ORCHESTRAS LIVE

England & Wales · Charity number 1117211

Details

Status	Registered
Legal form	Charitable company
Company number	05988211
Registered	2006-12-11
Register	View on the Charity Commission register

Contact

Address	Leeds Town Hall The Headrow Leeds LS1 3AD
Phone	0300 030 1160
Email	info@orchestraslive.org.uk
Website	www.orchestraslive.org.uk

Activities

Objects: A) PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION AND THE ARTS, IN PARTICULAR MUSICAL EDUCATION AND MUSICAL ARTS, IN PARTICULAR BY:I) ORGANISING, MANAGING AND PROVIDING ORCHESTRAS, ORCHESTRAL, INSTRUMENTAL, VOCAL AND CROSS-ARTFORM PERFORMANCES AND RELATED EDUCATIONAL ACTIVITIES; ANDII) ASSISTING LOCAL AND REGIONAL AUTHORITIES, FESTIVALS, CONCERT PROMOTERS AND OTHER BODIES IN ORGANISING, MANAGING AND PROVIDING ORCHESTRAS, ORCHESTRAL, INSTRUMENTAL, VOCAL AND CROSS-ARTFORM PERFORMANCES AND RELATED EDUCATIONAL ACTIVITIES; ANDB) CARRY OUT ANY OTHER PURPOSE WHICH IS CHARITABLE UNDER THE LAWS OF ENGLAND AND WALES FROM TIME TO TIME.

Activities: Orchestras Live believes orchestras are for everyone. We are a national producer and create projects where music and creativity can thrive. We work to ensure communities across the country have access to world-class orchestral experiences.

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Classification

- **How:** Makes Grants To Organisations, Provides Services, Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** NOT DEFINED. IN PRACTICE, NATIONAL
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,142,167	£1,088,768	£613,672	15
2024-03-31	£1,134,424	£1,103,832	£618,273	13
2023-03-31	£857,389	£973,640	£1,237,681	11
2022-03-31	£832,759	£1,041,468	£622,932	10
2021-03-31	£932,036	£595,139	£631,641	9

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Trustees

Name	Role	Appointed
Helen Elizabeth Harrison	Chair	2019-11-21
Anthony Edward Latham		2024-11-26
Caroline Rose Downs		2025-12-02
Dr Peter Leslie COLLINS		2022-11-29
Jeremy David CLAY		2023-11-28
Joanne Claire Towler		2020-11-24
Matthew Robert Swann		2022-03-15
Michelle HINES		2023-11-28
Natalie Sarah Ellis		2019-11-21
Natasha Solano		2021-11-23
Scott Campbell DICKSON		2025-12-02
Tobias Christopher Francis Wright		2024-11-26

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ORCHESTRAS LIVE

England & Wales - Charity number 1117211

Accounts

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

FOR

ORCHESTRAS LIVE

ORCHESTRAS Live

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

	Page
Report of the Trustees	3
Report of the Independent Auditors	25
Statement of Financial Activities	28
Balance Sheet	29
Statement of Cash Flows	30
Notes to the Financial Statements	31

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

* Jeremy Clay	*Musician and Educator*
Peter Leslie Collins	*NHS Chief Medical Officer (executive director)*
Natalie Sarah Ellis	*Hospital Arts Manager*
Helen Elizabeth Harrison	*Conductor and Music Director*
* Michelle Hines	*Finance and Arts Community Engagement Consultant*
* Tony Latham	*Commercial Vice President*
^ Matthew Littlewood	*Investment Banker*
Caroline Frances Maurice	*Governance and Compliance Consultant*
Natasha Solano	*Projects and Partnership Manager*
¬Anthony David Stoller	*Broadcasting Academic*
Matthew Swann	*BBC Orchestra Director*
Joanne Claire Towler	*Arts Manager*
* Tobias Wright	*Chartered Accountant*

* *from 26 November 2024*
^ *until 26 November 2024*
¬ *until 24 March 2025*

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors
DJH Audit Limited
St George's House
56 Peter Street
Manchester
M2 3NQ

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

Our mission is to engage people of all ages and backgrounds, particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing; and advocate for the personal and social value of these experiences for people and communities facing hardship and exclusion.

We have 60 years' experience developing creative partnerships between communities and orchestras to co-produce joyful, inclusive, high quality orchestral experiences through Creative Partnerships, Workforce Development, Evaluation and Impact, and as a thought leader and convener. Our approach supports resilience and secures a legacy for the innovative work that we undertake, leaving lasting impact in the communities with whom we work and leading positive change in the sector.

Our primary beneficiaries are audiences and participants, i.e. those with whom we engage in live orchestral experiences through projects, workshops and performances with a focus on children and young people, families, older people, vulnerable people and marginalised groups. Our co-productions provide frameworks for collaboration and co-creation. Our inclusive approach ensures that all involved have a creative voice; our projects respond to the priorities of under-invested communities.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, Music Hubs, academic institutions, Local Cultural Education Partnerships (LCEPs), community organisations, museums, heritage and cultural organisations libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support inclusive practice and skills development within their workforce and help drive best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

(a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:

  (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

  (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

(b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

This report covers our Business Plan for 2024/25, the second year of a multi-year funding period as a National Portfolio Organisation (NPO) of Arts Council England.

OUR WORK DURING 2024/25

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

In 2024/25 Orchestras Live continued to play a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England. We continue to think how things could be done differently to develop new kinds of creative and artistic collaborations, and to broaden audiences and cultural participation.

We focus on excellent, live orchestral experiences whilst remaining live to the opportunities of a hybrid approach, blending digital and live platforms. In this way our high quality, inclusive orchestral experiences and events engage a wide range of people in under-invested locations. Responses illustrate the power of music to connect people across divides and in uncertain times.

During the year we maintained our relationships with 39 locally based partners. In collaboration with other stakeholders, together we delivered 46 projects and concerts engaging people in 30,936 orchestral experiences across England. Our events featured 18 professional orchestras through a combination of creative workshops, live performances, live streams, digital/hybrid productions and online interactions.

In addition, we reached 4,652 users during the year via our website, which recorded 7,816 sessions. Our monthly e-news was sent to an average of 660 subscribers, while our topical Tea Break films had 3,055 views across the year.

69% of our activity partners said that they would not have produced their co-produced activity in 2024/25 without us. 95% of activity partners in 2024/25 said Orchestras Live had positively impacted their practice.

> *"Our Orchestras Live Partnership is an integral part of our outreach delivery. Helping facilitate the development of new and ongoing partner relations, sharing expertise around new and emerging artists, and underpinning programmes of activity with rigorous evaluation frameworks that enable us to develop more ambitious and relevant creative projects."*
> Katie Lucas, Sinfonia Viva (2024 Partner Survey feedback)

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to community cohesion and wellbeing. Orchestras can play a role in building confidence amongst people of any age to engage with each other, with their locality and with cultural activity.

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

Measuring social value

Over the past year, social value has become central to Orchestras Live's business innovation work, directly supporting our mission to ensure that orchestral music reaches communities and individuals who would not otherwise experience it.

Through our sector-leading Social Value Pathfinders programme, we are equipping organisations with the tools and skills to capture, evidence and communicate the full public benefit of their work. This not only helps them to strengthen their own advocacy and sustainability in a changing funding environment but also enables us to articulate more clearly how orchestral activity contributes to wellbeing, social cohesion, education and local economies.

This year, we have built new partnerships and expanded the practical application of social value across our programme. Examples include: Philharmonia Orchestra, exploring the wellbeing impacts of participatory music-making through their Hear & Now project; Moving Music Concerts, supporting people living with dementia and their carers; Citizens of the World Choir, offering creative community for displaced people and their allies; Rochford District Council, who are embedding music into local health and wellbeing initiatives; and the National Centre for Early Music, focusing on inclusive participation opportunities. Reflecting on this work, Rochford District Council has said:

> *"Orchestras Live's invaluable evaluation and partnership with Social Value Engine has enabled us to better understand the health, wellbeing and social impact of our project. This insight will be crucial to demonstrate the social return on investment to funders as we seek to secure further funding to move the project forwards."*

This work would not have been possible without the long-standing partnership with East Riding of Yorkshire Council through Classically Yours. East Riding, as co-developers of the Social Value Engine with Rose Regeneration, provided an ideal setting to pilot our first full Social Return on Investment (SROI) calculation within a live Orchestras Live project. Throughout this work, we continue to build the confidence of our partners to take ownership of their social value narratives. As one recent webinar participant commented:

> *"As long as we have identified our own outcomes as an organisation, we can use this tool to measure against these."*

We are strengthening Orchestras Live's role as a national leader by showing how orchestral music can make a positive difference in people's lives. This further supports our partners to access new funding and influence policy. Our work in social value is gaining wider recognition, with regular invitations to speak at major events like the ABO Conference 2025, and through requests for our support in measuring impact – such as our role as evaluation partner for *Wandering Minstrels*, a year-long creative health project at Derby Hospitals. Demonstrating the social value of our work helps us tell a more powerful story and is increasingly important for attracting support and extending the reach of our national programme.

Cultural communities

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2024/25.

Evidence[1] [2] shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of

[1] Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. https://doi.org/10.1371/journal.pone.0230487

[2] Brook, O., O'Brien, D., & Taylor, M. (2020). *Culture is Bad for You: Inequality in the Cultural and Creative Industries*. Manchester University Press.

the consequences of which is a lack of infrastructure or context to realise their full creative potential. Arts Council England's 2019 publication on Arts, culture and rural communities states that 'predominantly rural' areas have experienced the greatest decline in cultural spend, at 32.7%[3] In 2024/25, 35% of Orchestras Live's activity budgets and 44% of our Production team's time targeted local authority areas within Arts Council England's designated Levelling Up for Culture Places, identified using data relating to Arts Council investment, public engagement with culture and creativity, deprivation, children and young people, ethnicity, and disability.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music and digital productions amongst the profession and communities alike.

This approach has been reinforced by the introduction of three regionally based Community Impact Coordinators from 2023/24. Their role is to support the Producer team in deepening impact and growing partnerships in their respective regions. Analysis of the impact of these new roles over their first year has indicated that they bring the following benefits to partners and communities:

- **Relationship building**, enabling more legacy and continuity for project and participants
- **Advocating for communities and participants** including Youth/participant voice and consultation approach
- **Partner development** through bringing new perspectives, and developing their approach to working with communities
- **Partnership support** including supporting fundraising applications
- **New approaches** to engage the widest range of communities in ways that are relevant to them
- **Greater sustainability of cultural offer** by engaging regionally based artists, supporting workforce and skills development

Overall, the CICs have enabled:

- Development of **new partnerships** in new places
- **More projects**
- **Working more in depth** in some areas than was previously possible
- A more **strategic and proactive approach**
- **Effective distribution of resources**
- **A greater understanding of local need**

In 2024/25:

- 60% of our co-produced activity involved co-creation with participants and local communities
- 53% of public performances featured at least one co-created new piece of music as part of the programme
- Our events featured 56 new pieces co-created by our participants and a further 3 commissioned orchestral works

[3] AMP and Bloom Arts consultancy (2024) Gone in the Air: musical opportunities in rurally isolated England.

CASE STUDY

Voices of Bolsover

Now in its second year, Voices of Bolsover exemplifies our long-term commitment to nurturing relationships and amplifying community voice across the Bolsover District. Building on the foundations laid in 2023, this year's programme expanded both in reach and depth, bringing world-class orchestral experiences directly into former mining villages through a network of trusted local partners.

Working with Music in the Round and ensembles including the Bridge Ensemble and Consone Quartet, we co-created joyful, accessible orchestral encounters with communities in Doe Lea, Glapwell, and New Houghton. A strategic shift to focus on local venues enabled us to meet people where they are, fostering cohesion, participation, and pride.

> *"Whatever anyone decided to sing or play … was never wrong because everyone[s] opinion is different so everyone was encouraged [in] their own expression which is good for the community."* Community participant

In the first delivery phase, a three-day residency in Doe Lea and Glapwell culminated in a packed community concert and the spontaneous formation of a local choir. In the second phase, we extended our reach to New Houghton, reactivating underused community spaces through inclusive workshops and performances.

> *"It's been wonderful to see our centre full of music and laughter again."* Community partner

This year's outcomes reflect the power of sustained engagement:
- 94% of participants said they would take part again
- 100% of audiences were proud of what the young people created
- Children from different schools collaborated, building confidence and connection

> *"Working with Orchestras Live is opening up the ability to work with new communities who are geographically close to us but with whom we don't usually engage. Having developed composition training in schools, this has given the opportunity to adapt it to community settings."* Orchestral partner

As relationships evolve and partnerships strengthen, Voices of Bolsover is laying the groundwork for a sustainable creative infrastructure in the East Midlands – rooted in local identity, co-creation, and cultural equity.

Inspiring Children and Young People

We produce first-time and pathway orchestral experiences for children and young people that incorporate young people's voice. We encourage partners to innovate, and offer progression opportunities that are inclusive and support children to achieve their potential and develop a lifelong love of music.

Our projects engage children and young people in creative activity that supports their wellbeing, adds value to a curriculum in which music is under threat, and enables them to explore contemporary issues in relation to society, wellbeing and environmental responsibility.

In line with our regional development strategy, we build strategic partnerships with Music Hubs, youth-focused charities and organisations, and Local Cultural Education Partnerships to target cold spot areas.

> *"OL has enabled us to develop a diverse, inspiring and high-quality musical offer for early years audiences, rural communities and online communities. It has motivated us to continue to bring music to often neglected audiences, without compromising on quality"* Sarah McWatt, AMP (2024 Partner Survey feedback)

During the year we collaborated with 14 Music Hubs, engaging with children from the early years in 143 mainstream and 11 special schools, and involving families and carers in their children's experience.

CASE STUDY

ENERGY: Young voices powering change through music

In East Riding of Yorkshire, young people took centre stage to explore the climate crisis through music and science. ENERGY, a dynamic project conceived by Sinfonia Viva and delivered as part of the Classically Yours programme, empowered students to express their hopes and concerns about the planet in their own words and melodies.

Launched with an inspiration day at Bridlington Spa in September 2024, 128 students co-created five original songs with composer James Redwood. Their music was bold, urgent, and deeply personal. In parallel, 315 students from nine additional schools learned the songs in workshops, preparing for a powerful final performance.

In October, two concerts brought together students and Sinfonia Viva in front of school and public audiences—13% of whom had never experienced live arts before. One young participant said:
"We still use fossil fuels and we need to stop – because hope is here."

The project's reach extended far beyond the concert hall. A filmed performance streamed nationally via AMP and five Music Hubs reached over 7,500 viewers. One-third of schools engaged with the stream multiple times, using cross-curricular resources to spark further learning. In Nottinghamshire, the stream inspired a new live project, with Suffolk set to follow in 2025.

Teachers and students reported increased confidence, creativity, environmental awareness, and cultural capital. The project contributed to six UN Sustainable Development Goals and generated £7.61 of social value for every £1 spent.

"Music is the world's language – it delivered the message better than the news." Audience member
"I absolutely whole-heartedly loved every minute. The power of music is amazing." East Riding teacher

Improving Health and Wellbeing

We create projects that use the power of live music to support individuals to live well and engage fully in their communities. In 2024/25, 82 % of our surveyed audiences and participants said taking part in our projects/attending our events had a positive impact on their mental wellbeing; 90% reported increased feelings of belonging or feeling part of their community. With local and regional partners, we design developmental, bespoke work to address issues including dementia, loneliness, mental health and marginalisation.

> *"Being around others with the same abilities as myself has given me a feeling that I am not alone and I have done things here that would never have done before. I feel happy with myself and am feeling more positive about my future."*
> Good Company participant living with dementia.

> *"For me personally as a carer it's my mental health. Before the project, I felt burnt out and overwhelmed, now I feel refreshed and more like me again."* Good Company participant caring for a loved one living with dementia

During the year we have continued our role as convener of an informal working group to promote better understanding and collaboration between the orchestral and healthcare sectors – Orchestras in Healthcare. The group comprises representatives of the Association of British Orchestras, National Association for Arts in Hospitals (NAHN), BBC Concert Orchestra and Orchestras Live. Its work engages with a network of health and social care providers, national

bodies including Creative Health and Wellbeing Alliance and the National Centre for Creative Health and government departments.

Our programme in 2024/25 delivered work with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many.

CASE STUDY

Sudbury Sounds

Sudbury Sounds was designed to meet the needs and aspiration of vulnerable adults and older people. Produced through the partnership between Orchestras Live and Babergh District Council, contributing to the Council's Health & Wellbeing Strategy, the project focused on developing the creative potential and skills of learning-disabled adults at The Bridge Project CIC whilst engaging and inspiring older people, including those living with dementia, at three care settings.

In June and July 2024, a team of musicians from Sinfonia Viva led by Jessie Grimes held a series of workshops with the participant groups, singing songs, listening and dancing to live music, and co-creating material which Jessie orchestrated for a larger ensemble. The culmination was a joyful celebration concert in which the participants performed their new songs alongside Sinfonia Viva for an audience of more than 90 people at Sudbury Arts Centre.

> *"Mother has Alzheimer's – this should be happening in every town across the country. Such a joy to see all the participants making music together."*
> Audience feedback

Crucially, the project empowered staff at the various settings to continue music-making beyond the workshops. This aim for sustainability was enhanced by the inclusion of two locally based community musicians in the workshop team.

Another outcome was that participants formed connections with people outside their usual circle, fostering greater empathy, respect and understanding, valuing individuals' differences and promoting dignity, equality and inclusion.

> 100% of participants said *"Taking part had a positive impact on my mental wellbeing"*

> *"I liked listening to music I've never heard before."* Participant feedback

Sudbury Sounds left a legacy of music, memories, joyful connections and increased confidence for all involved.

Workforce development

We are committed to investing in training for music leaders and musicians, and nurturing new talent entering the sector. We aim to support the development of a diverse orchestral workforce, maximising access and opportunity and retaining local skills for the delivery of orchestral experiences of the highest quality.

In 2024/25, of survey respondents who participated in workforce development-focused projects New Connections (student music leaders) and Able Orchestra, 100% agreed "It contributed to the development of my arts practice or business" and 71% agreed "It opened up new opportunities for me".

> *"This was valuable experience as there were so many different organisations involved and different methods for working and learning that I was able to experience."*
> Student music leader, New Connections

Over the past year we have incorporated tailor-made skills development opportunities into project delivery to address a range of issues which vary from project to project. We have deepened our role as a sector leader regarding workforce development and diversity.

CASE STUDY

Developing the orchestral workforce through creative engagement

Orchestras Live continues to play a vital role in shaping a resilient, inclusive orchestral workforce by embedding skills development into project delivery. Over the past year, we have supported emerging and established music leaders, student musicians, and disabled artists to grow their practice in participatory and creative contexts.

In Essex, our Good Company dementia care programme enabled two assistant music leaders to develop specialist skills in collaborative arts. Their progression led to them taking full leadership of the music strand by autumn 2024, contributing to Brentwood Theatre's emergence as a creative hub for people with dementia.

In Nottinghamshire, we deepened our long-standing partnership with Inspire Youth Arts and Able Orchestra. The new Able Orchestra Pioneers group—comprising founder and new members—co-led a residency with Orchestra of the Swan, culminating in a powerful co-composed piece, *Spring Awakened.*

> *"The collaboration helps network with other artists… this will give me more opportunities in the music industry."* Able Orchestra Pioneer

Our Culture Sounds action-research project with Sinfonia Viva and Leicestershire Virtual School focused on trauma-informed practice with Unaccompanied Asylum-Seeking Children. Music leaders explored non-verbal communication and inclusive methods of engagement, enriching their practice and organisational awareness.

> *"It has helped challenge us… to reflect on power dynamics, cultural relevance, and the role of music in identity, healing, and belonging."* Sinfonia Viva Project Manager

Finally, New Connections, our partnership with Leeds Conservatoire and Manchester Camerata, gave students access to a hands-on experience working with young people. Students benefitted from training and real-world experience in orchestral community music-making and co-creation, working closely with highly skilled and experienced professional musicians.

> *"I feel so much more confident in leading children, communicating with them and working alongside other leaders…. I have made so many connections through this that I fully intend to make the most of to further progress towards my career."* Trainee Music Leader, New Connections 2025

These initiatives demonstrate our commitment to nurturing a diverse, skilled workforce equipped for the orchestras of the future.

Driving inclusion

As a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity. 74% of partners responding to our 2024 Partner Survey reported that OL has had 'some' or 'significant' impact on their practice relating to diversity and inclusion over the last 2 years.

> *"Our feelings around bringing creative opportunities to young people in our area who may be underrepresented in the classical sector or whose lives may be disadvantaged are aligned. This is leading to increasingly ambitious ideas to provide for this group and to question and challenge accepted models of delivery and explore alternatives."*
> Partner feedback (small arts organisation), 2024 Partner Survey response

> *"Engagement with BLIM [Black Lives in Music] & Orchestras Live has helped us shape our EDI policy & recruitment practice."*
> Partner feedback (orchestra), 2024 Partner Survey response

We are committed to embracing diversity and eliminating discrimination as an employer, as a provider of opportunities and services and within the wider orchestral sector. We aim to create and promote a culture that respects and values individuals' differences, that promotes dignity, equality, inclusion and diversity, and that encourages individuals to develop and maximise their true potential. This means reflecting critically on issues of diversity and inclusion within all that we do, identifying and taking appropriate action to reduce inequality and improve equity of opportunity.

Our Diversity, Inclusion and Relevance Committee meets quarterly and reports direct to the Board.

Initiatives taken during the year include:

- **Sector Engagement**: Active membership in Fair Access Principles, Black Lives in Music
- **Policy Leadership**: Contributed to Equality and Human Rights Commission's "Preventing Sexual Harassment at Work: A Toolkit for Orchestras" as a working group member.
- **Inclusive Storytelling**: Featured diverse voices in our *Tea Break* film series to challenge perspectives and promote dialogue.
- **Inclusive Recruitment**: Embedded inclusive practices in recruitment of staff, trustees, and creative practitioners, supported by:
    - Systematic demographic data collection
    - A regularly updated Diversity, Inclusion & Representation (DIR) resource hub
    - "Inclusive Recruitment of Music Leaders" as a standing agenda item in Production meetings
- **Monitoring & Impact**:
    - Ongoing demographic and experience data collection across staff, artists, audiences, and participants
    - Over 50% of our orchestral partners signed up to Association of British Orchestras 10-point plan for inclusive recruitment of players
    - Partner perception of our impact on EDI increased from 54% to 74% over two years
- **Internal Culture**:
    - Regular staff and trustee surveys/appraisals to assess inclusion and identify areas for improvement
    - Designated internal EDI lead appointed
- **Disability Advocacy**: Barry Farrimond-Chuong (Open Up Music) confirmed as Disability Champion, providing specialist guidance as needed

Digital Innovation

Digital technology and its use in the cultural sector was transformed by the response to Covid-19. Rapid change continues to offer new opportunities for distribution and extending the reach of live performances, as well as innovative ways to engage with diverse participants. Orchestras Live brings a creative and innovative approach to the creation of digital content and explores presentational approaches, including the combination of live and digital in 'hybrid' performances, that can engage new audiences.

CASE STUDY:

Using technology to remove barriers to music-making for disabled people

At Woodlands Secondary School in Luton, digital innovation opened new doors for young people with severe learning disabilities to express themselves through music.

Through our long-standing partnership with Luton Music Hub, which has focussed on supporting young musicians at different levels of their musical development, a project was designed to support music work at Woodlands Secondary School, the largest community special school in Luton. Orchestras Live brought in City of London Sinfonia (CLS) to deliver a bespoke creative project, drawing on the orchestra's considerable expertise in working with vulnerable young people. The CLS team was led by composer Gawain Hewitt who designs and incorporates new electronic instruments and tablet apps that help remove limitations in music-making and creativity for disabled people.

Building on the school's existing work with accessible/electronic instruments such as the Clarion, and introducing acoustic instruments into the blend, Gawain and the CLS players worked with 18 young learners in music making, listening and interaction. The orchestral musicians used improvisation and intuition to connect with and play alongside the learners, whose creative initiatives took the lead.

A culmination performance was presented to an audience of approximately 50 learners and families in the school hall. The CLS ensemble performed the co-created music and also played orchestral pieces that shaped moments of listening. The whole school community was delighted to experience the performance and celebrate the achievements of those involved.

"SLD (Severe Leaning Disabilities) learners...were able to work with CLS musicians, playing with them on their instrument of choice on iPad. Some enjoyed listening, some took the lead and allowed our guests to play along with them, others took part in call and response ensemble playing, while others composed their own melodies where our musical journey evolved into their performance piece. Being able to play with and create a musical journey with such established musicians, where our learners took the lead throughout, was just incredible."
Woodlands School music lead

During the year we adopted a policy on the operational use of AI. We currently allow staff to use AI tools to support and enhance organisational operations and communications. We do not allow AI tools to be used to replace creative production e.g. writing music, creating artwork.

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight. In 2024/25 we further embedded the role of Impact and Insight analysis. Data informs us how effectively our partnerships deliver on business plan objectives, provides the Board with impact analysis and ensures stakeholders benefit from our insight.

In response to our 2024 Partner Survey:

- 94% of current partners agreed that OL brings knowledge and experience supported by evidence and data that helps improve the impact of the work we produce together.
- 93% of current partners agreed that OL helps them to use data to evidence and communicate the impact of the work we produce together.

To inform our strategic and project planning, we draw on external sources and internal data:

- Arts Council England's list of Levelling Up for Culture and Priority Places
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up local authorities at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience and participant research delivered using ACE's Impact & Insight Toolkit and through bespoke research designed with partners
- Sector Needs Analysis (biennial). The next Needs Analysis will be conducted in 2025.

We monitor the effectiveness of our activities against planned outcomes through:

- Feedback from project participants, audiences, partners and delivery artists
- End of project reports collecting feedback from partners and orchestras
- Independent evaluations
- Academic research
- Demographic data and experience feedback from audiences, participants, artists and candidates involved in recruitment
- Reflections meetings internally with Producer team, feeding headline findings and action points back to the trustees via Board reporting
- 'Deep Dive' Evaluations, exploring a specific partnership or project in greater depth to inform our strategic approach
- Social Value Measurement for specific projects

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

CASE STUDY

Building a Social Value Offer for the Sector

Orchestras Live has invested in building our data and evaluation capabilities over several years. This has enhanced our ability to make evidence-based decisions, demonstrate public benefit, and support strategic development. In 2024/25, social value became a particular area of focus, offering a new way to articulate the difference orchestral activity makes to individuals and communities.

What began as an effort to better understand and evidence the impact of our own programmes has developed into a distinctive sector-facing offer as part of our business innovation activities. Drawing on our skills and experience, we now support partners and clients to capture and communicate their social value in ways that strengthen advocacy and unlock funding. The National Centre for Early Music say it has *"empowered [them] to make bolder claims about the quality, value, and reach of the work that the NCEM undertakes."*

In line with our values, this work has been shaped through collaboration. Our long-standing relationship with East Riding of Yorkshire Council, co-developers of the Social Value Engine (SVE Ltd), enabled us to pilot our first full Social Return on Investment (SROI) analysis through the Classically Yours programme. Testing the tool in a live project gave us the confidence to offer this to the sector, from the Philharmonia Orchestra to Rochford District Council:

> *"Orchestras Live's invaluable evaluation and partnership with the Social Value Engine has enabled us to better understand the health, wellbeing and social impact of our project."*

Looking ahead, our Social Value Pathfinders programme will further support organisations to embed impact thinking in their work, which in turn will strengthen the case for orchestral music as well as the wider arts and culture sectors.

Communications and Advocacy

Communications is an integral part of all our delivery, from highlighting the profile and impact of our partnership projects to raising our profile within and beyond the orchestral sector and championing the needs of our beneficiaries to national and local decisionmakers.

We maximise the potential of our networks and stakeholder groups – locally, regionally, nationally and internationally – to promote the impact, value and learning from our work.

In response to our 2024 Partner Survey:

- 97% of current partners said they value Orchestras Live as a thought leader in the sector.
- 94% of current partners agreed that Orchestras Live is a changemaker in the sector.

Our advocacy plan aims to raise our profile outside of the immediate orchestral and performing arts sectors. During the year we have continued to build active links with stakeholders and networks in the broader charity sector, national and local government, as well as the health and wellbeing sectors.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We use a range of communication tools to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences.

Our communications strategy has challenging targets for increasing engagement and reach across our online platforms. Our ebulletin list maintained a relatively stable subscriber base at 1,762 (2023/24: 1,801) subscribers, we had 3,107 Twitter / X followers (2023/24: 3,326) and increased our reach on Instagram with 1,243 followers (2023/24: 1,106) and LinkedIn with 1,668 followers (2023/24: 1,331). Our website reach for the year was 7,816 sessions (2023/24: 10,147) and analytics demonstrate a higher percentage of our website traffic coming from our social media channels and referrals from our regular ebulletins.

Following the launch of our informal Tea Break series in 2020/21, three episodes were produced and published in 2024/25, achieving a total of 3,055 views. Tea Break interviewees included:

- Karys Staddon and Becky West on how we use the Social Value Engine.
- Joana Maia and Dulce Duca on Create Yarmouth, our residency programme with BBC Concert Orchestra in Great Yarmouth.
- Stuart Bruce and David Savill on Good Company, our creative dementia care project in Brentwood, Essex.

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet.

The Orchestras Live 'Dashboard' –measuring our performance against performance indicators related to our Business Plan – is updated quarterly for Board review.

We measured performance against Key Performance Indicators and Progress Indicators in the following areas: Programme Delivery, Impact and Insight, Communications, Income Generation, Governance and Operations (Ambition & Quality; Diversity, Inclusion & Relevance; Dynamism; Environmental Responsibility). Progress has been generally good across all areas; any areas below target/forecast at year end are taken into consideration in planning for the following year.

Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member. During the year we also surveyed staff regarding their experience of Wellbeing and Development within the organisation. Results have informed initiatives to support a dynamic, resilient staff team and inform our Staff Wellbeing and Development Framework.

Funding Development and Income Generation

We are delighted to be part of Arts Council England's National Portfolio, which recognises organisations playing a vital role in making creativity and culture accessible to communities. The initial three-year funding period has been extended to 2026/27.

Whist ACE remains our principal funder, we are still heavily reliant on an array of other sources of public and private income. Support from our trust and foundation partners is particularly critical. Like many other small-medium sized arts organisations, we found the funding climate in 2024/2025 extremely challenging, particularly for core funding. However, we have been grateful for vital funding towards our project costs from trusts and foundations including the East Coast Community Fund, Goole Fields Wind Farm Community Foundation, Hays Travel Foundation, Hull and East Riding Charitable Trust, The BNA Charitable Incorporated Organisation, The Hadfield Trust, The Joseph Boaz Charitable Trust, The Samuel Gardner Memorial Trust and the Woodsmith Foundation. We were also delighted to secure UK Shared Prosperity funding towards our creative health work.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, levering £125,692 of extra local investment into local communities.

Despite the challenging economic environment, we take heart that many local authorities and other investing partners continued to prioritise their relationship with us, with net investment and management fees from partners both well above anticipated levels.

Maximising and diversifying income to support long-term organisational sustainability and resilience continues to be an imperative. To this end, we have developed and adopted a Business Innovation Strategy to support our Business Plan objectives. A Business Innovation Manager was appointed in mid-July 2024 in line with the Business Plan. The role encompasses the design of products and services from the assets and capabilities within Orchestras Live, and the sales and business development work required to bring these to market. Year one focused on designing and testing a service offer around the impact and evaluation expertise, especially social value measurement. Initial targets were modest and growth is expected to be incremental whilst the strategy beds in.

Throughout 2024/25, our senior management and Board of Trustees continued to actively monitor our financial and operational position.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility both to embed and to promote best practice in carbon friendly emissions policies.

Our business model is built on the ethos of collaboration: we work with a network of partners to enhance local orchestral activity that supports shared priorities for social impact, including environmental sustainability. We seek to develop a national infrastructure in which high quality, innovative and engaging orchestral provision thrives, with an orchestral sector that is relevant to its communities and audiences, and environmentally responsible.

As well as these social motivations, we are committed to comply with regulations as they apply to our organisation, and to ensure that we have the capacity to do so.

In recognition of the current climate crisis, led by our Environmental Responsibility Working Group, we have strengthened our commitment to environmental responsibility across the organisation to take focused action and achieve greater impact.

During 2024/25 key environmental initiatives undertaken included:

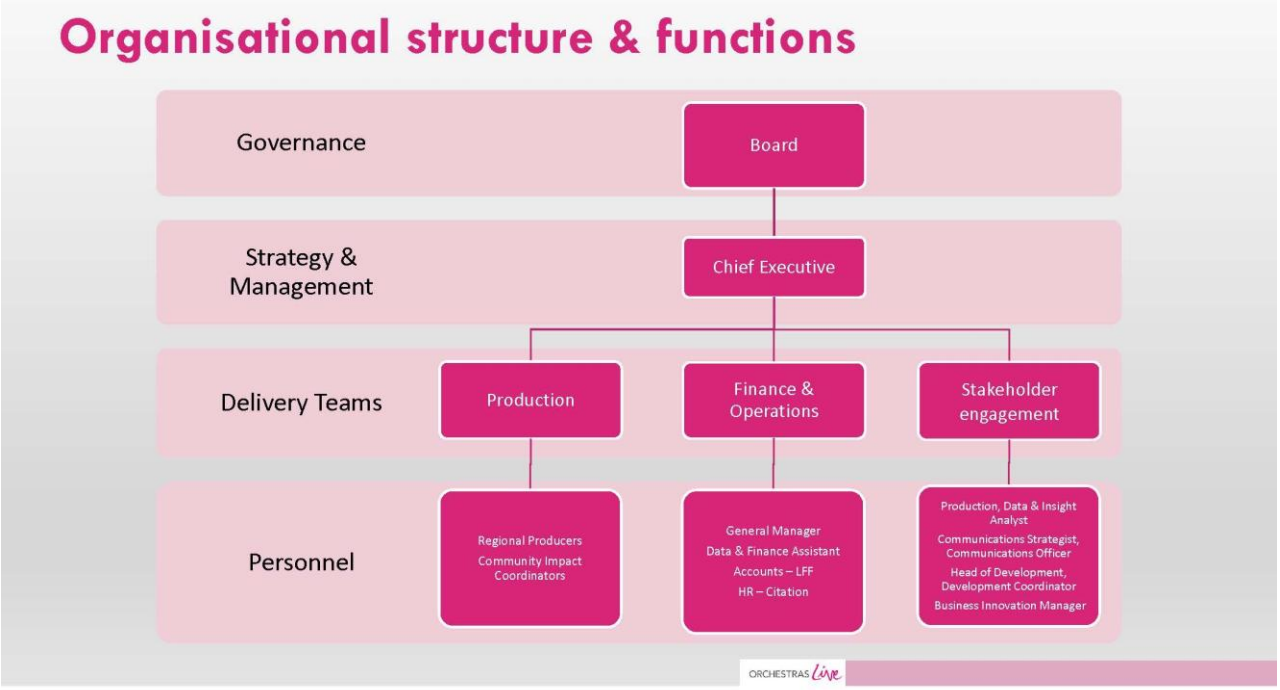
- **Carbon Footprint Tracking**: Piloted data collection on the carbon impact of a co-produced project, with findings shared publicly to inform future planning.
- **Staff Engagement**: Reviewed digital sustainability best practices with staff; continued sharing of environmental resources with staff and trustees.
- **Operational Impact**: Compared and analysed annual operational carbon footprint with staff and the Environmental Working Group; follow-up actions agreed for 2025/26.
- **Green Digital Practices**: Implemented internal guidelines based on insights from a previous website sustainability audit.
- **Partner Collaboration**: Embedded environmental considerations into programme and project planning through ongoing dialogue and partner feedback.
- **Sector Advocacy**: Used our leadership role to advocate for environmental action; incorporated Environmental Responsibility into our Partnership Principles, requiring alignment from all partners from 2023/24 onwards.

Organisation: staff and operational structure

During 2024/25, the appointment of the Business Development Manager increased our staff team to fifteen (12.1 FTE), building on the previous year's addition of three full-time fixed-term roles resulting from specific funding support. The team is led by the Chief Executive, who reports to the Board of Trustees.

Our structure aims to:

- Support a dynamic business model maintaining our agile approach and able to respond to the challenges ahead
- Build and develop a resilient team with scope for succession planning and greater diversity
- Provide a framework for regional growth and a medium- to long-term plan for business development.



- **Production Team**
  Our partnerships are managed by the Senior Creative Producer, and Regional Producers for the North and Midlands, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models. The Senior Creative Producer role is replaced by a Regional Producer – East from August 2025. Each Regional Producer is supported by a Community Impact Coordinator, helping to deepen impact and grow partnerships in their respective regions.

- **Stakeholder Engagement**
  - The Communications Strategist leads on brand management and our overall communications strategy across all platforms, supported by the Communications Officer (Brand and Content).
  - The Head of Development raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator.
  - The focus of the Business Innovation Manager is to grow earned income through securing clients for paid products and services that stem from Orchestras Live's expertise, reinforcing our brand, impact and values.
  - The Production, Data and Insight Analyst plays a central role linking communications, impact analysis, data and finance across all our activities.

