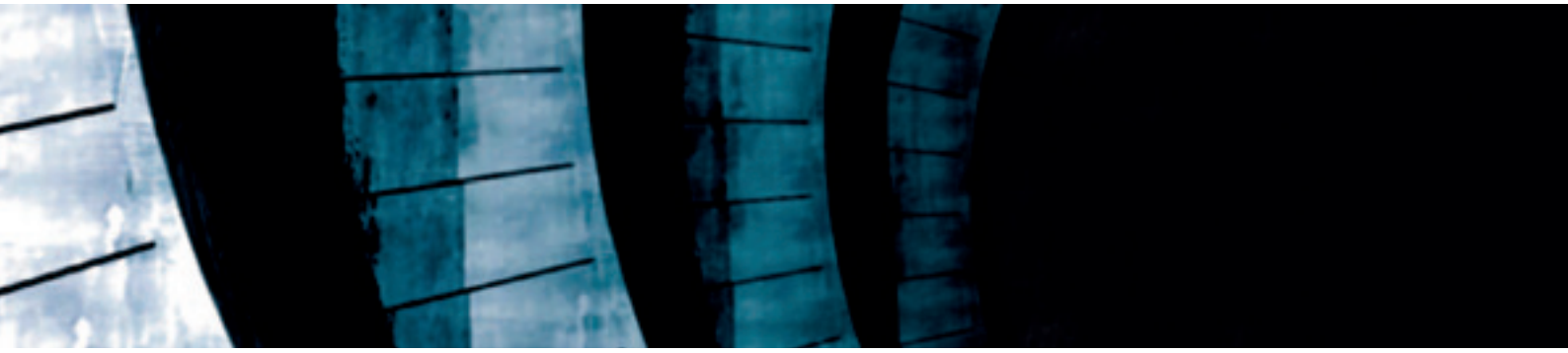
6. Activities undertaken directly

	2022	2021
Other costs relating to costs staging performances comprise:	£	£
Players fees	279,045	102,681
Conductor and artistic director fees	25,753	36,192
Music	10,836	6,165
Event management	254,719	224,117
	570,353	**369,155**

Event management includes direct and indirect costs for orchestral performances, other artistic and community projects including hall hire, promotion, advertising, printing, and a proportion of the day-to-day costs of running the Orchestra.

7. Trustees

None of the Trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.



8. Employees

Number of employees

The average number of monthly employees during the year was:	2022 Number	2021 Number
Marketing	1	1
Administration	5	5
	6	**6**

Employment costs	2022 £	2021 £
Wages and salaries	165,157	144,561
Social Security costs	9,788	8,943
	174,945	**153,504**

9. Tangible assets

	£
Cost	
At 1 September 2021	16,744
Additions	3,602
Disposals	-
At 31 August 2022	**20,346**
Depreciation	
At 1 September 2021	9,050
Charge for the year	3,617
Disposals	-
At 31 August 2022	**12,667**



9. Tangible assets cont.

	£
Carrying amount	
At 31 August 2022	**7,679**
At 31 August 2021	**7,694**

10. Investments

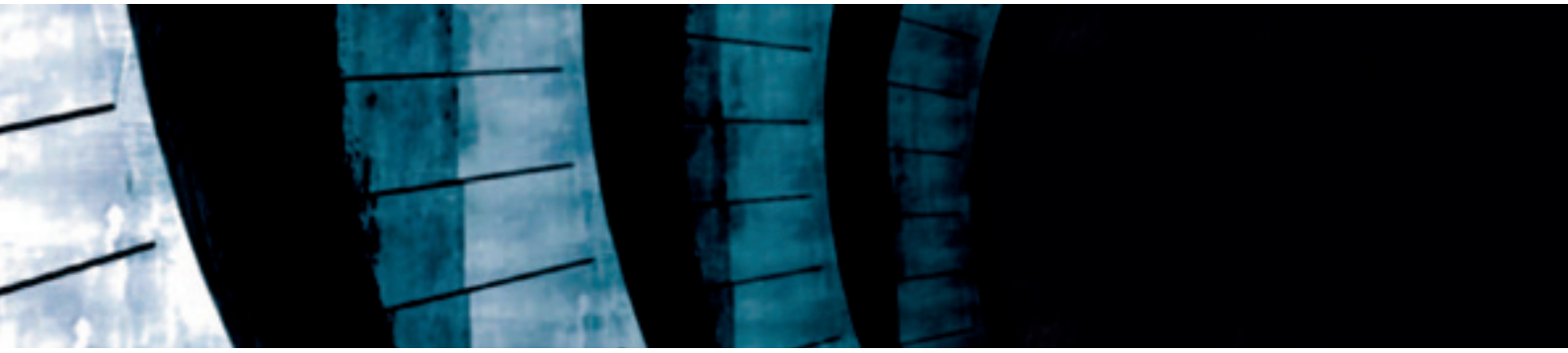
One Ordinary share of £1 is held in Orchestra of the Swan Trading Limited, being the whole share capital. It was incorporated in England and Wales and has staged certain concerts on behalf of Orchestra of the Swan. No profit was made and its balance sheet reserves are £1 (2021 £1).

11. Debtors

	2022	2021
	£	£
Trade debtors	34,195	9,406
VAT recoverable	-	2,670
Prepayments and accrued income	59,401	68,176
	93,596	**80,252**

12. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	15,433	24,667
Taxes and social security costs	5,500	3,837
Accruals and deferred income	182,829	234,558
	203,762	**263,062**



13. Restricted funds

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

	Balance at 1 September 2021	Income	Expenditure	Balance at 31 August 2022
	£	£	£	£
Other Specific Projects	-	262,326	262,326	-
	-	**262,326**	**262,326**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

14. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total
Fund balances at 31 August 2022 are represented by:	£	£	£
Fixed assets	7,680	-	7,680
Current assets	276,585	-	276,585
Creditors: amounts falling due within one year	(203,762)	-	(203,762)
	80,503	**-**	**80,503**



15. Operating leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2022	2021
	£	£
Not later than 1 year	4,500	10,758
Later than 1 year and not later than 5 years	-	4,500
	4,500	**15,258**

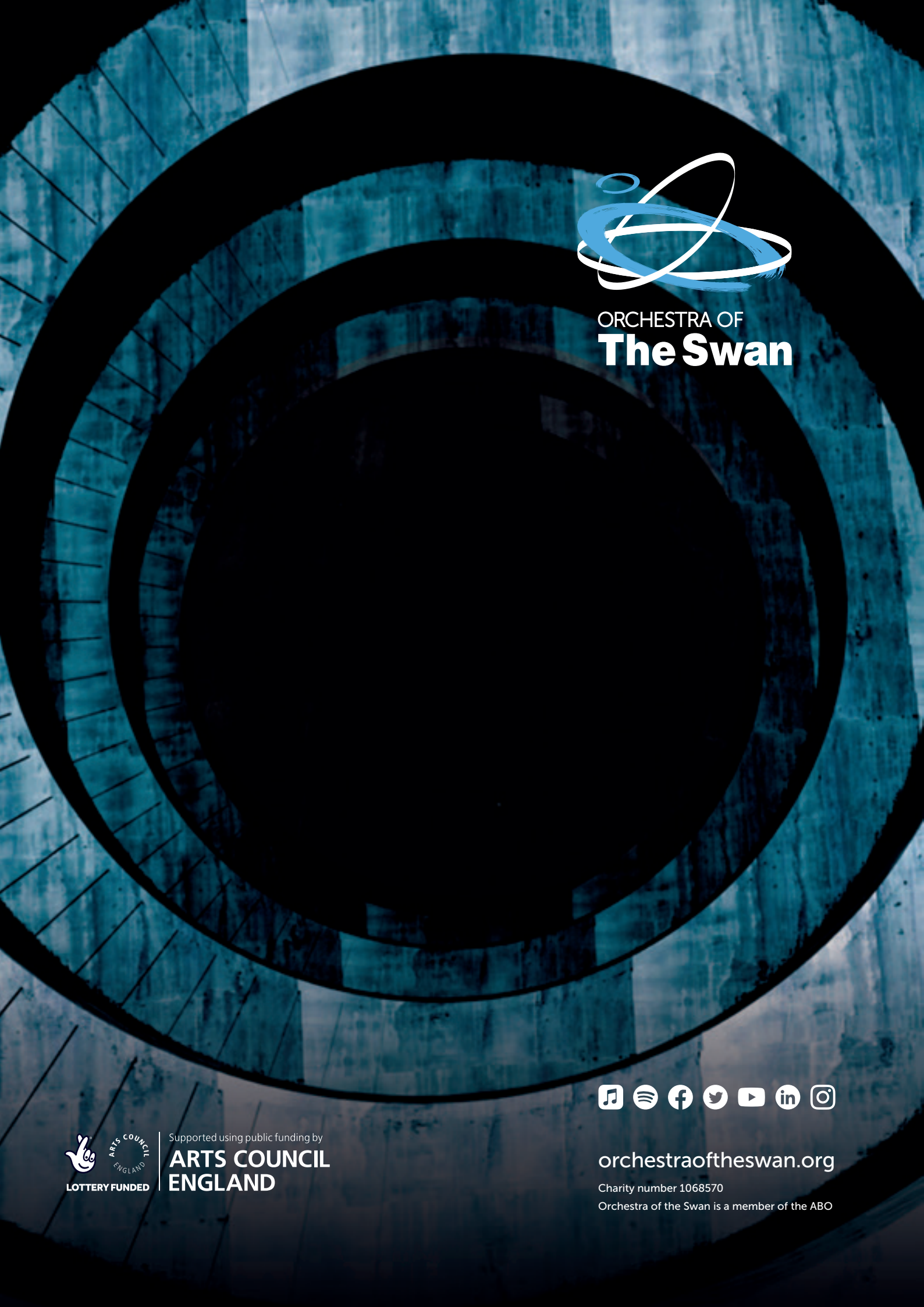
16. The charity is a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office Warwick Schools' Foundation, Myton Road, Warwick, Warwickshire, CV34 6PP.