- **Development and Management Team**
  - The General Manager is responsible for the day-to-day management of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs, including risk and compliance.
  - Orchestras Live's data and finance functions are supported by a part-time Administration Assistant.

Our registered office is in Leeds and we have two co-working spaces there and one desk at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations. Since April 2022 we have operated a home working/hybrid staff working arrangement designed to maximise economies whilst factoring in environmental considerations, efficient use of time and our premises and staff wellbeing and resilience.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

We engage the independent company Citation to provide HR and employment advice.

FUTURE PLANS

Orchestras Live has refreshed its Business Plan to cover the period 2025/26 to 2027/28. Over the next three years, we will build on our recent successes in measuring and communicating our impact and providing leadership for orchestral initiatives that bring public benefit.

Strengthening our organisation's resilience remains a priority, and we will achieve this through a diversified approach to income generation, drawing on the progress made in our previous business plan.

We will focus on three strategic areas:

Creative Communities

- Deepen impact through consultation, inclusion, community voice, skills development and legacy
- Champion the artistic value and depth that co-creation and community voice bring to outward facing productions
- Support partners in articulating the social value of inclusive, place-based orchestral experiences

Leadership

- Promote the role of music in public health and prevention plans
- Build research partnerships to deepen understanding & drive innovation in the sector
- Drive sector collaboration to develop initiatives that support inclusive recruitment of creative teams

Organisation

- Continue to review our own systems & processes, to embed inclusive practice and mitigate environmental impacts
- Integrate mid to long term forecasting across partnerships, investment, grants and generated income
- Through stakeholder engagement, develop new kinds of partnership to extend our national reach

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Scenario planning and a related programme of policies, actions and timelines is undertaken regularly.

Risks – and the strategies in place for managing those risks – are assessed for their strategic, financial and operational impact over the next 12 months and in the longer term. The principal risks and uncertainties have been identified as:

- Government-led economic policies destabilise our operating context, while cultural and education policies do not support creativity. These also impact on the ability of our community-based partners to deliver the local producer role we rely on.
- Core-cost fundraising failing to meet our income projections, potentially reducing our reserves levels below the minimum set by the Board.

Regarding maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), the Board closely monitors performance and how we articulate the close alignment of Orchestras Live's strategic priorities with ACE's Investment Principles. Arts Council England currently rates Orchestras Live's risk to them as a grant-holder as 'moderate'.

The risks associated with Orchestras Live's membership of the defined benefit local government pension scheme are primarily managed by forward budgetary provision to accommodate the cash flow implications of addressing any deficit. Members of the specialist pensions team at EY provide us with bespoke advice on all matters relating to our membership of the Essex Pension Scheme, including provision of assumptions to be used under FRS 102 reporting.

FINANCIAL REVIEW

Total incoming resources amounted to £1,142,167 (2023/24: £1,134,424) and total resources expended were £1,094,698 (2023/24: 1,114,138) so that there were net incoming resources before tax and other gains/losses of £47,469 (2023/24: net incoming resources of £20,286).

Total funds carried forward at the balance sheet date amounted to £613,672 (2023/24: £618,273, split as follows:

- Restricted funds of £47,363 (2023/24: £26,697)
- Unrestricted but designated funds of £387,571 (2023/24: £405,197), of which £303,588 (2023/24: £311,622) was designated for use in partnership with investing partners in specific geographical areas.
- Unrestricted undesignated reserves of £178,738 (2023/24: 186,379)

The FRS 102 report at 31 March 2025 identified a surplus in Orchestras Live's pension fund reserve but incorporates an asset ceiling which leads to a nil value asset on the balance sheet. This aligns with Charity Commission guidance that any surplus or deficit in the pension fund should be excluded when calculating the charity's free reserves.

During the year, funds not required for short-term working capital purposes were held in deposit accounts with notice periods varying from instant access to 95 days. At 31 March 2025, funds were held with the following institutions: CAF Bank Ltd, Cambridge & Counties Bank, Charity Bank, Hampshire Trust Bank, Hinckley & Rugby Building Society, Redwood Bank and United Trust Bank.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live.

Orchestras Live has no property or material assets other than cash on deposit.

Reserves Policy

Orchestras Live is a registered charity and does not attempt to generate a surplus. The majority of Orchestras Live's income is raised through payments for services (charged to local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations and other private and public funding, and from consultancy and commissions.

The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, OL is reliant on income streams over which it has limited control and therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of the next three months' operational activity. (budgeted at £183,074 for 2025/26). This figure varies from year to year, is forward looking, and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (funds excluding restricted funds, designated funds and fixed assets) of £178,738 at 31 March 2025 (2024: £186,379) did not quite meet this policy objective, being £4,336 (2.4%) below the level required. The trustees do not consider this to be material and expect to meet the Reserves Policy going forward.

In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the

need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – updated June 2023).

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose and are in addition to those required to cover three months' operational activity.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live designates a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific geographical areas. Partnership Funds are in addition to those required to cover three months' operational activity.

As a result of an uplift in Arts Council England NPO grant funding for three years from April 2023, three Community Impact Coordinators were appointed in summer 2023 on 3-year fixed-term contracts. The £34k underspend on their employment costs in 2024/25 is carried forward in a designated fund to fund their contracts for the remaining months once the grant funding period ends at 31 March 2026.

To aid clarity on the Statement of Financial Activities, designated funds are listed separately to show the level of available reserves for operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose are identified separately in the accounts. Care is taken to ensure that such funds are used only for the purpose for which they were provided.

Pension Fund

At the balance sheet date, the pension fund was in surplus by £1,071,000 (2023/24: surplus of £794,000). This valuation under FRS 102 was based on actual data at 31 March 2025. The result represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 19 to the financial statements. The result is calculated using various actuarial estimates as set out in Note 19. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. Should the fund cease to be in surplus, any deficit is partially covered to the extent of £60,000 (2023/24: £60,000) by an escrow bank account in the charity's name held by Essex County Council.

The Essex Pension Fund's next triennial review took place at 31 March 2025, with revisions to employer contributions taking effect from 1 April 2026. Orchestras Live's trustees continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow, enabling the maximisation of interest receivable on funds held.

Socially Responsible Investing

Orchestras Live believes that a return on investment can be achieved in many ways and may not be purely financial. Trustees also note evolving Charity Commission guidance regarding the ESG risk profile of any investments. Therefore, should the policy of Orchestras Live change at any point in the future, leading to the making of investments in addition to cash deposits, trustees would seek to make reasonable efforts to consider environmental, social and governance factors in their decision making, including but not limited to: the identification of any organisations or individuals that have or facilitate a particularly negative impact on the environment (climate change, resource depletion, waste, pollution, deforestation); on society (human rights, modern slavery, child labour, working conditions, employee relations); or low standards of governance (bribery and corruption, executive pay, board diversity and structure, political lobbying and donations, tax strategy). From the perspective of impact investing, it is also acknowledged that contemporary principles of stewardship and engagement may be preferable to avoidance in many cases; trustees will therefore consider whether there is potential for influence to effect positive change in a company, thereby realising a positive ESG impact.

It is noted that the Essex Pension Fund is a discrete entity and its funds are run via a discretionary mandate.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 updated August 2023). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee in July each year.

A formal review of the Policy on Reserves and Investments is undertaken by trustees at least annually.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy, which adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings are reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands are utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without breaking down decisions to an individual level.

Orchestras Live is an accredited Real Living Wage employer.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by a skilled, committed and diverse Board, currently made up of 11 trustees. The Board has a strong track record of robust governance and self-assessment, and since 2016 has operated a rolling public trustee recruitment programme.

The Board is committed to recruiting trustees with a broad range of skills, expertise and lived experience. In 2022 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from Black, Asian, and ethnically diverse, D/deaf and disabled candidates as they are currently under-represented on our Board. Two trustees, including the Chair of the Board retired in 2024/25, having served their full term. Two new trustees were appointed during the year, with two further candidates being appointed as trustees-designate, with the expectation that they will be appointed as trustees at the AGM in November 2025. In addition, it is anticipated that a new Chair of the Board will be appointed as a trustee in November 2025, following a rigorous open recruitment process.

A full Trustee Skills Audit is undertaken prior to trustee recruitment to identify gaps, review diversity and inform our recruitment process. We ensure that each potential trustee understands the charity's expectations of them and a comprehensive schedule outlines the induction process, both leading up to and after the formal appointment. We offer access support for people who face barriers to inclusion, meeting in accessible venues, being flexible in scheduling meetings at different times of day and covering travel expenses.

The Board meets at least four times a year, including an annual strategy discussion and a board development session. Induction is provided for new trustees and training opportunities are offered to those who are new to trusteeship. Additional training is also provided to reinforce understanding and skills relating to topical strategic issues such as the environment and diversity and inclusion. Trustees are actively involved in strategic, financial and business planning with dedicated Finance, Diversity Inclusivity & Relevance and Remuneration Committees. Since 2021 these have been augmented by working groups (trustees and staff) focused on Environmental Responsibility, Ambition & Quality, and Dynamism. In addition to ongoing financial monitoring and regular review of the risk register, trustees monitor performance via a quarterly Dashboard, informed by data captured and managed on a bespoke IT system. Trustees have a dedicated section on OL's intranet; through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

The Board is committed to driving Orchestras Live's work to make a more equitable orchestral sector and to ensuring that the organisation's governance and internal systems cement an inclusive approach across all our processes. The Board is also committed to understanding the organisation's environmental impact and to ensure that future plans incorporate actions to mitigate that impact.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2022/23 audit. Following rigorous scrutiny of the applications received, DJH Mitten Clarke were appointed for an initial three-year period.

Vice-Chair Helen Harrison is Chair of the Finance Committee, which meets quarterly. She was appointed Interim Chair of the Board in March 2025, on the retirement of Dr Tony Stoller. Jo Towler is Chair of the Diversity, Inclusivity and Relevance Committee which meets quarterly. The Remuneration Committee meets as required and is chaired by Michelle Hines.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

N H Buchanan

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N H Buchanan – Company Secretary

Date: 23/09/25

Orchestras Live

Report of the Independent Auditors to the Trustees of Orchestras Live for the year ended 31 March 2025

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:
- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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

We have nothing to report in this regard.

Orchestras Live

Report of the Independent Auditors to the Trustees of Orchestras Live for the year ended 31 March 2025

Opinion on other matters prescribed by the Companies Act 2006.
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report, which includes the Directors' Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements.
- The Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual.

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

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

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

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

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

In preparation for our audit we identified areas of laws and regulations which we considered could have a material effect on the financial statements. This information was obtained via discussions with management and from our general commercial and sector experience. The directors also provide us with written representation of all the key and fundamental industry specific laws and regulations with they are required to adhere to. These were then communicated to the whole of the audit team at our audit planning meeting.

Orchestras Live

Report of the Independent Auditors to the Trustees of Orchestras Live for the year ended 31 March 2025

As a charitable company, non-compliance with the Charities Act 2011, Companies Act 2006 and the conditions of government and non-government grant funding were assessed to be most relevant. Our audit procedures to respond to these risks included:

- Enquiries with management;
- Inspection of board minutes, legal invoices and other correspondence;
- Challenging of management assumptions and judgements in relation to accounting estimates.
- Review of journals entered throughout the year;
- Substantive transaction testing.

Despite appropriate planning and performing our work in accordance with International Auditing Standards, there are always inherent limitations that non-compliance is not detected. Non-compliance with laws and regulations is often further removed from the events and transactions reflected in the financial statements and material misstatements due to fraud can be deliberately concealed from auditors, for example through misrepresentation, forgery or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report
This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume any responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

DJH Audit Limited

Christopher Abbott FCA, Senior Statutory Auditor

For and on behalf of
DJH Audit Limited, Statutory Auditor

St George's House
56 Peter Street
Manchester
M2 3NQ

26 September 2025

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	*2025 General fund* £	*2025 Designated funds* £	*2025 Restricted funds* £	*2025 Total funds* £	*2024 Total funds* £
INCOME FROM:						
Grants, donations and legacies	**2**	120	689,314	184,236	873,670	868,734
Charitable activities	**3**	39,556	159,445	-	199,001	210,136
Investments	**4**	28,496	41,000	-	69,496	55,554
Total income		68,172	889,759	184,236	1,142,167	1,134,424
EXPENDITURE ON:						
Raising funds	**5**	71,928	-	-	71,928	70,642
Charitable activities	**6**	603,798	255,402	163,570	1,022,770	1,043,496
Total expenditure		675,726	255,402	163,570	1,094,698	1,114,138
NET INCOME BEFORE TAX	**8**	(607,554)	634,357	20,666	47,469	20,286
Corporation tax credit	**10**	5,930	-	-	5,930	10,306
NET INCOME		(601,624)	634,357	20,666	53,399	30,592
Transfers between funds	**14**	593,983	(593,983)	-	-	-
Net incoming resources before other recognised gains and losses		(7,641)	40,374	20,666	53,399	30,592
Other recognised gains and losses						
Actuarial (losses) on defined benefit pension schemes	**19**	-	(58,000)	-	(58,000)	(48,000)
Net movement in funds		(7,641)	(17,626)	20,666	(4,601)	(17,408)
Total funds brought forward:						
As originally stated		186,379	405,197	26,697	618,273	1,237,681
Prior period adjustment		-	-	-	-	(602,000)
As restated		186,379	405,197	26,697	618,273	635,681
Total funds carried forward	**14**	**178,738**	**387,571**	**47,363**	**613,672**	**618,273**

ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible assets	11		-		-
Current assets					
Debtors: falling due within one year	12	69,695		72,173	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash on deposit: more than three months		248,464		240,003	
Cash on deposit: less than three months		353,706		378,151	
Cash at bank and in hand		14,033		23,144	
		745,898		773,471	
Liabilities					
Creditors: amounts falling due within one year	13	(132,226)		(155,198)	
Net current assets			613,672		618,273
Net assets excluding pension scheme			613,672		618,273
Defined benefit pension scheme liability	19		-		-
Total net assets			**613,672**		**618,273**
The funds of the charity					
Unrestricted funds:					
General fund			178,738		186,379
Designated funds			387,571		405,197
Restricted funds			47,363		26,697
Total charity funds	14		**613,672**		**618,273**

The financial statements were approved by the Board of Trustees on 23 September 2025 and were signed on its behalf by:

.....
H Harrison - Trustee

.....
N Solano - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	*2025* £	*2025* £	*2024* £	*2024* £
Cash flows from operating activities:					
Net cash used in operating activities	**A**		(89,029)		(49,136)
Cash flows from investing activities:					
Interest received		63,934		48,080	
Cash placed on deposit for more than three months		(8,461)		(240,003)	
Net cash provided by investing activities			55,473		(191,923)
Change in cash and cash equivalents in the year			**(33,556)**		**(241,059)**
Cash and cash equivalents at the beginning of the year			401,295		642,354
Cash and cash equivalents at the end of the year			**367,739**		**401,295**
Represented by:					
Cash at bank and in hand			14,033		23,144
Cash on deposit: less than three months			353,706		378,151
			367,739		**401,295**

A. Reconciliation of net expenditure to net cash flow from operating activities

Net (expenditure) / income for the year *As per the Statement of Financial Activities*			53,399		30,592
Adjustments for:					
Interest receivable		(69,496)		(55,554)	
Defined benefit pension scheme - finance cost		(41,000)		(31,000)	
Defined benefit pension scheme - service cost		(17,000)		(17,000)	
Decrease in debtors		8,040		113,479	
Decrease in creditors		(22,972)		(89,653)	
			(142,428)		(79,728)
Net cash used in operating activities			(89,029)		(49,136)

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

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

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where is it due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

1 ACCOUNTING POLICIES continued

Expenditure
Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

(i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development staff and the associated travel and subsistence expenses.

(ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the production team and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation
The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting
The General fund can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

Restricted funds can only be used for the particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Tangible fixed assets and depreciation
Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated

Assets costing less than £1,000 are not capitalised.

Debtors
Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand
Cash at bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit

Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.Cash on deposit with an initial term or notice period of greater than three months does not form part of cash and cash equivalents.

Creditors

Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments

The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions

The charity operates a defined benefit pension scheme for permanent employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs when they are incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

When the pension scheme is in a surplus position the present value of the economic benefit, commonly referred to as the asset ceiling is reduced to nil on the basis that it is considered to be highly unlikely that the charity will be able to recover the surplus through reduced contribution in the future or through refunds.

1 ACCOUNTING POLICIES continued

Key accounting estimates and assumptions

The Trustees make estimate and assumptions concerning the future. The resulting accounting estimates will, by definition, seldom equal the related actual results. For the charity, the Trustees believe the only estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year are related to the valuation of the defined benefit pension scheme asset or liability. This is based on a third-party actuarial report, and explanation of the key assumptions is set out in Note 19.

Status

Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is 3 Sheaf Street, Leeds LS10 1HD.

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2025	*2024*
	£	*£*
Arts Council England National Portfolio grant	689,314	689,314
Charitable foundations and other donations:		
The Academy Media Ltd	-	800
Age Exchange	-	3,575
Arts Council England - Orchestras in Healthcare	5,000	-
Babergh District Council	15,000	-
The Belstead Gazoni Charitable Trust	-	1,000
The BNA Charitable Incorporated Organisation	1,000	-
Borough Council of King's Lynn and West Norfolk	4,250	4,250
Brentwood Borough Council - UK Shared Prosperity Fund	49,286	-
Darlington Borough Council	2,000	-
Catherine Cookson Charitable Trust	-	500
Chivers Trust	-	2,000
Create Yarmouth	-	1,500
Creative Darlington	-	2,000
Derbyshire County Council	-	19,166
East Coast Community Fund	15,000	-
Esmée Fairbairn Foundation	-	30,000
Essex County Council Arts and Cultural Fund	-	12,000
Garfield Weston Foundation	-	30,000
Gillian Dickinson Trust	-	10,000
Goole Fields Wind Farms Community Fund	4,999	-
The Hadfield Trust	2,500	-
Hays Travel Foundation	5,000	3,000
Hesslewood Children's Trust	750	-
Hull and East Riding Charitable Trust	2,008	2,500
The Joicey Trust	-	2,000
The Joseph and Annie Cattle Trust	-	5,000
The Joseph Boaz Charitable Trust	375	-
Leeds Conservatoire	6,400	-
The Michael Cornish Charitable Trust	-	1,000
Mid Suffolk District Council	27,156	2,000
Norfolk County Council	1,500	-
North Yorkshire Music Hub (NYMAZ)	-	7,307
Ovingdean Hall Foundation	-	2,500
The Radcliffe Trust	-	5,000
The Samuel Gardner Memorial Trust	1,500	-
The Scops Arts Trust	-	15,000
The Sir James Knott Trust	-	5,000
South Asian Arts-uk	6,432	-
The Three Monkies Trust	-	5,000
Woodsmith Foundation	30,000	-
Individual donations	120	122
Project and conference contributions in kind	4,080	7,200
	873,670	868,734

The comparative figure includes restricted income of £118,620.

3 INCOME FROM CHARITABLE ACTIVITIES

	2025	*2024*
	£	*£*
Partnership investments	181,129	206,986
Consultancy, commission and other income	17,872	3,150
	199,001	210,136

4 INCOME FROM INVESTMENTS

	2025	*2024*
	£	*£*
Essex Pension Fund bond interest	3,000	3,031
Deposit account interest	22,721	17,893
CAF Bank and other interest	2,775	3,630
Defined benefit pension finance income - see Note 19	41,000	31,000
	69,496	55,554

5 EXPENDITURE ON RAISING FUNDS

	2025	*2024*
	£	*£*
Staff costs	71,004	69,578
Other fundraising costs	924	1,064
	71,928	70,642

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2025	*2024*
	£	*£*
Activity costs funded directly	141,432	153,649
Activity costs funded by grants	260,911	323,715
Project costs in kind	4,080	7,200
Other direct costs	14,029	8,000
Staff costs	294,151	243,692
Allocation of support costs (note 7)	308,167	307,240
	1,022,770	1,043,496

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (7 grantees totalling £128,369 (2024: 9 grantees totalling £162,920)), music education hubs and other not for profit partners (22 grantees totalling £132,542 (2024: 16 grantees totalling £136,325)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were East Riding of Yorkshire Council (total £45,129) (2024: East Riding of Yorkshire Council (total £60,294) and Viva Chamber Orchestra (total £37,552)).

The comparative figure includes expenditure from restricted funds of £144,377.

7 SUPPORT COSTS

	2025	*2024*
	£	*£*
Staff costs	211,594	199,883
Staff recruitment	714	2,657
Workforce development	-	1,149
Training and conferences	1,714	2,853
Premises costs	15,060	13,623
Insurance	1,250	908
PR and communications	5,257	5,670
IT and computer costs	5,278	5,530
Printing and stationery	111	5
Postage and telecommunications	693	1,069
Travelling and subsistence	18,881	24,820
Accountancy fees and payroll	31,630	30,430
Legal and professional fees	818	4,141
Bank charges	5	60
Miscellaneous expenses	1,810	2,612
Governance costs:		
Trustees' expenses for attending meetings	1,781	2,142
Trustee board development and training	536	448
Auditors' remuneration for audit services	8,850	7,175
FRS 102 report and actuarial valuation costs	2,185	2,065
	308,167	307,240

8 NET INCOME

	2025	*2024*
	£	*£*
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	8,850	7,175

9 STAFF COSTS

	2025	*2024*
	£	*£*
Gross salaries	457,311	404,539
National Insurance contributions	39,763	35,102
Pension contributions	95,196	88,976
Defined benefit pension service cost - see Note 19	(17,000)	(17,000)
Pension scheme administration	1,479	1,536
	576,749	513,153

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,350 (2024: £1,337).

The average number of employees was fifteen (2024: thirteen). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2024: one employee). During the year eleven employees accrued benefits under a defined benefit scheme and four accrued benefits under a defined contribution scheme.

10 TAXATION

	2025	*2024*
	£	*£*
Orchestra and Film Tax relief - repayable credit	5,930	10,306

11 TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment	*Total*
	£	*£*
Cost		
Brought forward at 1 April 2024	2,630	2,630
Carried forward at 31 March 2025	2,630	2,630
Depreciation		
Brought forward at 1 April 2024	2,630	2,630
Carried forward at 31 March 2025	2,630	2,630
Net book value		
At 31 March 2025	-	-
At 31 March 2024	-	-

12 DEBTORS

	2025	*2024*
	£	*£*
Amounts falling due within one year:		
Trade debtors	27,974	46,241
Tax recoverable	5,930	10,306
Other debtors, prepayments and accrued income	35,791	15,626
	69,695	72,173
Amounts falling due after more than one year:		
Essex Pension Fund bond	60,000	60,000

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	*2024*
	£	*£*
Trade creditors	11,790	4,155
Other tax and social security	9,869	9,708
Accruals	101,402	100,335
Deferred income	9,165	41,000
	132,226	155,198
Deferred income comprises:		
Income deferred from the previous year	41,000	64,307
Released to the statement of financial activities	(41,000)	(64,307)
Arising during the current year:		
Amounts invoiced in advance	9,165	41,000
Grants required to be spent in future periods	-	-
	9,165	41,000

14 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2024 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2025* £
Unrestricted funds				
General Fund	186,379	(601,624)	593,983	178,738
Designated Funds:				
Community Impact Co-Ordinator Fund	34,000	-	-	34,000
Partnership Fund	311,622	150,841	(158,875)	303,588
Programme Fund	33,500	689,314	(695,814)	27,000
Projects Fund	26,075	(263,627)	260,535	22,983
Partner Services	-	5,416	(5,416)	-
Direct Activities	-	(5,587)	5,587	-
Pension reserve	-	-	-	-
Total designated funds	405,197	576,357	(593,983)	387,571
Total unrestricted funds	591,576	(25,267)	-	566,309
Restricted funds				
Scops Arts Trust	10,000	(10,000)	-	-
King's Lynn and West Norfolk BC	8,500	(2,750)	-	5,750
ACE - Orchestras in Healthcare	-	3,349	-	3,349
The Radcliffe Trust	4,500	(4,500)	-	-
The Three Monkies Trust	1,197	(1,197)	-	-
Projects Fund	2,500	35,764	-	38,264
Total restricted funds	26,697	20,666	-	47,363
TOTAL FUNDS	618,273	(4,601)	-	613,672

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	68,172	(675,726)	5,930	(601,624)
Designated Funds:				
Partnership Fund	150,841	-	-	150,841
Programme Fund	689,314	-	-	689,314
Projects Fund	-	(263,627)	-	(263,627)
Partner Services	5,416	-	-	5,416
Direct Activities	3,188	(8,775)	-	(5,587)
Pension reserve	41,000	17,000	(58,000)	-
Total designated funds	889,759	(255,402)	(58,000)	576,357
Total unrestricted funds	957,931	(931,128)	(52,070)	(25,267)
Restricted funds				
Scops Arts Trust	-	(10,000)	-	(10,000)
King's Lynn and West Norfolk BC	4,250	(7,000)	-	(2,750)
ACE - Orchestras in Healthcare	5,000	(1,651)	-	3,349
The Radcliffe Trust	-	(4,500)	-	(4,500)
The Three Monkies Trust	-	(1,197)	-	(1,197)
Projects Fund	174,986	(139,222)	-	35,764
Total restricted funds	184,236	(163,570)	-	20,666
TOTAL FUNDS	1,142,167	(1,094,698)	(52,070)	(4,601)

The purpose and planned use of the material designated funds is as follows:

Partnership Fund

The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund

The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Projects Fund

The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Scops Arts Trust

This fund contains a two-year grant supporting project development in the Midlands and our Regional Producer – Midlands post.

King's Lynn and West Norfolk BC

This fund is part of a three-year Service Level Agreement between Orchestras Live and the Borough Council which supports our co-production work for the benefit of people in West Norfolk.

Arts Council England - Orchestras in Healthcare

This fund contains a grant to develop the work of the Orchestras in Healthcare consortium, through a series of creative health development activities for orchestral musicians and organisations.

The Radcliffe Trust

This fund contains a grant towards an intergenerational, participatory music making and performance project in Sudbury, Suffolk, engaging adults with additional needs, and older people including those living with dementia.

The Three Monkies Trust

This fund contains a grant towards our programme of activity engaging children and young people in the East Riding of Yorkshire through co-creative and performance opportunities with professional orchestras.

Projects Fund

These funds contain grants and donations contributed towards specific projects.

15 MOVEMENT IN FUNDS - PRIOR YEAR

	At 1 April 2022	*Net movement in funds*	*Transfers between funds*	*At 31 March 2023*
	£	£	£	£
Unrestricted funds				
General Fund	197,274	(501,153)	490,258	186,379
Designated Funds:				
Community Impact Co-Ordinator Fund	-	-	34,000	34,000
Partnership Fund	339,419	178,124	(205,921)	311,622
Programme Fund	-	688,165	(654,665)	33,500
Projects Fund	46,534	(350,687)	330,228	26,075
Consultancy & Commission	-	(7,885)	7,885	-
Direct Activities	-	1,785	(1,785)	-
Pension reserve	-	-	-	-
Total designated funds	385,953	509,502	(490,258)	405,197
Total unrestricted funds	583,227	8,349	-	591,576
Restricted funds				
Scops Arts Trust	10,000	-	-	10,000
Leeds Conservatoire	31,021	(31,021)	-	-
King's Lynn and West Norfolk BC	4,250	4,250	-	8,500
Gillian Dickinson Trust	-	-	-	-
The Radcliffe Trust	-	4,500	-	4,500
The Three Monkies Trust	-	1,197	-	1,197
Projects Fund	7,183	(4,683)	-	2,500
Total restricted funds	52,454	(25,757)	-	26,697
TOTAL FUNDS	635,681	(17,408)	-	618,273

15 MOVEMENT IN FUNDS - PRIOR YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	114,216	(625,675)	10,306	(501,153)
Designated Funds:				
Partnership Fund	178,124	-	-	178,124
Programme Fund	689,314	(1,149)	-	688,165
Projects Fund	-	(350,687)	-	(350,687)
Consultancy & Commission	115	(8,000)	-	(7,885)
Direct Activities	3,035	(1,250)	-	1,785
Pension reserve	31,000	17,000	(48,000)	-
Total designated funds	901,588	(344,086)	(48,000)	509,502
Total unrestricted funds	1,015,804	(969,761)	(37,694)	8,349
Restricted funds				
Scops Arts Trust	15,000	(15,000)	-	-
Leeds Conservatoire	7,200	(38,221)	-	(31,021)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Gillian Dickinson Trust	10,000	(10,000)	-	-
The Radcliffe Trust	5,000	(500)	-	4,500
The Three Monkies Trust	5,000	(3,803)	-	1,197
Projects Fund	72,170	(76,853)	-	(4,683)
Total restricted funds	118,620	(144,377)	-	(25,757)
TOTAL FUNDS	1,134,424	(1,114,138)	(37,694)	(17,408)

Details of designated and restricted funds are as shown in Note 14.

16 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	General fund	*Designated funds*	*Restricted funds*	*Total funds*
	£	*£*	*£*	*£*
Fund balances at 31 March 2025 are represented by:				
Tangible fixed assets	-	-	-	-
Net current assets	178,738	387,571	47,363	613,672
Defined benefit pension scheme provision	-	-	-	-
	178,738	387,571	47,363	613,672

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	General fund	*Designated funds*	*Restricted funds*	*Total funds*
	£	*£*	*£*	*£*
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	-	-	-	-
Net current assets	186,379	405,197	26,697	618,273
Defined benefit pension scheme provision	-	-	-	-
	186,379	405,197	26,697	618,273

18 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees were reimbursed expenses of £1,497 (2024: £1,906), in respect of nine (2024: thirteen) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £284 (2024: £236) were met by the charity on behalf of the Board of Trustees.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £100,074 (2024: £101,628).

19 PENSION OBLIGATIONS

During the year, all of the charity's permanent employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2025.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2025 were £117,932 (2024: £112,426), of which employer's contributions were £92,244 (2024: £87,722) and employees' contributions were £25,688 (2024: £24,704). The agreed employer contribution rates for future years are 23.2% for 2025/26 plus £6,500.

Principal actuarial assumptions:	*At 31 March 2025*	*At 31 March 2024*
Salary increases	2.90%	2.95%
Pension increases (CPI)	2.90%	2.95%
Discount rate	5.80%	4.90%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	At 31 March 2025	*At 31 March 2024*
	Years	*Years*
Retiring today		
Males	20.80	20.80
Females	23.30	23.30
Retiring in 20 years		
Males	22.10	22.00
Females	24.80	24.70

19 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	Fair value at 31 March 2025	*Fair value at 31 March 2024*
	£	*£*
Equities	1,303,000	1,200,000
Gilts	36,000	39,000
Property	192,000	149,000
Cash / temporary investments	46,000	53,000
Alternative assets	358,000	329,000
Other managed funds	439,000	395,000
Total market value of assets	2,374,000	2,165,000
Present value of scheme liabilities - funded	(1,303,000)	(1,371,000)
Impact of asset ceiling	(1,071,000)	(794,000)
Net defined benefit asset	-	-

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

Amounts recognised in the Statement of Financial Activities:

	2025	*2024*
	£	*£*
Current service cost (net of employee contributions)	74,000	70,000
Net interest (credit) / cost	(41,000)	(31,000)
Administration expenses	1,000	1,000
Total operating charge	34,000	40,000

19 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2025	*2024*
	£	*£*
At 1 April 2024	1,371,000	1,239,000
Current service cost	74,000	70,000
Interest cost	67,000	60,000
Change in financial assumptions	(215,000)	8,000
Change in demographic assumptions	-	(17,000)
Experience gain on defined benefit obligation	-	5,000
Benefits paid net of transfers in	(20,000)	(19,000)
Past service costs, including curtailments	-	-
Employee contributions	26,000	25,000
At 31 March 2025	1,303,000	1,371,000

Movements in the fair value of the charity's share of the scheme assets were:

	2025	*2024*
	£	*£*
At 1 April 2024	2,165,000	1,841,000
Interest income	108,000	91,000
Return on assets less interest	4,000	140,000
Other actuarial gains / (losses)	-	-
Administration expenses	(1,000)	(1,000)
Employer contributions	92,000	88,000
Employee contributions	26,000	25,000
Benefits paid net of transfers in	(20,000)	(19,000)
At 31 March 2025	2,374,000	2,165,000
Actual return on scheme assets	112,000	231,000

ORCHESTRAS LIVE

England & Wales - Charity number 1117211

Accounts

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

ORCHESTRAS Live

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

FOR

ORCHESTRAS LIVE

ORCHESTRAS Live

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

	Page
Report of the Trustees	3
Report of the Independent Auditors	25
Statement of Financial Activities	28
Balance Sheet	29
Statement of Cash Flows	30
Notes to the Financial Statements	31

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

* Jeremy Clay	*Musician and Educator*
Peter Leslie Collins	*NHS Chief Medical Officer (executive director)*
Natalie Sarah Ellis	*Arts Manager*
^Catrin Mererid Griffiths	*Journalist*
Helen Elizabeth Harrison	*Conductor and Music Director*
* Michelle Hines	*Finance and Arts Community Engagement Consultant*
Matthew Littlewood	*Investment Banker*
Caroline Frances Maurice	*Governance and Compliance Consultant*
^Rebecca Jane Saunders	*Retail Consultant*
Natasha Solano	*Operations Manager*
Anthony David Stoller	*Broadcasting Academic*
Matthew Swann	*Recruitment & Organisational Change Consultant / Arts Manager*
Joanne Claire Towler	*Arts Manager*
^William Daniel Watson	*Communications Consultant*
^Simone Ellouise Willis Tansley	*Music Researcher*

^ *until 28 November 2023*
* *from 28 November 2023*

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors
DJH Mitten Clarke Audit Limited
St George's House
56 Peter Street
Manchester
M2 3NQ

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

We are committed to engaging people of all ages and backgrounds, and particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing.

Orchestras Live has been evolving for nearly 60 years. We believe that our work stands the best chance of success when it is founded on a listening culture; designed through consultation and collaboration with the diverse individuals and communities with whom we engage. This supports resilience and secures a legacy for the innovative work that we undertake, leading positive change in the sector and impacting our beneficiaries for the good.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances with a focus on children and young people, families, older people and marginalised groups. Our co-productions develop new ways of presenting live orchestral experiences that bring people in their local communities together with professional orchestras to collaborate, co-curate and co-create new, live orchestral experiences. Our inclusive approach is central to ensuring that co-productions are relevant to the communities in which they are based, engage new audiences, respond to the needs of under-invested communities and drive innovation in the orchestral sector.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Cultural Education Partnerships (LCEPs), community organisations, museums, heritage and cultural organisations libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and help drive best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

(a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:

  (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

  (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

(b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

This report covers our Business Plan for 2023/24, the first year of a renewed multi-year funding period as a National Portfolio Organisation (NPO) of Arts Council England.

OUR WORK DURING 2023/24

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

In 2023/24 Orchestras Live continued to play a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England. Post-pandemic, we continue to think how things could be done differently to develop new kinds of creative and artistic collaborations, and to broaden audiences and cultural participation.

We have maintained our focus on in-person delivery and performances whilst creating opportunities for a hybrid approach, blending digital and live platforms. This provided continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations. Responses illustrate the power of music to connect people across divides and in uncertain times.

> *"Our opportunities to be involved in the community are limited. This made us feel really included."* Care setting feedback, Music & the Movies Classically Yours Withernsea with Manchester Camerata

During the year we maintained our relationships with 41 locally based partners. In collaboration with other stakeholders, together we delivered 44 projects and concerts engaging people in 41,015 orchestral experiences across England. Our events featured 18 professional orchestras through a combination of creative workshops, live performances, live streams, digital/hybrid productions and online interactions.

In addition, we reached a further 25,150 people during the year through our website and 1,801 subscribers each month through our e-newsletter. Our topical Tea Break videos reached a total of 355 viewers.

In 2023/24, 86% of our partners said that they would not have produced the activity without us. 76% of all current activity partners responding to our Needs Analysis said Orchestras Live had significant or some impact on how they have been able to work overall.

> *"Working with OL, means we can collaborate with a first class, inspirational orchestra … and deliver meaningful, life-impacting projects. You also give a 'seal of approval' and confidence to other funders to support us."* Partner feedback The Sky Engine – JAM on the Marsh, London Mozart Players

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to community cohesion and wellbeing. Orchestras can play a role in building confidence amongst people of any age to engage with each other, with their locality and with cultural activity.

> *"The immersive nature of the programme and the naturalness of the interactions has made a life-long impact on the children and the ripple effect has been seen in families and the wider community. Bramley Vale School*

has reassessed the importance of music within our curriculum as a result of the positive impact of working with Orchestras Live."
Headteacher, Bramley Vale Primary School, Bolsover District

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations. During the year we ran a pilot project evaluation of a community focused project in the East Riding of Yorkshire, using the Social Value Engine. Mapped against the universally accepted UN Sustainable Development Goals, the result indicated that a social value of £8.73 was achieved for every £1 spent.