17. The Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.





Photograph: Eugene McLaughlin



ORCHESTRA OF
The Swan

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

orchestraoftheswan.org

Charity number 1068570

Orchestra of the Swan is a member of the ABO

THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF
The Swan



Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2021

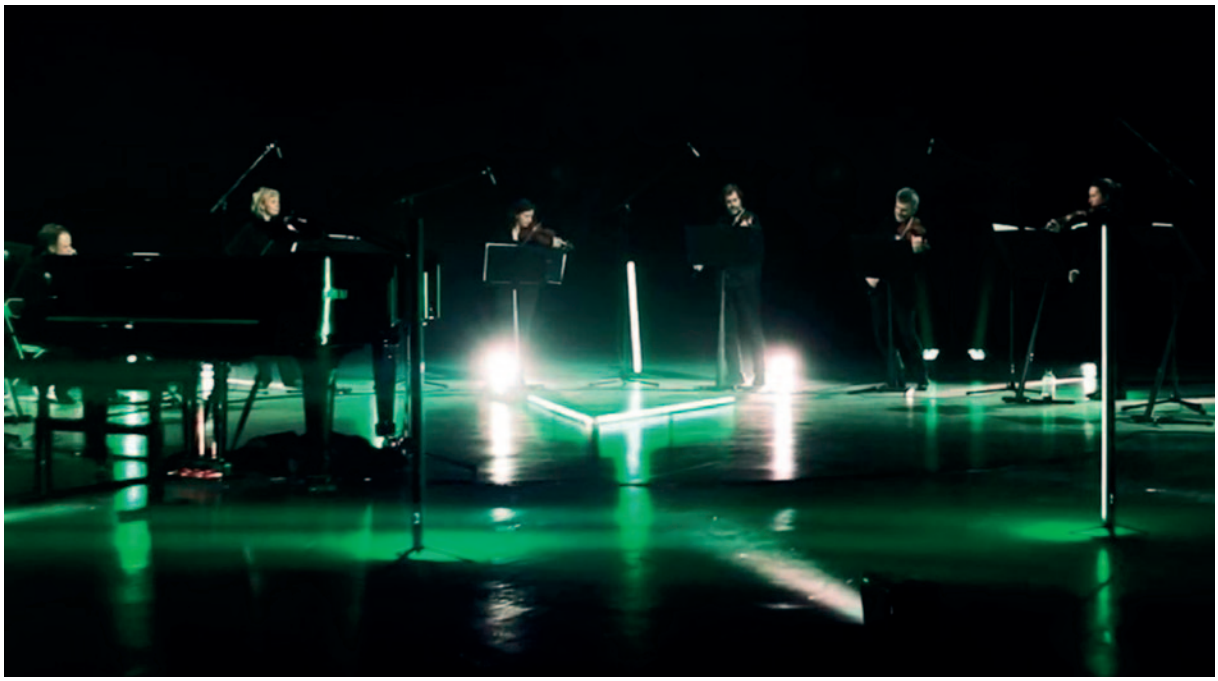
Charity Registration Number: 1068570

Company Registration Number: 03458051



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Report of Strategy and Activity for the year ending 31 August 2021

2020-2021 was Orchestra of the Swan's 25th season, at the height of the Covid pandemic and at a time when concert venues either remained closed or opened briefly when windows of opportunity allowed. Crucial Emergency Funding was sought and secured from the Arts Council England Culture Recovery Fund (Rounds 1 & 2), the Julia & Hans Rausing Trust, National Lottery Community Fund, Stratford District Council and Stratford Town Trust, which underpinned the organisation during this challenging period and ensured we were able to professionalise not only our digital output but optimise our online branding and positioning. This included the creation of a new logo and a more accessible and navigable website, launched 19 July 2021, reinforcing the connection between our live, digital and community output. In addition, funding supported the employment of a Marketing Manager with digital marketing expertise and a new Development Manager to drive fundraising for our community activities.

Performance

Prior to lockdown 2 (November 2020) and during the brief window of three weeks when orchestras were allowed to perform live to socially distanced audiences, we delivered three concerts in Stratford as part of the Stratford Music Festival (3 and 6 October 2020) at the Town Hall and Stratford Playhouse, the only venues in the region to open during this period. Concerts were sold out, albeit to significantly smaller audiences due to social distancing.

With the closure of all venues in mid-October, compensated by government guidance that allowed groups of socially distanced players to be recorded behind closed doors, staff time shifted to a focus on digital concert delivery to keep our brand visible. Five digital concerts were filmed and recorded between October 2020 and March 2021, following our successful 'Night Owl' concept developed over the prior three years in Stratford. The 'Night Owl' concept presents informal themed chamber concerts with no more than twelve players, positioning recognisable movements from classical works alongside arrangements of more contemporary popular pieces from other genres. This enables the listener to hear the classical standards in a different way - a crucial part of our artistic strategy to reach new audiences beyond the concert hall.



Our digital concerts took this concept to the next stage, with staging, lighting, props, narration, and cinematic contextual footage, aimed at differentiating our digital concert offering from the many released by other UK orchestras during Covid. Four of the five were positioned behind a paywall, requiring a payment of just £10 by a household to view the film.





Luna (filmed in October 2020) – themed around the moon, featuring words by Shelley, Joyce, Aldrin and Armstrong alongside music by Haydn, Beethoven, Logan, Philip Glass and Schönberg with narrator Graham Vick.

Doubles (November 2020) – Double Concertos by Bach and Piazzolla with guest soloists Craig Ogden and Miloš Milivojević.

Wind, Sand & Stars (November 2020)- exploring the life and work of Antoine de Saint-Exupéry with tracks by Ravel, Debussy, Satie, Trenet and Saint Saëns alongside text from *The Little Prince* narrated by David Acton *"A wonderful hour of music & storytelling"* Classical Explorer.







Interpretation of Dreams (February 2021) featuring dancer Lana Williams, set text by Emily Brontë, Lewis Carroll, Dickens and Freud narrated by David Acton, alongside music by Arvo Pärt, Tartini, Messiaen, John Cage and The Chordettes. *"Interpretation of Dreams is the pinnacle of what can be achieved artistically and technically in the digital medium. Carefully curated storytelling articulated through the curation of an eclectic mix of musical styles and linking prose voiced by an actor. It's basically Radio 3's Words and Music but better..."* Thoroughly Good Classical Music

Timelapse 2.0 (March 2021) – the first of our digital concerts to be made available free of charge based on our *Timelapse* album (see below); Gramophone *Video of the Day* (3 June), described as *"outstanding"*.

Continuing the theme of audience development, the first of our three mixtape albums *Timelapse* was released in January 2021. Fourteen tracks spanning five centuries arranged for the same instrumental forces set Grieg, Rameau, Thomas Adès, Schubert, Couperin and Satie alongside David Bowie, Radiohead and The Smiths. Album of the Week on both Scala Radio and Classic FM, *Timelapse* entered the UK Classical Music Charts at No.40 and has audio streamed 2.8 million times to date, still averaging, fourteen months later, at two thousand audio streams per day. '*Beautiful album! Huge congratulations*' Alexander Armstrong, Classic FM. "*Timelapse comes to work a certain magic on the spirit & conjures a real sense of mystery & beauty*" Kate Wakeling, BBC Music Magazine. "*An Artist we Love*" Apple Music.

An offshoot project *Vivaldi Sleep*, was launched between October 2020 and January 2021, taking



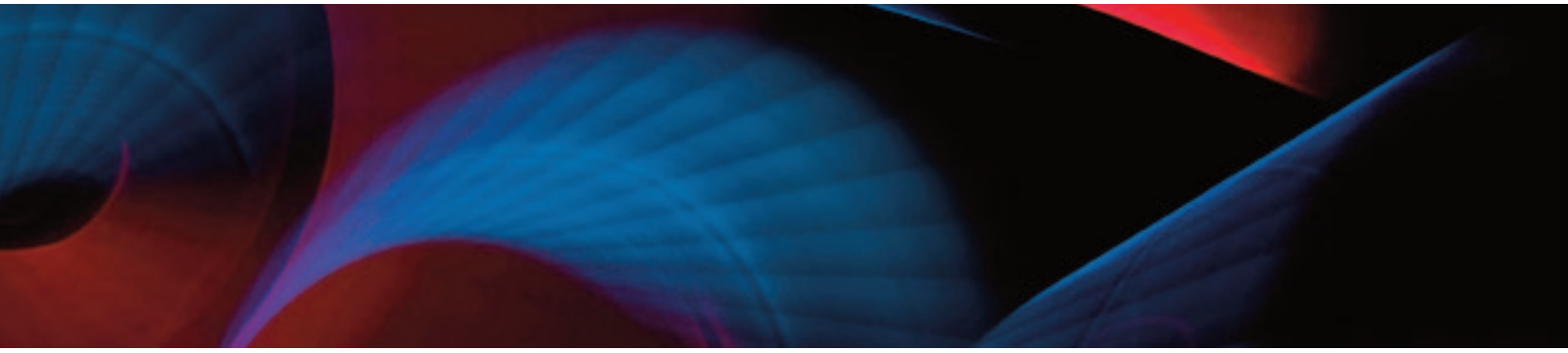


a pre-recorded track from the *Timelapse* album with an improvised jazz solo (the slow movement from Vivaldi's *Four Seasons - Autumn*) and extracting the string accompaniment. Ten further instrumentalists from different genres (klezmer clarinettist, jazz pianist, folk singer, folk fiddler, koto player, tabla player, electric cello, oboe, bandoneon and violin) were invited to improvise their own solo lines. In partnership with Birmingham University's media department, eleven conceptual video artists (both students and professionals) were then allocated a track each and asked to create a short film in response to the improvision. The videos can be viewed on The Swan's YouTube channel. Audio tracks were subsequently released as a digital album in February 2021 via Signum Records entering the UK Specialist Classical Music Charts at No.24 and audio streamed 566,000 times to date. "*Intoxicatingly beautiful in parts...*" BBC Music Magazine

In April 2021, our third mixtape album *Labyrinths* was recorded at Saffron Hall for release in November 2021 on the Signum Classics label, preceded by four singles, featuring guest soloists Jim Moray, Trish Clowes, Guy Schalom and Nicky Spence. Arrangements of tracks by Yann Tiersen, Brian Eno, Pink Floyd and Joy Division sit alongside Maxwell Davies, Purcell, Richter, Britten and Piazzolla. At the time of writing this report, this album and its preceding singles have been audio streamed 2.56 million times.

Combined, these three albums and their supporting promotional videos have contributed hugely to our national and international profile, resulting in a new 6 million-strong international digital audience.

A fourth album *Façade* was recorded in mid-May 2021, for release in January 2022 on the Somm Records label with soloists Kevin Whately, Roderick Williams and Tamsin Dalley.



Live concerts resumed in May 2021 with ten socially distanced hour-long concerts between May and July 2021 in Hereford, Stratford and Pershore, four of which were Night Owl concerts. On average, Hereford audiences were 30% of previous take up while Pershore and Stratford were around 50%, demonstrating a degree of nervousness by rural populations to attend in-person events.

Unfortunately, the Royal Birmingham Conservatoire remained closed to visitors for the entire year, which meant the cancellation of four concerts and the temporary cessation of all student participation in both side-by-side rehearsals, composition and improvisational workshops and the delivery of in-person visits to Birmingham care homes.

Our Work In The Community

With Covid necessitating the closure of schools, dementia cafés and care homes, most of our community output during this financial year was focussed on digital delivery, resulting in a shift in our focus from regional to national.

















Musical Shares A Project For People Living With Dementia

Five videos for people living with dementia were released between October 2020 and January 2021, filmed on a budget with just one camera and ambient microphones the previous summer with five assorted quartets. Accompanied by downloadable resources for carers, online links were shared with over 100 UK dementia organisations from primary care trusts to partner care homes and dementia cafés.

A further five videos were filmed in May 2021 by the production company Popcorn & Co. with multiple cameras and multi-tracked recording equipment, for release in October 2021 supported by downloadable resources for carers in English, Polish and Welsh.

While in-person care home workshops remained impossible, pairs of players delivered multiple Zoom sessions directly to care homes and to individuals living with dementia in their own homes.

Our Work For Home-Schooled Children

Six tutorial videos were filmed aimed at young people preparing for auditions focusing on









audition nerves, performance anxiety, physical and mental preparation, and common audition pieces for their instruments. Hints and tips were communicated to calm the nerves whilst unpicking key elements of well-known pieces to support the student in effective practice time. Two of the videos were developed by clarinet students at The Royal Birmingham Conservatoire providing prospective students with presentations given by people closer to their own age.

Musical Journeys A Project For Special Needs Pupils

Six videos for special needs pupils were filmed in collaboration with four special educational needs and disabilities (SEND) schools in Herefordshire (Blackmarston, Barrs Court, Westfield and a SEND unit within Hampton Dene Primary) to find creative ways to support them and develop curriculum relevant musical activities based on popular themes. Each interactive video was supported by a related Scheme of Work and playlist that both encouraged and enabled teachers to expand each video into six teaching sessions per film.

By way of a 'thank you' to one of our partner schools on this project, players visited Westfield School in Leominster on 16th July, bringing to life elements of each video to 100 pupils across multiple year groups



"I just needed to email to say what an absolute delight it was to welcome Sally, Di and Olly into school today. The students were absolutely captivated, from the 2-year-olds to the 16-year-olds (and the staff too!). The sessions were perfectly pitched to engage all of our learners with just the right combination of listening and participation, and the pieces of music chosen were just the right length to spark interest and maintain excitement. As we said to Sally, Di and Olly, we didn't really realise quite how much we had missed this type of enrichment until we were able to see the students experience it again. Fingers (and toes) crossed that we will be able to work with you all again very soon. Please pass on our thanks once again to everyone who helped make today happen."
Emma Adamson, Otter Class Teacher, Westfield School.

Our Work For The Visually Impaired

The Swan players have led workshops in Priestley Smith School for the Visually Impaired (VI) in partnership with Services for Education, and welcomed groups of VI pupils to our rehearsals at the Royal Birmingham Conservatoire, since September 2019 in a project initiated by our Development Coordinator Lisa Marie Houghton-Reade who is herself visually impaired.

With the onset of Covid, all in-person delivery planned for this financial year was delayed until February 2021, with the resumption of activities taking the form of an awareness raising training session with Adam Ockleford for five players, followed by a two-day workshop to introduce twenty primary and twenty-four secondary pupils to their instruments and to outline the project. Subsequent weekly sessions over ten weeks from May to July 2021 saw primary pupils undertaking introductory violin sessions and secondary pupils being supported by cellist Chris Allan and percussionist Tim Farmer to improvise, compose and co-create new works in readiness for a sharing concert on 16 July 2021.

"Just a note to say how well Friday went - I was so proud of all the children. I think the smiley faces said it all, but also the level they reached on their instruments was remarkable... they locked into everything we had done over the past few weeks and delivered great little performances. So a real credit to them." Amy Littlewood, Violinist.





Our Work For The Herefordshire Armed Forces Community

A weekly dementia-friendly participative Café (Café Muse) for Armed Forces Veterans and their families, funded by the Armed Forces Covenant Trust 'Positive Pathways' Fund, commenced in August 2021 at the Courtyard Theatre, Hereford with funding secured for one year.

Fundraising

We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the Friends committee, as well as our partners, corporate and public, for all their help and support during this immensely difficult year.

The Friends of the Orchestra give invaluable financial, office and front of house support. Membership of this group remains steady (around 300) with 9 new members this season.

At a time of considerable financial restraint, we are especially grateful to our Corporate Partners who have supported our programme this season:

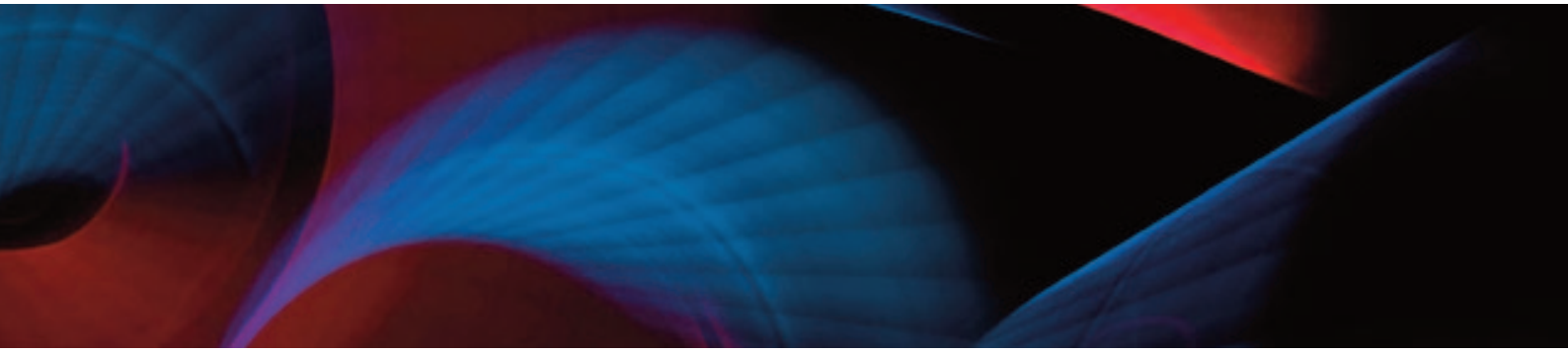
Chris Wheeler Graphic Design	Quotidian Investments
Handelsbanken	Ziran Land



Trust and public funding income remained steady, due to the continued programme of online workshops for people living with dementia, and our extended online education programme. In particular, we would like to thank the following Charitable Trusts/Foundations and public bodies for their very generous support this season:

29th May 1961 Charitable Trust
Alan Edward Higgs Charity
Armed Forces Covenant Fund 'Positive Pathways'
Arts Council England
Austin & Hope Pilkington
Cavatina Chamber Music Trust
Courtyard Theatre, Hereford
D'Oyly Carte Charitable Trust
EH Smith Charity
Elizabeth Creak Charitable Trust
Elmley Foundation
Eric W Vincent Trust Fund
Eveson Charitable Trust
Garfield Weston Foundation
George Fentham Birmingham Charity
Herefordshire Community Foundation
Julia & Hans Rausing Trust
Lapid Trust
Laslett's Charities
Lillie C Johnson Charitable Trust
Linbury Trust
Lodders Charitable Trust
McLay Dementia Trust
Misses CM Pearson & MV Williams Charitable Trust
National Lottery Community Fund
Oldhurst Trust
Roger & Douglas Turner Charitable Trust
Ratcliff Foundation
Rowlands Trust
Stratford District Council
Stratford Town Trust
Stella Symons Charitable Trust
Ulverscroft Foundation

We would also like to thank the many individual donors who provide not only valuable additional resources, but also a personal connection to the local community.



The Future

A crucial lesson learned during this financial year has been the importance of our digital resource (both filmed and audio) which has so benefitted our national and international profile. We have also recognised the versatility of our management team and players and their determination to adapt to circumstance, alongside the willingness of our audience and supporters to continue to engage with the Orchestra despite the lack of live concert and in-person interactive opportunities. Our mixed tape approach to programming has so obviously captured the public's imagination and is ripe for further development.

Our approach to diversity, inclusivity and relevance has also changed following an assessment of the diversity of our Board, Management, Players and audience. This resulted during this financial year in the appointment of three female Board Members, the creation of more opportunities for black and ethnic minority players to join The Swan, and membership of Black Lives in Music.

Success in transforming our national profile has resulted in the securing of two new fully funded residencies at Coventry University and Warwick School next season, which has shifted the balance of our business model from predominantly self-promoted activity to mainly funded residencies.

We are extremely grateful to our highly committed excellent musicians at the core of the Orchestra and the excellent work undertaken by staff, players, Friends of the Orchestra and volunteers.



Debbie Jagla
Managing Director
8 April 2022

Trustees and Officers

Trustees	John W E Liggins (Chair) Nicholas Hodges Kathy Murphy Altaf Kara Christopher Wheeler Nicholas Keegan Edwin Buckhalter Simon Littlewood Marcus Willett *(appointed 11 December 2020)* Dr. Zoe Wyrko *(appointed 19 February 2021)* Hilary Evans *(appointed 19 February 2021)* Margaret Wheatley *(appointed 26 February 2021 - resigned 1 February 2022)* Sunney Sharma *(appointed 18 February 2022)*
Charity Number	1068570
Company Number	03458051
Principal Address and Registered Office	14 Rother Street Stratford-upon-Avon Warwickshire CV37 6LU
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB
Independent Examiner	Baxters Limited 3 Nightingale Place Pendeford Business Park, Wobaston Road Wolverhampton WV9 5HF

Trustees' Report for the year ended 31 August 2021

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2021. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in and appreciation of the art and science of music in all its aspects by presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit. There has been no change in the objectives during the year.

Structure, Governance and Management

Orchestra of the Swan (the Orchestra) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26th February 1997 and it is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purpose of company law, who served during the year and up to the date of this Report are listed on page 12.

The Board has delegated responsibility for the day to day operations of the charity to the executive team, including the Managing Director and the Artistic Director.

The Managing Director is responsible for the day to day business and financial operations of the charity, staff management and the appointment of new staff, subject to Board approval.

The Artistic Director is responsible for developing the ambitious artistic vision of the Orchestra,



the continued delivery of high quality, interesting and innovative programmes and to communicate this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The Artistic Director also appoints the core players of the Orchestra.

The titles of Managing Director and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with their wishes and directions.

The Trustees meet approximately six times per annum to receive reports from both the Managing Director and the Artistic Director and to consider those reports as well as to consider the short and long term plans for the charity and generally to fulfil their obligations as Trustees.