"We have found the projects to consistently offer opportunities for students to play important roles and contribute in meaningful and creative ways. They are also inclusive as they frequently bring students together from many different settings and with different abilities, making all feel like they are a valuable part of the project. Lastly, they provide exceptional value for money, by ensuring the quality of provision is extremely high, there are always considerable numbers of students involved and that the fees involved are affordable."
Partner feedback, Suffolk Music Hub – Musical Connections with OAE

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2023/24.

Cultural communities

Evidence[1] [2] shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of the consequences of which is a lack of infrastructure or context to realise their full creative potential. Arts Council England's 2019 publication on Arts, culture and rural communities states that 'predominantly rural' areas have experienced the greatest decline in cultural spend, at 32.7%[3] In 2023/24, 51% of Orchestras Live's activity budgets and 48% of our Producers' time targeted local authority areas within Arts Council England's designated Levelling Up for Culture Places, identified using data relating to Arts Council investment, public engagement with culture and creativity, deprivation, children and young people, ethnicity, and disability.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

"Please can we have more of the same. We are a deprived area and the event made me feel uplifted."
Audience feedback, BBC Concert Orchestra Prom in Great Yarmouth

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music and digital productions amongst the profession and communities alike. Of new work produced, 72% involved community co-creation/collaborative composition.

[1] Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. https://doi.org/10.1371/journal.pone.0230487
[2] Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)
[3] AMP and Bloom Arts consultancy (2024) Gone in the Air: musical opportunities in rurally isolated England.

CASE STUDY

Bolsover Cultural Corridor 2023/24: connecting communities through creativity

The Bolsover District: Cultural Corridor project, launched in February 2024, aiming to enhance cultural access and engagement in under-served former mining communities in Bolsover. This place-based orchestral music initiative brought professional musicians to collaborate with local residents, fostering sustainable creative infrastructure and meaningful connections through shared projects and performances. In partnership with Music in The Round and local organisations such as Doe Lea Centre and Bramley Vale School, the project introduced professional musicians to various community groups, celebrating Bolsover's past, present, and future identity.

"*It brought culture to the centre and the community.*" Community member

The initial phase spanned three days, featuring dynamic mini-concerts and workshops that engaged participants and built community bonds. Activities included sessions at the Doe Lea Centre, Glapwell Centre, and Bramley Vale School, where music-making and storytelling led to new compositions. On the last day all the groups were invited to attend a public concert presented by the Consone Quartet. The project's success was reflected in enthusiastic feedback from community members and participants, highlighting the programme's impact on cultural engagement and confidence in music.

"*When all of them played the music, it was like a magical portal to another world.*"
Bramley Vale pupil

This initial success has spearheaded an expansion of local partners and deeper community involvement including the formation of a community choir. Work will continue in the coming financial year to form a coherent framework for creative activities across small village communities.

"[My favourite aspect was] seeing the range of engagement by the local community from 2 yrs old to 86 and people from different walks of life." Community leader, Bolsover District

Inspiring Children and Young People

We produce first-time and pathway orchestral experiences for children and young people that incorporate young people's voice, encouraging partners to innovate, offering progression opportunities that are inclusive and support children to achieve their potential and develop a lifelong love of music. 70% of all current activity partners responding to our Needs Analysis said Orchestras Live had significant or some impact on their practice relating to engaging young people and families.

We engage children and young people in creative activity that supports their wellbeing, adds value to a curriculum in which music is under threat, and enables them to explore contemporary issues in relation to society, wellbeing and environmental responsibility.

> *"For me, [the greatest impact of this project was] seeing all instrumentalists feel welcome and that their ideas were relevant and suitable. Everyone was involved in the creative process, even some young pupils with Special Needs who don't usually get involved with any kind of ensemble playing. Also having the instrumentalists in school come together to form a large ensemble was very special indeed … the pride they felt from this amazing achievement will have a long lasting impact."*
> Durham Music Service for Darlo Creates with Royal Northern Sinfonia

In line with our regional development strategy, we build strategic partnerships with music education hubs (MEHs), youth-focused charities and organisations, and Local Cultural Education Partnerships to target cold spot areas.

"As an organisation the insightful, meaningful and creative ways Orchestras Live work has enabled thousands of young people to engage in Orchestral music over the past two years… [put them] … at the forefront of orchestral music and bringing orchestras to a new audience across Norfolk."
Partner feedback, Norfolk Music Hub

During the year we collaborated with 17 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

CASE STUDY

Deaf Perspectives, Suffolk: local history inspiring the d/Deaf community

A collaboration with Suffolk Archives focused on the d/Deaf community in Bury St Edmunds, inspired by Walton Burrell (1863-1944), a profoundly deaf photographer. The project engaged d/Deaf children and young people from Westgate Community Primary School and King Edward VI School, both of which have Deaf Resource Bases. Activities included participants creating music and photography that explored their lives and locality, inspired by Burrell's extensive photographic work. Key partners included Orchestras Live, Britten Sinfonia, Suffolk Music Education Hub, and the Offshoot Foundation, with contributions from Deaf flautist Ruth Montgomery and other professional artists.

The project, conducted in the autumn term of 2023, culminated in a concert at King Edward VI School. Students performed four new music pieces inspired by Burrell's photos, which were displayed during the performance. The concert, filmed and available on Suffolk Archives' YouTube channel, highlighted the students' creativity and brought Burrell's work to a broader audience.

"*I know not to underestimate d/Deaf people, but I was very inspired by what I saw and enjoyed.*"
Audience member

The project had a lasting impact. Students *'displayed increased levels of confidence and 'have a go' attitude'* with several continuing to play instruments, including one student at the primary school learning to play guitar in a band, and two more taking up drums. Three Year 9 students expressed enthusiasm for music at GCSE prompting the school to liaise with the exam board to tailor the course to d/Deaf children.

"*When the man was playing the cello I could feel it in my chest…I felt involved still.*" Student

Learning resources and an online display of Burrell's story and photos extended the project's reach and influence.

Improving Health and Wellbeing

We create projects that use the power of live music to support individuals to live well and engage fully in their communities. In 2023/24, 87% of our surveyed audiences and participants said taking part in our projects/attending our events had a positive impact on their mental wellbeing; 90% reported increased feelings of belonging or feeling part of their community. With local and regional partners, we design developmental, bespoke work to address issues including dementia, loneliness, mental health and marginalisation. 59% of all current activity partners responding to our Needs Analysis said Orchestras Live had significant or some impact on their practice relating to health and wellbeing.

"I've realised I haven't been able to go any live music for a long time... firstly, because of Covid and then because I've had a baby. I was actually quite emotional at points to hear instruments live again and share it with my son. Thank you for giving parents of young children a chance to see music!"
Audience feedback, A Day at the Pond/Mausam, OAE, North Yorkshire

During the year we have continued our role as convener of an informal working group to promote better understanding and collaboration between the orchestral and healthcare sectors – Orchestras in Healthcare. The group comprises representatives of the Association of British Orchestras, National Association for Arts in Hospitals (NAHN), BBC Concert Orchestra and Orchestras Live. We ran the second UK-wide Orchestras in Healthcare survey and published a report, deepening understanding of the scope and depth of this work. While celebrating successful collaborations, the report calls for further research to illustrate the social value of this work, aiding effective storytelling for policymakers, funders, and commissioners. The report reinvigorates the cross-sector Orchestras in Healthcare consortium, promising more networking and advocacy opportunities in the coming year.

> *"I welcome this report which celebrates the work of orchestras in healthcare, a rich and wide range of work that goes on across the country in various settings achieving positive outcomes for patients. I am pleased to see that Orchestras in Healthcare will continue to work with key organisations such as the National Centre for Creative Health, Arts Council England, and other sector wide bodies to build a robust evidence base, demonstrating the value of this work."* James Sanderson, Director of Community Health Services and Personalised Care, NHS England

Our programme in 2023/24 delivered work with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many.

CASE STUDY

Good Company, Essex: creative support for people living with dementia and their carers

Good Company is a collaborative project in Brentwood, Essex, involving artistic organisations and people living with dementia, alongside their family carers. The initiative, supported by the Alzheimer's Society, offers an innovative solution to closing the health inequality gap for those in the community living with dementia by giving them greater agency, interaction and engagement with their carers, families, local communities and services. Participants engage in weekly creative sessions at Brentwood Theatre, including reminiscence arts, dance, music, and co-creation activities. These sessions, led by artists from Age Exchange, Green Candle Dance, and Sinfonia Viva, aim to enhance well-being, identity, and relationships. Two local Assistant Music Leaders have also been recruited to sustain the program's impact in the future.

> *"I was amazed at Alan. He actually sang "Abie my boy" and got a round of applause. I didn't know he knew the words, it was a song his father always sang, I think he surprised himself. If you knew Alan, singing a song to strangers was the last thing he would ever do, I was so pleased."* Margaret (partner of Alan, who lives with dementia)

Designed as a prevention and early intervention program, Good Company supports cognitive reablement, confidence, self-expression, and physical health, contributing to prolonged independent living. The sessions offer a blend of social interaction, pastoral care, and creative arts to benefit both participants and carers. The project has turned Brentwood Theatre into a creative hub for dementia support and has been evaluated by the University of Essex to inform its ongoing development.

Funded by the UK Shared Prosperity Fund, the Improved Better Care Fund and other stakeholders, Good Company is a partnership between Orchestras Live, Sinfonia Viva, Age Exchange, Green Candle Dance, Brentwood Theatre, Brentwood Borough Council and the Alzheimer's Society.

Workforce development

We are committed to investing in training for music leaders and musicians, and nurturing new talent entering the sector. We aim to support the development of a diverse orchestral workforce, maximizing access and opportunity and retaining local skills for the delivery of orchestral experiences of the highest quality. 76% of all current activity partners responding to our Needs Analysis said Orchestras Live had significant or some impact on their practice relating to finding partners/talent; 57% said we had significant or some impact on their practice relating to skills development.

> *"[The project] involved a process of auditioning local Southampton artists to be part of the creation of material and the performances. The audition process was thorough and inclusive, and the artistic working, including very helpful feedback [from Orchestras Live] was fulfilling. We were very happy with the quality of [the local artists'] music and involvement, … [one of whom] has recently been offered an Arts Council Development Award …so this is a very positive direct outcome of the project."*
> Partner feedback, The Ripple Effect, Southampton

In 2023/24:

- 67% of artists featured in Orchestras Live projects (who responded to our monitoring survey, 47% response rate) were from a demographic background historically under-represented in the sector.
- 57% of composers working on Orchestras Live projects (who responded to our survey) were from a historically under-represented background.

This has contributed to our sector leadership regarding workforce development and diversity.

> *"Orchestras Live has supported our EDI research and led the way in calling for better EDI in orchestras."*
> Membership/campaign organisation (Needs Analysis response)

CASE STUDY

New Connections, Leeds: creative music leadership and talent development

Our partnership with Leeds Conservatoire, initiated in 2022, provides students with training and experience in orchestral community music making. Over three years of action learning, our collaboration aims to develop students' skills in music leadership within community settings, fostering deeper connections with the city's diverse communities, enriching the students' educational experience and the city's musical landscape. The first year, 2023, involved a pilot project as part of the Conservatoire's Knowledge Exchange programme, engaging groups such as Made with Music, Meeting Point Leeds, and Burley and Woodhead Church of England Primary School in co-creation and performance with the students and professional musicians from Manchester Camerata.

The program includes in-depth skills development, creative projects, and a culminating concert, enabling students to apply their learning in real-world settings. An external evaluation highlighted the project's positive impacts, with 93% of participants rating their experience as very good and 89% of audiences feeling it improved their well-being. 89% of participants said the project made them feel more confident about doing new things. Three new pieces of music were co-created and performed, showcasing the project's success in fostering artistic citizenship and community engagement.

Insights from the evaluation will guide the future development of the New Connections programme. Partners have established an annual skills programme offer covering music leading, inclusion and reflective practice to enhance skills and complement project work.

Driving inclusion

As a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity. 63% of all current activity partners responding to our Needs Analysis said Orchestras Live had significant or some impact on their practice relating to diversity and inclusion.

> *"[We have felt Orchestras Live's impact in] creating opportunities for collaboration with disabled musicians whose lived experiences are helping to inform our approaches to greater inclusion across all elements of our work."*
> Partner feedback, Sinfonia Viva (Needs Analysis response)

We are committed to embracing diversity and eliminating discrimination as an employer, as a provider of opportunities and services and within the wider orchestral sector. We aim to create and promote a culture that respects and values individuals' differences, that promotes dignity, equality, inclusion and diversity, and that encourages individuals to develop and maximise their true potential. This means reflecting critically on issues of diversity and inclusion within all that we do, identifying and taking appropriate action to reduce inequality and improve equity of opportunity.

Our Diversity, Inclusion and Relevance Committee meets quarterly and reports direct to the Board.

Initiatives taken during the year include:

- Membership of the Fair Access Principles and Black Lives in Music and engagement with other national bodies e.g. Equality & Human Rights Commission, Musicians Union, PRS Keychange
- Contributions to Music Mark conference (Decolonising the Music Curriculum) and Music Education Council roundtable (Race and Music Education)
- Featuring a range of different voices/experiences in our Tea Break film series to provoke and challenge both ourselves and our audiences
- Active engagement in Arts Council England's Fair and Inclusive Classical Music Midlands action research project, aiming to support young people from all backgrounds to access careers in the classical music industry
- Membership of Arts Council England's Fair and Inclusive Classical Music Data Group.
- Embedding inclusive practice in our recruitment of staff, creative practitioners and trustees, in line with our Inclusion Policy, including systematic collection of demographic data
- Collecting data to monitor demographics and experiences of those who make and experience our work (staff/artists/audiences/participants)
- Internal and external training for employees around issues of diversity and inclusion, building from awareness to confidence in having open conversations and taking action to address issues
- Staff and trustee surveys/appraisals to understand experience of inclusion and identify where change may be needed to ensure an inclusive working environment
- Designating a member of staff as OL's internal EDI lead.

Digital Innovation

Digital technology and its use in the cultural sector was transformed by the response to Covid-19. Rapid change continues to offer new opportunities for distribution and extending the reach of live performances, as well as innovative ways to engage with diverse participants. Orchestras Live brings a creative and innovative approach to the creation of

digital content and explores presentational approaches, including the combination of live and digital in 'hybrid' performances, that can engage new audiences.

CASE STUDY:

Love Stories, Scarborough: audio music trail telling Scarborough's love stories

Love Stories, a collaborative project with ARCADE, aimed to use orchestral music to narrate real-life love stories from the Scarborough community. By engaging with the community through workshops and a story-gathering campaign, ARCADE collected over 100 love stories inspired by South Cliff Gardens. These stories were then transformed into a digital audio trail featuring music co-created by community members, composer Jackie Walduck, and musicians from Sinfonia Viva and Scarborough Spa Orchestra. The project not only showcased Scarborough's romantic history but also supported Scarborough Spa Orchestra's and local music leaders' development of creative community practices in musical co-creation and community engagement.

"What an amazing experience this Love Stories project has been. We have always kept our precious story to ourselves. Thank you for the wonderful opportunity to share it with family, friends and the world." Rusty and Ron, members of the community storytelling ensemble

In July 2023, audiences were invited to explore South Cliff Gardens and immerse themselves in the audio trail, which combined storytelling, poetry, music, and song. The Love Stories audio trail, divided into five chapters, was recorded live at Scarborough Library's concert hall and is available online for streaming. The project provided Scarborough Spa Orchestra musicians with an opportunity to connect in a new way with the local community and share their ensemble's unique heritage.

"*Being able to play my flute to help create these melodies and enhance the storyteller's words has been a real privilege*." Kathy Seabrook, musician, Scarborough Spa Orchestra

Love Stories was produced by ARCADE, co-produced with Orchestras Live and Sinfonia Viva, and commissioned by North Yorkshire Council.

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight. In 2023/24 we further embedded the role of Impact and Insight analysis. Data informs us how effectively our partnerships deliver on business plan objectives, provides the Board with impact analysis and ensures stakeholders benefit from our insight.

"*Orchestras Live is a perfect example of a small but mighty charity that really understands how to use data to shape and change what it does and how to do it in the best possible way.*" Data Orchard, Data Maturity Assessment report

To inform our strategic and project planning, we draw on external sources and internal data:

- Arts Council England's list of Levelling Up for Culture and Priority Places
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up local authorities at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience and participant research delivered using ACE's Impact & Insight Toolkit and through bespoke research designed with partners
- Sector Needs Analysis (biennial). Our 2023 Needs Analysis has informed our business plan for 2023/24 – 2025/26 and delivery in 2023/24. The next Needs Analysis will be conducted by Autumn 2025.

We monitor the effectiveness of our activities against planned outcomes through:

- Feedback from project participants, audiences, partners and delivery artists
- End of project reports collecting feedback from partners and orchestras
- Independent evaluations
- Academic research
- Demographic data and experience feedback from audiences, participants, artists and candidates involved in recruitment
- Reflections meetings internally with Producer team, feeding headline findings and action points back to the trustees via Board reporting
- New 'Deep Dive' Evaluations, exploring a specific partnership or project in greater depth to inform our strategic approach

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

CASE STUDY:

Social Value Engine, Classically Yours, East Riding of Yorkshire Council: addressing the challenge to evidence Social Return on Investment

When East Riding Council introduced us to the Social Value Engine, a tool developed with Rose Regeneration to measure social value, we were eager to apply it to our work. Social value measures the positive impact of activities on communities, beyond financial profit. By evaluating the social value of our Classically Yours programme in Withernsea/Hornsea, we aimed to provide concrete evidence of its impact. The programme involves creative projects with care settings and schools, culminating in intergenerational performances with Manchester Camerata and local choirs. Using the Social Value Engine, the data we gathered from participants, community partners, artists and audiences, was translated into measurable social value.

The pilot project revealed that Classically Yours delivered £8.73 of social value for every £1 spent, aligned with five UN Sustainable Development Goals. This positive outcome affirmed our observations and demonstrated the significant impact of our work on the community.

The Social Value Engine's ability to objectively measure and communicate the benefits of our cultural initiatives has proven invaluable. We are now expanding the use of this tool across various projects and sharing our findings with stakeholders, including Arts Council England, to advocate for the value of cultural activities and inform future planning and programming.

Communications and Advocacy

Communications is an integral part of all our delivery, from highlighting the profile and impact of our partnership projects to raising our profile within and beyond the orchestral sector and championing the needs of our beneficiaries to national and local decisionmakers.

We maximise the potential of our networks and stakeholder groups – locally, regionally, nationally and internationally – to promote the impact, value and learning from our work.

78% of our partners and sector contacts responding to the Needs Analysis see Orchestras Live as a changemaker in the sector.

Our advocacy plan aims to raise our profile outside of the immediate orchestral and performing arts sectors. During the year we have continued to build active links with stakeholders and networks in the broader charity sector, national and local government, as well as the health and wellbeing sectors. We played a prominent role in the Association of

British Orchestras annual conference in January 2024, where we launched the second report in our Orchestras in Healthcare research. Other conference/seminar contributions include the Culture Health and Wellbeing Alliance, Music Mark (music education membership organisation), Music Education Council, and the Mastercard Music Trailblazers panel.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We use a range of communication tools to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences.

Our communications strategy has challenging targets for increasing engagement and reach across our online platforms. Our ebulletin list maintained a relatively stable subscriber base at 1,801 (2022/23: 1,839) subscribers, we had 3,326 Twitter / X followers (2022/23: 3,308) and increased our reach on Instagram with 1,106 followers (2022/23: 925) and LinkedIn with 1,331 followers (2022/23: 859) following work to increase the frequency of our content. Our website reach for the year was 25,150 (2022/23: 12,372) and analytics demonstrate a higher percentage of our website traffic coming from our social media channels and referrals from our regular ebulletins.

We documented the impact of the organisation and our communications in our 2023/24 impact review: https://www.orchestraslive.org.uk/our-impact-202324

Following the launch of our informal Tea Break series in 2020/21, 3 more episodes were produced and published in 2023/24, achieving a total of 355 views. Tea Break interviewees included: Bradley Wilson (Underscore – The People's Orchestra), Ruth Montgomery, music leader and musician, and Nii Kwartey Owoo, trainee music leader.

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet.

The Orchestras Live 'Dashboard' – a tailored reporting system utilising excel data to feed into a powerpoint document, allowing us to measure our performance against the detailed quantitative annual targets set out in our Business Plan – is updated quarterly for Board review.

Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member. During the year we also surveyed staff regarding their experience of Wellbeing and Development within the organisation. Results have informed initiatives to support a dynamic, resilient staff team and a Staff Wellbeing and Development Framework.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2023/24 was the first year of a new three-year funding period to March 2026, the outcomes and targets for which had been agreed with Arts Council England in line with our business plan.

We measured performance against Key Performance Indicators and Progress Indicators in the following areas: Programme Delivery, Impact and Insight, Communications, Income Generation, Governance and Operations (Ambition & Quality; Diversity, Inclusion & Relevance; Dynamism; Environmental Responsibility). At the year end, we had exceeded, met or were on track to meet these indicators of progress.

Funding Development and Income Generation

We were delighted that our principal funder, Arts Council England, confirmed our National Portfolio Organisation status for a further three years from April 2023, with an uplift in recognition of our plans to deepen our impact through new Community Impact Co-ordinator posts and build our resilience through a new Business Innovation Strategy. Despite a challenging economic environment, we take heart that many local authorities continue to prioritise their relationship with us, with levels of investment maintained and – in some cases – exceeded.

Maximising and diversifying voluntary income continues to be an imperative, however, with support from trusts and foundations critical to underpinning our developmental work. Despite a challenging external environment, we have been grateful for vital funding towards our core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2021/22) and the Garfield Weston Foundation (2-year grant commencing 2022/23). Funding from the Scops Arts Trust (2-year grant commencing 2022/23) is supporting a mix of core and project costs in the Midlands. Other grants towards project activity were secured from the Joseph and Annie Cattle Trust, Three Monkies Trust, The Hull and East Riding Charitable Trust, Hays Travel Foundation, The Joicey Trust, The Catherine Cookson Charitable Trust, Michael Cornish Charitable Trust, The Radcliffe Trust, Ovingdean Hall Foundation, The Belstead Ganzoni Charitable Settlement, Sir James Knott Trust, The Gillian Dickinson Trust and Chivers Trust. We were also pleased to receive project grants from funding programmes run by Derbyshire County Council and Essex County Council.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, levering £55,500 of extra local investment into local communities.

We continued to see positive results from the augmentation of the Funding Development team in 2022, through an increase in fundraising activity, revised systems to inform strategic plans and adoption of a new database.

In 2023/24 we developed and adopted a Business Innovation Strategy to support our Business Plan objectives to diversify income sources for the organisation. The position of Business Innovation Manager has been created and will be appointed early in the 2024/25 financial year.

Throughout 2023/24, our senior management and Board of Trustees continued to actively monitor our financial and operational position.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility both to embed and to promote best practice in carbon friendly emissions policies.

Our business model is built on the ethos of collaboration: we work with a network of partners to enhance local orchestral activity that supports shared priorities for social impact, including environmental sustainability. We seek to develop a national infrastructure in which high quality, innovative and engaging orchestral provision thrives, with an orchestral sector that is relevant to its communities and audiences, and environmentally responsible.

As well as these social motivations, we are committed to comply with regulations as they apply to our organisation, and to ensure that we have the capacity to do so.

In recognition of the current climate crisis, led by our Environmental Responsibility Working Group, we have strengthened our commitment to environmental responsibility across the organisation to take focused action and achieve greater impact.

During 2023/24 we implemented the following key environmental commitments:

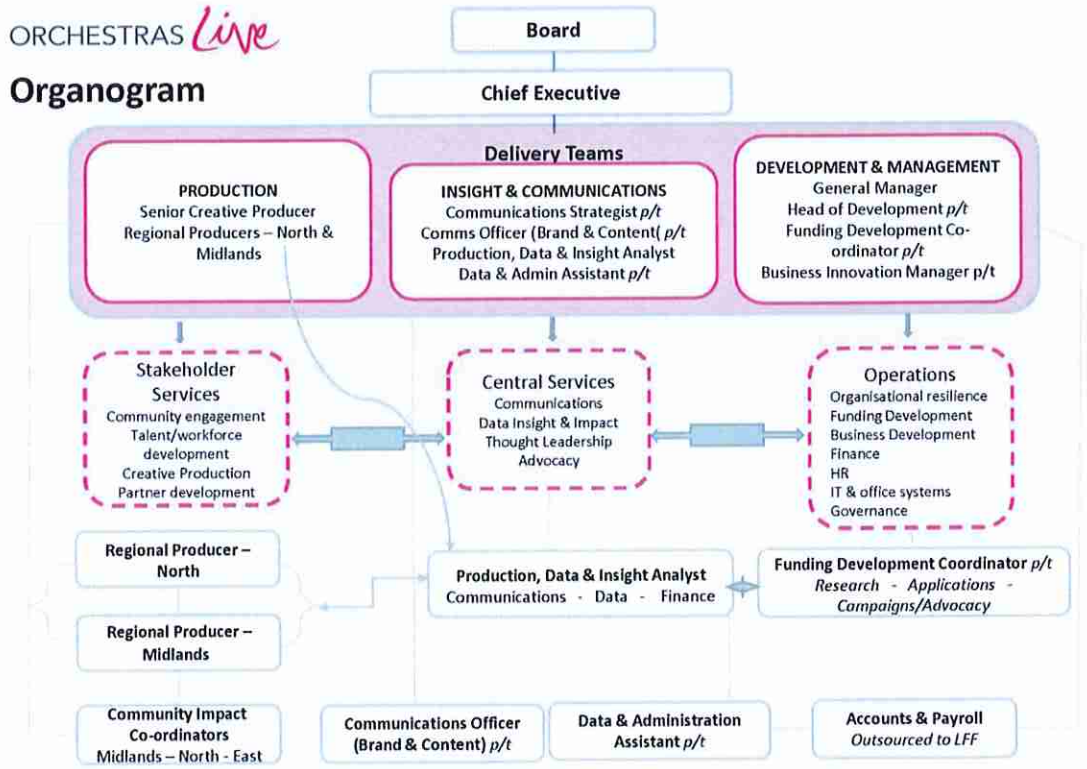
- A data collection plan to provide operational carbon footprint and set metrics for improvement
- Provide carbon literacy training for all staff and trustees
- Adopt internal green digital guidelines informed by a website audit
- Communicate with delivery partners to convey our environmental policy ambitions and assess their alignment
- Hold conversations with partners to embed considerations about environmental responsibility in programme and project planning
- Use our sector leadership role pro-actively to advocate for action, in planning discussions with partners. To support this, we have incorporated Environmental Responsibility in our Partnership Principles reinforcing the requirement for partners to align with our objectives in this area from 2023/24 onwards.

Organisation: staff and operational structure

During 2023/24, our staff team increased from eleven (8.4 FTE) to fourteen (11.6 FTE). It is led by the Chief Executive, who reports to the Board of Trustees.

Our structure aims to:

- Support a dynamic business model maintaining our agile approach and able to respond to the challenges ahead
- Build and develop a resilient team with scope for succession planning and greater diversity
- Provide a framework for regional growth and a medium to long term plan for business development.



- Our partnerships are managed by the Senior Creative Producer, and Regional Producers for the North and Midlands, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models. As part of our NPO funding agreement with Arts Council England, in 2023/24 we grew our team with the addition of three regionally based Community Impact Coordinators, whose role is to support the Producer team in deepening impact and growing partnerships in their respective regions.
- The Communications Strategist leads on brand management and our overall communications strategy across all platforms, supported by the Communications Officer (Brand and Content), a role which was enhanced in 2023/24.
- The Production, Data and Insight Analyst plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Data and Administration Assistant.
- The Head of Development (previously titled Funding Development Manager) raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator.
- The General Manager is responsible for the day-to-day management of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs, including risk and compliance.

Our registered office is in Leeds and we have two co-working spaces there and one desk at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations. Since April 2022 we have operated a home working/hybrid staff working arrangement designed to maximise economies whilst factoring in environmental considerations, efficient use of time and our premises and staff wellbeing and resilience.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

We engage the independent company Citation to provide HR and employment advice.

FUTURE PLANS

Orchestras Live's Business Plan for the period 2023/24 to 2025/26 sets the organisation on a path of growth – for the organisation, for our audiences and participants, and for the orchestral sector itself. Our three-year strategy will test and develop new ideas and ways of working, as well as extend our influence and leadership within the orchestral sector.

We will strengthen and implement regional strategies to deepen impact, engage with new people and explore new ways of creating, performing, and presenting orchestral experiences through:

- Delivering a programme of activity, co-produced with partners, providing high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations
- Working closely with existing and new Music Education Hub partners to meet the challenges of providing high quality orchestral experiences for children and young people throughout England
- Deepening our impact at community level, forging new partnerships in places where cultural investment has been low, but where civic ambition is high.

We will support positive change in the orchestral sector through:

- Leading and engaging with debates and events that support positive change towards removing barriers and increasing access to high quality, live orchestral experiences
- Continuing to emphasise the equal value of performance and engagement work, both in terms of organisational and artistic priorities
- Advocating for the role of music in improving the population's health and wellbeing and championing community co-creation.

We will support our organisation's resilience and sustainability through:

- Implementing a new Business Innovation strategy, focused on the provision of bespoke consultancy services for a range of external stakeholders
- Providing a working environment that supports staff wellbeing as well as personal and professional development.

We will continue to embed and to promote best practice in carbon friendly emissions policies through:

- Analysing data to set actions to reduce our operational carbon footprint
- Identifying tangible actions for progress in 2024/25 through our Environmental Responsibility working group
- Continued consultation with partners aiming to understand the environmental impact of projects
- Using Creative Climate Tools (Julie's Bicycle) to conduct a full carbon calculation for one co-produced project.

We will continue to address inequalities of access and opportunity, both in the sector and in our own organisation, through:

- Ensuring open and transparent communications to support inclusive recruitment of new trustees and staff from under-represented groups
- Collecting and analysing data from participants, audiences, artists, staff and Board to improve the experiences people have with Orchestras Live
- Advocating for positive change for a more equitable and inclusive sector.

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Scenario planning and a related programme of policies, actions and timelines is undertaken regularly.

Risks – and the strategies in place for managing those risks – are assessed for their strategic, financial and operational impact over the next 12 months and in the longer term. The principal risks and uncertainties have been identified as:

- Government-led economic policies destabilise our operating context, while cultural and education policies do not support creativity. These also impact on the ability of our community-based partners to deliver the local producer role we rely on.
- Core-cost fundraising failing to meet our income projections, potentially reducing our reserves levels below the minimum set by the Board.

Regarding maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), the Board closely monitors performance and how we articulate the close alignment of Orchestras Live's strategic priorities with ACE's Investment Principles. Arts Council England has consistently rated Orchestras Live's risk to them as a grant-holder as 'minor' throughout the year.

The risks associated with Orchestras Live's membership of the defined benefit local government pension scheme are primarily managed by forward budgetary provision to accommodate the cash flow implications of addressing any deficit. Members of the specialist pensions team at EY provide us with bespoke advice on all matters relating to our membership of the Essex Pension Scheme, including provision of assumptions to be used under FRS 102 reporting.

FINANCIAL REVIEW

Total incoming resources amounted to £1,134,424 (2022/23: £857,389) and total resources expended were £1,114,138 (2022/23: £999,190) so that there were net incoming resources before tax and other gains/losses of £20,286 (2022/23: net outgoing resources of £141,801).

Total funds carried forward at the balance sheet date amounted to £618,273 (2022/23 as restated: £635,681), divided into restricted funds of £26,697 (2022/23: £52,454) and unrestricted (including designated) funds of £591,576 (2022/23 as restated: £583,227), of which £311,622 (2022/23: £339,419) is designated for use in partnership with specific investing partners.

The FRS 102 report at 31 March 2024 identified a surplus in Orchestras Live's pension fund reserve which had previously been included as an asset on the balance sheet even though

the funds were not available to the charity. However, treatment of this surplus has been changed by the actuary and aligned with their interpretation of IFRIC14, incorporating an asset ceiling which leads to a nil value asset on the balance sheet. This aligns with Charity Commission guidance that any surplus or deficit in the pension fund should be excluded when calculating the charity's free reserves. To aid comparison with the prior year, the accounts for 2022/23 have been restated as if an asset ceiling were incorporated for that year too.

During the year, funds not required for short-term working capital purposes were held in deposit accounts with notice periods varying from instant access to 95 days. In June 2023, Hodge Bank withdrew its banking facilities for charities and the decision was taken to open new deposit accounts with a variety of institutions to provide improved protection under the FSCS. At 31 March 2024, funds were held with the following institutions: CAF Bank Ltd, Cambridge & Counties Bank, Charity Bank, Hampshire Trust Bank, Hinckley & Rugby Building Society, Redwood Bank and United Trust Bank.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live.

Orchestras Live has no property or material assets other than cash on deposit.

Reserves Policy

Orchestras Live is a registered charity and does not attempt to generate profits. The majority of Orchestras Live's income is raised through payments for services (charged to local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations, and from consultancy and commissions.

The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, OL is reliant on income streams over which it has limited control and therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of the next three months' operational activity. (budgeted at £174,000 for 2024/25). This figure varies from year to year, is forward looking, and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (funds excluding restricted funds, designated funds and fixed assets) of £186,379 at 31 March 2024 (2023: £197,274) met this policy objective.

In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – updated June 2023).

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose, for example for a major IT infrastructure project, the capital cost of which may be amortized over a number of years. Any designated funds are in addition to those required to cover three months' operational activity.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live will designate a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific local authority areas. Partnership Funds are in addition to those required to cover three months' operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose are identified separately in the accounts. Care is taken to ensure that such funds are used only for the purpose for which they were provided.

Pension Fund

At the balance sheet date, the pension fund was in surplus by £794,000 (2022/23: surplus of £602,000). This valuation under FRS 102 was based on actual data at 31 March 2024. The result represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 19 to the financial statements. The result is calculated using various actuarial estimates as set out in Note 19. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. Any deficit is partially covered to the extent of £60,000 (2022/23: £60,000) by an escrow bank account in the charity's name held by Essex County Council.

The Essex Pension Fund's next triennial review will take place at 31 March 2025, with revisions to employer contributions taking effect from 1 April 2026. Orchestras Live's trustees continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow, enabling the maximisation of interest receivable on funds held.

Socially Responsible Investing

Orchestras Live believes that a return on investment can be achieved in many ways and may not be purely financial. Trustees also note evolving Charity Commission guidance regarding the ESG risk profile of any investments. Therefore, should the policy of Orchestras Live change at any point in the future, leading to the making of investments in addition to cash deposits, trustees would seek to make reasonable efforts to consider environmental, social and governance factors in their decision making, including but not limited to: the identification of any organisations or individuals that have or facilitate a particularly negative impact on the environment (climate change, resource depletion, waste,

pollution, deforestation); on society (human rights, modern slavery, child labour, working conditions, employee relations); or low standards of governance (bribery and corruption, executive pay, board diversity and structure, political lobbying and donations, tax strategy). From the perspective of impact investing, it is also acknowledged that contemporary principles of stewardship and engagement may be preferable to avoidance in many cases; trustees will therefore consider whether there is potential for influence to effect positive change in a company, thereby realising a positive ESG impact.

It is noted that the Essex Pension Fund is a discrete entity and its funds are run via a discretionary mandate.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 updated August 2023). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee in July each year.

A formal review of the Policy on Reserves and Investments is undertaken by trustees at least annually.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy for 2024/25, The Policy adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings are reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands will be utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without breaking down decisions to an individual level.

Orchestras Live is an accredited Real Living Wage employer.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by a skilled, committed and diverse Board, currently made up of 11 trustees. The Board has a strong track record of robust governance and self-assessment, and since 2016 has operated a rolling public trustee recruitment programme.

The Board is committed to recruiting trustees with a broad range of skills, expertise and lived experience. In 2022 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from Black, Asian, and ethnically diverse, D/deaf and disabled candidates as they are currently under-represented on our Board. Four trustees retired in 2023/24, having served their full term. Two new trustees were appointed during the year, with further trustee recruitment taking place in 2024/25. A full Trustee Skills Audit is undertaken prior to trustee recruitment to identify gaps, review diversity and inform our recruitment process. We ensure that each potential trustee understands the charity's expectations of them and a comprehensive schedule outlines the

induction process, both leading up to and after the formal appointment. We offer access support for people who face barriers to inclusion, meeting in accessible venues, being flexible in scheduling meetings at different times of day and covering travel expenses.

The Board meets at least four times a year, including an annual strategy discussion and a board development session. Induction is provided for new trustees and training opportunities are offered to those who are new to trusteeship. Additional training is also provided to reinforce understanding and skills relating to topical strategic issues such as the environment and diversity and inclusion. Trustees are actively involved in strategic, financial and business planning with dedicated Finance, Diversity Inclusivity & Relevance and Remuneration Committees. Since 2021 these have been augmented by working groups (trustees and staff) focused on Environmental Responsibility, Ambition & Quality, and Dynamism. In addition to ongoing financial monitoring and regular review of the risk register, trustees monitor performance via a quarterly Dashboard, informed by data captured and managed on a bespoke IT system. Trustees have a dedicated section on OL's intranet; through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

The Board is committed to driving Orchestras Live's work to make a more equitable orchestral sector and to ensuring that the organisation's governance and internal systems cement an inclusive approach across all our processes. The Board is also committed to understanding the organisation's environmental impact and to ensure that future plans incorporate actions to mitigate that impact.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2022/23 audit. Following rigorous scrutiny of the applications received, DJH Mitten Clarke were appointed for an initial three-year period.

Dr Tony Stoller CBE is Chair of the Board. We are in the process of recruiting his successor as he will have completed two 3-year terms in November 2024. Helen Harrison is Vice-Chair and Chair of the Finance Committee, which meets quarterly. Jo Towler is Chair of the Diversity, Inclusivity and Relevance Committee which meets quarterly. The Remuneration Committee meets as required and is chaired by Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

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

company for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

N H Buchanan

.....

N H Buchanan – Company Secretary

Date: 30 October 2024

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006.
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report, which includes the Directors' Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements.
- The Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual.

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

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

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

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

Auditor's responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

In preparation for our audit we identified areas of laws and regulations which we considered could have a
material effect on the financial statements. This information was obtained via discussions with management and from our general commercial and sector experience. The directors also provide us with written representation of all the key and fundamental industry specific laws and regulations with they are required to adhere to. These were then communicated to the whole of the audit team at our audit planning meeting.

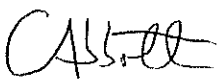
As a charitable company, non-compliance with the Charities Act 2011, Companies Act 2006 and the conditions of government and non-government grant funding were assessed to be most relevant. Our audit procedures to respond to these risks included:

- Enquiries with management;
- Inspection of board minutes, legal invoices and other correspondence;
- Challenging of management assumptions and judgements in relation to accounting estimates.
- Review of journals entered throughout the year;
- Substantive transaction testing.

Despite appropriate planning and performing our work in accordance with International Auditing Standards, there are always inherent limitations that non-compliance is not detected. Non-compliance with laws and regulations is often further removed from the events and transactions reflected in the financial statements and material misstatements due to fraud can be deliberately concealed from auditors, for example through misrepresentation, forgery or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report
This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume any responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Christopher Abbott FCA, Senior Statutory Auditor

For and on behalf of
DJH Audit Limited, Statutory Auditor

St George's House
56 Peter Street
Manchester
M2 3NQ

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	*2024 Unrestricted funds* £	*2024 Restricted funds* £	*2024 Total funds* £	*2023 Total funds As restated* £
INCOME FROM:					
Grants, donations and legacies	**2**	750,114	118,620	868,734	633,452
Charitable activities	**3**	210,136	-	210,136	215,993
Investments	**4**	55,554	-	55,554	7,944
Total income		1,015,804	118,620	1,134,424	857,389
EXPENDITURE ON:					
Raising funds	**5**	70,642	-	70,642	70,127
Charitable activities	**6**	899,119	144,377	1,043,496	929,063
Total expenditure		969,761	144,377	1,114,138	999,190
NET INCOME / (EXPENDITURE) BEFORE TAX	**8**	46,043	(25,757)	20,286	(141,801)
Corporation tax credit	**10**	10,306	-	10,306	25,550
NET INCOME / (EXPENDITURE)		56,349	(25,757)	30,592	(116,251)
Transfers between funds	**14**	-	-	-	-
Net incoming / (outgoing) resources before other recognised gains and losses		56,349	(25,757)	30,592	(116,251)
Other recognised gains and losses					
Actuarial (losses) / gains / on defined benefit pension schemes	**19**	(48,000)	-	(48,000)	129,000
Net movement in funds		8,349	(25,757)	(17,408)	12,749
Total funds brought forward:					
As originally stated		1,185,227	52,454	1,237,681	622,932
Prior period adjustment	**20**	(602,000)	-	(602,000)	-
As restated		583,227	52,454	635,681	622,932
Total funds carried forward	**14**	**591,576**	**26,697**	**618,273**	**635,681**

ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 As restated £	2023 As restated £
Fixed assets					
Tangible assets	**11**		-		-
Current assets					
Debtors: falling due within one year	**12**	72,173		178,178	
Debtors: falling due after more than one year	**12**	60,000		60,000	
Cash on deposit: more than three months		240,003		-	
Cash on deposit: less than three months		378,151		624,799	
Cash at bank and in hand		23,144		17,555	
		773,471		880,532	
Liabilities					
Creditors: amounts falling due within one year	**13**	(155,198)		(244,851)	
Net current assets			618,273		635,681
Net assets excluding pension scheme			618,273		635,681
Defined benefit pension scheme liability	**19**		-		-
Total net assets			**618,273**		**635,681**
The funds of the charity					
Unrestricted funds			591,576		583,227
Pension reserve			-		-
Restricted funds			26,697		52,454
Total charity funds	**14**		**618,273**		**635,681**

The financial statements were approved by the Board of Trustees on 24 September 2024 and were signed on its behalf by:

.....
T Stoller - Trustee

.....
H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	*2024* £	*2024* £	*2023* £	*2023* £
Cash flows from operating activities:					
Net cash used in operating activities	**A**		(49,136)		(88,860)
Cash flows from investing activities:					
Interest received		48,080		6,670	
Cash placed on deposit for more than three months		(240,003)		-	
Net cash provided by investing activities			(191,923)		6,670
Change in cash and cash equivalents in the year			**(241,059)**		**(82,190)**
Cash and cash equivalents at the beginning of the year			642,354		724,544
Cash and cash equivalents at the end of the year			**401,295**		**642,354**
Represented by:					
Cash at bank and in hand			23,144		17,555
Cash on deposit: less than three months			378,151		624,799
			401,295		**642,354**

A. Reconciliation of net expenditure to net cash flow from operating activities

Net (expenditure) / income for the year *As per the Statement of Financial Activities*		30,592		(116,251)
Adjustments for:				
Interest receivable	(55,554)		(7,944)	
Defined benefit pension scheme - finance cost	(31,000)		1,000	
Defined benefit pension scheme - service cost	(17,000)		62,000	
(Increase) in debtors	113,479		(130,327)	
Increase in creditors	(89,653)		102,662	
		(79,728)		27,391
Net cash used in operating activities		(49,136)		(88,860)

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

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

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where is it due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

1 ACCOUNTING POLICIES continued

Expenditure
Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

(i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development staff and the associated travel and subsistence expenses.

(ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the production team and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation
The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

Restricted funds can only be used for the particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Tangible fixed assets and depreciation
Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated

Assets costing less than £1,000 are not capitalised.

Debtors
Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand
Cash and bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit
Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.Cash on deposit with an initial term or notice period of greater than three months does not form part of cash and cash equivalents.

Creditors
Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments
The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions
The charity operates a defined benefit pension scheme for permanent employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs when they are incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

When the pension scheme is in a surplus position the present value of the economic benefit, commonly referred to as the asset ceiling is reduced to nil on the basis that it is considered to be highly unlikely that the charity will be able to recover the surplus through reduced contribution in the future or through refunds.

Status
Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2024	2023
	£	£
Arts Council England National Portfolio grant	689,314	487,950
Charitable foundations and other donations:		
The Academy Media Ltd	800	-
Age Exchange	3,575	-
The Austin and Hope Pilkington Trust	-	1,000
The B O Davies Charitable Trust	-	500
The Belstead Gazoni Charitable Trust	1,000	-
Borough Council of King's Lynn and West Norfolk	4,250	4,250
Catherine Cookson Charitable Trust	500	-
Chapman Charitable Trust	-	1,000
Chivers Trust	2,000	-
Create Yarmouth	1,500	-
Creative Darlington	2,000	2,000
The D'Oyly Carte Charitable Trust	-	3,000
Derbyshire County Council	19,166	-
Esmée Fairbairn Foundation	30,000	36,000
Essex County Council Arts and Cultural Fund	12,000	-
Fowler Smith and Jones Trust	-	2,000
Garfield Weston Foundation	30,000	30,000
Gillian Dickinson Trust	10,000	-
Hays Travel Foundation	3,000	-
Hull and East Riding Charitable Trust	2,500	-
The Joicey Trust	2,000	-
The Joseph and Annie Cattle Trust	5,000	3,000
The Leche Trust	-	1,500
Leeds Conservatoire	-	33,700
The Michael Cornish Charitable Trust	1,000	-
Mid Suffolk District Council	2,000	-
Norfolk County Council	-	1,500
North Norfolk District Council	-	7,600
North Yorkshire Music Hub (NYMAZ)	7,307	-
Ovingdean Hall Foundation	2,500	-
The Radcliffe Trust	5,000	-
Redcar Rotary Club	-	300
The Scops Arts Trust	15,000	15,000
The Sir James Knott Trust	5,000	-
The Thistle Trust	-	2,000
The Three Monkies Trust	5,000	-
Individual donations	122	-
Project and conference contributions in kind	7,200	1,152
	868,734	633,452

The comparative figure includes restricted income of £76,502.

3 INCOME FROM CHARITABLE ACTIVITIES

	2024	*2023*
	£	£
Partnership investments	206,986	210,944
Consultancy, commission and other income	3,150	5,049
	210,136	215,993

4 INCOME FROM INVESTMENTS

	2024	*2023*
	£	£
Essex Pension Fund bond interest	4,030	1,274
Deposit account interest	17,893	5,771
CAF Bank and other interest	2,631	899
Defined benefit pension finance income - see Note 20	31,000	-
	55,554	7,944

5 EXPENDITURE ON RAISING FUNDS

	2024	*2023*
	£	£
Staff costs	69,578	68,465
Other fundraising costs	1,064	1,662
	70,642	70,127

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2024	*2023*
	£	£
Activity costs funded directly	153,649	84,655
Activity costs funded by grants	323,715	274,196
Creative digital producer costs	-	17,780
Project costs in kind	7,200	1,152
Direct costs of consultancy services	8,000	1,280
Staff costs	243,692	228,326
Allocation of support costs (note 7)	307,240	321,674
	1,043,496	929,063

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (9 grantees totalling £162,920 (2023: 11 grantees totalling £126,933)), music education hubs and other not for profit partners (16 grantees totalling £136,325 (2023: 16 grantees totalling £147,263)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were East Riding of Yorkshire Council (total £60,294) and Viva Chamber Orchestra (total £37,552) (2023: Leicestershire County Council (total £34,800)).

The comparative figure includes expenditure from restricted funds of £72,570.

7 SUPPORT COSTS

	2024	2023
	£	£
Staff costs	199,883	225,734
Staff recruitment	2,657	295
Defined benefit pension finance cost - see Note 20	-	1,000
Workforce development	1,149	6,199
Training and conferences	2,853	2,438
Premises costs	13,623	11,530
Insurance	908	867
PR and communications	5,670	5,407
IT and computer costs	5,530	4,296
Printing and stationery	5	27
Postage and telecommunications	1,069	651
Travelling and subsistence	24,820	14,266
Accountancy fees and payroll	30,430	27,080
Professional consultancy fees	-	8,350
Legal and professional fees	4,141	892
Bank charges	60	65
Miscellaneous expenses	2,612	1,691
Governance costs:		
Trustees' expenses for attending meetings	2,142	2,236
Trustee board development	448	125
Auditors' remuneration for audit services	7,175	6,475
FRS 102 report and actuarial valuation costs	2,065	2,050
	307,240	321,674

8 NET INCOME / (EXPENDITURE)

	2024	2023
	£	£
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	7,175	6,475

9 STAFF COSTS

	2024 £	2023 £
Gross salaries	404,539	340,549
National Insurance contributions	35,102	30,559
Pension contributions	88,976	87,864
Defined benefit pension service cost - see Note 19	(17,000)	62,000
Pension scheme administration	1,536	1,553
	513,153	522,525

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,337 (2023: £1,257).

The average number of employees was thirteen (2023: eleven). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2023: one employee). During the year eleven employees accrued benefits under a defined benefit scheme and three accrued benefits under a defined contribution scheme.

10 TAXATION

	2024 £	2023 £
Orchestra and Film Tax relief - repayable credit	10,306	25,550

11 TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment £	Total £
Cost		
Brought forward at 1 April 2023	2,630	2,630
Carried forward at 31 March 2024	2,630	2,630
Depreciation		
Brought forward at 1 April 2023	2,630	2,630
Carried forward at 31 March 2024	2,630	2,630
Net book value		
At 31 March 2024	-	-
At 31 March 2023	-	-

12 DEBTORS

	2024	2023
	£	£
Amounts falling due within one year:		
Trade debtors	46,241	148,638
Tax recoverable	10,306	25,550
Other debtors, prepayments and accrued income	15,626	3,990
	72,173	178,178
Amounts falling due after more than one year:		
Essex Pension Fund bond	60,000	60,000

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	4,155	9,809
Other tax and social security	9,708	26,581
Accruals	100,335	144,154
Deferred income	41,000	64,307
	155,198	244,851
Deferred income comprises:		
Income deferred from the previous year	64,307	23,373
Released to the statement of financial activities	(64,307)	(23,373)
Arising during the current year:		
Amounts invoiced in advance	41,000	54,307
Grants required to be spent in future periods	-	10,000
	41,000	64,307

14 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2023 as restated £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2024* £
Unrestricted funds				
General Fund	197,274	(501,153)	490,258	186,379
Designated Funds:				
Community Impact Co-Ordinator Fund	-	-	34,000	34,000
Partnership Fund	339,419	178,124	(205,921)	311,622
Programme Fund	-	688,165	(654,665)	33,500
Projects Fund	46,534	(350,687)	330,228	26,075
Consultancy & Commission	-	(7,885)	7,885	-
Direct Activities	-	1,785	(1,785)	-
	583,227	8,349	-	591,576
Pension reserve	-	-	-	-
	583,227	8,349	-	591,576
Restricted funds				
Scops Arts Trust	10,000	-	-	10,000
Leeds Conservatoire	31,021	(31,021)	-	-
King's Lynn and West Norfolk BC	4,250	4,250	-	8,500
Gillian Dickinson Trust	-	-	-	-
The Radcliffe Trust	-	4,500	-	4,500
The Three Monkies Trust	-	1,197	-	1,197
Projects	7,183	(4,683)	-	2,500
	52,454	(25,757)	-	26,697
TOTAL FUNDS	635,681	(17,408)	-	618,273

In the prior period, the deficit on the pension reserve was partly covered by the bond held with the Essex Pension Fund - see Note 12.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	114,216	(625,675)	10,306	(501,153)
Designated Funds:				
Partnership Fund	178,124	-	-	178,124
Programme Fund	689,314	(1,149)	-	688,165
Projects Fund	-	(350,687)	-	(350,687)
Consultancy & Commission	115	(8,000)	-	(7,885)
Direct Activities	3,035	(1,250)	-	1,785
Pension reserve	31,000	17,000	(48,000)	-
	1,015,804	(969,761)	(37,694)	8,349
Restricted funds				
Scops Arts Trust	15,000	(15,000)	-	-
Leeds Conservatoire	7,200	(38,221)	-	(31,021)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Gillian Dickinson Trust	10,000	(10,000)	-	-
The Radcliffe Trust	5,000	(500)	-	4,500
The Three Monkies Trust	5,000	(3,803)	-	1,197
Projects	72,170	(76,853)	-	(4,683)
	118,620	(144,377)	-	(25,757)
TOTAL FUNDS	1,134,424	(1,114,138)	(37,694)	(17,408)

The purpose and planned use of the material designated funds is as follows:

Partnership Fund

The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund

The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Projects Fund
The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Scops Arts Trust
This fund contains a single year grant supporting Classically Yours, project development in the North and our Regional Producer – North post.

Leeds Conservatoire
This fund contains a grant from Leeds Conservatoire to support the 2023 New Connections Knowledge Exchange Project, part of a three-year partnership to enhance Conservatoire students' skills training with early career experience in orchestral community music making.

King's Lynn and West Norfolk BC
This fund is part of a three-year Service Level Agreement between Orchestras Live and the Borough Council which supports our co-production work for the benefit of people in West Norfolk.

Gillian Dickinson Trust
This fund contains a grant supporting our activity in Darlington giving children and young people exciting opportunities to collaborate and perform with professional orchestras.

The Radcliffe Trust

This fund contains a grant towards an intergenerational, participatory music making and performance project in Sudbury, Suffolk, engaging adults with additional needs, and older people including those living with dementia.

The Three Monkies Trust
This fund contains a grant towards our programme of activity engaging children and young people in the East Riding of Yorkshire through co-creative and performance opportunities with professional orchestras.

Project Funds
These funds contain grants and donations contributed towards specific projects.

15 MOVEMENT IN FUNDS - PRIOR YEAR AS RESTATED

	At 1 April 2022	*Net movement in funds*	*Transfers between funds*	*At 31 March 2023*
	£	£	£	£
Unrestricted funds				
General Fund	223,373	(396,850)	370,751	197,274
Designated Funds:				
PR & Communications	1,505	-	(1,505)	-
Partnership Fund	355,887	181,392	(197,860)	339,419
Programme Fund	14,980	473,384	(488,364)	-
Projects Fund	44,665	(317,367)	319,236	46,534
Consultancy & Commission	-	2,991	(2,991)	-
Direct Activities	-	(733)	733	-
	640,410	(57,183)	-	583,227
Pension reserve	(66,000)	66,000	-	-
	574,410	8,817	-	583,227
Restricted funds				
Arts Council Create Space NLP	19,091	(19,091)	-	-
Scops Art Trust	-	10,000	-	10,000
Leeds Conservatoire	-	31,021	-	31,021
Weston Culture Fund	29,431	(29,431)	-	-
King's Lynn and West Norfolk BC	-	4,250	-	4,250
Projects	-	7,183	-	7,183
	48,522	3,932	-	52,454
TOTAL FUNDS	622,932	12,749	-	635,681

15 MOVEMENT IN FUNDS - PRIOR YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses* £	*Movement before transfers* £
Unrestricted funds				
General Fund	106,496	(528,896)	25,550	(396,850)
Designated Funds:				
Partnership Fund	181,392	-	-	181,392
Programme Fund	487,950	(14,566)	-	473,384
Projects Fund	-	(317,367)	-	(317,367)
Consultancy & Commission	4,271	(1,280)	-	2,991
Direct Activities	778	(1,511)	-	(733)
Pension reserve	-	(63,000)	129,000	66,000
	780,887	(926,620)	154,550	8,817
Restricted funds				
Arts Council Create Space NLP	-	(19,091)	-	(19,091)
Scops Art Trust	15,000	(5,000)	-	10,000
Leeds Conservatoire	33,700	(2,679)	-	31,021
Weston Culture Fund	-	(29,431)	-	(29,431)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Projects	23,552	(16,369)	-	7,183
	76,502	(72,570)	-	3,932
TOTAL FUNDS	857,389	(999,190)	154,550	12,749

Details of designated and restricted funds are as shown in Note 14.

16 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2024 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	591,576	26,697	618,273
Defined benefit pension scheme provision	-	-	-
	591,576	26,697	618,273

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds	*Restricted funds*	*Total funds*
	£	£	£
Fund balances at 31 March 2023 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	583,227	52,454	635,681
Defined benefit pension scheme provision	-	-	-
	583,227	52,454	635,681

18 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees were reimbursed expenses of £1,906 (2023: £1,741), in respect of thirteen (2023: eleven) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £236 (2023: £520) were met by the charity on behalf of the Board of Trustees.

During the year, an amount of £500 (2023: £Nil) was paid to one Trustee in respect of consultancy services provided under a contract for services.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £101,628 (2023: £100,056).

19 PENSION OBLIGATIONS

During the year, all of the charity's permanent employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2022 and the next is due on 31 March 2025.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2024 were £112,426 (2023: £112,915), of which employer's contributions were £87,722 (2023: £87,851) and employees' contributions were £24,704 (2023: £25,064). The agreed contribution rates for future years are 23.2% for 2024/25 plus £6,250.

	At 31 March 2024	*At 31 March 2023*
Principal actuarial assumptions:		
Salary increases	2.95%	2.80%
Pension increases (CPI)	2.95%	2.80%
Discount rate	4.90%	4.80%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	At 31 March 2024	*At 31 March 2023*
	Years	*Years*
Retiring today		
Males	20.80	21.10
Females	23.30	23.50
Retiring in 20 years		
Males	22.00	22.30
Females	24.70	25.00

19 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	Fair value at 31 March 2024	*Fair value at 31 March 2023*
		As restated
	£	£
Equities	1,200,000	1,061,000
Gilts	39,000	27,000
Property	149,000	151,000
Cash / temporary investments	53,000	59,000
Alternative assets	329,000	291,000
Other managed funds	395,000	252,000
Total market value of assets	2,165,000	1,841,000
Present value of scheme liabilities - funded	(1,371,000)	(1,239,000)
Impact of asset ceiling	(794,000)	(602,000)
Net defined benefit asset	-	-

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

Amounts recognised in the Statement of Financial Activities:

	2024	*2023*
	£	£
Current service cost (net of employee contributions)	70,000	149,000
Net interest (credit) / cost	(31,000)	1,000
Administration expenses	1,000	1,000
Total operating charge	40,000	151,000

19 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2024	*2023*
	£	£
At 1 April 2023	1,239,000	1,802,000
Current service cost	70,000	149,000
Interest cost	60,000	47,000
Change in financial assumptions	8,000	(778,000)
Change in demographic assumptions	(17,000)	(36,000)
Experience gain on defined benefit obligation	5,000	47,000
Benefits paid net of transfers in	(19,000)	(17,000)
Past service costs, including curtailments	-	-
Employee contributions	25,000	25,000
At 31 March 2024	1,371,000	1,239,000

Movements in the fair value of the charity's share of the scheme assets were:

	2024	*2023*
	£	£
At 1 April 2023	1,841,000	1,736,000
Interest income	91,000	46,000
Return on assets less interest	140,000	(40,000)
Other actuarial gains / (losses)	-	4,000
Administration expenses	(1,000)	(1,000)
Employer contributions	88,000	88,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	(19,000)	(17,000)
At 31 March 2024	2,165,000	1,841,000
Actual return on scheme assets	231,000	6,000

The estimated value of employer contributions for the year ending 31 March 2025 is £87,000.

20 PRIOR PERIOD ADJUSTMENT

A change in accounting policy has been applied to the financial statements to reflect the application of the asset ceiling in respect of the benefit pension scheme which was in a surplus position at current and prior period balance sheet dates. The trustees consider that this presents a more true and fair view.

This has resulted in a restatement in the prior period to reduce the actuarial gain by £602,000 with a corresponding reduction of the defined benefit pension scheme asset from £602,000 to £Nil. The adjustment reduced designated funds in the prior period by £602,000.

ORCHESTRAS LIVE

England & Wales - Charity number 1117211

Accounts

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

ORCHESTRAS Live

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

FOR

ORCHESTRAS LIVE

ORCHESTRAS Live

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

	Page
Report of the Trustees	3
Report of the Independent Auditors	28
Statement of Financial Activities	31
Balance Sheet	32
Statement of Cash Flows	33
Notes to the Financial Statements	34

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
Duke Studios
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

* Peter Leslie Collins	*NHS Chief Medical Officer (executive director)*
Natalie Sarah Ellis	*Arts Manager*
Catrin Mererid Griffiths	*Journalist*
Helen Elizabeth Harrison	*Conductor and Music Director*
Matthew Littlewood	*Investment Banker*
Caroline Frances Maurice	*Governance and Compliance Consultant*
Rebecca Jane Saunders	*Retail Consultant*
Natasha Solano	*Operations Manager*
Anthony David Stoller	*Broadcasting Academic*
Matthew Swann	*Recruitment & Organisational Change Consultant*
Joanne Claire Towler	*Arts Manager*
William Daniel Watson	*Communications Consultant*
Simone Ellouise Willis Tansley	*Music Researcher*

* *from 29 November 2022*

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors
DJH Mitten Clarke Audit Limited
St George's House
56 Peter Street
Manchester
M2 3NQ

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

We are committed to engaging people of all ages and backgrounds, and particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing.

Orchestras Live has been evolving for over 50 years. We believe that our work stands the best chance of success when it is founded on a listening culture; designed through consultation and collaboration with the diverse individuals and communities with whom we engage. This supports resilience and secures a legacy for the innovative work that we undertake, leading positive change in the sector and impacting our beneficiaries for the good.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances with a focus on children and young people, families, older people and marginalised groups. Our co-productions develop new ways of presenting live orchestral experiences that bring people in their local communities together with professional orchestras to collaborate, co-curate and co-create new, live orchestral experiences. Our inclusive approach is central to ensuring that co-productions are relevant to the communities in which they are based, engage new audiences, respond to the needs of under-invested communities and drive innovation in the orchestral sector.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Enterprise Partnerships (LEPs), Local Cultural Education Partnerships (LCEPs), community organisations, museums, heritage and cultural organisations libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and help drive best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

(a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:

  (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

  (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

(b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

This report covers our Business Plan for 2022/23, effectively the fifth and final year of a multi-year funding period as a National Portfolio Organisation (NPO) of Arts Council England. In the light of the impact on NPOs of Covid-19, the Arts Council twice gave an annual extension to the original 3-year funding period, on submission of a new business plan. In 2022 Orchestras Live successfully applied to the Arts Council for NPO funding for the period 2023-26.

During 2022/23, the impact of Covid-19 continued to be felt in the cultural sector and the communities where we work. Orchestras Live continued to demonstrate agility and dynamism, adapting and developing new ways of working, implementing lessons learned during the disruption of the pandemic.

OUR WORK DURING 2022/23

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

Whilst activity continued to be impacted by Covid-19, Orchestras Live played a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England. The pandemic had highlighted the critical need for our work; for the social and healing power of music, and in particular shared experiences and creative interaction. By adapting and delivering work in alternative ways, Orchestras Live ensured that, wherever possible, beneficiaries did not lose out. We have continued to think how things could be done differently to develop new kinds of creative and artistic collaborations, and to broaden audiences and cultural participation.

We re-introduced in-person delivery and performances, whilst creating opportunities for a hybrid approach, blending digital and live platforms. This provided continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations. Responses illustrate the power of music to connect people across divides and in uncertain times.

> *"It reminds me that there is something greater than myself. There are performances which remind me that I am human(!) and I share the world – I am not imprisoned in my own mind."*
> Audience Feedback, London Mozart Players, Marina Theatre Lowestoft

During the year we maintained our relationships with 40 investing partners. In collaboration with other stakeholders, together we delivered 52 projects and concerts across England. Our events featured 22 professional orchestras engaging approximately 48,000 people in a combination of creative workshops, live performances, live streams, online interactions, exhibitions and radio broadcasts.

In addition, we reached a further 12,372 people during the year through our website and 1,839 subscribers each month through our e-newsletter. We further developed *Regenerate* – a series of conversations designed to explore new ideas that challenge the sector's thinking and help create positive change for the communities we engage with.

In 2022/23, 93% of our partners reported that their relationship with us had a positive impact on their practice. 61% of our partners said that they would not have produced the activity without us. 100% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live.

> *"Orchestras Live have been completely central and invaluable to this project – it just would not have happened without their expertise, contacts and support."*
> Hannah Salisbury, Community and Learning Officer, Suffolk Archives, *We have to move on* with Britten Sinfonia

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to community cohesion and wellbeing. Orchestras can play a role in building confidence amongst people of any age to engage with each other, with their locality and with cultural activity.

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

> *"Taking part in this project was a unique experience which will remain with me. … It was so much more than mere performance. I saw music as love in action. I watched as carers gently guided their dependents, joining in with them as they expressed their emotions freely through improvisatory dance, singing and art. I observed children taking part alongside the elderly with exuberance and joy."*
> Participant feedback, *Hear and Now* with the Philharmonia

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2022/23.

Cultural communities

Evidence[1] [2] shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of the consequences of which is a lack of infrastructure or context to realise their full creative potential. In 2022/23, 25% of Orchestras Live's activity budgets and 37% of our Producers' time targeted local authority areas within Arts Council England's designated Levelling Up for Culture Places, identified using data relating to Arts Council investment, public engagement with culture and creativity, deprivation, children and young people, ethnicity, and disability.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

[1] Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. https://doi.org/10.1371/journal.pone.0230487
[2] Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)

"I've had a number of projects coming into Peaceful Place playing music at our members - [whereas] this is about participation. I notice every single member sees themselves as musicians – including myself! – throughout the week we are bursting into song."
Charlotte Curran CEO Peaceful Place, *Jewels in the Crown* with Sinfonia Viva

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music amongst the profession and communities alike. Of new work produced, 74% involved community co-creation/collaborative composition.

CASE STUDY

CREATE YARMOUTH AND SHARE SOUND 2

Create Yarmouth is a rolling orchestral strategy in Great Yarmouth which aims to engage young people and adults in inspirational music events, skills development and creative projects that raise aspiration, provide learning pathways and improve people's wellbeing through collaboration with world-class musicians, digital artists, producers and arts managers. From January 2022, the BBC Concert Orchestra began a three-year residency co-produced with Orchestras Live and our partners in Great Yarmouth and Norfolk. A key aspect of this project is consulting and involving local people in shaping the artistic content of the orchestral work.

On 16 May 2022 the BBC Concert Orchestra performed their first concerts as part of the residency at St George's Theatre. In the morning and afternoon 400 local primary school pupils were taken on 'Mission Earth', a musical adventure with an important environmental message, followed by a sold-out concert for the general public in the evening.

"The music was amazing, the atmosphere was so relaxed, everyone was enjoying themselves. I never thought I would get the chance to see a BBC orchestra in Great Yarmouth."
Audience member

On 24 July 2022, as part of the BBC's Go Green initiative, the 60 musicians of the orchestra, conducted by Stephen Bell with special guests Sam Lee and Georgia Cécile, performed a musical celebration of *Our World* in a packed Hippodrome Circus.

2022/23 culminated with a showcase for music composition in Norfolk's schools, in *Share Sound 2*. Running from November 2022, the programme aimed to develop young people's composition skills whilst supporting music teachers to become more confident at delivering co-creation in the classroom. Five BBC Concert Orchestra musicians came on board. with composer James Redwood, to facilitate delivery. A final round of workshops and a performance day in March 2023 at the Drill House, Great Yarmouth, saw all the school groups joined with the artistic team and instrumental tutors from Norfolk Music Service to rehearse and perform the new music in a broader programme with pieces curated and arranged by James. Other young creatives from Great Yarmouth helped to film and photograph the final event, mentored by professional artists.

"The project was quite different from anything I have done before. It stretched both the young people and me. It was wonderful seeing their confidence shine."
BBC Concert Orchestra musician

Featuring *Share Sound 2* in our sustained Create Yarmouth programme provided a valuable contribution to pathways for young musicians and formed another strategic component in the partnership between Orchestras Live and Norfolk Music Hub. The journey will continue!

Inspiring Children and Young People

We produce first-time and pathway orchestral experiences for children and young people that incorporate young people's voice, encouraging partners to innovate, offering progression opportunities that are inclusive and support children to achieve their potential and develop a lifelong love of music. We engage children and young people in creative

activity that supports their wellbeing, adds value to a curriculum in which music is under threat, and enables them to explore contemporary issues in relation to society, wellbeing and environmental responsibility.

> *"It was inspirational to see so many young people taking part and enjoying the occasion. Makes me more positive for the future of music education in this country."*
> Audience Survey, Northern Chamber Orchestra at Buxton International Festival

In line with our regional development strategy, we build strategic partnerships with music education hubs (MEHs), Bridge organisations and Local Cultural Education Partnerships to target cold spot areas.

> *"The greatest impact was that we noticed that there is an enormous appetite for orchestral music amongst the children and families in Luton, but that it needs to be delivered in an accessible and affordable way. "Thank you for this concert. I have been looking to take my children to orchestral concerts, but there are not many to attend locally, and those in London are quite expensive."*
> Kerry Watson, Luton Music Service – *Billy's Band*

During the year we worked in partnership with 13 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

CASE STUDY

LEICS CREATE

In a continuation of our long standing partnership with Leicestershire Music, Orchestras Live co-produced a programme of activities, with Sinfonia Viva, specially designed to provide inspirational first experiences and progression opportunities for children in Whole Class Instrumental Teaching groups. The activities centred on newly formed Leics Create beginner ensembles within which children would experience the fun of playing with others, co-creating new music based on a theme, eventually moving on to join established performance groups.

A distinctive aspect of this work was the emphasis on support for instrumental teaching staff within Leicestershire Music. Staff took part in a special 'making music in teams' event to develop their confidence in the Leics Create method which had been developed the previous year, and the four-week workshop project for children integrated pedagogy and progression activities with Leicestershire Music staff. Sinfonia Viva's musicians were pivotal in engaging both children and adults in sympathetic, high quality orchestral experiences in novel and innovative ways.

> *"It affected the way some students felt about their instrument, as several hands went up to my question of who might want to continue learning next year. The project focussed on music, rather than their specific instrument, so maybe some students will realise that they actually like 'music' and will find the way to produce it that suits them (eg. a different instrument)."*
> Leicestershire Music tutor feedback

Everyone's achievements were celebrated in a performance for parents, carers, family and friends with all five participant schools at De Montfort Hall, Leicester as part of Leicestershire Music's end of year showcase.

> *"This lesson was amazing & we learnt a song that says: It's easy when it's raining to think the sun will never come back again, back again, so lift your eyes, a rainbow will start to rise."*
> Participant, *Leics Create* 2022

Improving Health and Wellbeing

We create projects that use the power of live music to support individuals to live well and engage fully in their communities. With local and regional partners we design developmental, bespoke work to address issues including dementia, loneliness, mental health and marginalisation.

> *"I was feeling quite stressed before the concert due to pressures at work etc. For the duration of the concert I was totally focussed on the musicians and the wonderful music that they created and it gave me complete respite from my stressful thoughts and I returned home happier, calmer and inspired by the performance."*
> Audience feedback, London Mozart Players, The Apex, Bury St Edmunds

During the year we have reinforced our role as convener of an informal working group to promote better understanding and collaboration between the orchestral and healthcare sectors – Orchestras in Healthcare. The group comprises representatives of the Association of British Orchestras, NHS National Performance Advisory Group (NPAG) for Art, Design and Heritage and Orchestras Live. We held a second cross-sector event for directors, producers and programmers from hospitals and orchestras, focusing on the value of collaboration in developing holistic programmes and unlocking resources. 79 delegates signed up to the online event and feedback was overwhelmingly positive.

> *"I found [examples of] practical engagement and recent track-record of growth in this area, which has long been of great importance in my own curatorial work, to be very affirming for me professionally. I shall continue to be encouraged and hope to grow fresh opportunities … especially in creative music, health, care and education."*
> Delegate feedback, Orchestras in Healthcare event

Our programme in 2022/23 delivered work with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many.

CASE STUDY

JEWELS IN THE CROWN, BASILDON

The Queen's Platinum Jubilee provided a wonderful inspiration point for our latest co-production with Sinfonia Viva, Kool Carers and Peaceful Place in Basildon.

According to the indices of deprivation, Basildon is one of the 30% most deprived towns in the country and 95% of the young carers participating in the project live in some of the most deprived pockets of the Borough, with many living in poverty and reliant on food banks. Jewels in the Crown brought them together with members of Peaceful Place, which provides a unique, person centred experience for people of working age, diagnosed with dementia.

Having worked with these two groups in 2021, everyone involved could see the potential health and wellbeing benefits of developing the partnership, engaging both generations in another musical project together. Over the course of six weeks, a creative collaboration was forged by members of Kool Carers, Peaceful Place supported by Sinfonia Viva and local musicians from Together in Musical Expression. Together they wrote a new song which they performed as part of the outdoor Jubilee celebrations organised by Basildon Council. Alongside the sheer enjoyment and friendship that arose within and across the creative group, the experience brought lasting benefits.

> *"Writing the music for me is such a free experience – it's a way of taking any feelings you have and put them into metaphors and just speak about them. It's a really good thing to do, especially if you're struggling."*
> Participant from Kool Carers

"A participant from Peaceful Place was so moved by the group improvisations, she jumped up and started dancing. It was observed by her support worker that her involuntary shaking subsided when she was dancing and moving to the music. This experience gave a strong case for her to be put forward for music therapy which was an incredible breakthrough and outcome of the project."
Rachel Turngate, Kool Carers

Workforce development

We are committed to investing in training for music leaders and musicians, and nurturing new talent entering the sector. We aim to support the development of a diverse orchestral workforce, maximizing access and opportunity and retaining local skills for the delivery of orchestral experiences of the highest quality.

Our Trainee Music Leader Programme provides a year's paid, practical experience for a creative and skilled musician based in the North of England, giving opportunities for creative music making in community settings.

Delivered in partnership with Spitalfields Music, the programme aims to nurture, support, and mentor emerging music leaders, widen the pool of talent, and retain skills at a local level. It is accompanied by a Skills Lab Academy, a professional training course for musicians to develop their creative practice with leading professionals.