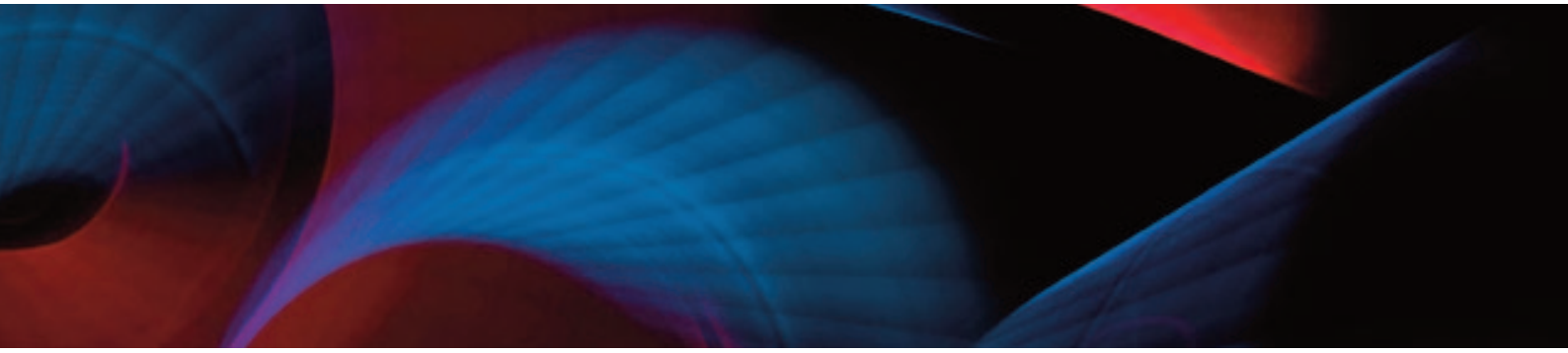
As part of those obligations the Trustees undertake a regular review of the financial risks that the charity may face and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity
- Establish systems and procedures to mitigate those risks identified in the register
- Implement procedures to minimise the potential liability to the charity should those risks materialise.

In addition the charity has policies in place on Health and Safety, Child Protection and Vulnerable Adult Safeguarding and Equal Opportunities, and has recently adopted a new Statement of Inclusivity and Relevance which is set out in full on our website.

Board Changes

There have been significant changes in the Board's composition during the period covered in this report aimed at strengthening and diversifying the range of skills and talents brought to the Board table.



In December 2020 we were delighted to welcome Marcus Willett to the Board. Marcus was until 2018 the deputy head of GCHQ in Cheltenham and is now a leading UK adviser on strategic cyber issues. He is also an accomplished professional double bass player.

Dr Zoe Wyrko, who joined the Board in February 2021, is a Consultant Geriatrician and Associate Medical Director at University Hospitals in Birmingham, and a leading expert on dementia with a keen interest in healthcare policy for older people.

In February 2021 we also appointed Hilary Evans to the Board. Hilary, a Chartered Accountant having trained at KPMG, is currently Treasury Funding Manager for the National Trust with special responsibility for forecasting and managing cash and liquid assets, and is also a keen amateur singer.

Maggie Wheatley, a Trustee of Age UK Hereford & Worcester, joined the Board in February 2021 but sadly resigned after nearly a year for personal reasons.

Finally, in February 2022 we welcomed to the Board Sunney Sharma, who is a senior employee at SENSE, the leading UK and international charity supporting people with multi-sensory impairments and complex disabilities. Sunney leads the cultural and artistic programme at SENSE's community hub in Birmingham, SENSE TouchBase Pears, and is strongly connected both through the local community and through the cultural, educational and disability network throughout the West Midlands and wider regions.

These appointments have not only broadened and deepened the Board's skillset but have also complemented the Orchestra's strategy as we continue to develop our offering while reaching out to diverse communities including both younger and older people, and those with dementia and other disabilities.

Financial Review

Our results for 2020/21 show a marked improvement although activities were again severely



affected by the continuing COVID-19 restrictions, with several concerts being cancelled, rescheduled and then cancelled again.

Total income for the year increased by 15% to £562k (2019/20: £489k), thanks mainly to emergency funding from Arts Council England and other grants which both helped to offset the cost of cancelled concerts and engagements, and also to manage our ongoing staff and establishment costs. There was also an increase in grants to support our L&P programmes aimed at dementia and special needs education.

We again received contributions to other income from both Orchestra Tax Relief and HM Government's Job Retention Scheme, albeit significantly lower than in the first year of COVID-19 in 2019/20.

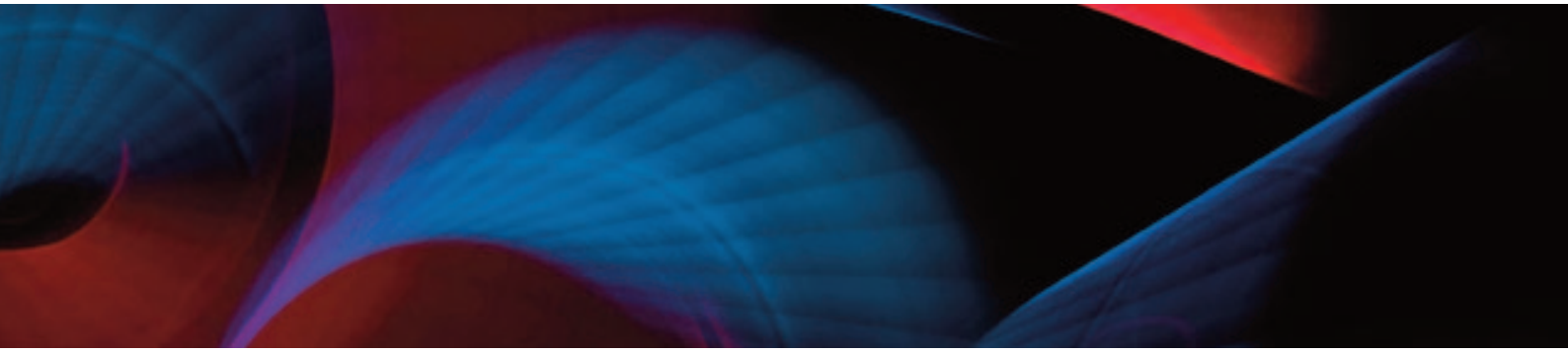
Total expenditure was 5% higher at £539k, compared with £511k last year, reflecting the increase in both concerts and engagements and in L&P activities.

The net outturn for the year was a surplus of £23k (2019/20: deficit of £23k), and the Charity's cash position ended the year significantly healthier with balances in hand of £250k compared with £191k last year, which has given us a relatively strong basis on which to fund the current year's programme of activities.

Reserves Policy

Total reserves as at 31 August 2021 were £75,125 (31 August 2020: £51,625) all of which were unrestricted funds.

Orchestra of the Swan has again reviewed its reserves policy, which is to retain sufficient funds in reserve to enable us to manage the company's affairs so as to be sustainable in the future.



The Orchestra requires reserves to provide for contingencies as they arise. In normal circumstances we programme our concert and dementia activities more than a year in advance, and yet we are heavily reliant on sponsorship and donations which can vary from year to year due to changes in the economic climate and many other factors.

The Trustees are determined to maintain strong financial controls and to continue to build unrestricted reserves over future years until they are equivalent to at least six months' running costs.

Signed on behalf of the Board of Trustees



John Liggins
Chair of Trustees
8 April 2022

Statement of Trustees' Responsibilities

The Trustees, who are also directors for the purposes of company law, are responsible for preparing the Trustees' report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the charity Trustees to prepare accounts 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 year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the accounts 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, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts 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.

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the Trustees on my examination of the financial statements of Orchestra of the Swan ('the charity') for the year ended 31 August 2021.

Responsibilities And Basis Of Report

As the Trustees of the company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent Examiner's Statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2 the accounts do not accord with those records; or



3 the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

4 the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Baxters Limited

Baxters Limited
Independent Examiner

3 Nightingale Place
Pendeford Business Park, Wobaston Road
Wolverhampton WV9 5HF

8 April 2022

Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2021

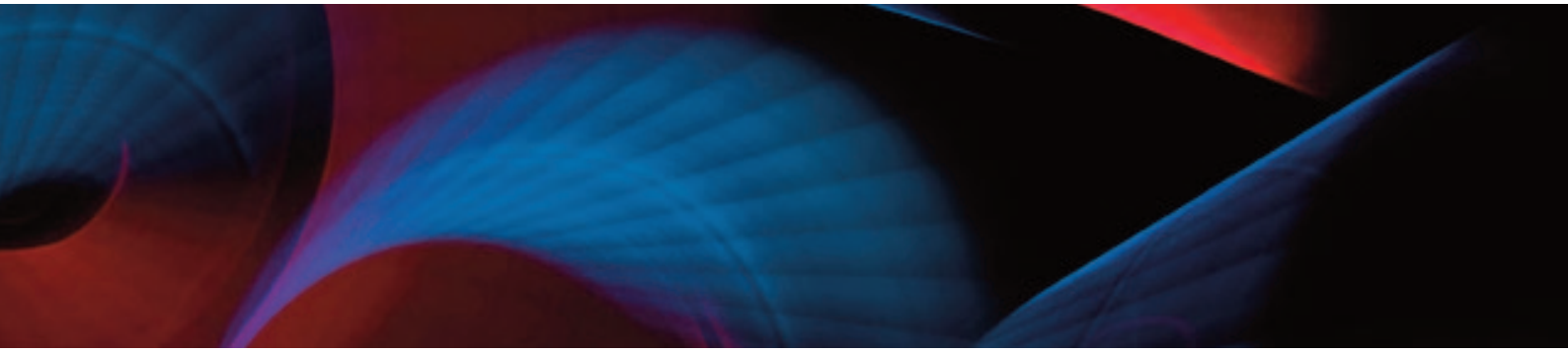
Income	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Donations and legacies	1	155,228	-	155,228	82,956
Investment Income	2	66	-	66	117
		155,294	-	155,294	83,073
Income from charitable activities	3	308,776	62,720	371,496	351,205
Other incoming resources	4	35,455	-	35,455	54,371
Total income		**499,525**	**62,720**	**562,245**	**488,649**
Expenditure					
Charitable activities					
Costs relating to staging performances		426,168	62,720	488,888	466,101
Governance costs		49,857	-	49,857	44,839
Total expenditure	5	**476,025**	**62,720**	**538,745**	**510,940**
Net surplus/(deficit)		23,500	-	23,500	(22,291)
Total funds brought forward		51,625	-	51,625	73,916
Total funds carried forward	14	**75,125**	**-**	**75,125**	**51,625**

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 24 to 31 form part of these accounts.

Statement of Financial Position at 31 August 2021

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	9	7,694	1,900
Investments	10	1	1
		7,695	**1,901**
Current assets			
Debtors	11	80,252	12,230
Cash at bank and in hand		250,240	191,361
		330,492	203,591
Creditors:			
Amounts falling due within one year	12	(263,062)	(153,867)
Net current assets		67,430	49,724
Net assets		**75,125**	**51,625**
Funds of the charity			
Restricted Funds	13	-	-
Unrestricted Funds	14	75,125	51,625
Total charity funds		**75,125**	**51,625**



For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 8 April 2022 and are signed on behalf of the Board by:

John Liggins
Chair of Trustees

Nick Keegan
Trustee

The notes on pages 24 to 31 form part of these accounts.