"My confidence, knowledge and skills, and identity as a music leader have developed beyond recognition thanks to the wealth of experiences and support that I've had over the traineeship."
Raye Harvey, Trainee Music Leader 2022

In 2022/23:

- 53% of artists featured in Orchestras Live projects (who responded to our monitoring survey, 68% response rate) were from a demographic background historically under-represented in the sector.
- 57% of composers working on Orchestras Live projects (who responded to our survey) were from a historically under-represented background.

This has contributed to our sector leadership regarding workforce development and diversity.

CASE STUDY

INCLUSIVE CREATIVITY

Orchestras Live recognises that the inequities across the workforce in classical music are due to multiple factors that come into play at every stage of a person's musical experience. From the opportunities they may – or may not – be offered as a very young child, through the music education offered in school, external influences on their decisions at higher education and, if they achieve at those heights, finally the challenge of securing a job on the stepping stone to become a professional musician – it's not an easy journey and the barriers are compounded for many due to their race, class, location, disability or gender.

Many of our projects use the creative space as a means to promote inclusion and an equitable environment where every voice has equal value.

In Cumbria, we have worked for many years to provide inspirational progression opportunities for young composers whose access to such experiences is limited by the county's geographical and transport challenges. This year's Cumbria Calling/Share Sound project culmination showcased a host

of new music co-created with young musicians over the last two years and the premiere of their new piece, *Corvus*. A fantastic team of professional artists including James Redwood, Alice Phelps, Music Leader Trainee Raye Harvey, tutors from Cumbria Music Hub and the Royal Philharmonic Orchestra, supported the young composers and the Cumbria Youth Orchestra to perform their music in a joyous celebratory concert. Since 2016, through our partnership with Cumbria Music Hub, young composers have written nine new pieces of music and have taken a new-found confidence and skills boost with them into their musical development.

In Nottingham, long-standing work with Inspire Music and Inspire Youth Arts has focused on opening up disabled musicians' access to performing and composing music. This year's project brought together the elements of experiencing music as an audience member, artist and participant. After attending a stunning concert by Manchester Collective at Lakeside Arts, Marshall Fairbrother – a musician with no sight – joined two players from Riot Ensemble in a creative exchange workshop day, responding to tracks laid down by Jess Fisher (sadly unable to attend in person due to Covid). This small-scale project was a powerful example of how much can be achieved by taking some simple steps to remove obstacles that prevent disabled musicians to access the high quality experiences that are so vital to their development.

On a much larger scale, *The Ripple Effect* was a ground-breaking project co-produced by Orchestras Live with Turner Sims Southampton, to provide a nurturing space for extraordinary and experimental collaborations between diverse music creators from across the globe. At the heart of the project was the experimentation and creation of music drawing on the practice, lives and experiences of emerging talent among music creators and word-based artists in Southampton, working together with The Third Orchestra. With musicians from across world traditions, the Orchestra's repertoire spans musical genres and cultural settings, with the music drawn from each individual artist and their practice.

> *"One of the most uplifting performance days I've ever experienced. I loved how we could hear our ideas … rippling through the orchestra and being interpreted in different ways."*
> Anna Durance, Southampton based oboist

Driving inclusion

Workforce development is just one area where, as a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity.

We are committed to embracing diversity and eliminating discrimination as an employer, as a provider of opportunities and services and within the wider orchestral sector. We aim to create and promote a culture that respects and values individuals' differences; that promotes dignity, equality, inclusion and diversity; and that encourages individuals to develop and maximise their true potential. This means reflecting critically on issues of diversity and inclusion within all that we do, identifying and taking appropriate action to reduce inequality and improve equity of opportunity.

Our Diversity, Inclusion and Relevance Committee meets quarterly and reports direct to the board.

Initiatives taken during the year include:

- Membership of the Fair Access Principles and Black Lives in Music. We chose to sign up to these in recognition of the work we still need to do in these areas, and to access specialist knowledge and guidance to support us.
- Featuring a range of different voices/experiences in our Tea Break film series and our *Regenerate* series of online conversations to provoke and challenge both ourselves and our audiences.
- Founder membership of Arts Council England's Fair and Inclusive Classical Music Midlands action research project, which will test initiatives to support young people from all backgrounds to access careers in the classical music industry.

- Membership of Arts Council England's Fair and Inclusive Classical Music Data Group.
- Embedding inclusive practice in our recruitment, both for staff and creative practitioners, in line with our Inclusion Policy, including systematic collection of demographic data.
- Members of the Producer team attending training on the Inclusive Model of Disability and feeding back to the full team on its implications for project delivery with disabled participants and artists.

Digital Innovation

Digital technology and its use in the cultural sector has been transformed by the response to Covid-19. Rapid change continues to offer new opportunities for distribution and extending the reach of live performances, as well as innovative ways to engage with diverse participants. In 2022, Orchestras Live commissioned a report from digital strategist, Tony Followell, to research audience behaviours and orchestral business models alongside the delivery of our Create Space project, to assess the feasibility of creating digital orchestral productions to screen to live audiences through a Virtual Touring Network. This has informed our digital strategy for 2023/24.

> *"A new, adventurous, imaginative approach to orchestral films is entirely possible and fulfilling for those involved. There is certainly an appetite for the kind of content and distribution model [tested by Create Space]. The feedback from the communities, artists, creatives and screening venues provides useful learning for the future in terms of the process and product."*
> Tony Followell, Digital Strategist

CASE STUDY:

[B R E A T H E]

In 2022 Orchestras Live launched a ground-breaking new film [B R E A T H E] as part of a new national screening tour, within our new Create Space strand. Directed by Mathew Beckett and Lee O'Connell of River Rea films, [B R E A T H E] brought together musicians from Manchester Camerata and community groups from across the country, in an exploration of the theme of togetherness. The 50-minute film features movement, music and a new commission from Daniel Kidane, with an accompanying sound world created by poet. Roma Havers and music creator Ben Nobuto, winner of a Royal Philharmonic Society award in 2023.

The artistic team worked with local partners and communities at Darlington Hippodrome, Redcar & Cleveland Council, Sheringham Little Theatre, Wiltshire Music Centre, and Manchester Camerata's Music Café in Gorton. They sought their responses to the universal theme of togetherness, particularly pertinent following the pandemic lockdowns and the isolation so many had felt.

The resulting film provides a reflection on what it is like to be able to breathe again in open spaces, communities and with each other.

> *"The film was very well received by our audience, people really enjoyed the atmospheric quality of the film and found it very moving. We screened the film in an outdoor venue with Victorian decorative detailing which related visually to the film's context. This is a different film from our traditionally documentary focused programming and audiences responded well to this."*
> Katie Anderson, The Stove Network (Promoter partner [B R E A T H E])

This pioneering work, and our experience of distributing it to existing promoter partners and new screen promoters and cinemas, will form the basis for the future development of a Virtual Touring Network, reaching and growing new audiences for orchestral music through innovative routes.

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight. Organisational development in 2021/22 reinforced the role of Impact and Insight analysis. Data informs us how effectively our partnerships deliver on business plan objectives, provides the Board with impact analysis and ensures stakeholders benefit from our insight.

To inform our strategic and project planning, we draw on external sources and internal data:

- Arts Council England's list of Levelling Up for Culture and Priority Places
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up local authorities at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience research delivered using ACE's Audience Finder surveys and through bespoke research designed with partners.
- Sector Needs Analysis. Conducted every two years, our 2021 Needs Analysis informed delivery in 2021/22 and forward plans for 2022/23 onwards. The next Needs Analysis will be conducted by Autumn 2023.

We monitor the effectiveness of our activities against planned outcomes through:

- Audience survey responses and project participants' feedback
- End of project reports collecting feedback from partners and orchestras
- Independent evaluations
- Academic research
- Demographic data and experience feedback from audiences, participants, artists and candidates involved in recruitment
- Reflections meetings internally with Producer team, feeding headline findings and action points back to the trustees via board reporting

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

Work to develop robust data collection and analysis enables us to be outcomes-focused and evidence based. We use the data we collect to understand our stakeholders' needs, plan delivery, increase efficiencies, evaluate and learn, share knowledge across our networks and communicate the impact of our work. We have implemented, and will develop further, data collection to monitor targets for business plan aims and evaluate performance.

Communications and Advocacy

Communications touches every aspect of our delivery, from highlighting our partnership projects and strand activities to insight and impact reporting to raising our profile and championing the needs of our beneficiaries. We promote the impact, value and learning from our work across our networks and stakeholder groups – locally, regionally, nationally and internationally. This informs our core roles of thought leader and convener and communicates our brand and values to the sectors in which we operate.

We have worked with trustees to create a three-year advocacy plan (2023-25), which will focus on raising our profile outside of the immediate orchestral and classical music sectors. Activity will involve building stronger links with stakeholders and networks in the broader charity sector, national and local government, as well as the health and wellbeing sectors.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We use a range of digital communication tools to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences. Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list maintained a relatively stable subscriber base at 1,839 (2021/22: 1,895) subscribers, we had 3,308 Twitter followers (2021/22: 3,217) and increased our reach through our presence on Instagram with 925 followers (2021/22: 752) and LinkedIn with 859 followers (2021/22: 570) following work to improve the quality of online traffic. Our website reach for the year was 12,372 (2021/22: 8,393) and analytics demonstrate a higher percentage of our website traffic coming from our social media presence and referrals from our regular ebulletins.

We documented the adaptability of the organisation and our communications throughout the pandemic in our impact review: https://www.orchestraslive.org.uk/about/our-impact/2022-highlights

Our discussion forum *Regenerate* – launched online in 2020 – continued to provide a future-focused platform for discussion and debate, exploring new ideas and challenging ourselves and the sector.

In 2022/23 we hosted two events. The first, online, focused on Cultural Policy and attracted 93 people from within and outside our sector, from across the UK and abroad. Panellists included: Carol Leeming MBE, Caroline McCormick, John McMahon.

> *"Music, and the arts, are what got us through the pandemic – and we can't lose sight of their power to support people through the challenges to come."*
> Carol Leeming MBE FRSA, panellist

84% of Regenerate attendee survey respondents indicated they valued Orchestras Live as a thought leader in the sector, while 64% said they felt motivated to take action after attending an event.

In February 2023 we hosted our first in person Regenerate event, at the Association of British Orchestras annual conference in our home city of Leeds. Attracting approximately 45 delegates, the session fostered creative discussion about the potential for made-for-digital productions and a sector Virtual Touring Network to support distribution. We explored these new ways of working that are exciting and have creative integrity in their own right. We were joined by expert panellists: Tony Followell, Mathew Beckett, Jeanette Edgar and Rachel Williams who stimulated lively debate amongst delegates.

> *"This could break a barrier – what is exciting about it is the exploration of music and how we can articulate that visually and vice versa."*
> Conference delegate, breakout discussion

Following the launch of our informal Tea Break series in 20/21, 6 more episodes were produced and published in 2022/23, achieving a total of 958 views. Tea Break

interviewees included: Rebecca Saunders (OL Vice-Chair), Janet Fulton (percussionist), Mat Beckett (director), Kate Mroczkowski (Supercool design), Hannah Salisbury (Suffolk Archives), Marianne Barraclough (Sinfonia Viva).

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet.

The Orchestras Live 'Dashboard' – a tailored Microsoft Excel-based reporting system which allows us to measure our performance against the detailed quantitative annual targets set out in our Business Plan – is updated quarterly for Board review.

Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member. During the year we also surveyed staff regarding their experience of Wellbeing and Development within the organisation. Results have informed initiatives to support a dynamic resilient staff team and a Staff Development Plan for 2023/24.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2022/23 was an extension of our four-year funding period to March 2023, the outcomes and targets for which had been agreed with Arts Council England in line with our business plan.

We measured performance against key indicators across the course of our Business Plan to 2022/23:

Focus area	Key performance indicator
Programme	Partners report positive impact on practice relating to: 1. Engaging with new segments of their community 2. Engaging with their community in new ways
	Projects deliver orchestral experiences that connect participants, audiences and performers in shared experiences.
	Orchestras report positive impact on practice in developing inclusivity and relevance
	Increase the average percentage of projects featuring diverse creative practitioners including: Commissions of new work (including collaborative compositions) from diverse artists.
Communications	Development of strategic OL partners communications plan skills and knowledge on inclusive communications practice New advocacy strategy Attendance figures maintained for Regenerate events Trustees agree and set individual advocacy plans

Impact and Insight	Identify key areas and tools to gather evidence from the sector to support producing, advocacy and funding development plans Update impact and reporting systems to provide meaningful analysis for the Board
Resources: Governance and Expertise	Board set target and action plan for Orchestras Live governance, internal systems and processes to cement an inclusive approach
	2023 – 26 Arts Council England NPO application successful
Resources: Income	Reported progress towards achieving Core funding target for 2022/23 in terms of: 1. Funds raised towards core costs 2. Engagement with strategic funders
	Budget spent on programme of activity coming from external sources
	Income coming from new sources, setting growth targets for future years

In addition, we established working groups to set and report on related Action Plans to the Board: Diversity, Inclusion and Relevance Committee, Ambition and Quality, Dynamism, Environmental Responsibility.

Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2022/23 our Arts Council NPO grant was 56.9% of the total income achieved to deliver our Business Plan (2021/22: 58.6%). A further 24.6% was raised through partnership investments made by local authority and music education hub partners (2021/22 19.4%).

Throughout 2022/23, our senior management and Board of Trustees continued to actively monitor our financial and operational position. Scenario planning was conducted regularly by trustees and brought to the board.

During the year, we began to see positive results from the augmentation of the Funding Development team in 2021/22, through an increase in fundraising activity, revised systems to inform strategic plans and adoption of a new database.

We are grateful for vital funding towards our core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2021/22), the Garfield Weston Foundation (2-year grant commencing 2022/23) and the D'Oyly Carte Charitable Trust. Funding from the Scops Arts Trust (2-year grant commencing 2022/23) is supporting a mix of core and project costs in the Midlands. Other grants towards project activity were secured from the Austin and Hope Pilkington Trust, the B O Davies Charitable Trust, Chapman Charitable Trust, Fowler Smith and Jones Trust, the Joseph and Annie Cattle Trust, the Leche Trust, Redcar Rotary Club and the Thistle Trust.

We continue to enjoy a positive and constructive relationship with Arts Council England at both regional and national level. We have retained our status as a National Portfolio Organisation to 31 March 2026, with an increase in our annual grant towards new business plan objectives.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, levering £65,000 (2021/22 £14,950) of extra local investment into local communities.

Maximising voluntary income continues to be a priority for the organisation to support our developmental projects. At present we do not undertake any significant activity in terms of raising funds from the public.

In line with our ambitions to further diversify our income sources we commissioned a Business Development Feasibility Study in September 2022. Conclusions from this report have been considered by our Dynamism working group whose report to the Board recommended that Orchestras Live pursue income generation through business innovation including consultancy. This proposal, adopted in March 2023, will feed into a business innovation strategy from 2023/24 onwards.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility both to embed and to promote best practice in carbon friendly emissions policies.

Our business model is built on the ethos of collaboration: we work with a network of partners to enhance local orchestral activity that supports shared priorities for social impact, including environmental sustainability. We seek to develop a national infrastructure in which high quality, innovative and engaging orchestral provision thrives, with an orchestral sector that is relevant to its communities and audiences, and environmentally responsible.

As well as these social motivations, we are committed to comply with regulations as they apply to our organisation, and to ensure that we have the capacity to do so.

In recognition of the current climate crisis, we have formed an Environmental Responsibility Working Group. Following discussions with staff and the full Board we have strengthened our commitment to environmental responsibility across the organisation to take focused action and achieve greater impact.

During 2022/23 we undertook the following key environmental commitments for 2022/23.

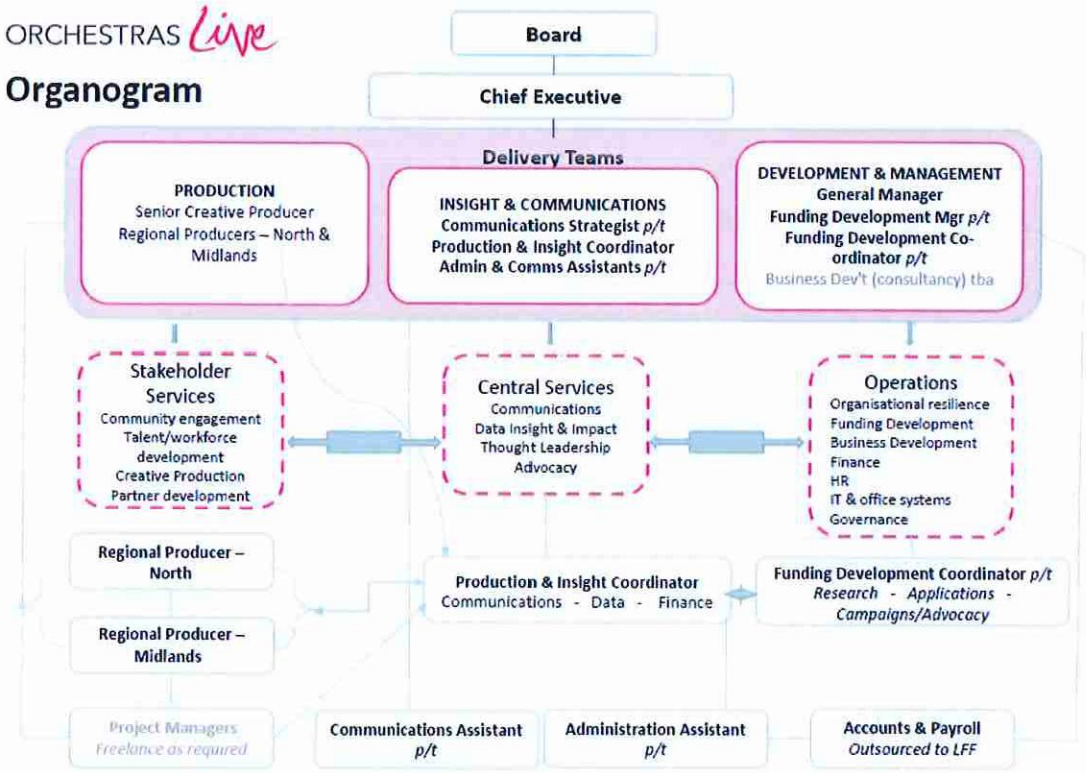
- A data collection plan to provide operational carbon footprint and set metrics for improvement.
- Provide carbon literacy training for all staff and trustees.
- Communicate with delivery partners to convey our environmental policy ambitions and assess their alignment.
- Hold conversations with partners to embed considerations about environmental responsibility in programme and project planning.
- Use our sector leadership role pro-actively to advocate for action, in planning discussions with partners. To support this, we have incorporated Environmental Responsibility in our Partnership Principles reinforcing the requirement for partners to align with our objectives in this area from 2023/24 onwards.

Organisation: staff and operational structure

Our small staff team of eleven (8.4 FTE) is led by the Chief Executive, who reports to the Board of Trustees.

Our structure aims to:

- Support a dynamic business model maintaining our agile approach and able to respond to the challenges ahead;
- Build and develop a resilient team with scope for succession planning and greater diversity;
- Provide a framework for regional growth and a medium to long term plan for business development.



- Our partnerships are managed by the Senior Creative Producer, and Regional Producers for the North and Midlands, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models.
- The Communications Strategist leads on brand management and our overall communications strategy across all platforms, supported by the Communications Assistant.
- The Production and Insight Coordinator plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Data and Administration Assistant. (The central role of data in supporting all functions including evidence-based decision making has been recognised during the year and this post upgraded to Production, Data and Insight Analyst from 2023/24.)
- The Funding Development Manager raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator.

- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

As part of our NPO funding agreement with Arts Council England, in 2023/24 we will grow our team with the addition of three regionally based Community Impact Coordinators, whose role will be to support the Producer team in deepening impact and growing partnerships in their region.

Our registered office is in Leeds and we have two co-working spaces there and one desk at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations. From April 2022 we operated a new home working/hybrid staff working arrangement designed to maximise economies whilst factoring in environmental considerations, efficient use of time and our premises and staff wellbeing and resilience.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

We engage the independent company Citation to provide HR and employment advice.

FUTURE PLANS

The Board has approved a new Business Plan covering the period 2023/24 to 2025/26.

2023/24 sets Orchestras Live on a path of growth – for the organisation, for our audiences and participants, and for the orchestral sector itself.

We will measure our performance against our Business Plan's Key Performance Indicators:

Programme:

- Increase or maintain primary strands' average scores from 22/23 baselines: Developing programmes; Community co-creation/consultation; Health & wellbeing; Children and young people; Workforce Development; Inclusive orchestral experiences
- Increase % of all projects scoring achieving against 'Inclusive orchestral experiences' from 2022/23 baseline.
- 60% of partners would not have produced the work without Orchestras Live

Impact and Insight

- Annual survey of staff and trustees report fit-for-purpose systems and access to essential data to complete their role

Communications

- Orchestras Live maintains brand profile as inclusive and relevant to the sector

Income Generation

- On track to meet minimum reserves policy at year end

Governance

- Ongoing strategic, financial and operational risk reviews undertaken and mitigating actions are in place for all risks.

We will also review Progress Indicators to further develop Orchestras Live's ambitions and growth in each area.

In addition, we will monitor performance against our Action Plans for Diversity Inclusion & Relevance, Ambition and Quality, Dynamism and Environmental Responsibility.

Our Arts Council England National Portfolio Organisation funding will enable us to deliver a three-year strategy, which tests and develops new ideas and ways of working, as well as extending our influence and leadership within the orchestral sector.

We will strengthen and implement regional strategies to deepen impact, engage with new people and explore new ways of creating, performing, and presenting orchestral experiences through:

- Delivering a programme of activity, co-produced with partners, providing high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations.
- Investing in three Community Impact Coordinator roles to deepen our work in new communities, forging partnerships in places where cultural investment has been low, but where civic ambition is high.
- Researching and developing the use of live made-for-film screenings and event cinema through a Virtual Touring Network.

We will support positive change in the orchestral sector through:

- Our Regenerate series of debates and events.
- Continuing to emphasise the equal value of performance and engagement work, both in terms of organisational and artistic priorities.
- Advocating for the role of music in improving the population's health and wellbeing and championing community co-creation.

We will support our organisation's resilience and sustainability through:

- Developing and implementing a new Business Innovation strategy, focused on the provision of bespoke consultancy services for a range of external stakeholders.
- Providing a working environment that supports staff wellbeing as well as personal and professional development.

We will continue to embed and to promote best practice in carbon friendly emissions policies through:

- Using 2022/23 baseline data to start setting actions to reduce our operational carbon footprint.
- Identify tangible actions for progress in 2023/24 through our Environmental Responsibility working group.
- Continue consultation with partners aiming to collect baseline data on environmental impact of projects.

We will continue to address inequalities of access and opportunity, both in the sector and in our own organisation, through:

- Ensuring open and transparent communications to support inclusive recruitment of new trustees and staff from under-represented groups.
- Collecting and analysing data from participants, audiences, artists, staff and board to improve the experiences people have with Orchestras Live.
- Advocating for positive change for a more equitable and inclusive sector.

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Scenario planning and a related programme of policies, actions and timelines is undertaken regularly.

Risks – and the strategies in place for managing those risks – are assessed for their strategic, financial and operational impact over the next 12 months and in the longer term. The principal risks and uncertainties have been identified as:

- Government-led economic policies destabilise our operating context, while cultural and education policies do not support creativity. These also impact on the ability of our community-based partners to deliver the local producer role we rely on.
- Core-cost fundraising and diversification of income streams – supported by a new strategy for business innovation – fail to meet our income projections, potentially reducing our reserves levels below the minimum set by the Board.

Regarding maintenance of long-tern funding from our major stakeholder, Arts Council England (ACE), the Board closely monitors performance and how we articulate the close alignment of Orchestras Live's strategic priorities with ACE's Investment Principles.

The risks associated with Orchestras Live's membership of the defined benefit local government pension scheme are primarily managed by forward budgetary provision to accommodate the cash flow implications of addressing the deficit. Members of the specialist pensions team at EY provide us with bespoke advice on all matters relating to our membership of the Essex Pension Scheme, including provision of assumptions to be used under FRS 102 reporting.

FINANCIAL REVIEW

Total incoming resources amounted to £857,389 (2021/22: £832,759) and total resources expended were £999,190 (2021/22: £1,057,621) so that there were net outgoing resources before tax and other gains/losses of £141,801 (2021/22: net outgoing resources of £224,862).

Total funds carried forward at the balance sheet date amounted to £1,237,681 (2021/22: £622,932), divided into restricted funds of £52,454 (2021/22: £48,522) and unrestricted (including designated) funds of £1,185,227(2021/22: £574,410), of which £339,419 (2021/22: £355,887) is designated for use in partnership with specific investing partners. The FRS 102 report at 31 March 2023 identified a surplus in Orchestras Live's pension reserve of £602,000 (2021/22: deficit of £66,000) which is reflected in the increased level of unrestricted funds carried forward on the balance sheet. It should be noted however that the pension reserve balance is not currently accessible to the charity.

To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held in an instant access deposit account with Charity Bank. In June 2023, Hodge Bank withdrew its 90-day notice account; funds are currently deposited with Charity Bank and CAF Bank. New accounts with a variety of institutions are in the process of being opened to ensure maximum protection under the FSCS.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live.

Orchestras Live has no property or material assets other than cash on deposit.

Reserves Policy

Orchestras Live is a registered charity and does not attempt to generate profits. The majority of Orchestras Live's income is raised through payments for services (charged to local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations, and from consultancy and commissions.

The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, OL is reliant on income streams over which it has limited control and therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of the next three months' operational activity. (budgeted at £166,326 for 2023/24). This figure varies from year to year, is forward looking, and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (unrestricted funds excluding designated funds, pension reserve and fixed assets) of £197,274 at 31 March 2023 (2022: £223,373) met this policy objective.

In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – published September 2018) and are confident that Orchestras Live's financial resilience is adequate and that the charity can meet its financial liabilities for at least 12 months. Trustees have reviewed the reserves policy and have concluded that it should remain in place unchanged.

In addition, scenario planning is undertaken on an ongoing basis and is reviewed by both the Finance Committee and the Board at least every six months. This planning exercise assesses a variety of scenarios and the financial effect of potential and implemented mitigating actions.

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Trustees have taken a structured approach to cost reduction. Mitigating actions implemented during the year have included a reduction in staff and trustee travel, alongside ensuring maximising opportunities for claiming Orchestra Tax Relief. Underspends have been achieved in various areas; those funds have been returned to the General Fund at the year end.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose. Any designated funds are in addition to those required to cover three months' operational activity.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live will designate a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific local authority areas. Partnership Funds are in addition to those required to cover three months' operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose are identified separately in the accounts. Care will be taken to ensure that such funds are used only for the purpose for which they were provided, or renegotiated with the grant maker should any project adaptations be required as a result of Covid-19.

As a general rule, care is taken to ensure that restricted funds and designated funds subject to contractual obligations are not used for the general funding of the charity.

Pension Fund

At the balance sheet date, the pension fund was in surplus by £602,000 (2021/22: deficit of £66,000). This valuation under FRS 102 was based on actual data at 31 March 2023. The result represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 19 to the financial statements. The result is calculated using various actuarial estimates as set out in Note 19. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. Any deficit is partially covered to the extent of £60,000 (2021/22: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, prior to the FRS 102 valuation results, it had been agreed with the Essex Pension Fund that the charity would pay marginal increases in pension deficit contributions for three years from 1 April 2023.

The trustees have considered the Charity Commission's advice on Charity reserves and defined benefit pension schemes (published May 2013) which states that the disclosure of a significant pension fund deficit under FRS 102 does not mean that an immediate liability for that amount crystallises; it does not mean that the equivalent amount of reserves is already committed and is no longer available to the trustees to further the charity's objectives. The guidance continues that the FRS 102 calculated liability (or indeed asset, as was the case at 31 March 2023) should be excluded when calculating free reserves but careful consideration should be given to the cash flow implications that may arise from the accounting disclosure in terms of increased or reduced employer contributions. In the light

of this advice, trustees have not included the Essex Pension Fund deficit or surplus when calculating Orchestras Live's free reserves. They continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

Investigation of the investment market available to charities has established that high-earning, accessible, secure investment opportunities are limited and furthermore carry an inherent element of risk to capital. Orchestras Live's current funding profile dictates that the safeguarding of working capital is of greater importance than any longer-term financial return. Trustees have therefore decided it is prudent to keep surplus funds in UK cash-based, interest bearing deposit accounts which are FSCS registered, aiming to maintain the best available safe return with minimal administrative charges. As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow, enabling the maximisation of interest receivable on funds held.

Socially Responsible Investing

Orchestras Live believes that a return on investment can be achieved in many ways and may not be purely financial. Trustees also note evolving Charity Commission guidance regarding the ESG risk profile of any investments. Therefore, should the policy of Orchestras Live change at any point in the future, leading to the making of investments in addition to cash deposits, trustees would seek to make reasonable efforts to consider environmental, social and governance factors in their decision making, including but not limited to: the identification of any organisations or individuals that have or facilitate a particularly negative impact on the environment (climate change, resource depletion, waste, pollution, deforestation); on society (human rights, modern slavery, child labour, working conditions, employee relations); or low standards of governance (bribery and corruption, executive pay, board diversity and structure, political lobbying and donations, tax strategy). From the perspective of impact investing, it is also acknowledged that contemporary principles of stewardship and engagement may be preferable to avoidance in many cases; trustees will therefore consider whether there is potential for influence to effect positive change in a company, thereby realising a positive ESG impact.

It is noted that the Essex Pension Fund is a discrete entity and its funds are run via a discretionary mandate.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 August 2016 update and proposed change published August 2021). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee at least annually.

A formal review of the Policy on Reserves and Investments is undertaken by trustees at least annually.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy for 2023/24, with recommendations approved by the Board on 14 March 2023. The Policy adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings are reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands will be utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without

breaking down decisions to an individual level. This will facilitate, when desired, an inflationary skew towards lower earners, addressing wage inequality whilst reducing impact on affordability.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by a skilled, committed and diverse Board, currently made up of 13 trustees. The Board has a strong track record of robust governance and self-assessment, and since 2016 has operated a rolling public trustee recruitment programme.

The Board is committed to recruiting trustees with a broad range of skills, expertise and lived experience. In 2022 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from Black, Asian, and ethnically diverse, D/deaf and disabled candidates as they are currently under-represented on our Board. One new trustee was appointed during 2022/23 with further trustee recruitment taking place in 2023/24. A full Trustee Skills Audit is undertaken prior to trustee recruitment to identify gaps, review diversity and inform our recruitment process. We ensure that each potential trustee understands the charity's expectations of them and a comprehensive schedule outlines the induction process, both leading up to and after the formal appointment. We offer access support for people who face barriers to inclusion, meeting in accessible venues, being flexible in scheduling meetings at different times of day and covering travel expenses.

The Board meets at least four times a year, including an annual strategy discussion and a board development session. Induction is provided for new trustees and training opportunities are offered to those who are new to trusteeship. Additional training is also provided to reinforce understanding and skills relating to topical strategic issues such as the environment and diversity and inclusion. Trustees are actively involved in strategic, financial and business planning with dedicated Finance, Diversity Inclusivity & Relevance and Remuneration Committees. Since 2021 these have been augmented by working groups (trustees and staff) focused on Environmental Responsibility, Ambition and Quality, and Dynamism. In addition to regular scenario planning, ongoing monitoring of cashflow, our reserves position and regular review of the risk register, trustees monitor performance and risk via an online Dashboard updated monthly with data captured and managed on a bespoke IT system. Trustees have a dedicated section on OL's intranet; through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

The Board is committed to driving Orchestras Live's work to make a more equitable orchestral sector and to ensuring that the organisation's governance and internal systems cement an inclusive approach across all our processes. The Board is also committed to understanding the organisation's environmental impact and to ensure that future plans incorporate actions to mitigate that impact.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2022/23 audit. Following rigorous scrutiny of the applications received, DJH Mitten Clarke were appointed for an initial three-year period.

Dr Tony Stoller CBE is currently Chair of the Board and Rebecca Saunders is Vice Chair. Helen Harrison is Chair of the Finance Committee, which meets quarterly. Rebecca Saunders is Chair of the Diversity, Inclusivity and Relevance Committee which meets quarterly. The Remuneration Committee meets as required and is chaired by trustee Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

N H Buchanan

.....
N H Buchanan – Company Secretary

Date: 26/09/23

Opinion
We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

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

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Matters on which we are required to report by exception
We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- the charitable company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

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

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

Our responsibilities for the audit of the financial statements
We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

In preparation for our audit we identified areas of laws and regulations which we considered could have a material effect on the financial statements. This information was obtained via discussions with management and from our general commercial and sector experience. The directors also provide us with written representation of all the key and fundamental industry specific laws and regulations with they are required to adhere to. These were then communicated to the whole of the audit team at our audit planning meeting.

As a charitable company, non-compliance with the Charities Act 2011, Companies Act 2006 and the conditions of government and non-government grant funding were assessed to be most relevant. Our audit procedures to respond to these risks included:

- Enquiries with management;
- Inspection of regulatory records, inspection reports, submissions and other correspondence;
- Challenging of management assumptions and judgements in relation to accounting estimates.
- Review of journals entered throughout the year;
- Substantive transaction testing.

Despite appropriate planning and performing our work in accordance with International Auditing Standards, there are always inherent limitations that non-compliance is not detected. Non-compliance with laws and regulations is often further removed from the events and transactions reflected in the financial statements and material misstatements due to fraud can be deliberately concealed from auditors, for example through misrepresentation, forgery or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report
This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

DJH Mitten Clarke Audit Limited

for and on behalf of DJH Mitten Clarke Audit Limited
Statutory Auditor
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006
St George's House
56 Peter Street
Manchester
M2 3NQ

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	*2023 Unrestricted funds* £	*2023 Restricted funds* £	*2023 Total funds* £	*2022 Total funds* £
INCOME FROM:					
Grants, donations and legacies	**2**	556,950	76,502	633,452	661,977
Charitable activities	**3**	215,993	-	215,993	168,224
Investments	**4**	7,944	-	7,944	2,558
Total income		780,887	76,502	857,389	832,759
EXPENDITURE ON:					
Raising funds	**5**	70,127	-	70,127	54,917
Charitable activities	**6**	856,493	72,570	929,063	1,002,704
Total expenditure		926,620	72,570	999,190	1,057,621
NET EXPENDITURE BEFORE TAX	**8**	(145,733)	3,932	(141,801)	(224,862)
Corporation tax credit	**10**	25,550	-	25,550	16,153
NET EXPENDITURE		(120,183)	3,932	(116,251)	(208,709)
Transfers between funds	**14**	-	-	-	-
Net outgoing resources before other recognised gains and losses		(120,183)	3,932	(116,251)	(208,709)
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	**19**	731,000	-	731,000	200,000
Net movement in funds		610,817	3,932	614,749	(8,709)
Total funds brought forward		574,410	48,522	622,932	631,641
Total funds carried forward	**14**	**1,185,227**	**52,454**	**1,237,681**	**622,932**

ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	11		-		-
Current assets					
Debtors: falling due within one year	12	178,178		46,577	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash at bank and in hand		17,555		37,778	
Cash on deposit		624,799		686,766	
		880,532		831,121	
Liabilities					
Creditors: amounts falling due within one year	13	(244,851)		(142,189)	
Net current assets			635,681		688,932
Net assets excluding pension scheme			635,681		688,932
Defined benefit pension scheme asset / (liability)	19		602,000		(66,000)
Total net assets			**1,237,681**		**622,932**
The funds of the charity					
Unrestricted funds			583,227		640,410
Pension reserve			602,000		(66,000)
Restricted funds			52,454		48,522
Total charity funds	14		**1,237,681**		**622,932**

The financial statements were approved by the Board of Trustees on 26/09/23 and were signed on its behalf by:

.....
T Stoller - Trustee

.....
H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	*2023* £	*2023* £	*2022* £	*2022* £
Cash flows from operating activities:					
Net cash used in operating activities	**A**		(88,860)		(98,615)
Cash flows from investing activities:					
Interest received		6,670		2,548	
Net cash provided by investing activities			6,670		2,548
Cash flows from financing activities:					
Repayments of borrowing		-		(50,000)	
Net cash used in financing activities			-		(50,000)
Change in cash and cash equivalents in the year			**(82,190)**		**(146,067)**
Cash and cash equivalents at the beginning of the year			724,544		870,611
Cash and cash equivalents at the end of the year			**642,354**		**724,544**
Represented by:					
Cash at bank and in hand			17,555		37,778
Cash on deposit			624,799		686,766
			642,354		**724,544**

A. Reconciliation of net expenditure to net cash flow from operating activities

Net (expenditure) / income for the year *As per the Statement of Financial Activities*			(116,251)		(208,709)
Adjustments for:					
Interest receivable		(7,944)		(2,558)	
Defined benefit pension scheme - finance cost		1,000		3,000	
Defined benefit pension scheme - service cost		62,000		70,000	
(Increase) in debtors		(130,327)		(23,207)	
Increase in creditors		102,662		62,859	
			27,391		110,094
Net cash used in operating activities			(88,860)		(98,615)

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

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

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where is it due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

1 ACCOUNTING POLICIES continued

Expenditure
Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

(i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development manager and the associated travel and subsistence expenses.

(ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the partnership managers and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation
The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

Restricted funds can only be used for the particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Tangible fixed assets and depreciation
Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated

Assets costing less than £1,000 are not capitalised.

Debtors
Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand
Cash and bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit

Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.

Creditors

Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments

The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions

The charity operates a defined benefit pension scheme for employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs when they are incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

Status

Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2023	2022
	£	£
Arts Council England National Portfolio grant	487,950	487,950
Charitable foundations and other donations:		
Arts Council Create Space NLP	-	38,784
Association of Jewish Refugees	-	2,500
The Austin and Hope Pilkington Trust	1,000	-
The B O Davies Charitable Trust	500	-
Borough Council of King's Lynn and West Norfolk	4,250	-
Chapman Charitable Trust	1,000	-
Chivers Trust	-	2,000
Creative Darlington	2,000	-
The D'Oyly Carte Charitable Trust	3,000	-
Esmée Fairbairn Foundation	36,000	55,000
Fowler Smith and Jones Trust	2,000	-
Foyle Foundation	-	20,000
Ganzoni Charitable Trust	-	1,000
Garfield Weston Foundation	30,000	-
The Joseph and Annie Cattle Trust	3,000	-
The Leche Trust	1,500	-
Leeds Conservatoire	33,700	-
Norfolk County Council	1,500	-
North Norfolk District Council	7,600	-
North Walsham HAZ Cultural Consortium	-	10,000
Peter Sowerby Foundation	-	10,875
Redcar Rotary Club	300	-
The Scops Arts Trust	15,000	-
Selby Town Council	-	500
The Thistle Trust	2,000	-
Project and conference contributions in kind	1,152	33,368
	633,452	661,977

The comparative figure includes restricted income of £99,027.

3 INCOME FROM CHARITABLE ACTIVITIES

	2023	2022
	£	£
Partnership investments	210,944	161,839
Promoter and other partner contributions	-	3,039
Consultancy, commission and other income	5,049	3,346
	215,993	168,224

4 INCOME FROM INVESTMENTS

	2023	2022
	£	£
Essex Pension Fund bond interest	1,274	10
Hodge Bank deposit interest	426	1,736
Charity Bank deposit interest	5,345	760
CAF Bank and other interest	899	52
	7,944	2,558

5 EXPENDITURE ON RAISING FUNDS

	2023	2022
	£	£
Staff costs	68,465	53,513
Other fundraising costs	1,662	1,404
	70,127	54,917

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2023	2022
	£	£
Activity costs funded directly	84,655	131,627
Activity costs funded by grants	274,196	294,031
Creative digital producer costs	17,780	15,220
Project costs in kind	1,152	33,368
Direct costs of consultancy services	1,280	695
Staff costs	228,326	237,411
Allocation of support costs (note 7)	321,674	290,352
	929,063	1,002,704

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (11 grantees totalling £126,933 (2022: 15 grantees totalling £118,554)), music education hubs and other not for profit partners (16 grantees totalling £147,263 (2022: 10 grantees totalling £175,477)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were Leicestershire County Council (total £34,800) (2022: NYMAZ (total £31,913) and Viva Chamber Orchestra Ltd (£70,237)).

The comparative figure includes expenditure from restricted funds of £186,921.

7 SUPPORT COSTS

	2023	2022
	£	£
Staff costs	225,734	217,968
Staff recruitment	295	2,150
Defined benefit pension finance cost - see Note 20	1,000	3,000
Workforce development	6,199	-
Training and conferences	2,438	2,234
Premises costs	11,530	10,627
Insurance	867	830
PR and communications	5,407	4,720
IT and computer costs	4,296	3,510
Printing and stationery	27	10
Postage and telecommunications	651	884
Travelling and subsistence	14,266	7,970
Accountancy fees and payroll	27,080	26,140
Professional consultancy fees	8,350	-
Legal and professional fees	892	3,204
Bank charges	65	94
Miscellaneous expenses	1,691	1,768
Governance costs:		
Trustees' expenses for attending meetings	2,236	775
Trustee board development	125	140
Auditors' remuneration for audit services	6,475	3,750
FRS 102 report and actuarial valuation costs	2,050	578
	321,674	290,352

8 NET EXPENDITURE

	2023	2022
	£	£
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	6,475	3,750

9 STAFF COSTS

	2023	2022
	£	£
Gross salaries	340,549	324,347
National Insurance contributions	30,559	29,264
Pension contributions	87,864	83,720
Defined benefit pension service cost - see Note 19	62,000	70,000
Pension scheme administration	1,553	1,561
	522,525	508,892

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,326 (2022: £1,313).

The average number of employees was eleven (2022: ten). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2022: one employee). During the year all employees accrued benefits under a defined benefit scheme.

10 TAXATION

	2023	2022
	£	£
Orchestra and Film Tax relief - repayable credit	25,550	16,153

11 TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment	Total
	£	£
Cost		
Brought forward at 1 April 2022	3,421	3,421
Disposals	(791)	(791)
Carried forward at 31 March 2023	2,630	2,630
Depreciation		
Brought forward at 1 April 2021	3,421	3,421
Eliminated on disposal	(791)	(791)
Carried forward at 31 March 2023	2,630	2,630
Net book value		
At 31 March 2023	-	-
At 31 March 2022	-	-

12 DEBTORS

	2023	2022
	£	£
Amounts falling due within one year:		
Trade debtors	148,638	22,303
Tax recoverable	25,550	16,153
Other debtors, prepayments and accrued income	3,990	8,121
	178,178	46,577
Amounts falling due after more than one year:		
Essex Pension Fund bond	60,000	60,000

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	9,809	42,983
Other tax and social security	26,581	7,964
Accruals	144,154	67,869
Deferred income	64,307	23,373
	244,851	142,189
Deferred income comprises:		
Income deferred from the previous year	23,373	14,259
Released to the statement of financial activities	(23,373)	(14,259)
Arising during the current year:		
Amounts invoiced in advance	54,307	23,373
Grants required to be spent in future periods	10,000	-
	64,307	23,373

14 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2022 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2023* £
Unrestricted funds				
General Fund	223,373	(396,850)	370,751	197,274
PR & Communications (designated)	1,505	-	(1,505)	-
Partnership Fund (designated)	355,887	181,392	(197,860)	339,419
Programme Fund (designated)	14,980	473,384	(488,364)	-
Projects Fund (designated)	44,665	(317,367)	319,236	46,534
Consultancy & Commission (designated)	-	2,991	(2,991)	-
Direct Activities (designated)	-	(733)	733	-
	640,410	(57,183)	-	583,227
Pension reserve	(66,000)	668,000	-	602,000
	574,410	610,817	-	1,185,227
Restricted funds				
Arts Council Create Space NLP	19,091	(19,091)	-	-
Scops Arts Trust	-	10,000	-	10,000
Leeds Conservatoire	-	31,021	-	31,021
Weston Culture Fund	29,431	(29,431)	-	-
King's Lynn and West Norfolk BC	-	4,250	-	4,250
Projects	-	7,183	-	7,183
	48,522	3,932	-	52,454
TOTAL FUNDS	622,932	614,749	-	1,237,681

In the prior period, the deficit on the pension reserve was partly covered by the bond held with the Essex Pension Fund - see Note 12.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	106,496	(528,896)	25,550	(396,850)
Pension reserve	-	(63,000)	731,000	668,000
Partnership Fund (designated)	181,392	-	-	181,392
Programme Fund (designated)	487,950	(14,566)	-	473,384
Projects Fund (designated)	-	(317,367)	-	(317,367)
Consultancy & Commission (designated)	4,271	(1,280)	-	2,991
Direct Activities (designated)	778	(1,511)	-	(733)
	780,887	(926,620)	756,550	610,817
Restricted funds				
Arts Council Create Space NLP	-	(19,091)	-	(19,091)
Scops Arts Trust	15,000	(5,000)	-	10,000
Leeds Conservatoire	33,700	(2,679)	-	31,021
Weston Culture Fund	-	(29,431)	-	(29,431)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Projects	23,552	(16,369)	-	7,183
	76,502	(72,570)	-	3,932
TOTAL FUNDS	857,389	(999,190)	756,550	614,749

The purpose and planned use of the material designated funds is as follows:

Partnership Fund

The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund

The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

Projects Fund

The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Arts Council England: National Lottery Project Grant for 'Create Space'
This grant is to support commissioning and production of a made-for-digital orchestral film for presentation by our partners in venues, education and community settings in culturally under-invested areas.

Scops Arts Trust
This fund contains a single year grant supporting Classically Yours, project development in the North and our Regional Producer – North post.

Leeds Conservatoire
This fund contains a grant from Leeds Conservatoire to support the 2023 New Connections Knowledge Exchange Project, part of a three-year partnership to enhance Conservatoire students' skills training with early career experience in orchestral community music making.

Weston Culture Fund
The purpose of this fund is to support a range of orchestral project activity with under-invested communities as part of Garfield Weston Foundation's COVID related support for the sector to restart its work, refresh activities and re-engage audiences.

Project Funds
These funds contain grants and donations contributed towards specific projects.

15 MOVEMENT IN FUNDS - PRIOR YEAR

	At 1 April 2021 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2022* £
Unrestricted funds				
General Fund	174,721	(387,463)	436,115	223,373
PR & Communications (designated)	6,079	-	(4,574)	1,505
Partnership Fund (designated)	364,272	138,288	(146,673)	355,887
Programme Fund (designated)	63,280	487,775	(536,075)	14,980
Projects Fund (designated)	79,873	(289,066)	253,858	44,665
Consultancy & Commission (designated)	-	2,651	(2,651)	-
	688,225	(47,815)	-	640,410
Pension reserve	(193,000)	127,000	-	(66,000)
	495,225	79,185	-	574,410
Restricted funds				
Partnership Fund (restricted)	1,239	(1,239)	-	-
Arts Council Create Space NLP	-	19,091	-	19,091
Scops Art Trust	5,000	(5,000)	-	-
Peter Sowerby Foundation	9,125	(9,125)	-	-
Weston Culture Fund	102,500	(73,069)	-	29,431
Projects	18,552	(18,552)	-	-
	136,416	(87,894)	-	48,522
TOTAL FUNDS	631,641	(8,709)	-	622,932

15 MOVEMENT IN FUNDS - PRIOR YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses* £	*Movement before transfers* £
Unrestricted funds				
General Fund	101,109	(504,725)	16,153	(387,463)
Pension reserve	-	(73,000)	200,000	127,000
Partnership Fund (designated)	138,288	-	-	138,288
Programme Fund (designated)	487,950	(175)	-	487,775
Projects Fund (designated)	3,039	(292,105)	-	(289,066)
Consultancy & Commission (designated)	3,346	(695)	-	2,651
	733,732	(870,700)	216,153	79,185
Restricted funds				
Partnership Fund (restricted)	-	(1,239)	-	(1,239)
Arts Council Create Space NLP	38,784	(19,693)	-	19,091
Scops Art Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	10,875	(20,000)	-	(9,125)
Weston Culture Fund	-	(73,069)	-	(73,069)
Projects	49,368	(67,920)	-	(18,552)
	99,027	(186,921)	-	(87,894)
TOTAL FUNDS	832,759	(1,057,621)	216,153	(8,709)

Details of designated and restricted funds are as shown in Note 14.

16 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2023 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	583,227	52,454	635,681
Defined benefit pension scheme provision	602,000	-	602,000
	1,185,227	52,454	1,237,681

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	640,410	48,522	688,932
Defined benefit pension scheme provision	(66,000)	-	(66,000)
	574,410	48,522	622,932

18 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees were reimbursed expenses of £1,741 (2022: £418), in respect of eleven (2021: four) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £520 (2022: £40) were met by the charity on behalf of the Board of Trustees.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £100,056 (2022: £98,435).

19 PENSION OBLIGATIONS

During the year, all of the charity's employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2022 and the next is due on 31 March 2025.

There were no pension contributions outstanding or prepaid at the beginning or end of the financial year.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2023 were £112,915 (2022: £108,938), of which employer's contributions were £87,851 (2022: £83,720) and employees' contributions were £25,064 (2022: £25,218). The agreed contribution rates for future years are 23.2% for 2023/24 plus £6,000.

Principal actuarial assumptions:	*At 31 March 2023*	*At 31 March 2022*
Salary increases	2.80%	3.15%
Pension increases (CPI)	2.80%	3.15%
Discount rate	4.80%	2.60%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	At 31 March 2023	*At 31 March 2022*
	Years	*Years*
Retiring today		
Males	21.10	21.60
Females	23.50	23.70
Retiring in 20 years		
Males	22.30	23.00
Females	25.00	25.10

19 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	Fair value at 31 March 2023	*Fair value at 31 March 2022*
	£	£
Equities	1,061,000	1,043,000
Gilts	27,000	41,000
Other bonds	-	76,000
Property	151,000	142,000
Cash / temporary investments	59,000	44,000
Alternative assets	291,000	215,000
Other managed funds	252,000	175,000
Total market value of assets	1,841,000	1,736,000
Present value of scheme liabilities - funded	(1,239,000)	(1,802,000)
Deficit in the scheme	602,000	(66,000)

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

Amounts recognised in the Statement of Financial Activities:

	2023	*2022*
	£	£
Current service cost (net of employee contributions)	149,000	153,000
Net interest cost / (credit)	1,000	3,000
Administration expenses	1,000	1,000
Total operating charge	151,000	157,000

19 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2023	2022
	£	£
At 1 April 2022	1,802,000	1,737,000
Current service cost	149,000	153,000
Interest cost	47,000	34,000
Change in financial assumptions	(778,000)	(78,000)
Change in demographic assumptions	(36,000)	-
Experience gain on defined benefit obligation	47,000	4,000
Benefits paid net of transfers in	(17,000)	(73,000)
Past service costs, including curtailments	-	-
Employee contributions	25,000	25,000
At 31 March 2023	1,239,000	1,802,000

Movements in the fair value of the charity's share of the scheme assets were:

	2023	2022
	£	£
At 1 April 2022	1,736,000	1,544,000
Interest income	46,000	31,000
Return on assets less interest	(40,000)	126,000
Other actuarial gains / (losses)	4,000	-
Administration expenses	(1,000)	(1,000)
Employer contributions	88,000	84,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	(17,000)	(73,000)
At 31 March 2023	1,841,000	1,736,000
Actual return on scheme assets	6,000	157,000

The estimated value of employer contributions for the year ending 31 March 2024 is £136,000.

ORCHESTRAS LIVE

England & Wales - Charity number 1117211

Accounts

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

ORCHESTRAS Live

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

FOR

ORCHESTRAS LIVE

ORCHESTRAS Live

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

	Page
Report of the Trustees	3
Report of the Independent Auditors	27
Statement of Financial Activities	30
Balance Sheet	31
Statement of Cash Flows	32
Notes to the Financial Statements	33

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
Duke Studios
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

^ David Bray	*Independent Education Professional*
Natalie Sarah Ellis	*Arts Manager*
Catrin Mererid Griffiths	*Journalist*
Helen Elizabeth Harrison	*Conductor and Music Director*
Matthew Littlewood	*Investment Banker*
Caroline Frances Maurice	*Governance and Compliance Consultant*
^ Suzanne Rolt	*Arts Manager*
Rebecca Jane Saunders	*Retail Consultant*
* Natasha Solano	*Operations Manager*
Anthony David Stoller	*Broadcasting Academic*
~ Matthew Swann	*Recruitment & Organisational Change Consultant*
Joanne Claire Towler	*Arts Manager*
William Daniel Watson	*Communications Consultant*
Simone Ellouise Willis Tansley	*Music Researcher*

^ *until 23 November 2021*
* *from 23 November 2021*
~ *from 15 March 2022*

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors
DNG Dove Naish LLP
Eagle House
28 Billing Road
Northampton NN1 5AJ

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

We are committed to engaging people of all ages and backgrounds, and particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing.

Orchestras Live has been evolving for over 50 years. We believe that our work stands the best chance of success when it is founded on a listening culture; designed through consultation and collaboration with the diverse individuals and communities with whom we engage.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances. Our co-productions develop new ways of presenting live orchestral experiences that bring people in their local communities together with professional orchestras to collaborate, co-curate and co-create new, live orchestral experiences. Our inclusive approach is central to ensuring that co-productions are relevant to the communities in which they are based, engage new audiences, respond to the needs of under-invested communities and drive innovation in the orchestral sector.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Enterprise Partnerships (LEPs), Local Cultural Education Partnerships (LCEPs), community organisations, museums, libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and jointly lead best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

(a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:

  (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

  (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

(b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

This report covers our Business Plan for 2021/22, effectively the fourth year of a multi-year funding period as a National Portfolio Organisation (NPO) of Arts Council England. In the light of the impact on NPOs of Covid-19, the Arts Council extended the original 3-year funding period, on submission of a new business plan, for a further year to 2022/23. In May 2022 we applied to the Arts Council for renewed NPO funding for the period 2023-26, the outcome of which will be known in October 2022.

Our achievements in 2021/22 reflect our transitional approach, as the impact of the Covid-19 pandemic continued on the cultural sector and the communities where we work. During the course of the year, Orchestras Live demonstrated agility and dynamism in spite of the challenges of Covid-19. We adapted and developed new ways of working. We focused on maximizing the potential of digital technology, not only to engage audiences and participants but also to increase our understanding of their needs and perceptions and our knowledge of the demographics of the communities where we work.

OUR WORK DURING 2021/22

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

Whilst progress on planned activity for the year continued to be impacted by Covid-19, Orchestras Live played a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England.

The pandemic highlighted the critical need for our work; for the social and healing power of music, and in particular shared experiences and creative interaction. By adapting and delivering work in alternative ways, Orchestras Live ensured that, wherever possible, beneficiaries did not lose out. We have continued to think how things could be done differently to develop new kinds of creative and artistic collaborations, and to broaden audiences and cultural participation.

Even after the lifting of government restrictions, there remained a significant level of hesitancy amongst both partners and audiences to return to in-person activity. Where possible we re-introduced in-person delivery and performances, but also created opportunities for a hybrid approach, blending digital and live platforms. This provided continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations within Covid-safe environments. Responses illustrate the power of music to connect people across divides and in uncertain times.

> *"A concert that will probably never be repeated for me - an emergence from enforced separation, a hibernation, from live music - in a rather miraculous life-enhancing communal moment of joy."* Audience feedback, Buxton Festival

During the year we maintained our relationships with 45 investing partners. In collaboration with other stakeholders, together we delivered 62 projects and concerts, within Covid-19 guidelines, across England. Our events featured 19 professional orchestras engaging approximately 30,000 people in a combination of socially distanced live performances, live streams, online interactions, exhibitions and creative workshops and radio broadcasts.

In addition, we reached a further 8,393 people during the year through our website and 1,895 subscribers each month through our e-newsletter. We further developed Regenerate – a series of online conversations designed to explore new ideas that challenge the sector's thinking and help create positive change for the communities we engage with – which received 171 sign ups from individuals from the orchestral sector and beyond, across 2 events hosted online.

In 2021/22, 100% of our partners reported that their relationship with us had a positive impact on their practice. 85% of our partners said that they would not have produced the activity without us. 88% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live. We incorporated lessons from the pandemic in co-design with partners. 'Community co-creation' was a top priority for 2021 Needs Analysis respondents to explore with Orchestras Live (93%).

> "*Orchestras Live are a hugely valued collaborative partner and critical friend and we have been so grateful for all their support in enabling this project to happen at this challenging time.*"
> Sinfonia Viva, ExtraOrdinary Arts Packages (Creative Journeys), Broadland

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to post-Covid recovery in communities that were isolated before Covid and are even more so now. Orchestras can play a role in rebuilding confidence amongst people to re-engage with each other, with their locality and with cultural activity; to have a transformational impact on the lives of people who are physically or emotionally isolated or unable to connect with cultural opportunities.

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

> *"[Orchestras Live] provides us with valuable resource, experience and knowledge to be able to deliver differently and widen our scope of work and audience base. The event was extremely well received, relaxed and broke down the barriers for new audiences and participants experiencing orchestral music and music participation."* Redcar & Cleveland Borough Council

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2021/22.

Cultural communities

Evidence[1] [2] shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of the consequences of which is a lack of infrastructure or context to realise their full creative potential. In 2021/22, 36% of activity budgets and 31% of our

[1] Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. https://doi.org/10.1371/journal.pone.0230487
[2] Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)

Producers' time targeted local authority areas within Arts Council England's designated Levelling Up for Culture Places, identified using data relating to Arts Council investment, public engagement with culture and creativity, deprivation, the Covid-19 pandemic, children and young people, ethnicity, and disability. We believe this measure has overtaken the Active Lives Survey 2018 in relevance to our work.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

> *"If this was your first experience of classical music you would come again. The collaboration between local residents living away from the city with professional orchestra without being 'highbrow' was excellent and everyone could feel at home with the music."* Audience feedback, Withernsea with Manchester Camerata, Classically Yours, East Riding of Yorkshire

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music amongst the profession and communities alike. Of new work produced, 94% involved community co-creation/collaborative composition.

> *"It has made me feel pride within myself and the school for being able to produce something as good as the Song Of The Skerne."* Participant, Song of the Skerne with Opera North, Durham Music Service and Discover Brightwater

FLOWERS OF DOE LEA

The spring of 2022 saw Orchestras Live working in partnership with Bolsover District Council in the ex-mining village of Doe Lea. Over the course of a week, musicians from Music in the Round, music leader Duncan Chapman and digital artist Martyn Stonehouse worked with 15 pupils from Bramley Vale Primary school to create and perform music inspired by the place where they live.

The starting point for the creative process was found in a specially commissioned sculpture that marks the entrance to the village – *Dancing Flowers of Doe Lea*. The sculpture, winner of a 2019 East Midlands RIBA award, is made of red curved metal tubes painted with flowers, which weave in and out of each other and at the right angle spell out the name – Doe Lea.

The young people and musicians worked together, responding to the sculpture, making new sounds to articulate and reflect it in musical form. Through this process they not only worked towards a performance but found a new social and creative space for play, self-expression and the making of a shared memory embedded in their community.

"A very personal experience for the children [that] impacted on the wider community. The performance at the end brought together three villages which had been distanced due to the impact of Covid. A really pivotal moment on the area's journey to recovery." Audience feedback, peer review.

The initial vision for this imaginative project emerged through conversations between Orchestras Live's Regional Producer, Midlands – Sooree Pillay – and Daniel Oakley, Community Arts Development Officer at Bolsover Council. Daniel brought his deep understanding and appreciation of the community into play: *"...as the world and the economy have changed, communities [like Doe Lea] have had to find new identities and reasons to exist... Facing this type of challenge has led to an innate sense of creativity."*

Sooree combined this knowledge with her insight into the contribution that orchestral musicians bring to creative collaboration – responding musically to the young people's creative expression and expanding the sound world for their compositions.

"The opportunity to work with professional musicians and a composer is a first in twenty years of teaching. These experiences stay with children for life, and for children at Bramley Vale these opportunities genuinely add cultural capital." Headteacher, Bramley Vale Primary School

"The benefit to communities is felt in increased resilience, appreciation, understanding and empathy in other areas of life as a result of involvement in the arts through creativity." Daniel Oakley, Community Arts Development Officer, Bolsover Council.

Inspiring Children and Young People

We produce first-time and pathway orchestral experiences for children and young people that incorporate young people's voice, encouraging partners to innovate, offering progression opportunities that are inclusive and support children to achieve their potential and develop a lifelong love of music. We engage children and young people in creative activity that supports their wellbeing, adds value to a curriculum in which music is under threat, and enables them to explore contemporary issues in relation to society, wellbeing and environmental responsibility.

> *"They turned a light on my darkness, and they showed me my career goal. I really appreciate this from the whole team – who have worked with me hard, and encouraged me all the time, whenever I felt sad or depressed."* Participant feedback, Destinies, Sinfonia Viva and Ava Hunt Theatre with Derbyshire Virtual Schools

In line with our regional development strategy, we build strategic partnerships with music education hubs (MEHs), Bridge organisations and Local Cultural Education Partnerships to target cold spot areas.

During the year we worked in partnership with 10 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

> *"A new perspective on Whole Class Instrumental Teaching was needed and this had to come from an external provider to have more impact. It was also important to have planning discussions with other professionals outside of the service with different views / experiences."* Leicester-Shire Music Service

SHARE SOUND

Share Sound was conceived in response to the global pandemic. With our track record of work with children and young people we understood that the restrictions on meeting, performing or creating live music together would have a negative impact on the mental health of young people and their longer-term musical engagement.

We developed Share Sound to support MEH partners address this challenge, harnessing digital technology. We created a new digital creative space to enable young musicians to explore ensemble music-making, composing and performing with professional orchestras, at national scale.

The project involved:

- 6 music education hub partners in Durham & Darlington, Cumbria, Nottinghamshire, Norfolk, Suffolk and Lincolnshire
- 3 professional orchestras – Chineke! Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra
- 6 music creators and composers led by James Redwood as Artistic Director
- 250+ young co-creators plus an additional 132 primary school performers
- 1 Digital Producer leading a production team of 9
- 1 digital Grand Finale, 2 youtube playlists, 7 performances, reaching an audience of over 4500

We maximised the opportunities of the digital space to introduce new ways of working, to create inclusive ensembles in which young people composed, curated, rehearsed, performed and recorded new music, digitally. Placing youth voice and co-creation at the heart of the project, we set out to attract a wide range of young musicians, including those playing in different genres and from diverse backgrounds, who might not previously have been involved in traditional youth ensembles.

"Working collaboratively online really flattens out any hierarchy and it was wonderful to hear so many passionate artistic voices coming together to contribute to the same thing." Yshani Perinpanayagam, Associate Music Leader, Royal Philharmonic Orchestra

The evaluation process was the most comprehensive the organisation has undertaken and provided an opportunity to test longitudinal evaluation throughout the project. This dynamic approach to evaluation allowed us to respond to feedback and make changes and improvements that enhanced participants' overall experience and the final outcome.

Young people's feedback

- 80% said they did something they didn't know they were capable of
- 88% said the project helped them understand other people's points of view
- 84% said they felt like their contribution mattered
- 88% said they felt like they could be themselves

"I sent something in, and I had no idea it would be featured in the piece and that just boosted my confidence levels and made me believe in myself more than I ever knew." Participant

Partners' feedback

- 100% of our music hub partners said they have been able to reach young people they hadn't previously worked with in an ensemble setting
- 73% of music hub and orchestra partners said their confidence in using digital delivery increased

"Orchestras Live were able to identify and respond to need at a critical time in the pandemic .... down to a few factors which included the high quality partnerships that have evolved between Orchestras Live, Music Service and Hub leads..., the established relationships and reputation they have with orchestras and music leaders across the country, the experience of delivering a range of great projects within scope, the mutual trust that exists between all of those taking part and, not least, a solutions-focused can-do attitude." Simon Yeo, Cumbria Music Hub

Improving Health and Wellbeing

All Orchestras Live programmes aim to provide inspirational experiences that have a lasting impact, and our developmental, bespoke work addressing issues around dementia, loneliness, mental health and marginalisation continues to grow in significance.

> *"First time I've truly relaxed in a long while. Much better than medication for mental health."* Audience feedback, Music at Mannington, Norfolk, London Mozart Players

The pandemic has dramatically underscored the role of music and music-making to support wellbeing. The publication of our Orchestras in Healthcare report, in 2021, demonstrated for the first time the extent of the contribution that orchestras make to health and wellbeing in the UK. During the year we took steps to build on that report's recommendations, holding the first cross-sector event bringing together directors, producers and programmers from hospitals and orchestras to create better known and more navigable networks for orchestras and healthcare partners to work together. Over 90 delegates signed up to the online event and feedback was overwhelmingly positive.

"I am hopeful for the network to be really useful going forward and that we can create a collective voice and a place to share professional development." Delegate feedback

Our programme in 2021/22 delivered work with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many. This was significantly exacerbated by lockdown and continued isolation for vulnerable individuals.

CREATIVE JOURNEYS

Creative Journeys has developed over a number of years as an effective model relevant to older people and their carers, using the arts as a way of supporting isolated and vulnerable people. Participants actively engage in a creative process through a series of workshops with orchestral musicians; composing new songs celebrating aspects of their lives, past and present.

"Elderly people have little or no chance of live orchestral music. The atmosphere today was one of warmth, camaraderie, and passion, and I sincerely hope you will be able to do many more of these events to help elderly people make the most of their latter years." Care home staff member

Early in 2020, plans for strands of Creative Journeys to begin with partners across the East of England were quickly set aside due to the pandemic. Whilst project delivery had to be drastically reconsidered, digital was not always a suitable option due to lack of technological infrastructure in the care settings. To address the need for creative activity that couldn't be delivered online or in person, Extraordinary Arts Packs were created and distributed across participating care settings, community groups and sheltered housing schemes, alongside digital delivery where possible.

Writer Hazel Gould, musician Hannah Opstead and artist Abbie Canning were commissioned by Orchestras Live and Sinfonia Viva to create the Extraordinary Arts Packages. These featured activities focussed on finding the extraordinary in the ordinary, though listening, thinking, writing and creating. 1,250 Arts Packages were created and shared with individuals and groups in Babergh & Mid Suffolk, Broadland, South Holland and Essex.

"We have all missed being able to use the centre so much, being stuck at home. Lots of people have lost their partners and they are just finding it so hard, I know we can't do what we had planned but it is nice to have something to do." Creative Journeys Arts Packs participant

As restrictions lifted, we continued to deliver Creative Journeys through a blend of Arts Packs, digital and live activity in settings across all the areas.

- Broadland: 103 engagements over 12 workshops and performances
- Babergh & Mid Suffolk: 145 engagements over 11 workshops/performances
- South Holland: 79 engagements over 5 performances
- Essex: 236 engagements over 8 days of workshops/performance.

"They came and dusted the centre with a calm, warm, musical glow. We sat back, and collectively allowed ourselves to be transported by music back to our familiar jovial and calm environment." Charlotte Curran, CEO Peaceful Place, Essex.

Whilst delivery remained true to the Creative Journeys model, it varied in each location in response to participants' needs and wishes and, on a day-to-day basis, in order to accommodate Covid related practicalities. Improvisation was the name of the game, whether in music workshops or in adapting to circumstances. The key motivation was to ensure that participants were not disappointed and were able to take part as fully and joyfully as possible.

"I feel like I'm back 50 years, dancing with my wife." Participant

The projects were produced with local partners: Essex County Cultural Development, Babergh & Mid Suffolk District Council, Broadland District Council, South Holland District Council, Essex Wellbeing Service, Hadleigh Dementia Action Alliance, Essex Dementia Action Alliances, Carers First and the Alzheimer's Society.

Workforce development

During the year we worked closely with our partners to support the development of a diverse orchestral workforce, maximizing access and opportunity and retaining local skills for the delivery of orchestral experiences of the highest quality.

We have continued to integrate development of orchestral musicians and particularly their skills as music leaders into project planning wherever possible, offering new opportunities and supporting diversity and inclusion.

In 2021/22

- 60% of artists featured in Orchestras Live projects (who responded to our monitoring survey, 77% response rate) were from a demographic background historically under-represented in the sector.
- 83% of composers working on Orchestras Live projects (who responded to our survey) were from a historically under-represented background.
- 5 Associate Music Leaders from historically under-represented backgrounds (in relation to gender and ethnicity) were engaged on our national, inclusive music education project, Share Sound.

This has contributed to our sector leadership regarding workforce development and diversity.

CASE STUDY: TRAINEE MUSIC LEADER PROGRAMME

Our continuing partnership with Spitalfields Music aims to provide training opportunities for aspiring music leaders, address the fragmented framework and narrow pathways for talent development and support diverse music leaders to retain talent and skills in historically under-invested areas.

Skills Lab: Creative Communities is a practical training academy for musicians of all genres who want to develop skills in creative music-making and leadership with a wide range of communities. Following our successful Trainee Music Leader programme in 2019/20, we co-produced an online Skills Lab focused on co-creativity and inclusive practice in June 2021.

Led by experienced music leader James Redwood and trained music therapist and principal flute of Manchester Camerata, Amina Hussain, participants explored communication, co-creation and agency in creative music-making alongside a range of games and exercises to build confidence in delivering creative composition sessions. We were delighted that our first Trainee Music Leader, Alice Phelps, joined to share her experiences of the traineeship and what it has meant for her professional development.

Later in the year, after auditions in Leeds, Raye Harvey was selected as our second Music Leader Trainee. Raye is a violinist and singer-songwriter based in Manchester. She performs with a range of ensembles and has recently completed a PGCE with Music Masters and released her debut EP, "Lakshmi."

"I am so excited and grateful to be joining the Spitalfields and Orchestras Live Trainee Music Leader Scheme in 2022. I'm especially looking forward to the new experiences and challenges of delivering my own music workshops, and learning from all the amazing facilitators, other trainees, and participants I'll be interacting with. As well as developing my confidence and skills as a music leader, I hope to gain more insight into my own goals and aspirations as a creative facilitator." Raye Harvey

Driving inclusion

Workforce development is just one area where, as a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity.

We are committed to embracing diversity and eliminating discrimination as an employer, as a provider of opportunities and services and within the wider orchestral sector. We aim to create and promote a culture that respects and values individuals' differences; that promotes dignity, equality, inclusion and diversity; and that encourages individuals to develop and maximise their true potential. This means reflecting critically on issues of diversity and inclusion within all that we do, identifying and taking appropriate action to reduce inequality and improve equity of opportunity.

In 2021/22 we created a Diversity, Inclusion and Relevance committee which meets quarterly and reports direct to the board. We also adopted a new Inclusion Policy, to be reviewed and revised regularly to reflect the context in which we work.

Other initiatives during the year included:

- Membership of the Fair Access Principles and Black Lives in Music. We chose to sign up to these in recognition of the work we still need to do in these areas, and to access specialist knowledge and guidance to support us.
- Featuring a range of different voices/experiences in our Tea Break film series and our Regenerate Series of online conversations to provoke and challenge both ourselves and our audiences.
- Founder membership of Arts Council England's Fair and Inclusive Classical Music action research project in the Midlands, which will test initiatives to support young people from all backgrounds to access careers in the classical music industry.
- Membership of Arts Council England's Fair and Inclusive Classical Music Data Group.
- Embedding inclusive practice in our recruitment, both for staff and creative practitioners, in line with our new Inclusion Policy, including systematic collection of demographic data.
- Board Development session from Black Lives in Music.

Digital Innovation

Digital technology and its use in the cultural sector has been transformed by the response to Covid-19. Rapid change continues to offer new opportunities for distribution and extending the reach of live performances, as well as innovative ways to engage with diverse participants. Throughout the year, Orchestras Live incorporated digital innovations in appropriate and relevant ways to grow audiences and profile and support skills development across partners.

> *"What we thought wasn't possible even a year ago is now a reality – a mix of digital, live, blended, inclusive, creative working has been enabling for us all. We've all learnt new skills but always with music at the heart of everything."*
> Education Director, Orchestra of the Age of Enlightenment

With longer term development in mind, and informed by specially commissioned research into the sector's digital delivery, we launched a pilot project to explore the potential of digital production and distribution as a vehicle for community creativity, as a new kind of orchestral experience, as a way to widen access to orchestral work, and as a new revenue stream. Commissioned in 2021 with an Arts Council England's National Lottery Project grant, Create Space involved five community groups, an orchestra, composer, poet/spoken word artist and early career music creator who worked together to produce an orchestral feature film including contemporary music. The film is touring to venues and community settings in summer/autumn 2022.

CASE STUDY: A DAY AT THE POND / MAUSAM

Orchestras Live and NYMAZ collaborated with musicians and dancers from the Orchestra of the Age of Enlightenment (OAE) and South Asian Arts-uk (SAA-uk) to produce a new digital resource for early years music education.

Musical Journeys: A Day at the Pond / Mausam is a brand new, multi-part digital resource pack for early years, featuring music and dance, comprising five films and an illustrated guide with extra activities that link to the early years curriculum to explore themes in even more detail.

Taking youngsters through a day in the life of a pond, it features a wealth of song and dance to engage under-5s with music.

It introduces musical themes and concepts through an enchanting storyline written by Hazel Gould, comprising four bitesize films, which prepare the young audience for a final celebration performance, Rain, with a brand new commission for the unique ensemble written by Preetha Narayanan. The resource is fully digital and designed to introduce musical concepts to young viewers at an enjoyable and comfortable pace.