Accounting Policies

Basis of preparation

These accounts have been prepared on the historical cost basis.

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.

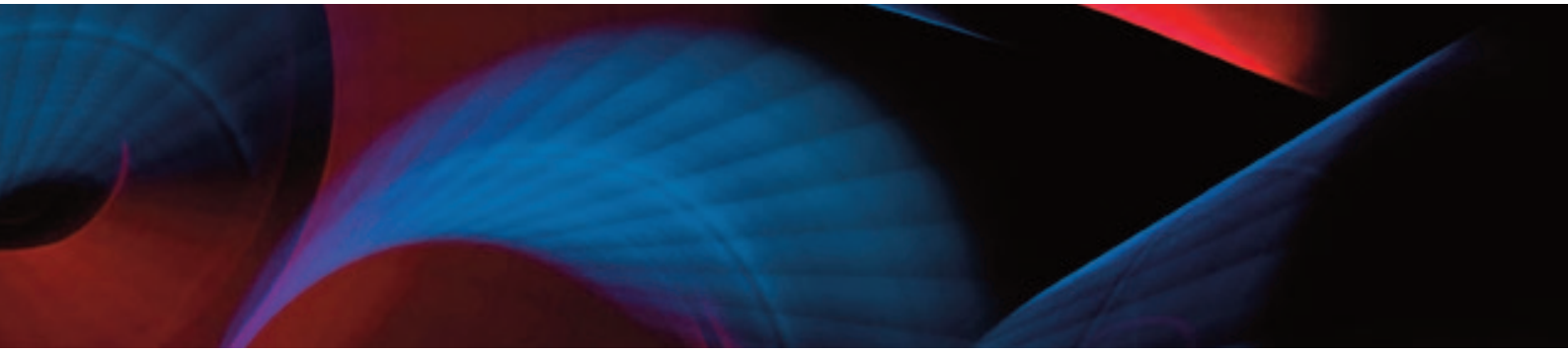
Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.



Fixed Assets

Tangible assets are stated at cost less accumulated depreciation.
Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line

Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Listed investments are measured at fair value with changes in fair value being recognised in the statement of financial activities.

Notes to the Accounts
year ended 31 August 2021

1. Donations and legacies

	2021	2020
	£	£
Donations and legacies	**155,228**	**82,956**

2. Investment income

	2021	2020
	£	£
Interest receivable	**66**	**117**

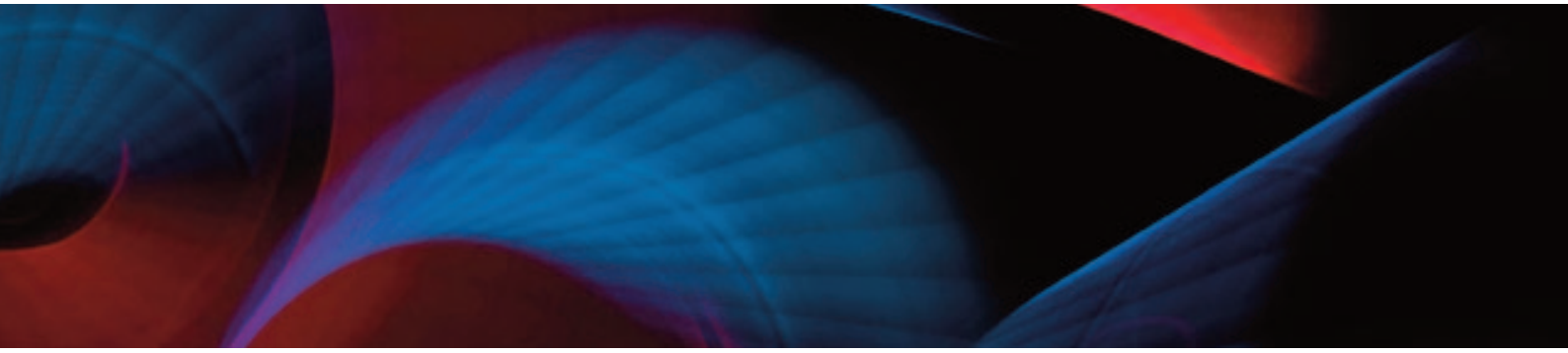
3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Orchestral performances	308,776	59,720	368,496	349,205
Sponsorship and advertising	-	3,000	3,000	2,000
	308,776	**62,720**	**371,496**	**351,205**

The income from orchestral performances includes tickets, programme and merchandise sales, as well as grants and funding in respect of specific performances, other artistic and community projects including the commissioning and creation of new music for those activities. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other incoming sources

	2021	2020
	£	£
Orchestra Tax Relief	32,885	46,921
CJRS Grant	897	6,014
Other income	1,673	1,436
	35,455	**54,371**



5. Expenditure

	Staff Costs	Other Costs	Total 2021	Total 2020
Charitable activities	£	£	£	£
Costs relating to staging performances				
– activities undertaken directly	119,733	369,155	488,888	466,101
Governance costs	33,771	16,086	49,857	44,839
	153,504	**385,241**	**538,745**	**510,940**

Included in other costs is depreciation of £2,716 (2020 £829).

6. Activities undertaken directly

	2021	2020
Other costs relating to costs staging performances comprise:	£	£
Players fees	102,681	197,942
Conductor and artistic director fees	36,192	32,964
Music	6,165	12,319
Event management	224,117	114,888
	369,155	**358,113**

Event management includes direct and indirect costs for orchestral performances, other artistic and community projects including hall hire, promotion, advertising, printing, and a proportion of the day-to-day costs of running the Orchestra.

7. Trustees

None of the Trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.



8. Employees

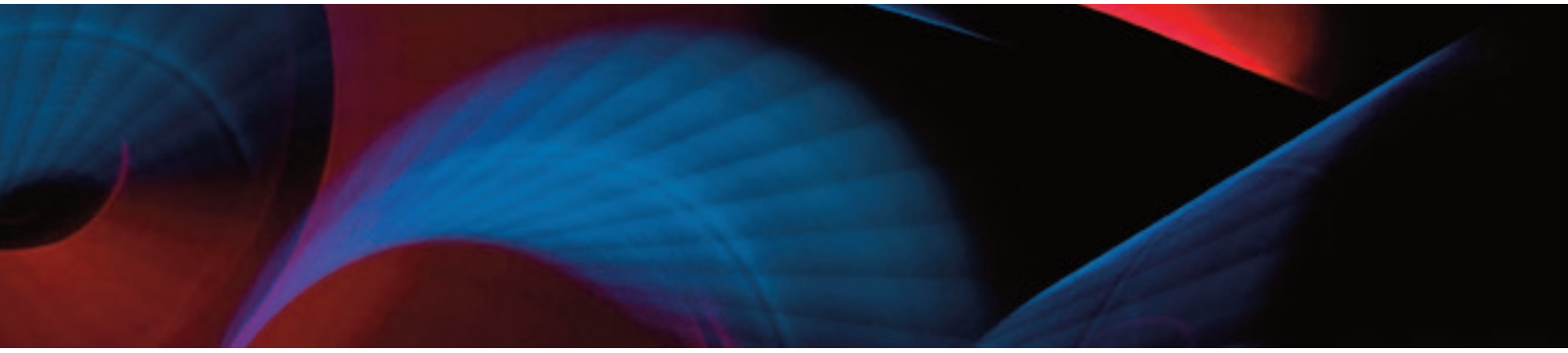
Number of employees

The average number of monthly employees during the year was:	2021	2020
	Number	Number
Marketing	1	1
Administration	5	5
	6	**6**

Employment costs	2021	2020
	£	£
Wages and salaries	144,561	134,149
Social Security costs	8,943	7,599
	153,504	**141,748**

9. Tangible assets

	£
Cost	
At 1 September 2020	8,815
Additions	9,090
Disposals	(1,161)
At 31 August 2021	**16,744**
Depreciation	
At 1 September 2020	6,915
Charge for the year	2,716
Disposals	(581)
At 31 August 2021	**9,050**



9. Tangible assets cont.

	£
Carrying amount	
At 31 August 2021	**7,694**
At 31 August 2020	**1,900**

10. Investments

One Ordinary share of £1 is held in Orchestra of the Swan Trading Limited, being the whole share capital. It was incorporated in England and Wales and has staged certain concerts on behalf of Orchestra of the Swan. No profit was made and its balance sheet reserves are £1 (2020 £1).

11. Debtors

	2021	2020
	£	£
Trade debtors	9,406	468
VAT recoverable	2,670	2,309
Prepayments and accrued income	68,176	9,453
	80,252	**12,230**

12. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	24,667	13,041
Taxes and social security costs	3,837	2,747
Accruals and deferred income	234,558	138,079
	263,062	**153,867**



13. Restricted funds

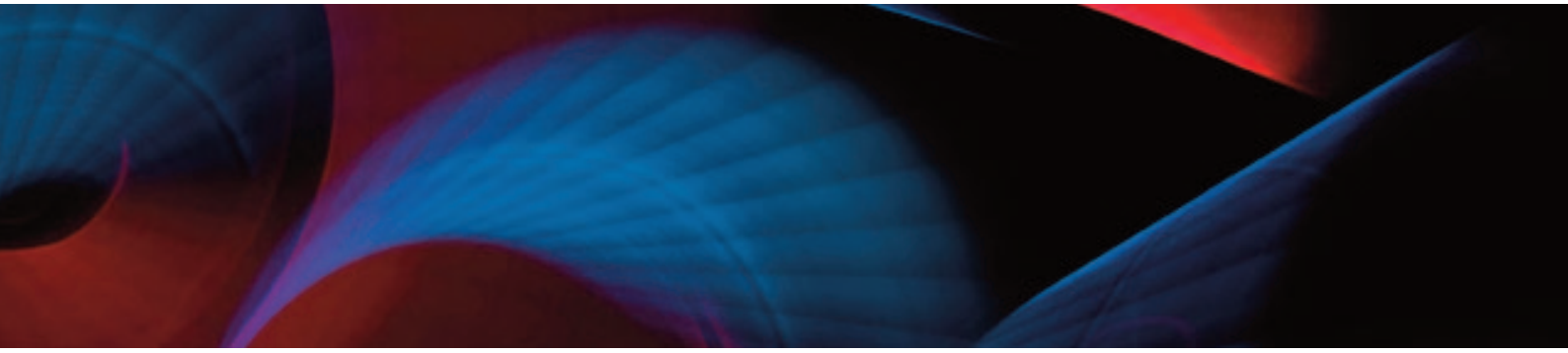
The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 September 2020	Income	Expenditure	Balance at 31 August 2021
	£	£	£	£
Other Specific Projects	-	62,720	62,720	-
	-	**62,720**	**62,720**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

14. Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total
Fund balances at 31 August 2021 are represented by:	£	£	£
Fixed assets	7,695	-	7,695
Current assets	330,492	-	330,492
Creditors: amounts falling due within one year	(263,062)	-	(263,062)
	75,125	**-**	**75,125**



15. Operating leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2021	2020
	£	£
Not later than 1 year	10,758	4,417
Later than 1 year and not later than 5 years	4,500	21,500
	15,258	**25,917**

16. The charity is 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 14 Rother Street, Stratford-upon-Avon, Warwickshire CV37 6LU.

17. Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.

ORCHESTRA OF
The Swan

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

orchestraoftheswan.org

Charity number 1068570

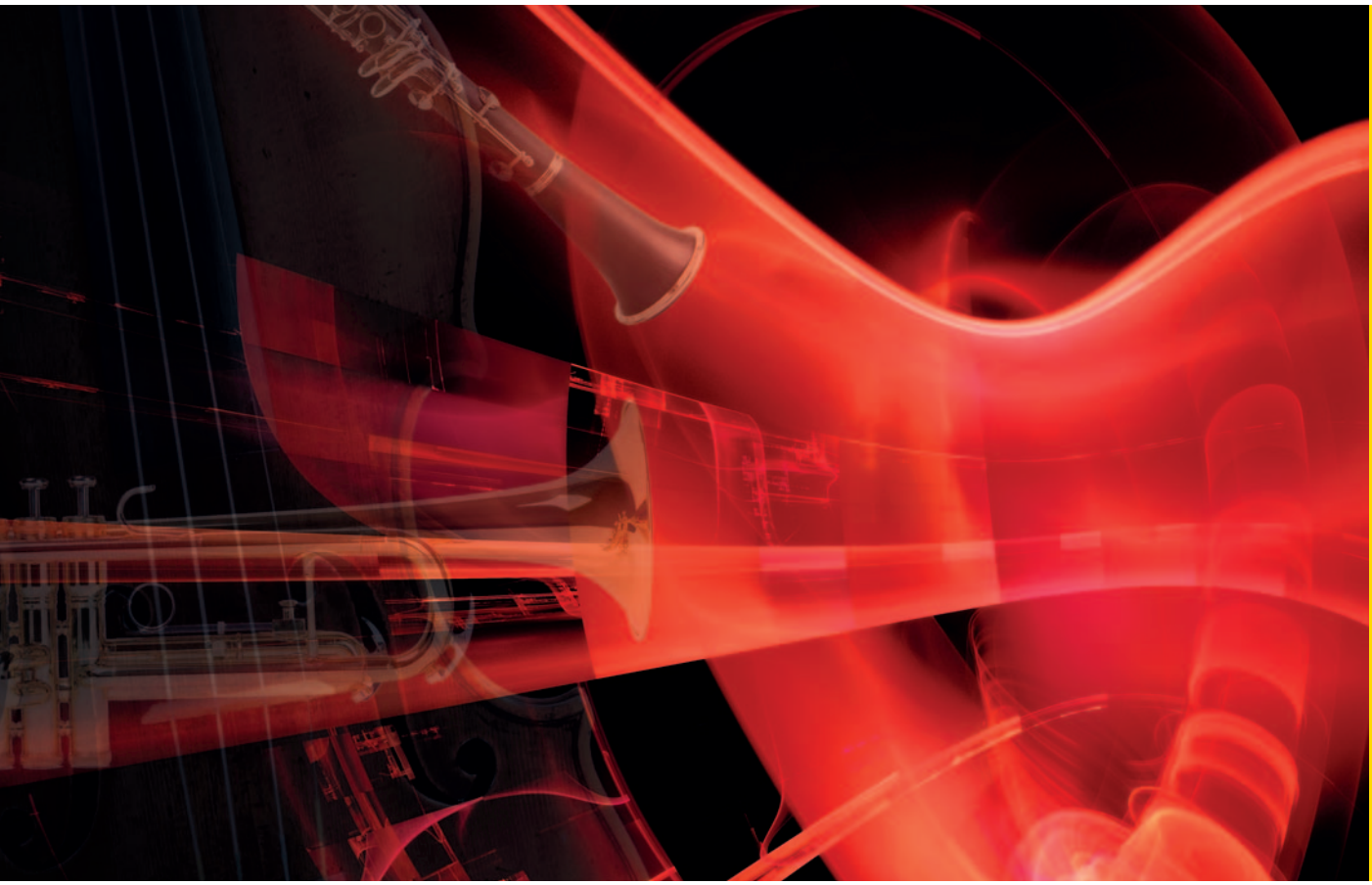
Orchestra of the Swan is a member of the ABO

THE ORCHESTRA OF THE SWAN

England & Wales - Charity number 1068570

Accounts

ORCHESTRA OF THE SWAN



Orchestra of the Swan Trustees' Report and Financial Statements for the year ending 31 August 2020

Charity Registration Number: 1068570

Company Registration Number: 03458051

www.orchestraoftheswan.org


ORCHESTRA
OF THE SWAN

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Report of Strategy and Activity for the year ended 31 August 2020

2019-2020 was Orchestra of the Swan's 24th season, which started off successfully before being compromised by the Coronavirus pandemic. Accordingly, this report presents as a 'before' and 'after', showing the rapid change in direction required to adapt to the Covid-19 crisis.

Pre COVID-19 (1 September 2019 – 23 March 2020)

Orchestra of the Swan (OOTS) began the new season with a continuation of its 'immersive residency' strategy launched the previous season at the Stratford Play House, Courtyard Hereford and the Royal Birmingham Conservatoire (RBC), that puts a partnership with the venue and its community at its heart, working together with selected local and regional partners to carefully curate programmes and community activity that resonate with each venue's distinct and diverse audience.

The ongoing success of this model was supported by core funding from the Garfield Weston Foundation and generous grants towards our work in schools and for people with dementia from Arts Council England (ACE), the Linbury Trust, the Eranda Rothschild Foundation, the Oldhurst Trust and the Ulverscroft Foundation.

The strategies employed to achieve the charity's objectives at each of its residencies are detailed below:

Stratford Play House, Stratford-upon-Avon

Moving our successful Night Owl cross-genre themed concerts from a Stratford night club to the Variety Bar in the Play House to accommodate a larger audience; starting the season with a community weekend with 2 free concerts providing an opportunity for the local community and visiting tourists to experience an orchestra for free; opening up 3 concert rehearsals to



schools, care homes and dementia café visitors; working in partnership with local dementia cafés, care homes and the Stratford Hospital.

Courtyard, Hereford

Our main concert series linked with a smaller scale rural concert series in partnership with Arts Alive, which in turn provided opportunities for rural links with local primary, secondary and SEND schools delivering workshops in partnership with Encore Music Services; contributing to the venue's annual Family Festival with 2 performances of 'Carnival of the Animals'; performing small ensemble concerts for free in the foyer; and the promotion of all activity centrally from the venue regardless of whether the venue was benefitting financially from that activity.

Royal Birmingham Conservatoire

We provided students with numerous career development opportunities including: the premiere of 2 new works by 2 composition students; the participation of 16 instrumental students in 2 side-by-side rehearsals; a new programme of improvisatory workshops entitled 'Burning Swan' involving 10 students and 5 OOTS players; providing 2 MA students with work placements at OOTS; and a new partnership with Priestley Smith School for the visually impaired in Birmingham, enabling RBC students to shadow OOTS players delivering workshops to primary and secondary visually impaired students.

Live Concerts

In the UK OOTS gave 29 concerts before Covid-19 cancelled all live events, one of which was recorded and streamed on Classic FM. Guest Conductors included Harvey Brough, Tom



Hammond, Jonathan James, Jason Lai, Richard Laing, Rebecca Miller and Daniele Rosina. Guest Artists included Eduardo Garcia, David Gordon, Viv McLean, Papagena Vocal Quintet, Rose Redgrave, Matthew Sharp, Tamsin Waley-Cohen and Lauren Zhang.

"You'd be hard pressed to find a happier bunch of musicians than Stratford's Orchestra of the Swan. They play with a smile which spreads throughout their performances, and Tuesday's concert positively beamed. Daniele Rosina was the conductor, his confident geniality and clarity of beat drawing oodles of goodwill from these remarkable players, beginning with a Haydn Symphony no.88 which combined both elegance and energy. And then came the icing on my cake, and certainly one of the highlights of my reviewing year, an absolutely flowing, supple Beethoven "Pastoral" Symphony from Rosina's fluent baton. Here was lilt, sensitivity, flexible space for the music to breathe, and the woodwind responded admirably to Beethoven's many demands, not least in the famous birdsong coda at the end of what was here an idyllically flowing Scene by the Brook."

5* Christopher Morley,
Midlands Music Reviews

Recordings

OOTS launched its own record label ROOTS (Recordings of Orchestra of the Swan) in January 2020 with a recording entitled 'Timelapse'. A digital cross-genre album that blurs the lines between classical and 'popular' music, Timelapse explores shared landscapes across the centuries, where time and style become irrelevant. To be released in January 2021 on the Signum Classics label, Timelapse includes orchestral arrangements of songs by The Smiths, David Bowie and Radiohead alongside Rameau, Satie, Errolyn Wallen, Thomas Ades, Grieg, Vivaldi, Gorecki, Couperin, Steve Reich and Schubert, aimed at a broader digital audience and focusing on radio play.



Digital

Prior to lockdown, OOTS worked with YouTube influencer and composer David Bruce to deliver four YouTube projects – '5 Composers, 1 theme, 1 orchestra' (October 2019), 'Genre Swap', 'Aquamarine' and 'Fanfarron' (March 2020), generating 819,432 views during the season.

Social media engagement is growing, with 4,120 Facebook, 2,279 Twitter and 235 Instagram followers supported by a repurposed OOTS YouTube channel.

Learning & Participation

25 OOTS players, trained to deliver workshops to people with dementia, were able to deliver 72 half-day workshops benefitting 613 people with dementia in 8 regional care homes and 4 dementia cafés (Warwickshire, Worcestershire, Birmingham) before Covid hit. 12 Conservatoire students participated in 12 Birmingham workshops and 2 concert rehearsals in Stratford (December 2019 and February 2020) were dementia friendly, welcoming 20 care home residents in the town. To extend the players' expertise, 1 training and 1 reflection 'day' took place for 6 players led by the charity Mindsong.