"A collaboration of early western and Indian instruments that offers an auditory and visual treat for all viewers, especially little ones, through whose eyes the world remains a glorious place of diverse colours, shapes, and sounds. A place where sound becomes music in the hands of highly talented generous musicians, whether they are playing a clay pot or a bow or set of wooden hammers on strings, and magic is created." Keranjeet Kaur Virdee, Chief Executive & Artistic Director, South Asian Arts-uk (SAA-uk)

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight. Organisational development in 2021/22 has reinforced the role of Impact and Insight analysis. Data informs us how effectively our partnerships deliver on business plan objectives, provides the Board with impact analysis and ensures stakeholders benefit from our insight.

To inform our strategic and project planning, we draw on external sources and internal data:

- Arts Council England's list of Levelling Up for Culture and Priority Places (supersedes Active Lives Survey below from 2022/23)
- 2018 Active Lives Survey (led by Sport England in partnership with the Arts Council, Public Health England and Department for Transport) to identify the bottom third local authority areas of cultural deprivation and engagement
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up local authorities at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience research delivered using ACE's Audience Finder surveys and through bespoke research designed with partners.
- Sector Needs Analysis. Conducted every two years, our 2021 Needs Analysis informed delivery in 2021/22 and forward plans for 2022/23 onwards. The next Needs Analysis will be conducted by Autumn 2023.

We monitor the effectiveness of our activities against planned outcomes through:

- Audience survey responses and project participants' feedback
- End of project reports collecting feedback from partners and orchestras
- Independent evaluations

- Academic research
- Demographic data and experience feedback from audiences, participants, artists and candidates involved in recruitment
- Reflections meetings internally with Producer team, feeding headline findings and action points back to the trustees via board reporting

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

Work to develop robust data collection and analysis enables us to be outcomes-focused and evidence based. We use the data we collect to understand our stakeholders' needs, plan delivery, increase efficiencies, evaluate and learn, share knowledge across our networks and communicate the impact of our work. We have implemented, and will develop further, data collection to monitor targets for business plan aims and evaluate performance.

Communications and Advocacy

Communications touches every aspect of our delivery, from highlighting our partnership projects and strand activities to insight and impact reporting to raising our profile and championing the needs of our beneficiaries. We promote the impact, value and learning from our work across our networks and stakeholder groups – locally, regionally, nationally and internationally. This informs our core roles of thought leader and convener and communicates our brand and values to the sectors in which we operate.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We use a range of digital communication tools to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences. Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list maintained a relatively stable subscriber base at 1,895 (2020/21: 1,937) subscribers, we had 3,217 Twitter followers (2020/21: 3,053) and increased our reach through our presence on Instagram with 752 followers (2020/21: 509) and LinkedIn with 570 followers (2020/21: 419) following work to improve the quality of online traffic. Our website reach for the year was 8,393 (2020/21: 5,839) and analytics demonstrate a higher percentage of our website traffic coming from our social media presence and referrals from our regular ebulletins .

We documented the adaptability of the organisation and our communications throughout the pandemic in our impact review film https://www.youtube.com/watch?v=V1BAzhh10hI

Our online discussion forum *Regenerate* – launched in 2020 – continued to respond to the global pandemic and a desire to support the orchestral sector to continue to innovate during this difficult period. The panel events provided debate which challenged and stretched the sector, as well as a new platform for individuals and organisations to come together to discuss key issues. Panel members were varied, from diverse backgrounds and perspectives, stimulating discussion and exploring new approaches.

In 2021/22 the event series focused on Civic Purpose and attracted 171 people from within and outside our sector, from across the UK and abroad. Series Two panellists included: Grace Bremner, Lucy Farrant, Amina Hussain, Max Louth, Alissa Moore, Jamie Njoku-Goodwin, Dougie Scarfe, Sarah Sutton, Kully Thiarai and Beth White.

81% of Regenerate attendee survey respondents indicated they valued Orchestras Live as a thought leader in the sector, while 74% said they felt they had improved knowledge after attending an event.

Following the launch of our informal Tea Break series in 20/21, four more episodes were produced and published in 2021/22, achieving a total of 1,211 views. Tea Break interviewees included: musician Sarah Freestone, young musician Grace Utting, Director of Operations at Black Lives in Music Roger Wilson and CEO of City of London Sinfonia Matthew Swann.

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet. This also hosts the Orchestras Live 'Dashboard' – a tailored Microsoft Excel-based reporting system which allows us to measure our performance against the detailed quantitative annual targets set out in our Business Plan. Updated quarterly, this facilitates trustees' oversight so that they can readily monitor performance throughout the year.

Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2021/22 was the final year of our four-year funding period to March 2022, the outcomes and targets for which had been agreed with Arts Council England in line with our business plan.

We measured performance against key indicators across the course of our four-year Business Plan:

Focus area	Key performance indicator
Programme	Partners report positive impact on practice relating to: 1. Engaging with new segments of their community 2. Engaging with their community in new ways
	Projects deliver orchestral experiences that connect participants, audiences and performers in shared experiences.
	Orchestras report positive impact on practice in developing inclusivity and relevance
	Increase the average percentage of projects featuring diverse creative practitioners including: Commissions of new work (including collaborative compositions) from diverse artists.
Communications	Online engagement increases against 2020/21 baseline

Impact and Insight	Impact and reporting systems are updated and refined to provide meaningful analysis for the Board.
Resources: Governance and Expertise	Board set target and action plan for Orchestras Live governance, internal systems and processes to cement an inclusive approach
	ACE approval of 2022/23 business plan
Resources: Income	Reported progress towards achieving Core funding target for 2021/22 in terms of: 1. Funds raised towards core costs 2. Engagement with strategic funders
	Budget spent on programme of activity coming from external sources
	Income coming from new sources, setting growth targets for future years

Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2021/22 our Arts Council NPO grant was 58.6% of the total income achieved to deliver our Business Plan (2020/21: 52.3%). A further 16.7% was raised through partnership investments and other contributions made by local authority and music education hub partners (2021/22: 16.3%).

Throughout 2021/22, our senior management and Board of Trustees continued to actively monitor the ongoing impact of Covid-19 on our financial and operational position. Scenario planning, focusing on a live Strategic, Financial and Operational Covid-19 planning document, was conducted regularly by trustees and brought quarterly to the board. Close monitoring of the changing situation and an agile approach to adopting a range of mitigating actions enabled us to remain fully operational, as a result of which we have retained the majority of our investing partners.

We are grateful for funding towards core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2021/22, single-year Reinvent grant 2021/22) and the Foyle Foundation. Grants towards project activity were secured from the Chivers Trust, Ganzoni Charitable Trust, Association of Jewish Refugees and Arts Council England's National Lottery Project Grants fund.

We take this opportunity to acknowledge and thank funders for their flexibility in the year enabling us to adjust delivery in line with Covid-19 measures – Peter Sowerby Foundation, Postcode Community Trust, Wixamtree Trust, Scops Arts Trust and the Weston Culture Fund (Garfield Weston Foundation).

We continue to enjoy a positive and constructive relationship with Arts Council England at both regional and national level. We have retained our status as a National Portfolio Organisation to 31 March 2023, and have applied for NPO status for 2023-26.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, levering £14,950 (2020/21 £37,153) of extra local investment into local communities.

Maximising voluntary income continues to be a priority for the organisation to support our developmental projects. At present we do not undertake any significant activity in terms of raising funds from the public, but plan to explore a donor campaign in consultation with trustees and in line with our ambitions to further diversify our income sources. We are also taking steps to better understand the potential for generating earned income through business development, in order that we can maximise the impact of our work on a basis that is sustainable for our organisation.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility both to embed and to promote best practice in carbon friendly emissions policies.

During 2021/22, we reviewed our current environmental strategy in order to:

- Ensure Orchestras Live plays a part in supporting sector initiatives that support responsible behaviour;
- Ensure that we use good quality and appropriate data to understand our environmental impact;
- Use our thought leadership platforms to influence, educate and advocate for environmental responsibility within the sector.

During 2021/22 all staff worked from home, utilising existing cloud systems. When in person meetings were possible again, we continued to use digital platforms to enable hybrid attendance at Board meetings and staff meetings, maximising attendance and minimising travel. We have significantly reduced business travel, in relation both to rail and car mileage, and plan to maintain this practice.

During the year we established a new Environmental Responsibility Working Group of trustees and staff, to review targets and develop a new and robust Environmental Responsibility Policy and Action Plan. This will be adopted in 2022/23.

Organisational Development, staff and operational structure

In 2021 we undertook an organisational review of capacity, structure, succession planning and training needs of the organisation and taking into account the learning from our experience of the pandemic. Informed by the review, we have implemented a new staffing structure and reinforced administration, communications and funding development support.

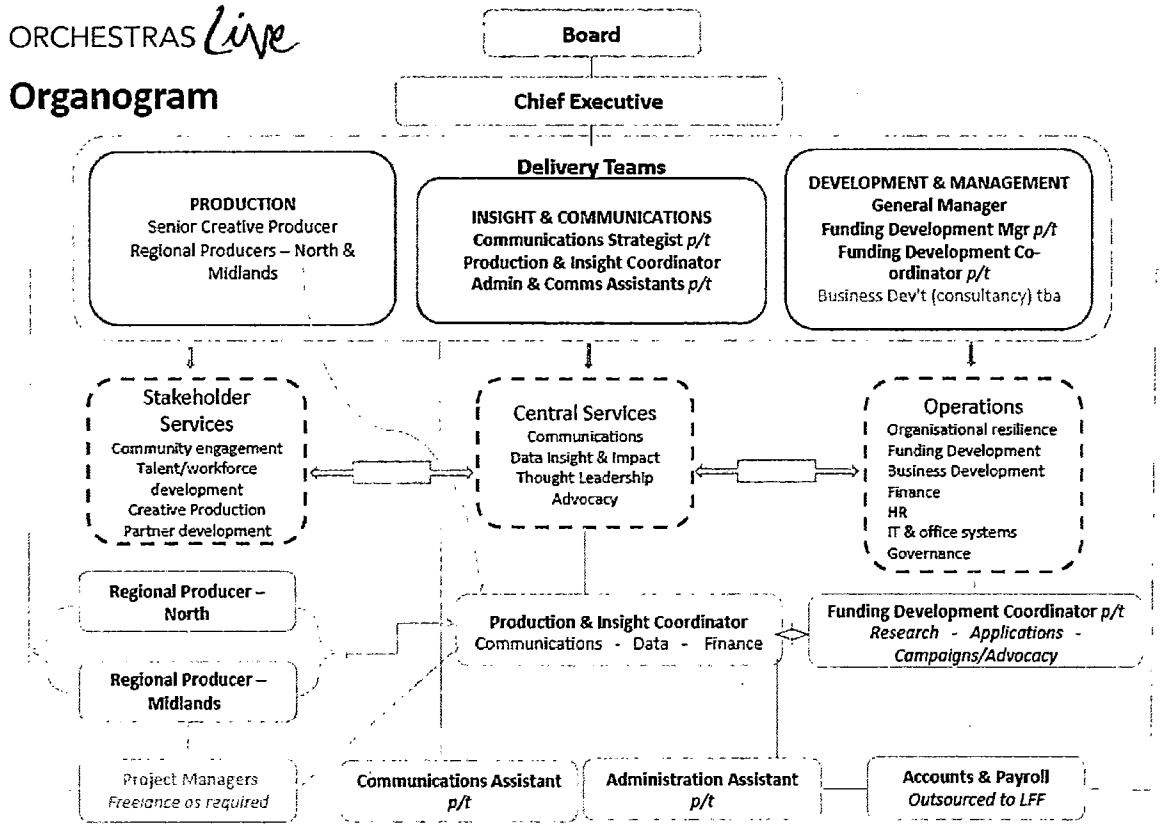
The new structure aims to:

- Support a dynamic business model maintaining our agile approach and able to respond to the challenges ahead;
- Build and develop a resilient team with scope for succession planning and greater diversity;
- Provide a framework for regional growth and a medium to long term plan for business development.

Key elements:

- Succession planning for the retirement of one of our two Senior Creative Producers after service with the organisation of 25 years. Rather than replace like for like, we restructured the Producer team with a regional focus: one Senior Creative Producer (East) and two Regional Producers (North and Midlands). The new Regional Producer – Midlands was appointed in November and the transition to the new staffing structure has been achieved smoothly.
- Augmenting support roles within the organisation for Administration, Communications and Funding Development.

Our small staff team of eleven (8.4 FTE) is led by the Chief Executive, who reports to the Board of Trustees.



- Our partnerships are managed by the Senior Creative Producer, and Regional Producers for the North and Midlands, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models.
- The Communications Strategist leads on brand management and our overall communications strategy across all platforms, supported by the Communications Assistant (new part-time post)
- The Production and Insight Coordinator plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Administration Assistant (increased hours).
- The Funding Development Manager raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator (new part-time post).
- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

Our registered office is in Leeds and we have a single desk co-working space both there and at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations during lockdown. From April 2022 we will operate a new home working/hybrid staff working arrangement designed to maximise economies whilst factoring in environmental considerations, efficient use of time and our premises and staff wellbeing and resilience.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

We engage the independent company Citation to provide HR and employment advice.

FUTURE PLANS

Our plans for 2022/23 illustrate our belief that the social and economic environment for communities and cultural activity will be permanently changed and that many of the innovations from the pandemic period will be adopted as key elements of our work.

As we implement the Plan during 2022/23 we will look ahead to ensure a coherent strategy for delivery and development from 2023/24 to 2025/6

Over the year the plan will enable Orchestras Live to:

- Deliver a programme of activity, co-produced with partners, that blends digital and live platforms; this will provide continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations. We will identify where our work is needed most using a range of information sources including Levelling Up for Culture Places, Active Lives survey 2018 (communities in the lowest third of cultural engagement), publicly available data on regional public spending and cultural investment, our own data, surveys and sector knowledge.
- Build on our achievements in harnessing digital technology in creative ways, augmented by results of research into the status of the orchestral sector's digital offer and potential for audience engagement, to complete our pilot made-for-digital collaborative commission – *Create Space*.
- Provide sector leadership to challenge the geographical, social, economic and attitudinal barriers that perpetuate inequities in the orchestral sector.
- Reinforce our regional delivery and reinvigorate our strategy for staged regional growth, supported by strengthened central functions for Insight, Communications and Funding Development.
- Measure programme performance against three delivery objectives to maximise impact:
    - Produce orchestral experiences that connect participants, audiences and performers in shared experiences that are meaningful, relevant and inspirational.
    - Broaden the concept of 'audience' and 'venue' to enable the widest range of people to engage with orchestral projects and events.
    - Play a leading role in driving diversity across all aspects of the orchestral sector.

- Through our Inclusion Policy, aim to:
  - Achieve and maintain a staff team, Board of trustees and wider workforce that broadly reflects the wider UK community
  - Diversify the range of people – including participants and audiences – who benefit from the opportunities and services offered by Orchestras Live and its partners
  - Become more inclusive and welcoming in our activities, processes, communications and wider organisational culture
  - Recognise and address the barriers to participation and employment that many people face

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. Prior to Covid-19, the Risk Analysis across the term of the Business Plan was reviewed annually in March; a snapshot analysis of the status of those risks for the current financial year was produced monthly and circulated to trustees as part of our Dashboard reporting system. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Since March 2020, the Risk Analysis has been reviewed at each meeting of the Board and Finance Committee, with the impact of Covid-19 on all the risks integrated both into the Risk Analysis and an accompanying narrative document, both of which are revised on an ongoing basis as the context changes.

Although all government restrictions relating to the pandemic have now been removed, there remains a significant impact on the context in which Orchestras Live operates. Many of our promoter partners are reluctant to fully return to in-person events, preferring to explore hybrid models of both online and in-person activity. The ongoing impact on orchestras can at times be acute: projects continue to be postponed due to covid-related absences and the lack of availability of other musicians to step in; many freelance musicians appear to have left the sector altogether as a result of the pandemic's impact on their personal circumstances.

Scenario planning and a related programme of policies, actions and timelines is undertaken regularly and was stepped up in response to Covid-19. A sub-group of trustees worked closely with the Chief Executive to monitor the impact on financial performance and viability, examine mitigating options across all areas of Orchestras Live's internal and external activities and ensure that adjustments are made in a timely manner, involving staff consultation where necessary. Scenario planning continues into 2022/23 but on a more long-term basis.

The development of our future plans coincides with major challenges to the cultural and charity sectors and a level of uncertainty within the economic environment which is unprecedented, with the impact of Covid-19 now compounded by the significant rise in inflation. Principal risks and uncertainties – and the strategies in place for managing those risks – are:

- A destabilised operating context impacting on our principal investing partners, orchestras, venues and promoters and changes to the cultural infrastructure, managed by:
  - pivoting our business model to focus on solutions that help secure a sustainable future for orchestra, venue and community partners;
  - exploring alternative delivery through digital;
  - articulating Orchestras Live's value to all investing partners.

- The availability of relevant funding streams, managed by:
  - scenario planning within known resources;
  - building a portfolio of funders to avoid over-dependence on any source, prioritising multi-year bids, maximising potential of both cultural and non-arts focused funders;
  - diversifying income streams, including consultancy and commissions, in support of which we are commissioning a feasibility study in 2022/23;
  - improving synchronisation between project and fundraising planning including liaison with other project partners to achieve mutual goals;
  - applying full cost recovery as appropriate.
- The maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), managed by:
  - advocacy to ACE of Orchestras Live's value in return for its investment;
  - articulating the close alignment of Orchestras Live's strategic priorities with ACE 10-year strategy, Let's Create, within the Business Plan;
  - maintaining good communications and close liaison with ACE at regional and national levels;
  - maintaining our risk assessment level by ACE at 'minor'.
- Implications of Orchestras Live's membership of the defined benefit local government pension scheme managed by:
  - forward budgetary provision to accommodate the cash flow implications of addressing the deficit;
  - an understanding by trustees and external advisers of the factors affecting the outcome of actuarial reviews.

FINANCIAL REVIEW

Total incoming resources amounted to £832,759 (2020/21: £932,036) and total resources expended were £1,057,621 (2020/21: £606,135) so that there were net outgoing resources before tax and other gains/losses of £224,862 (2020/21: net incoming resources of £325,901).

Total funds carried forward at the balance sheet date amounted to £622,932 (2020/21: £631,641), divided into restricted funds of £48,522 (2020/21 £136,416) and unrestricted (including designated) funds of £574,410 (2020/21: £495,225), of which £355,887 (2020/21: £364,272) is designated for use in partnership with specific investing partners.

To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held on 90-day deposit with Hodge Bank and in an instant access deposit account with Charity Bank.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live; the FRS 102 report identified a deficit of £66,000 at 31 March 2022 based on draft end of year expectations.

Orchestras Live has no property or material assets other than cash on deposit. A government-backed Bounce Back Loan of £50,000 taken out during 2020 was repaid in January 2022 before any interest became payable.

Reserves Policy

Orchestras Live is a registered charity and does not attempt to generate profits. The majority of Orchestras Live's income is raised through payments for services (charged to

local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations, and from consultancy and commissions.

The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, Orchestras Live is reliant on income streams over which it has limited control and therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of three months' operational activity (budgeted at £139,987 for 2022/23). This figure varies from year to year and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (unrestricted funds excluding designated funds and fixed assets) of £223,373 at 31 March 2022 (2021: £174,721) meet this policy objective.

In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – published September 2018) and are confident that Orchestras Live's financial resilience is adequate and that the charity can meet its financial liabilities for at least 12 months. Trustees have reviewed the reserves policy and have concluded that it should remain in place unchanged.

In addition, scenario planning is undertaken on an ongoing basis and is reviewed by both the Finance Committee and the Board at least every six months. This planning exercise assesses a variety of scenarios and the financial effect of potential and implemented mitigating actions.

The already extraordinarily competitive financial scenario has been exacerbated by the severe and unforeseen impact of Covid-19 on every aspect of Orchestras Live's work and operating context. Orchestras Live's income generation opportunities continue to be limited, however exposure to financial risk has been low: Orchestras Live does not rely on income generated by ticket sales and has had few financial commitments to honour for activity which had been contracted by promoter partners but did not take place due to Covid-19 restrictions.

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Trustees have taken a structured approach to cost reduction. Mitigating actions implemented during the year have included further downsizing of premises and a reduction in staff and trustee travel, alongside ensuring maximising opportunities for claiming Orchestra Tax Relief. Underspends have been achieved in various areas; those funds have been returned to the General Fund at the year end.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose. Any designated funds are in addition to those required to cover three months' operational activity.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live will designate a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific local authority areas. Partnership Funds are in addition to those required to cover three months' operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are used only for the purpose for which they were provided, or renegotiated with the grant maker should any project adaptations be required as a result of Covid-19.

As a general rule, care is taken to ensure that restricted funds and designated funds subject to contractual obligations are not used for the general funding of the charity.

Pension Fund Deficit

At the balance sheet date, the pension fund was in deficit by £66,000 (2020/21: £193,000). This valuation was based on actual data at 31 March 2022. The deficit represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 20 to the financial statements. The deficit is calculated using various actuarial estimates as set out in Note 20. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. The deficit is partially covered to the extent of £60,000 (2020/21: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, the charity is currently paying marginal increases in employer contributions for three years from 1 April 2020.

The trustees have considered the Charity Commission's advice on Charity reserves and defined benefit pension schemes (published May 2013) which states that the disclosure of a significant pension fund deficit under FRS 102 does not mean that an immediate liability for that amount crystallises; it does not mean that the equivalent amount of reserves is already committed and is no longer available to the trustees to further the charity's objectives. The guidance continues that the FRS 102 calculated liability (or indeed asset) should be excluded when calculating free reserves but careful consideration should be given to the cash flow implications that may arise from the accounting disclosure in terms of increased or reduced employer contributions. In the light of this advice, trustees have not included the Essex Pension Fund deficit when calculating Orchestras Live's free reserves. They continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

Investigation of the investment market available to charities has established that high-earning, accessible, secure investment opportunities are limited. Trustees have therefore

decided it is prudent to keep surplus funds in UK cash-based, interest bearing deposit accounts rather than other types of investment and will aim to maintain the best available safe return with minimal administrative charges. As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow and the maximisation of interest receivable on funds held.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 – updated August 2016). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee at least annually.

A formal review of the Policy on Reserves and Investments is undertaken by trustees on an annual basis.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy for 2022/23, with recommendations approved by the Board on 15 March 2022. The Policy adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings are reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands will be utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without breaking down decisions to an individual level. This will facilitate, when desired, an inflationary skew towards lower earners, addressing wage inequality whilst reducing impact on affordability.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by a skilled, committed and diverse Board, currently made up of 12 trustees. The current membership provides high-level expertise in governance, finance, monitoring and evaluation, risk management, communications/digital, health and wellbeing, education (general and music) and orchestral practice and promotion. The Board has a strong track record of robust governance and self-assessment, and since 2016 has operated a rolling public trustee recruitment programme.

The Board is committed to recruiting trustees with a broad range of skills, expertise and lived experience. In 2021/22 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from D/deaf and disabled candidates and those whose heritage is of the Global Majority (Black, Indigenous and People of Colour) as they are currently under-represented on our Board. Two new trustees were appointed during 2021/22 with further trustee recruitment taking place in 2022/23. A full Trustee Skills Audit is undertaken prior to trustee recruitment to identify gaps, review diversity and inform our recruitment process. We ensure that each potential

trustee understands the charity's expectations of them and a comprehensive schedule outlines the induction process, both leading up to and after the formal appointment. We regularly refresh our communications with trustees to support their active engagement in the charity's activities.

The Board meets at least four times a year, including an annual strategy discussion and a board development session. Induction is provided for new trustees and training opportunities are offered to those who are new to trusteeship. Additional training is also provided to reinforce understanding and skills relating to topical strategic issues such as the environment and diversity and inclusion. Trustees are actively involved in strategic, financial and business planning with dedicated Finance, Diversity Inclusivity & Relevance and Remuneration Committees. Since 2021 these have been augmented by working groups (trustees and staff) focused on Environmental Responsibility, Ambition and Quality, and Dynamism. In addition to regular scenario planning, ongoing monitoring of cashflow, our reserves position and regular review of the risk register, trustees monitor performance and risk via an online Dashboard updated monthly with data captured and managed on a bespoke IT system. Trustees have a dedicated section on OL's intranet; through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

The Board is committed to driving Orchestras Live's work to make a more equal and fair orchestral sector and to ensuring that the organisation's governance and internal systems cement an inclusive approach across all our processes. The Board is also committed to understanding the organisation's environmental impact and to ensure that future plans incorporate actions to mitigate that impact.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2017/18 audit. Following rigorous scrutiny of the applications received, DNG Dove Naish LLP were reappointed for an initial three-year period. A further tender process will be undertaken before the 2022/23 audit.

Dr Tony Stoller CBE is currently Chair of the Board and Rebecca Saunders is Vice Chair. Helen Harrison is Chair of the Finance Committee, which meets quarterly. Rebecca Saunders is Chair of the Diversity, Inclusivity and Relevance Committee which meets quarterly. The Remuneration Committee meets as required and is chaired by trustee Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in

accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

N H Buchanan

.....

N H Buchanan – Company Secretary

Date: 20 September 2022

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise

to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

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

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

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

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

We obtained an understanding of the legal and regulatory frameworks within which the charity operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Charities Act 2011, United Kingdom Generally Accepted Accounting Practice and relevant Taxation legislation.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be the override of controls by management and the understatement of income. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing meeting minutes, regulatory correspondence and professional fees, detailed substantive testing on the completeness of income, and reviewing accounting estimates for biases.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

These inherent limitations are particularly significant in the case of misstatement resulting from fraud as this may involve sophisticated schemes designed to avoid detection, including deliberate failure to record transactions, collusion or the provision of intentional misrepresentations.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

A. M. Clifford.

Andrew Clifford (Senior Statutory Auditor)
for and on behalf of DNG Dove Naish LLP, Statutory Auditor
Eagle House
28 Billing Road
Northampton
Northamptonshire
NN1 5AJ

Date: 29 September 2022

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	*2022 Unrestricted funds* £	*2022 Restricted funds* £	*2022 Total funds* £	*2021 Total funds* £
INCOME FROM:					
Grants, donations and legacies	**2**	562,950	99,027	661,977	776,577
Charitable activities	**3**	168,224	-	168,224	152,114
Investments	**4**	2,558	-	2,558	3,345
Total income		733,732	99,027	832,759	932,036
EXPENDITURE ON:					
Raising funds	**5**	54,917	-	54,917	45,925
Charitable activities	**6**	815,783	186,921	1,002,704	560,210
Total expenditure		870,700	186,921	1,057,621	606,135
NET (EXPENDITURE) / INCOME BEFORE TAX	**8**	(136,968)	(87,894)	(224,862)	325,901
Corporation tax credit	**10**	16,153	-	16,153	10,996
NET (EXPENDITURE) / INCOME		(120,815)	(87,894)	(208,709)	336,897
Transfers between funds	**15**	-	-	-	-
Net (outgoing) / incoming resources before other recognised gains and losses		(120,815)	(87,894)	(208,709)	336,897
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	**20**	200,000	-	200,000	(80,000)
Net movement in funds		79,185	(87,894)	(8,709)	256,897
Total funds brought forward		495,225	136,416	631,641	374,744
Total funds carried forward	**15**	**574,410**	**48,522**	**622,932**	**631,641**

ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**11**		-		-
Current assets					
Debtors: falling due within one year	**12**	46,577		23,360	
Debtors: falling due after more than one year	**12**	60,000		60,000	
Cash at bank and in hand		37,778		29,661	
Cash on deposit		686,766		840,950	
		831,121		953,971	
Liabilities					
Creditors: amounts falling due within one year	**13**	(142,189)		(81,689)	
Net current assets			688,932		872,282
Creditors: amounts falling due after more than one year	**14**		-		(47,641)
Net assets excluding pension liability			688,932		824,641
Defined benefit pension scheme liability	**20**		(66,000)		(193,000)
Total net assets			**622,932**		**631,641**
The funds of the charity					
Unrestricted funds			640,410		688,225
Pension reserve			(66,000)		(193,000)
Restricted funds			48,522		136,416
Total charity funds	**15**		**622,932**		**631,641**

The financial statements were approved by the Board of Trustees on 20 September 2022 and were signed on its behalf by:

.....
T Stoller - Trustee

.....
H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	*2022* £	*2022* £	*2021* £	*2021* £
Cash flows from operating activities:					
Net cash (used in) / provided by operating activities	**A**		(98,615)		271,543
Cash flows from investing activities:					
Interest received		2,548		4,093	
Net cash provided by investing activities			2,548		4,093
Cash flows from financing activities:					
Cash inflows from new borrowing		-		50,000	
Repayments of borrowing		(50,000)		-	
Net cash (used in) / provided by financing activities			(50,000)		50,000
Change in cash and cash equivalents in the year			**(146,067)**		**325,636**
Cash and cash equivalents at the beginning of the year			870,611		544,975
Cash and cash equivalents at the end of the year			**724,544**		**870,611**
Represented by:					
Cash at bank and in hand			37,778		29,661
Cash on deposit			686,766		840,950
			724,544		**870,611**

A. Reconciliation of net expenditure to net cash flow from operating activities

Net (expenditure) / income for the year *As per the Statement of Financial Activities*			(208,709)		336,897
Adjustments for:					
Interest receivable		(2,558)		(3,345)	
Defined benefit pension scheme - finance cost		3,000		1,000	
Defined benefit pension scheme - service cost		70,000		23,000	
(Increase) / decrease in debtors		(23,207)		41,506	
Increase / (decrease) in creditors		62,859		(127,515)	
			110,094		(65,354)
Net cash (used in) / provided by operating activities			(98,615)		271,543

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

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

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where is it due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

1 ACCOUNTING POLICIES continued

Expenditure
Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

(i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development manager and the associated travel and subsistence expenses.

(ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the partnership managers and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation
The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

Restricted funds can only be used for the particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Tangible fixed assets and depreciation
Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated

Assets costing less than £1,000 are not capitalised.

Debtors
Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand
Cash and bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit
Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.

Creditors
Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments
The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions
The charity operates a defined benefit pension scheme for employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs when they are incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

Status
Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2022 £	2021 £
Arts Council England National Portfolio grant	487,950	487,950
Charitable foundations and other donations:		
Arts Council Create Space NLP	38,784	-
Association of Jewish Refugees	2,500	-
Chivers Trust	2,000	-
Culture Recovery Fund	-	92,846
Darlington Borough Council	-	4,214
Derbyshire County Council	-	6,377
The D'Oyly Carte Charitable Trust	-	3,000
Esmée Fairbairn Foundation	55,000	10,000
Foyle Foundation	20,000	-
Ganzoni Charitable Trust	1,000	-
Garfield Weston Foundation	-	25,000
The Harold Hyman Wingate Foundation	-	3,750
Mayfield Valley Arts Trust	-	5,000
North Walsham HAZ Cultural Consortium	10,000	-
NYMAZ	-	3,000
Peter Sowerby Foundation	10,875	11,500
Radcliffe Trust	-	3,500
Selby Town Council	500	1,000
Weston Culture Fund	-	107,500
The Wixamtree Trust	-	5,000
Unrestricted donations	-	340
Project and conference contributions in kind	33,368	6,600
	661,977	776,577

The comparative figure includes restricted income of £157,441.

3 INCOME FROM CHARITABLE ACTIVITIES

	2022 £	2021 £
Partnership investments	161,839	151,673
Promoter and other partner contributions	3,039	-
Consultancy and commission fees	3,346	441
	168,224	152,114

4 INCOME FROM INVESTMENTS

	2022	2021
	£	£
Essex Pension Fund bond interest	10	-
Hodge Bank deposit interest	1,736	2,051
Charity Bank deposit interest	760	1,244
CAF Bank and other interest	52	50
	2,558	3,345

5 EXPENDITURE ON RAISING FUNDS

	2022	2021
	£	£
Staff costs	53,513	44,833
Other fundraising costs	1,404	1,092
	54,917	45,925

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2022	2021
	£	£
Activity costs funded directly	131,627	31,466
Activity costs funded by grants	294,031	57,312
Creative digital producer costs	15,220	-
Project costs in kind	33,368	6,600
Direct costs of consultancy services	695	-
Staff costs	237,411	216,391
Allocation of support costs (note 7)	290,352	248,441
	1,002,704	560,210

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (15 grantees totalling £118,554 (2021: 8 grantees totalling £30,950)), music education hubs and other not for profit partners (10 grantees totalling £175,477 (2021: 11 grantees totalling £26,362)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were NYMAZ (total £31,913) and Viva Chamber Orchestra Ltd (£70,237) (2021: There were no individually material grants).

The comparative figure includes expenditure from restricted funds of £55,401.

7 SUPPORT COSTS

	2022	2021
	£	£
Staff costs	217,968	196,245
Staff recruitment	2,150	120
Defined benefit pension finance cost - see Note 20	3,000	1,000
Training and conferences	2,234	690
Premises costs	11,517	6,615
PR and communications	4,720	8,226
IT and computer costs	3,450	1,902
Printing and stationery	10	149
Postage and telecommunications	884	943
Travelling and subsistence	7,970	(20)
Accountancy fees and payroll	26,140	24,933
Legal and professional fees	3,204	786
Bank charges	94	75
Miscellaneous expenses	1,768	831
Governance costs:		
Trustees' expenses for attending meetings	775	(139)
Trustee board development	140	650
Auditors' remuneration for audit services	3,750	4,200
FRS 102 report and actuarial valuation costs	578	1,235
	290,352	248,441

8 NET (EXPENDITURE) / INCOME

	2022	2021
	£	£
Net (expenditure) / income is stated after charging:		
Auditors' remuneration for audit services	3,750	4,200

9 STAFF COSTS

	2022	2021
	£	£
Gross salaries	324,347	320,513
National Insurance contributions	29,264	29,636
Pension contributions	83,720	82,750
Defined benefit pension service cost - see Note 20	70,000	23,000
Pension scheme administration	1,561	1,570
	508,892	457,469

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,313 (2021: £1,313).

The average number of employees was ten (2021: nine). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2021: one employee). During the year all employees accrued benefits under a defined benefit scheme.

10 TAXATION

	2022 £	2021 £
Orchestra Tax relief - repayable credit	16,153	10,996

11 TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment £	Total £
Cost		
Brought forward at 1 April 2021	3,421	3,421
Carried forward at 31 March 2022	3,421	3,421
Depreciation		
Brought forward at 1 April 2021	3,421	3,421
Carried forward at 31 March 2022	3,421	3,421
Net book value		
At 31 March 2022	-	-
At 31 March 2021	-	-

12 DEBTORS

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	22,303	1,200
Tax recoverable	16,153	10,996
Other debtors, prepayments and accrued income	8,121	11,164
	46,577	23,360
Amounts falling due after more than one year:		
Essex Pension Fund bond	60,000	60,000

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Covid 19 bounce back loan due within one year	-	2,359
Trade creditors	42,983	8,049
Other tax and social security	7,964	10,525
Accruals	67,869	46,497
Deferred income	23,373	14,259
	142,189	81,689
Deferred income comprises:		
Income deferred from the previous year	14,259	81,164
Released to the statement of financial activities	(14,259)	(81,164)
Arising during the current year:		
Amounts invoiced in advance	23,373	3,384
Grants required to be spent in future periods	-	10,875
	23,373	14,259

14 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2022	2021
	£	£
Covid 19 bounce back loan due after more than one year	-	47,641
	-	47,641

15 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2021 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2022* £
Unrestricted funds				
General Fund	174,721	(387,463)	436,115	223,373
PR & Communications (designated)	6,079	-	(4,574)	1,505
Partnership Fund (designated)	364,272	138,288	(146,673)	355,887
Programme Fund (designated)	63,280	487,775	(536,075)	14,980
Projects Fund (designated)	79,873	(289,066)	253,858	44,665
Consultancy & Commission (designated)	-	2,651	(2,651)	-
	688,225	(47,815)	-	640,410
Pension reserve	(193,000)	127,000	-	(66,000)
	495,225	79,185	-	574,410
Restricted funds				
Partnership Fund (restricted)	1,239	(1,239)	-	-
Arts Council Create Space NLP	-	19,091	-	19,091
Scops Arts Trust	5,000	(5,000)	-	-
Peter Sowerby Foundation	9,125	(9,125)	-	-
Weston Culture Fund	102,500	(73,069)	-	29,431
Projects	18,552	(18,552)	-	-
	136,416	(87,894)	-	48,522
TOTAL FUNDS	631,641	(8,709)	-	622,932

The deficit on the pension reserve is partly covered by the bond held with the Essex Pension Fund - see Note 12.

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	101,109	(504,725)	16,153	(387,463)
Pension reserve	-	(73,000)	200,000	127,000
Partnership Fund (designated)	138,288	-	-	138,288
Programme Fund (designated)	487,950	(175)	-	487,775
Projects Fund (designated)	3,039	(292,105)	-	(289,066)
Consultancy & Commission (designated)	3,346	(695)	-	2,651
	733,732	(870,700)	216,153	79,185
Restricted funds				
Partnership Fund (restricted)	-	(1,239)	-	(1,239)
Arts Council Create Space NLP	38,784	(19,693)	-	19,091
Scops Arts Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	10,875	(20,000)	-	(9,125)
Weston Culture Fund	-	(73,069)	-	(73,069)
Projects	49,368	(67,920)	-	(18,552)
	99,027	(186,921)	-	(87,894)
TOTAL FUNDS	832,759	(1,057,621)	216,153	(8,709)

The purpose and planned use of the material designated funds is as follows:

Partnership Fund
The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund
The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

Projects Fund
The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Partnership Fund (restricted)
This fund contains grants received from Essex County Council to be used to support activity in Essex.