> *"Just to reiterate the thanks to everyone involved in yesterday for creating such a wonderful experience of learning and for providing such a lovely inclusive, nurturing environment where, I think we all felt, we were able to be open and honest with each other and feel incredibly supported in the process. Can't wait to be able to share what I learnt :) Thank you."*
>
> **Shulah (OOTS Player on the dementia training day)**









OOTS works closely with local education hubs at each of its residencies to ensure access to, and participation in, professional high-quality musical and performance experiences for those in Primary, Secondary and SEND Schools. OOTS' activities enhance cross- curriculum study whilst supporting and encouraging the holistic development of healthy individuals, with all activity tailored to a school's or college's specific requirements, year groups and abilities, fully supporting the National Plan for Music Education. This season pre-Covid, OOTS delivered 31 workshops in 12 schools in Warwickshire, Worcestershire and Herefordshire with 936 participating school children including 81 with special needs.

"The music workshops with Year 5 were excellent. They were pitched at the right level (excuse the pun), were engaging and got all children involved. It was great to have a workshop that involved a whole class, rather than a select few. The music played was outstanding with a range of instruments to show the children - brilliant! The staff and children who were in the performance loved it. They listened attentively to the pieces they played but also loved the interactive rhythm work they got to experience. It was an excellent afternoon and we can't wait for the next."

Music Co-ordinator, Abbey Park Middle School



"Thank you for giving the children the opportunity to see the orchestra in action. They thoroughly enjoyed it!"
"Thank you again for inviting us! We brought 104 children in the end as some were unable to come. The children loved watching the orchestra set up and listening to the beautiful pieces of music."
Garway Primary School

"However much we have learned from the OOTS visits, the experience cannot be replicated in school and therefore, we value and appreciate the visits and sharing performance…the work done here by the musicians is invaluable to these children. Thank you."
Meryl Kemp, Blackmarston School (SEND)

Two player training sessions took place prior to the commencement of our project at Priestley Smith School for the Visually Impaired; one by Prof. Adam Ockleford to assist players in understanding how to deliver musical activity for the visually impaired, and the second to cover safeguarding in this special environment.

"I thoroughly enjoyed the training afternoon. It really opened my eyes but was really surprised by some of the statistics about visual impairment. Adam was very good and, of course, having Lisa there as a sounding board was invaluable. It really could be a fascinating experience and it's already started me thinking about different approaches to music making and how to teach it, whether pupils are visually impaired or not. 2 hours was almost too short but very worthwhile afternoon. Thanks for organising it."
Martha Ann (OOTS Player on the VI training)



Post COVID-19 (24 March 2020 – 31 August 2020)

The impact of Covid-19 was catastrophic for our freelance players with over £100k of cancelled work between March and July 2020 including a tour to the Istanbul Festival, and no opportunity for a return to normality until Spring 2021, with many falling outside the scope of available self-employed government assistance. As an organisation, we were unable to pay our players for this cancelled work, but partially mitigated this through the early creation of a Player Fund, kick-started by the vast majority of ticket-holders who kindly donated their refund entitlements to this very valuable cause. As a result of this generosity, between April and July 2020, 29 core players received £664 each towards essential costs.

OOTS' lack of available filmed archive material became very evident very quickly, requiring a radical and speedy shift to a digital model. As a small organisation we were nimble, using specific grant payments received for the purpose to enable our players to create 180 short 'private' care home videos for 4 Stratford-upon-Avon care homes, 29 public education videos which were shared widely via regional education hubs and 2 videos which premiered works written by 2 visually impaired pupils at Priestley Smith School – 'The Evening Falls' and 'I don't want no kisses'. Combined, these online resources were viewed nearly 4,000 times on OOTS' YouTube channel.

Emergency Funding was sought and secured from ACE, the National Lottery Community Fund and the Stratford District Council Discretionary Fund which enabled us to achieve the following:

- The recruitment of a Development Manager to assist the Managing Director with fundraising from 4 August 2020
- Towards 4 digital performance projects:
  - A commission by YouTube influencer David Bruce entitled 'Swanning Around', viewed 14,333 times since going live on YouTube on 29 June.



- ‘Vivaldi Sleep’ - 10 cross-genre artists improvising over OOTS’ recording of Autumn from Vivaldi’s Four Seasons with accompanying videos by 10 conceptual video artists (6 professionals, 4 Birmingham University media students); featuring soloists Trish Clowes (sax), Yumi Kowasawa (koto), Shabhat Hussain (tabla), Susi Evans (Klezmer clarinet), Philip Sheppard (electric cello), Paul Sartin (folk violin), Jim Moray (folk singer), Aidan O’Rourke (fiddle) and David Gordon (Jazz piano). The recording was scheduled for release over 5 weeks on YouTube from mid-November 2020.
- 12 live zoom sessions for people with dementia, delivered to 2 partner care home and 19 individuals (72 participants).
- 4 professionally filmed 45-minute videos by OOTS quartets for people with dementia, available as a national free resource via OOTS’ website from mid October.

Fundraising

We would like to thank all those involved in the Orchestra of the Swan – players, support staff, volunteers, Friends of the Orchestra and the FOOTS committee, as well as our partners, corporate and public, for all their help and support during this immensely difficult year.

The Friends of the Orchestra give invaluable financial, office and front of house support. Membership of this group remains steady (around 300) with 25 new members this season. Events for members (pre-Covid) included both fund-raising and social gatherings, creating opportunities for Friends, players, staff and trustees to meet.

At a time of considerable financial restraint and a looming BREXIT, we are especially grateful to our Corporate Partners who have supported our programme this season:

Chris Wheeler Graphic Design	Handelsbanken	
Staying Cool	Quotidian Investments	Ziran Land



Trust and public funding income remained steady this season, due to the continued programme of workshops in and for care homes and dementia cafés regionally for people living with dementia, and our extended education programme in regional schools. In particular, we would like to thank the following Charitable Trusts/Foundations, and public bodies for their very generous support this season:

29th May 1961 Charity
Alan Woodfield Trust
Arts Council England
Arts Alive
Baron Davenport
Boshier Hinton Foundation
City of Birmingham Orchestral Endowment Fund
D'Oyly Carte Charitable Trust
Dumbreck Charity
Edward Gostling Foundation
Elise Pilkington Charitable Trust
Elizabeth Creak Charitable Trust
Elizabeth Eagle-Bott Foundation
Elmley Foundation
Eranda Rothschild Foundation
Eric W Vincent
Eveson Charitable Trust
Frognal Trust
Garfield Weston Foundation
George Fentham Birmingham Charity
GJW Turner Trust
Lapid Trust
Laslett's Charity
Linbury Trust
McLay Dementia Trust
Misses Barrie Charitable Trust
National Lottery Community Fund
Oldhurst Trust
Orchestras Live
Perry Family Charitable Trust
R&D Turner Charitable Trust
Ratcliff Foundation
Steel Charitable Trust
Ulverscroft Foundation
WE Dunn Charitable Trust
William A Cadbury Trust
Wilmco Charitrust

We would also like to thank the many individual donors who provide not only valuable additional resources, but also a personal connection to the local community.



The Future

Responses from the partner consultations in all our residency areas are forming the backbone of our planning and the direction of our Immersive Residencies over the forthcoming seasons. Such feedback will encourage the OOTS team to address newly identified and agreed key project principles to ensure that the requirements of all our communities are met.

Our Night Owl series will become our new digital focus following Covid-19. Its popularity is due to the multi-faceted and diverse nature of the programming, involving artists from different musical genres and backgrounds.

Circumstances since March 2020 have demonstrated a need to find a better balance between filming/recording projects, live concerts and community work, as our current business model with its heavy focus on self-promoted live concerts is unsustainable under current health priorities. This is a good thing and will help us to be more sustainable in the long term. However, we have every intention of continuing to perform live concerts and engagements wherever and whenever this becomes possible.

The last two years has seen a transformation in the Orchestra's profile – achieved through innovative programming, recordings, a highly committed group of excellent musicians at the core of the Orchestra and the excellent work undertaken by the staff, players, Friends of the Orchestra and volunteers.



Debbie Jagla
Managing Director

11 December 2020

Trustees and Officers

Trustees	John W E Liggins	
	Nicholas Hodges	
	Kathy Murphy	
	Altaf Kara	
	Christopher Wheeler	
	Nicholas F Keegan	
	Edwin Buckhalter	
	Simon Littlewood	(appointed 7 January 2020)
Charity Number	1068570	
Company Number	03458051	
Principal Address and Registered Office	14 Rother Street Stratford-upon-Avon Warwickshire CV37 6LU	
Solicitors	Shoosmiths LLP 2 Colmore Square 38 Queensway Birmingham B4 6JB	
Independent Examiner	Baxters Limited 3 Nightingale Place Pendeford Business Park Wobaston Road Wolverhampton WV9 5HF	



Trustees' Report for the year ended 31 August 2020

The Trustees, who are also the directors for the purpose of company law, present their report and the accounts of the charity for the year ended 31 August 2020. These accounts 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 FRS 102, and the Charities Act 2011.

Objectives

The charity's objectives continue to be to promote, advance, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects by presentation of public concerts, recitals, opera, ballet, musical and dramatic works, displays and entertainments of all kinds involving orchestras, the theatre, variety, stage, musicals, radio and television for the public benefit. There has been no change in the objectives during the year.

Structure, Governance and Management

Orchestra of the Swan (OOTS) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 26th February 1997 and it is registered as a charity with the Charity Commission.

The Trustees, who are also directors for the purpose of company law, who served during the year and up to the date of this Report are listed on page 11.

The Board has delegated responsibility for the day to day operations of the charity to the executive team, including the Managing Director and the Artistic Director.

The Managing Director is responsible for the day to day business and financial operations of

the charity, staff management and the appointment of new staff, subject to Board approval.

The Artistic Director is responsible for developing the ambitious artistic vision of the Orchestra, the continued delivery of high quality, interesting and innovative programmes and to communicate this vision clearly to funders, staff, Trustees, Friends and other stakeholders. The Artistic Director also appoints the core players of the orchestra.

The titles of Managing Director and Artistic Director denote executive roles within the company and do not confer on the holders any of the primary responsibilities of Trustees and statutory directors of the company. The Trustees are wholly independent of the executive, do not receive any remuneration as Trustees, and are not accustomed to act in accordance with the Executive's wishes and directions.

The Trustees meet approximately six times per annum to receive reports from both the Managing Director and the Artistic Director and to consider those reports as well as to consider the short and long term plans for the charity and generally to fulfil their obligations as Trustees.

As part of those obligations the Trustees undertake a regular review of the financial risks that the charity may face and maintain a risk register. This register is intended to:

- Identify the material risks facing the charity.
- Establish systems and procedures to mitigate those risks identified in the register.
- Implement procedures to minimise the potential liability to the charity should those risks materialise.

In addition, the charity has policies in place on Child Protection and Vulnerable Adult Safeguarding, Coronavirus, Equal Opportunities, Health & Safety, Lone Working, Manual Handling and Information Security.



Board Changes

In January 2020 we were delighted to welcome Simon Littlewood to the Board. In the course of a 30 year career in publishing Simon has overseen the rapid international growth of organisations such as Random House and is already making a significant contribution to our strategic discussions, Simon is currently a board member of the International Publishers' Association and the Federation of European Publishers.

There have been no other changes to the Board in the period from 31 August 2019 to date.

Financial Review

In common with almost all Arts organisations, our results for the 2019/20 financial year were severely affected by the onset of Coronavirus in March, resulting in the cancellation of all 11 of the programmed concerts for the remainder of the season.

Total income for the year was down by 17% to £489k (2018/19: £589k). The decrease is due to the fall in box office receipts and fees for cancelled concerts and engagements, and significantly lower strategic grants income, to some degree offset by an increase in restricted grants directed to our Learning & Participation programmes aimed at dementia and education (including special needs), together with Covid Emergency funding from Stratford District Council Discretionary Fund, Arts Council England and the National Lottery Community Fund.

We also received a significant contribution to other income as a result of both Orchestra Tax Relief and the Coronavirus Job Retention Scheme for 2 furloughed staff, who have now returned to work.

Total expenditure was 13% lower at £511k, compared with £587k last year, reflecting the lower payments to players and also other costs saved by not staging the cancelled concerts and engagements.

The net outturn for the year was a deficit of £22k (2018/19: surplus of £2k). The Charity's cash position however ended the year slightly stronger with balances in hand of £191k compared with £173k last year, reflecting funding received to cover the current year's programme of activities including some Covid-19 emergency funding.

Reserves Policy

Total reserves at 31 August 2020 were £51,625 (31 August 2019: £73,916) all of which were unrestricted funds.

Orchestra of the Swan has reviewed its reserves policy, which is to retain sufficient funds in reserve to enable us to manage the company's affairs so as to be sustainable in the future.

The orchestra requires reserves in order to provide for contingencies as they arise. In normal circumstances we need to programme our concerts, care home, educational and dementia activities more than a year in advance, and yet we are heavily reliant on sponsorship and donations which can vary from year to year due to changes in the economic climate and many other factors.

The Trustees are therefore determined to continue to maintain strong financial controls and to continue to build unrestricted reserves over the next few years until they are equivalent to at least six months' organisational running costs.

Signed on behalf of the Board of Trustees



John Liggins
Trustee
11 December 2020



Statement of Trustees' Responsibilities

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

Company law requires the charity Trustees to prepare accounts 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 year.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the accounts 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, disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts 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.

Independent Examiner's Report to the Trustees of Orchestra of the Swan (Limited by Guarantee)

I report to the Trustees on my examination of the financial statements of Orchestra of the Swan ('the charity') for the year ended 31 August 2020.

Responsibilities and basis of report

As the Trustees of the company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2 the accounts do not accord with those records; or



3 the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

4 the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Baxters Limited

Baxters Limited
Independent Examiner

3 Nightingale Place
Pendeford Business Park, Wobaston Road
Wolverhampton WV9 5HF

11 December 2020

Statement of Financial Activities including Income and Expenditure Account for the year ending 31 August 2020

	Notes	Unrestricted Funds	Restricted Funds	Total 2020	Total 2019
Income		£	£	£	£
Donations and legacies	1	73,956	9,000	82,956	114,759
Investment Income	2	117	-	117	119
		74,073	9,000	83,073	114,878
Income from charitable activities	3	218,928	132,277	351,205	420,437
Other incoming resources	4	54,371	-	54,371	53,454
Total income		**347,372**	**141,277**	**488,649**	**588,769**
Expenditure					
Charitable activities					
Costs relating to staging performances		324,824	141,277	466,101	543,197
Governance costs		44,839	-	44,839	43,725
Total expenditure	5	**369,663**	**141,277**	**510,940**	**586,922**
Net deficit		(22,291)		(22,291)	1,847
Total funds brought forward		73,916	-	73,916	72,069
Total funds carried forward	14	**51,625**	**-**	**51,625**	**73,916**

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 22 to 29 form part of these accounts.



Statement of Financial Position at 31 August 2020

	Notes	2020 £	2019 £
Fixed assets			
Tangible assets	9	1,900	2,518
Investments	10	1	1
		1,901	**2,519**
Current assets			
Debtors	11	12,230	30,030
Cash at bank and in hand		191,361	173,242
		203,591	203,272
Creditors:			
Amounts falling due within one year	12	(153,867)	(131,875)
Net current assets		**49,724**	**71,397**
Net assets		**51,625**	**73,916**
Funds of the charity			
Restricted Funds	13	-	-
Unrestricted Funds	14	**51,625**	**73,916**
Total charity funds	14	**51,625**	**73,916**

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

These accounts were approved by the Board of Trustees for issue on 11 December 2020 and are signed on behalf of the board by:





John Liggins
Trustee

Nick Keegan
Trustee

The notes on pages 22 to 29 form part of these accounts.



Accounting Policies

Basis of preparation

These accounts have been prepared on the historical cost basis.

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

Judgements and key sources of estimation uncertainty

The preparation of the accounts 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.

Funds

General Funds – these are unrestricted funds that are available for use at the discretion of the Trustees in the furtherance of the general objectives of the charity and have not been designated for other purposes.

Designated funds – these are unrestricted funds that the Trustees have set aside for a particular purpose. The aim and use of each designated fund is set out in the notes to these financial statements.

Restricted Funds – these are funds received where the donors have imposed specific restrictions on the use of those funds or which have been raised by the Charity for specific purposes. The costs of raising and administering such funds are charged to the specific fund.

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.

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.



Fixed Assets

Tangible assets are stated at cost less accumulated depreciation.
Investments in unlisted equity shares are initially recorded at cost and subsequently measured at fair value.

Depreciation

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

Equipment (including website)	25% straight line
Fixtures	10% straight line

Operating lease

Assets held under finance lease are included and depreciated in accordance with the company's normal accounting policies. The present value of future rental is shown as a liability. The interest element of rental obligations is charged to the statement of financial activities over the period of the lease in proportion to the balance of capital repayments outstanding.

Rentals payable under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

Investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses.

Listed investments are measured at fair value with changes in fair value being recognised in statement of financial activities.



Notes to the Accounts year ended 31 August 2020

1. Donations and legacies

	2020	2019
	£	£
Donations and legacies	**82,956**	**114,759**

2. Investment Income

	2020	2019
	£	£
Interest receivable	**117**	**119**

3. Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total 2020	Total 2019
	£	£	£	£
Orchestral performances	218,928	130,277	349,205	387,784
Sponsorship and advertising	-	2,000	2,000	32,653
	218,928	**132,277**	**351,205**	**420,437**

The income for orchestral performances includes tickets, programme sales, as well as grants and funding in respect of specific performances and the commissioning and creation of new music for those performances. Further details are set out in the Trustees' Report that accompanies these accounts.

4. Other Incoming Sources

	2020	2019
	£	£
Orchestra Tax Relief	46,921	49,700
CJRS Grant	6,014	-
Other income	1,436	3,754
	54,371	**53,454**

5. Expenditure

	Staff Costs	Other Costs	Total 2020	Total 2019
	£	£	£	£
Costs relating to staging performances				
– activities undertaken directly	107,988	358,113	466,101	543,197
Governance costs	33,760	11,079	44,839	43,725
	141,748	**369,192**	**510,940**	**586,922**

Included in other costs is depreciation of £829 (2019 £7,897)

6. Activities Undertaken Directly

	2020	2019
Other costs relating to costs staging performances comprise:	£	£
Players fees	197,942	252,616
Conductor and artistic director fees	32,964	30,704
Music	12,319	19,928
Event management	114,888	126,624
	358,113	**429,872**

Event management includes direct and indirect costs associated with orchestral performances including hall hire, promotion, advertising, printing, and a proportion of the day to day costs of running the Orchestra.

7. Trustees

None of the trustees (nor any persons connected with them) received any remuneration or benefits from the charity during the year.



8. Employees

Number of employees

The average number of monthly employees during the year was:	2020	2019
	Number	Number
Marketing	1	1
Administration	5	4
	6	**5**

Employment costs	2020	2019
	£	£
Wages and salaries	134,149	129,944
Social Security costs	7,599	8,257
	141,748	**138,201**

9. Tangible Assets

	£
Costs	
At 1 September 2019	8,604
Additions	211
Disposals	-
At 31 August 2020	**8,815**
Depreciation	
At 1 September 2019	6,086
Charge for the year	829
Disposals	-
At 31 August 2020	**6,915**



9. Tangible Assets cont.	£
Carrying amount	
At 31 August 2020	**1,900**
At 31 August 2019	**2,518**

10. Investments

One Ordinary share of £1 is held in Orchestra of the Swan Trading Limited, being the whole share capital. It was incorporated in England and Wales and has staged certain concerts on behalf of Orchestra of the Swan. No profit was made and its balance sheet reserves are £1 (2019 £1).

11. Debtors

	2020	2019
	£	£
Trade debtors	468	5,108
VAT recoverable	2,309	-
Prepayments and accrued income	9,453	24,922
	12,230	**30,030**

12. Creditors: Amounts falling due within one year

	2020	2019
	£	£
Trade creditors	13,041	9,289
Taxes and social security costs	2,747	3,786
Accruals and deferred income	138,079	118,800
	153,867	**131,875**



13. Restricted Funds

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

	Balance at 31 August 2019	Income	Expenditure	Balance at 31 August 2020
	£	£	£	£
Other Specific Projects	-	141,277	(141,277)	-
	-	**141,277**	**(141,277)**	**-**

Other specific projects are outlined in the Trustees' Report and reflect specific grants and donations received which are to fund particular activities that the Orchestra undertakes and where the grant or donor specifies that the funds are to be used for that purpose.

14. Analysis of Net Assets Between Funds

	Unrestricted Funds	Restricted Funds	Total
Fund balances at 31 August 2020 are represented by:	£	£	£
Fixed assets	1,901	-	1,901
Current assets	203,591	-	203,591
Creditors: amounts falling due within one year	(153,867)	-	(153,867)
	51,625	**-**	**51,625**

15. Operating Leases

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2020	2019
	£	£
Not later than 1 year	4,417	4,167
Later than 1 year and not later than 5 years	21,500	-
	25,917	**4,167**

16. The charity is 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 14 Rother Street, Stratford-upon-Avon, Warwickshire CV37 6LU.

17. Orchestra of the Swan is a company limited by guarantee and accordingly does not have a share capital. Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member.

ORCHESTRA
OF THE SWAN



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www.orchestraoftheswan.org

Charity number 1068570 • Orchestra of the Swan is a member of the ABO

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