Arts Council England: National Lottery Project Grant for 'Create Space'
This grant is to support commissioning and production of a made-for-digital orchestral film for presentation by our partners in venues, education and community settings in culturally under-invested areas.

Scops Arts Trust
This fund contains a single year grant supporting Classically Yours, project development in the North and our Regional Producer – North post.

Peter Sowerby Foundation
This fund contains a grant to support a 2-year programme of early years projects in North Yorkshire.

Weston Culture Fund
The purpose of this fund is to support a range of orchestral project activity with under-invested communities as part of Garfield Weston Foundation's COVID related support for the sector to restart its work, refresh activities and re-engage audiences.

Project Funds
These funds contain grants and donations contributed towards specific projects.

16 MOVEMENT IN FUNDS - PRIOR YEAR

	At 1 April 2020 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2021* £
Unrestricted funds				
General Fund	110,579	(308,366)	372,508	174,721
PR & Communications (designated)	-	-	6,079	6,079
Partnership Fund (designated)	304,396	129,779	(69,903)	364,272
Programme Fund (designated)	8,500	487,950	(433,170)	63,280
Projects Fund (designated)	5,893	(50,947)	124,927	79,873
Consultancy & Commission (designated)	-	441	(441)	-
	429,368	258,857	-	688,225
Pension reserve	(89,000)	(104,000)	-	(193,000)
	340,368	154,857	-	495,225
Restricted funds				
Partnership Fund (restricted)	2,239	(1,000)	-	1,239
Foyle Foundation	5,250	(5,250)	-	-
Scops Art Trust	10,000	(5,000)	-	5,000
Peter Sowerby Foundation	625	8,500	-	9,125
Weston Culture Fund	-	102,500	-	102,500
Projects	16,262	2,290	-	18,552
	34,376	102,040	-	136,416
TOTAL FUNDS	374,744	256,897	-	631,641

16 MOVEMENT IN FUNDS - PRIOR YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses* £	*Movement before transfers* £
Unrestricted funds				
General Fund	156,425	(475,787)	10,996	(308,366)
Pension reserve	-	(24,000)	(80,000)	(104,000)
Partnership Fund (designated)	129,779	-	-	129,779
Programme Fund (designated)	487,950	-	-	487,950
Projects Fund (designated)	-	(50,947)	-	(50,947)
Consultancy & Commission (designated)	441	-	-	441
	774,595	(550,734)	(69,004)	154,857
Restricted funds				
Partnership Fund (restricted)	6,377	(7,377)	-	(1,000)
Foyle Foundation	-	(5,250)	-	(5,250)
Scops Art Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	11,500	(3,000)	-	8,500
Weston Culture Fund	107,500	(5,000)	-	102,500
Projects	32,064	(29,774)	-	2,290
	157,441	(55,401)	-	102,040
TOTAL FUNDS	932,036	(606,135)	(69,004)	256,897

Details of designated and restricted funds are as shown in Note 15.

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	640,410	48,522	688,932
Defined benefit pension scheme provision	(66,000)	-	(66,000)
	574,410	48,522	622,932

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	735,866	136,416	872,282
Creditors: amounts falling due after more than one year	(47,641)	-	(47,641)
Defined benefit pension scheme provision	(193,000)	-	(193,000)
	495,225	136,416	631,641

19 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees were reimbursed expenses of £418 (2021: Trustees refunded expenses of £139), in respect of four (2021: two) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £40 (2021: £650) were met by the charity on behalf of the Board of Trustees.

The charity received donations from other charities with key management personnel in common amounting to £Nil (2021: £5,000) with no conditions attached.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £98,435 (2021: £98,622).

20 PENSION OBLIGATIONS

During the year, all of the charity's employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2022 and the next is due on 31 March 2025.

There were no pension contributions outstanding or prepaid at the beginning or end of the financial year.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2022 were £108,938 (2021: £107,980), of which employer's contributions were £83,720 (2021: £82,589) and employees' contributions were £25,218 (2021: £25,391). The agreed contribution rates for future years are 24.1% for 2021/22 plus £5,852.

Principal actuarial assumptions:	*At 31 March 2022*	*At 31 March 2021*
Salary increases	3.15%	2.75%
Pension increases (CPI)	3.15%	2.75%
Discount rate	2.60%	2.00%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	At 31 March 2022 Years	*At 31 March 2021 Years*
Retiring today		
Males	21.60	21.60
Females	23.70	23.60
Retiring in 20 years		
Males	23.00	22.90
Females	25.10	25.10

20 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	Fair value at 31 March 2022	*Fair value at 31 March 2021*
	£	£
Equities	1,043,000	954,000
Gilts	41,000	40,000
Other bonds	76,000	77,000
Property	142,000	110,000
Cash / temporary investments	44,000	73,000
Alternative assets	215,000	178,000
Other managed funds	175,000	112,000
Total market value of assets	1,736,000	1,544,000
Present value of scheme liabilities - funded	(1,802,000)	(1,737,000)
Deficit in the scheme	(66,000)	(193,000)

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

The actual return on scheme assets was £157,000 (2021: £333,000).

Amounts recognised in the Statement of Financial Activities:

	2022	*2021*
	£	£
Current service cost (net of employee contributions)	153,000	105,000
Net interest cost / (credit)	3,000	1,000
Administration expenses	1,000	1,000
Total operating charge	157,000	107,000

20 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2022	2021
	£	£
At 1 April 2021	1,737,000	1,201,000
Current service cost	153,000	103,000
Interest cost	34,000	28,000
Change in financial assumptions	(78,000)	410,000
Change in demographic assumptions	-	(14,000)
Experience gain on defined benefit obligation	4,000	(10,000)
Benefits paid net of transfers in	(73,000)	(8,000)
Past service costs, including curtailments	-	2,000
Employee contributions	25,000	25,000
At 31 March 2022	1,802,000	1,737,000

Movements in the fair value of the charity's share of the scheme assets were:

	2022	2021
	£	£
At 1 April 2021	1,544,000	1,112,000
Interest income	31,000	27,000
Return on assets less interest	126,000	306,000
Administration expenses	(1,000)	(1,000)
Employer contributions	84,000	83,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	(73,000)	(8,000)
At 31 March 2022	1,736,000	1,544,000

The estimated value of employer contributions for the year ending 31 March 2023 is £115,000.

ORCHESTRAS LIVE

England & Wales - Charity number 1117211

Accounts

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

FOR

ORCHESTRAS LIVE

ORCHESTRAS Live

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

	Page
Report of the Trustees	3
Report of the Independent Auditor	25
Statement of Financial Activities	28
Balance Sheet	29
Statement of Cash Flows	30
Notes to the Financial Statements	31

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
Duke Studios
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

David Bray	*Independent Education Professional*
Natalie Sarah Ellis	*Arts Manager (Cambridge University Hospitals)*
Catrin Mererid Griffiths	*Journalist*
Helen Elizabeth Harrison	*Conductor and Music Director*
Matthew Littlewood	*Investment Banker (Barclays)*
^ Neil Mathur	*Management Consultant (EY)*
* Caroline Frances Maurice	*Governance and Compliance Consultant*
Suzanne Rolt	*Arts Manager (St George's Bristol)*
Rebecca Jane Saunders	*Retail Consultant*
William Daniel Watson	*Communications Consultant*
Anthony David Stoller	*Broadcasting Academic*
* Joanne Claire Towler	*Arts Manager (Music in the Round, Sheffield)*
Simone Ellouise Willis	*Music Researcher and Employee of Cardiff University, Library Services*

^ *until 24 November 2020*
* *from 24 November 2020*

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors
DNG Dove Naish LLP
Eagle House
28 Billing Road
Northampton NN1 5AJ

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

We are committed to engaging people of all ages and backgrounds, and particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing.

Orchestras Live has been evolving for over 50 years. We believe that our work stands the best chance of success when it is founded on a listening culture; designed through consultation and collaboration with the diverse individuals and communities with whom we engage.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances. Our co-productions develop new ways of presenting live orchestral experiences that bring people in their local communities together with professional orchestras to collaborate, co-curate and co-create new, live orchestral experiences. Our inclusive approach is central to ensuring that co-productions are relevant to the communities in which they are based, engage new audiences, respond to the needs of under-invested communities and drive innovation in the orchestral sector.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Enterprise Partnerships (LEPs), Local Cultural Education Partnerships (LCEPs), community organisations, museums, libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and jointly lead best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

(a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:

  (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

  (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and

(b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

This report covers the third year of our Business Plan for 2018-22. We have maintained our status as a National Portfolio Organisation (NPO) of Arts Council England to 2021/22. In the light of the impact on NPOs of Covid-19, the Arts Council has extended the funding period for a further year and we are currently working on a new Business Plan for 2022/23 for their approval.

Our achievements in this third year of our current plan were shaped by the Covid-19 pandemic as the entire country was subject to a series of lengthy government-imposed lockdowns. Pre-planned activity was moved online where possible, postponed or in some cases cancelled. Although in-person activity was severely restricted, we continued to achieve our aims by creating bespoke programmes – many of them entirely online – which remained tailored to the aspirations of the partners with whom we work and the needs of their communities. The impact of the pandemic on our strategic, financial and operating context has been severe and will be reflected in our planning for future years.

As a thought leader in the orchestral sector, Orchestras Live is alive to innovations and their potential to drive positive change. We are prepared to break the mould and explore new ideas or practices – artistic, technological, societal, environmental, and organisational. Our response to Covid-19 has been agile; adapting and developing new ways of working in the new context. Looking ahead, we believe that the social and economic environment for communities and cultural activity will be permanently changed and that many of the innovations from this period will be adopted as key elements of our work.

OUR WORK DURING 2020/21

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

Whilst progress on planned activity for the year was significantly impacted by Covid-19, Orchestras Live has continued to play a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England.

By adapting and delivering work in alternative ways, Orchestras Live provided an agile response to the practical, cultural and social challenges presented by the pandemic and ensured that, wherever possible, beneficiaries did not lose out. We have continued to think how things could be done differently to develop new kinds of creative and artistic collaborations, to broaden audiences and cultural participation. If anything, the pandemic has highlighted the critical need for such work and for the social and healing power of music, and in particular shared experiences and creative interaction.

Initially, like many others, we responded to the pandemic by moving projects and activities online, as far as possible. Rather than being a poor substitute for the live experience, we saw how digital work can exceed artistic ambitions and engage the widest audiences. But regardless of the platform or delivery mechanism, projects that we ran over the last year primarily illustrated the power of music to connect people across divides.

> *"OL drove the project forward artistically and provided ambition for the project. Together, we crafted and devised a whole new project from scratch and OL gave us the confidence and support to embark on a completely new journey for the project in direct response to the Covid-19 pandemic. The longstanding partnership between Philharmonia and Orchestras Live provides a solid foundation for the project to go in new directions."*
> Catherine Bullough, Philharmonia, Hear and Now

During the year we maintained our relationships with 40 investing partners. In collaboration with other stakeholders, together we delivered 36 projects and concerts, within Covid-19 guidelines, across England. Our events featured 11 professional orchestras engaging 18,768 people in a combination of socially distanced live performances, live streams, online interactions and creative workshops and radio broadcasts.

In addition, we reached a further 5,839 people during the year through our website and 1,937 subscribers each month through our e-newsletter. Our *Orchestras in Healthcare* report, co-authored with City of London Sinfonia and the Association of British Orchestras, was downloaded 397 times. We devised Regenerate – a series of online conversations designed to explore new ideas that challenge the sector's thinking and help create positive change for the communities we engage with – which received 458 sign ups from individuals from the orchestral sector and beyond, across 4 events hosted online.

We recognise that the orchestral sector faces a new landscape, shaped by public health measures, economic and technological challenges and public confidence in attending or participating in live music. The solutions we are exploring now will have lasting impact for Orchestras Live and our partners and audiences and lay the foundations for vibrant high-quality orchestral activity post Covid-19.

In 2020/21, 100% of our partners reported that their relationship with us had a positive impact on their practice. 88% of our partners said that they would not have produced the activity without us. 100% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live.

> *"[Working with Orchestras Live enabled us] to think and work differently with an orchestral partner. Online activity has the potential to reach a global audience but rarely does. For us to have the support of OL not only financially but to the concept in the first place was very important."*
> Kevin Appleby, Turner Sims, London Sinfonietta Sound Out live stream

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to post-Covid recovery in communities that were isolated before Covid and are even more so now. Orchestras can play a role in rebuilding confidence amongst people to re-engage with each other, with their locality and with cultural activity; to have a transformational impact on the lives of people who are physically or emotionally isolated or unable to connect with cultural opportunities.

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

> *"This is outstanding, excellent but essential and much needed work that all people living with dementia and their carers and young people should have access to. There aren't really the words but really, you've struck musical gold with this."*
> Culture Counts Peer review, Hear and Now, Philharmonia/Tibbs Dementia Foundation

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2020/21.

Cultural communities

Evidence[1] [2] shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of the consequences of which is a lack of infrastructure or context to realise their full creative potential. In 2020/21, 31% of activity budgets and 31% of our Producers' time targeted local authority areas within the bottom third for cultural engagement in England (Active Lives Survey 2018), exceeding our target.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

> *"I've really enjoyed being in touch with professional musicians, that's been a delight for me and of course I've loved joining in with other people from Withernsea to sing together. That's been wonderful."*
> Member of Withernsea Ladies Choir, Classically Yours – Unlocked Voices

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music amongst the profession and communities alike. 94% of our events and projects featured work by living composers including collaborative compositions.

> *"It's really been a great experience for me. I love the feeling that you get when you can hear your ideas in this beautiful piece of music played by a professional orchestra."*
> Young composer, Encountering Wordsworth

> *"It's been such a joy to work on the … young composers' material because it is so rich, my job was just to orchestrate it."*
> Laura Bowler, composer/arranger, Encountering Wordsworth, Manchester Camerata

CASE STUDY: Music at Mannington

Orchestras Live's experience in co-producing orchestral activity that is tailored to, and has its roots in, local communities, stood us in good stead during the pandemic year. Whilst our partner venues struggled with the dreadful uncertainties around financial sustainability, redundancies and constant rescheduling, we worked with them to use the power of their brand to take events to alternative indoor and outdoor spaces and combine this with bespoke high quality online content to extend their artistic programme and income streams. This offered an opportunity to consult local people on reshaping the programme and involve them directly in its delivery.

Through our long-standing partnership with North Norfolk District Council, we were able to produce one of the first live, outdoor performances in the country after the first lockdown in partnership with Sheringham Little Theatre and London Mozart Players. Programming and presentation were in the hands of four young people connected with the Theatre, who worked with the orchestra to plan a sequence of pieces that would complement their own narrative of reflections and poetry about their lived experiences of lockdown.

The socially distanced performance in the grounds of Mannington Hall was complemented by a live stream so that as many people as possible could experience the event live, and afterwards, through an online recording.

[1] Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. https://doi.org/10.1371/journal.pone.0230487
[2] Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)

As well as the thrill of experiencing live performance – for the young producers, the audience and the orchestra itself – this production was an important vehicle for the local authority's strategy to reinvigorate the local economy through cultural tourism.

"The arts are massively important to everyone, and they've really helped all of us get through lockdown so it's fantastic to be having some live performing going on."

"We've never been through COVID before and yet we've managed to find this link between music that was written years ago and what we're going through now."

Feedback from young producers, Music at Mannington, London Mozart Players

Inspiring Children and Young People

OL demonstrates national sector leadership in the development of innovative orchestral work with and for children and young people under our First Time Live activity strand. In line with our regional development strategy, we build strategic partnerships with music education hubs (MEHs), Bridge organisations and Local Cultural Education Partnerships to target cold spot areas.

During the year we worked in partnership with 14 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

Children and young people have experienced continuing disruption since April 2020 and even when back in school, making music together has been severely limited or non-existent. Orchestras Live has brought all its ingenuity to bear in finding new ways to offer shared music making for young people, making extensive use of digital technology to keep them connected within a fun, learning environment.

Projects already underway when lockdown was introduced refocused rapidly to online delivery. For example, *The School of BaROCK* co-produced with East Riding of Yorkshire Council and Sinfonia Viva, as part of our award-winning Classically Yours programme, moved workshops and rehearsals of the new songs created by children in three East Yorkshire schools online and final performances were recorded and filmed for a digital culmination.

> *"The quality of this whole project was amazing. It started with a brilliant and informative planning session, continued with inspirational in-school sessions and managed to come to an exciting conclusion despite the complications caused by Covid-19… the children were enthralled watching themselves."*
> Tom Cooper, Teacher, Kings Mill School, Driffield

Others were specially created for digital production, such as the live stream of London Sinfonietta's *Sound Out* programme in collaboration with Turner Sims Concert Hall and Southampton and Isle of Wight Music Hub. This unique programme for Key Stage 2 students explored iconic contemporary classical music and featured two student premieres, to inspire a new generation of composers to get creative. This exemplified one advantage of live streaming, which can reach beyond geographical boundaries to engage an unlimited audience.

> *"In practical terms the ability to achieve viewer numbers for a programme of new music that are the equivalent of 7 sold out Turner Sims is quite mind-blowing!"*
> Kevin Appleby, Turner Sims, London Sinfonietta Sound Out live stream

CASE STUDY: Destinies

For many of the young people involved, our co-productions have become an essential part of helping them deal with isolation and separation from their friends and learning environment. *Destinies* is a co-creation performance project made with looked-after young people, young unaccompanied asylum seekers and professional artists from Sinfonia Viva and Ava Hunt Theatre. Destinies developed through our partnerships with Derbyshire County Council and Derbyshire Virtual School to explore how an orchestral dimension could enhance their work with vulnerable young people.

Initial workshops showed how well the participants responded to the creative activity of theatre writing and acting, visual art, and song-writing**.** The interruption of lockdown in March 2020 suddenly compounded the issues of loneliness and mental health faced by the young people**.**

Recognising how vital it was to keep this activity running for the young people's wellbeing, we moved the creative process online, with the company of unaccompanied asylum seekers and looked-after children working with Ava Hunt Theatre to develop the script and animations for their piece, and with further song-writing and development of the under-score with the Sinfonia Viva team. Their work was adapted into a filmed montage – including animation, songs, music, and the young people's commentary about the process of working through Covid-19 restrictions – which was showcased in October 2020 as part of the Care About Care? online festival.

We were delighted for everyone involved in this remarkable project when it won a Children and Young People Now Award in the Arts and Culture Category.

"It just helped me a lot to inspire myself to be better than what I am, to be the best I am really, the best version of me." Participant, Destinies

Improving Health and Wellbeing

All Orchestras Live programmes aim to provide inspirational experiences that have a lasting impact, and our developmental, bespoke work addressing issues around dementia, loneliness, mental health and marginalisation continues to grow in significance. Further evidence of the impact the orchestral sector is making in supporting society's health and wellbeing was produced in our nationwide report, in partnership with the Association of British Orchestras and City of London Sinfonia: *Orchestras in Healthcare* (see p.12).

During the year we have worked with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many. This has been significantly exacerbated by lockdown. The role that music and music-making has to play in supporting wellbeing has been dramatically underscored and there have been notable examples of individual musicians, as well as orchestras, making concerted efforts to bring joy and comfort to people's lives, through music.

CASE STUDY: Unlocked Voices

One of our last live events with a physical audience before lockdown was a concert in Withernsea and this town, on the isolated coast of the East Riding, became the focus for a brand-new project in 2020. *Unlocked Voices* supported participants' wellbeing and sense of connection, bringing people together to share in a creative process, reflect on their experiences during the pandemic and make new music together. It enabled Manchester Camerata musicians and composer Richard Taylor to continue working in the community through a series of virtual workshops and create something particularly poignant to share with the town.

The project was enriched by our partnership with Active Withernsea, East Riding of Yorkshire's community-focused Sport England pilot programme, that sets out to understand what makes a community healthy and active. Their consultant, Dr Rachel Lilley, brought her expertise in movement and mindfulness into the creative mix. Through a taster workshop in July, participants, including members of the Withernsea Ladies Choir, worked with us to trial the format and discuss themes to explore, deciding on the project name in the process. Online sessions moved from

creativity to kitchen samba, through to mindful movement, which brought participants to a place where they could enjoy specially created films of Manchester Camerata's performances.

Through these sessions, Withernsea residents and orchestral musicians wrote and performed new music together, producing a special film – *Sounds of Withernsea* – that was premiered in December. Everybody involved in the project experienced the benefits of co-creation, including the musicians for whom this was the first opportunity to perform and record since March 2020, when they lost most of their income overnight. For some, the experience was very emotional. One of the musicians said that the project gave them "*a sense of purpose; reminded me what this was all about once again*".

Lauren Powell, independent evaluator for Active Withernsea from Aberystwyth University, confirmed that: Unlocked Voices has successfully improved wellbeing and reduced social isolation during lockdown, increased confidence and interest in music, and given a sense of ownership over the song they created together. Running the choir online also had the added benefit of increasing participants' confidence in using technology.

"One of [the lines in the song] was 'breaking through', and I think it did, it broke through the loneliness didn't it?"
Unlocked Voices participant, Withernsea

Driving inclusion

As a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity. Our Diversity and Equality Strategy for 2018-22 is informed by the Equality Act (2010) and by Arts Council England's Creative Case approach to diversity and equality, with associated targets in relation to protected characteristics and differing socio-economic backgrounds.

Our emphasis on access, opportunity and creativity means that we are working with an increasingly diverse group of artists and communities, delivering on the Arts Council's 'Creative Case for Diversity'. We are one of only three orchestral organisations currently to be rated 'strong' by ACE in delivering the Creative Case.

Over the first three years of our Business Plan we have achieved an average percentage of projects giving prominence to diverse artists or music leaders of 55% (target 50% average over the 3-year period 2018-21). We undertook two audience development initiatives for diverse communities and fostered two partnerships between orchestras and diversity-led/focused organisations.

CASE STUDY: Share Sound

One of the first concerns we heard from our Music Education Hub partners was that keeping young people engaged in ensemble music-making during the Covid-19 crisis presented an apparently insurmountable challenge.

Prompted by this, and with our own understanding of the potential for digital engagement increased through experience, we developed *Share Sound*, a major digital music education project. We harnessed the power of digital technology to look beyond the initial issue of ensemble work to address some inherent inequalities within traditional youth ensemble structures and develop an inclusive approach.

At the heart of Share Sound was the aim to attract a wide range of young musicians including those playing in different genres and from diverse backgrounds who might not have been involved in traditional youth ensembles before. Three orchestras – Chineke! Orchestra, Orchestra of the Age of Enlightenment and the Royal Philharmonic Orchestra – worked with Music Education Hubs to create new music ensembles, which allowed young people to compose, curate, rehearse, perform and record new music digitally. Young people and co-creation were at the heart of the project, with 244 young participants from six counties involved in 50 workshops led by Artistic Director James Redwood, with a team of 5 diverse Associate Music Leaders assembled by Orchestras Live and 41 music tutors from the Music Hubs.

Initial feedback from participants points to the power of technology to make connections and increase young people's understanding not only of new concepts, but also the views and creativity of people they would never normally meet.

"Even though I haven't met anyone here, I feel as though I can speak up and have a say whereas I would usually be more shy."

"We really liked how we were given the choice of which break out room we wanted to go to. We really enjoyed the session."

"I really enjoyed working with people I didn't really know that well and making music with them just feels very special and memorable."

"I feel that the group composition has been a brilliant way to a) learn to compose, and b) learn to take into consideration other people's views and work alongside other musicians that I wouldn't ever think of working alongside."

Share Sound included a Grand Finale digital performance in July 2021 together with a live performance hosted by each of the Music Hubs. A full evaluation report will be produced and disseminated widely to share learning from this major project.

Workforce development

To ensure that our projects offered orchestral experiences of the highest possible quality, we worked closely with our partners to support the development of a diverse orchestral workforce.

We have continued to integrate development of orchestral musicians and particularly their skills as music leaders into project planning wherever possible, offering new opportunities and supporting diversity and inclusion. In 2020/21 we exceeded our target to offer training opportunities for musicians with 6 opportunities provided, all of which were for musicians from backgrounds under-represented in the orchestral workforce. This work is contributing to our sector leadership regarding workforce development and diversity.

CASE STUDY: *More Up* by Oliver Vibrans, performed by Able Orchestra

Able Orchestra is an inclusive ensemble comprising young musicians, some of whom are profoundly disabled, and adult musicians and digital artists from different genres including players from the Hallé and BBC Philharmonic. Orchestras Live has partnered with Inspire Youth Arts and Inspire Music to support the orchestra's evolution over a number of years, reaching a peak in early 2020 when they performed at the opening of the Association of British Orchestras' annual conference. Able Orchestra has provided a platform to showcase the achievements of inclusive music-making and cause people to rethink how an orchestra of the 21st century looks and sounds.

For the ABO performance, we and our partners joined to commission *More Up* by Oliver Vibrans – the first new work by an external composer to be performed by Able Orchestra. In the piece, the composer brings together and gives voice to multiple approaches to creating music, including using technology to empower a wider range of people to shape and perform music, in a performance that transcends its individual components and expands our understanding of what music-making can and should be.

In 2020, *More Up* was shortlisted for the Royal Philharmonic Society Large-Scale Composition award and was winner of the Ivors Composer Award for Community and Participation.

"An outstanding example of musical integration that's very skilfully written for the forces and ranges of abilities involved, showing all the performers at their best. The spectral sound world is beautiful. The embedded approach to the electronics and visual elements in the work extremely well crafted and thought through. It's an adventurous and sophisticated piece of music, complex but interesting. Simply stunning."
Ivors Composer Awards judges' citation

Building Networks

Throughout the course of the pandemic, our Producer team remained in close contact with our partners even when activity was not possible, supporting them in finding solutions that would continue to reach audiences and participants, rethinking delivery models and developing new skills, including innovative use of digital technology. This work supports our aim to develop and sustain a network of committed, dynamic partners engaging diverse audiences in orchestral music.

> *"Orchestras Live have been very supportive of JAM on the Marsh, open to our programming ideas and, in this year, supportive of our change to a virtual festival. This support gives us confidence to programme interesting concerts and work with outstanding orchestras."*
> Sarah Armitage, JAM on the Marsh

We also reached beyond the orchestral sector to connect with organisations focusing on the social and wellbeing challenges facing individuals and communities throughout the pandemic. Our *Regenerate* series offered a unique opportunity to establish a new community of professionals working within and beyond the orchestral sector, learning from each other in addressing some of the urgent questions raised by Covid-19 for our culture and communities and collaborate for change in the orchestral music sector.

CASE STUDY: *Orchestras in Healthcare*

During the summer of 2020 Orchestras Live, in partnership with the Association of British Orchestras (ABO) and City of London Sinfonia, conducted an online survey of ABO member orchestras to create the first comprehensive picture of professional orchestras' engagement in health and wellbeing provision throughout the UK. 83% of the surveyed orchestras responded, from all four UK nations. The responses demonstrate that the orchestral sector is delivering activity in all the healthcare settings covered, including acute and chronic hospital settings, mental health and social care settings, community and care settings.

Orchestras in Healthcare, our report on the findings, was published online in March 2021, featuring introductions by Darren Henley, Chief Executive of Arts Council England, and James Sanderson, Chief Executive of the National Academy of Social Prescribing. The report concludes:

- UK professional orchestras make a significant contribution to health and wellbeing in formal and informal care settings in all four UK nations
- They invest in this work themselves, representing a net gain of at least £1.6m to the public health sector
- There is considerable geographical unevenness in provision, particularly across the English regions
- Chamber orchestras are at the forefront of developments in health and wellbeing activity and partnerships, reflecting a more flexible model

The report recommends that formal partnerships are established between orchestras and the public health sector that bring the benefits of musical interventions into the heart of personalised care systems, and outlines the steps required to make this a reality.

Orchestras in Healthcare has been uniformly welcomed as a significant contribution towards forging a cross-sector network and presentations on the report were featured at a dedicated session – *Aftershock: A Healthier Nation* – at the Association of British Orchestras conference and at the Music Education Council seminar on The Impact of Music on health and Wellbeing. An article on the report's findings was published in a special issue of Public Health on Arts, Health & Wellbeing in February 2021.

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight.

To inform our strategic and project planning, we draw on external sources and internal data:

- 2018 Active People Survey (led by Sport England in partnership with the Arts Council, Public Health England and Department for Transport) to identify the bottom third local authority areas of cultural deprivation and engagement
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up under-performing local authorities or those at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience research
- Sector Needs Analysis. Conducted every two years, our 2019 Needs Analysis informed delivery for 2020/21 and forward plans. The next Needs Analysis will be conducted by Autumn 2021.

We monitor the effectiveness of our activities against planned outcomes through:

- Audience survey responses and project participants' feedback
- End of project reports
- Independent evaluations
- Academic research

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

Communications and Advocacy

Communications touches every aspect of our delivery, from insight and impact reporting to raising our profile and championing the needs of our beneficiaries. We promote the impact, value and learning from our work across our networks and stakeholder groups – locally, regionally, nationally and internationally. This informs our core role of thought leader and convener and communicates our brand and values to the sectors in which we operate.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We maximise the use of digital platforms to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences. Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list achieved modest growth at 1,937 (2019/20 1,731) subscribers, we had 3,053 Twitter followers and increased our reach through new presence on Instagram with 509 followers (growth of 248%) and LinkedIn with 419 followers (growth of 403%), following work to improve the quality of online traffic. Our website reach for the year was 5,839 and analytics demonstrate a higher percentage of our website traffic coming from our social media presence and referrals from external websites.

In June 2020 we launched *Regenerate* – an online discussion forum – in response to the global pandemic and a desire to support the orchestral sector to continue to innovate during this difficult period. The panel events aim to provide debate which challenges and stretches the sector, as well as a new platform for individuals and organisations to come together to discuss key issues. Panel members were varied, from diverse backgrounds and perspectives, stimulating discussion and exploring new approaches. The events attracted 458 people from within and outside our sector, from across the UK and abroad. There were

four *Regenerate* events in the year, discussing the rush to digitise content, diversity within the sector's talent pipeline, the role of community-based work, the role of civic purpose and whether orchestras have one. *Regenerate* has demonstrated its value both to Orchestras Live and to the sector and will continue as part of our thought leadership strategy in 2021/22.

> *I've been to two of these events now – both such a valuable hour – I've been to day-long events that have covered less ground. Great pace, great range of contributors, really digestible. Please continue them if you can!*
>
> *As a deaf person – It was very good to see the captions. It felt like for the first time in my life I can appreciate why people listen to panel discussions on the radio. Far better and more accessible than the usual podcast.*
>
> *The diversity of the panel really made this successful – so great to hear examples from artists themselves (both totally different), and also insight from a well-established orchestra from outside of the UK.*
> Survey feedback from *Regenerate* attendees

We have also launched a *Tea Break* video series of informal conversations, offering an engaging way to access our extensive expertise and look behind the scenes at Orchestras Live's projects and partnerships. Our first two *Tea Break* episodes, on East Riding/Classically Yours and Share Sound, received 341 views. We will continue the series in 2021/22 featuring discussions on key challenges facing the sector and routes to effect change (*Orchestras in Healthcare*, Black Lives in Music).

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet. This also hosts the Orchestras Live 'Dashboard' – a tailored Microsoft Excel-based reporting system which allows us to measure our performance against the detailed quantitative annual targets set out in our Business Plan. Updated monthly, this facilitates trustees' oversight so that they can readily monitor performance throughout the year. Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2020/21 was the third year of our four-year Business Plan to March 2022, the outcomes and targets for which had been agreed with Arts Council England. A copy is available on request.

We measure performance against key indicators across the course of our four-year Business Plan:

Focus area	Strategic Aim	Key performance indicator
Programme	Artistic Leadership	Partners report that their relationship with us has had a positive impact on their practice
	Broadening Engagement	Number of partners investing in our work

Delivery	Diversity	Organisational development reinforces inclusion at the heart of our governance, incorporating best practice for inclusive Board development
Learning and Growth	National Sector Leadership	Independent evaluation or feedback from partner orchestras on major projects demonstrates positive impact on sector development and/or change of practice
	Communications	Evidence of increased engagement against 2017/18 baseline, by audiences, participants and industry colleagues on all digital channels
	Impact and Insight	A Needs Analysis in 2019 and 2021 (pending) that informs regular reviews of the Business Plan
Resources	Income Generation	We secure contributed income towards our core costs totalling £460,000 over four years
	We operate within the parameters of the Board's Reserves Policy	We maintain an unrestricted reserve equal to a minimum of three months of operating expenditure

Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2020/21 our Arts Council NPO grant was 52.3% of the total income achieved to deliver our Business Plan (2019/20: 59.6%). A further 16.3% was raised through partnership investments and other contributions made by local authority and music education hub partners (2019/20: 20%).

Throughout 2020/21, our senior management and Board of Trustees actively monitored the impact of Covid-19 on our financial and operational position. Scenario planning, focusing on a live Strategic, Financial and Operational Covid-19 planning document, was conducted regularly by trustees and brought quarterly to the board. Close monitoring of the changing situation and an agile approach to adopting a range of mitigating actions enabled us to remain fully operational, avoiding the negative impact of furloughing staff, as a result of which we have retained the majority of our investing partners.

At the same time, we monitored and, where eligible, applied for emergency support offered by funders. We successfully applied for £92,486 Culture Recovery Funds from Arts Council England / DCMS which has reflated our reserves to a positive margin within our Reserves Policy. This has provided us with a stable financial basis from which to fundraise.

In addition to Culture Recovery Funds, we secured emergency funding from the Esmée Fairbairn Foundation (unsolicited, unrestricted) and a significant grant from the Weston Culture Fund (towards core and project costs).

Furthermore, we are grateful for funding towards core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2020/21) and the D'Oyly Carte Charitable Trust. We are in the second and final year of a grant from the Garfield Weston Foundation towards core costs. Grants towards project activity were secured from the Radcliffe Trust, Harold Hyam Wingate Foundation and the Wixamtree Foundation.

We take this opportunity to acknowledge and thank funders for their flexibility in the year enabling us to adjust delivery in line with Covid-19 measures – Mayfield Valley Arts Trust, Peter Sowerby Foundation, Postcode Community Trust and Scops Arts Trust. In addition, the transformative impact of our grant from the Foyle Foundation has continued through work in the North.

We continue to enjoy a positive and constructive relationship with Arts Council England at both regional and national level. We have retained our status as a National Portfolio Organisation and will be applying for an extension to 31 March 2023, as offered by the Arts Council to all NPOs.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, levering £37,153 of extra local investment into local communities.

Maximising voluntary income continues to be a priority for the organisation to support our developmental projects. At present we do not undertake any significant activity in terms of raising funds from the public but during the year we have begun to explore a donor campaign in consultation with trustees and in line with our ambitions to further diversify our income sources.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility to promote best practice in carbon friendly emissions policies. The *Green Orchestral Charter*, produced in collaboration with the Association of British Orchestras, the British Council, Arts Council England and Julie's Bicycle, is a sustainability charter including criteria for accreditation for our orchestral, local authority and promoter partners.

During the pandemic all staff worked from home, utilising existing cloud systems. Board meetings and all staff meetings have been conducted on digital platforms. Our normally extensive travel to meetings and events reduced to almost zero, in relation both to rail and car mileage.

We will incorporate lessons learned as social distancing requirements are lifted and will continue to maximise the benefits of virtual meetings wherever appropriate in the coming year.

We have adopted targets in our Environmental Sustainability Strategy 2018-22 to measure and reduce our own environmental outputs as well as urging our orchestral and promoter partners to sign up to the *Green Orchestral Charter.*

Staff and Operational Structure

Our small staff team of nine is led by the Chief Executive, who reports to the Board of Trustees.

- Our partnerships are managed by two Senior Creative Producers and a Regional Producer – North, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models.

- The Communications Strategist leads on brand management and our overall communications strategy across all platforms.
- The Production and Insight Coordinator plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Administration and Communications Assistant.
- The Funding Development Manager raises vital resources towards fixed costs and specific projects.
- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

During the year the fixed-term post of Regional Producer – North was confirmed as a permanent staff role, in recognition of the positive developments that have resulted in the North of England since the post's introduction.

We also commenced further organisational development to support succession planning, reinforce our regional profile for staged growth and ensure appropriate investment in a dynamic staff team, able to face the challenges of future years. The results of this work will be finalised early in 2021/22 as approved by the Board in line with financial projections.

The resilience of our financial and operational model (with cloud-based data management and reporting systems) enabled us to transition to 100% remote working with no adverse impact on our collaborative work with partners or our sector leadership. Our cloud-based systems continue to provide a stable base for Orchestras Live's operations. We have realised immediate savings made without adverse effects on operations, notably monthly savings on expenses, as we have not been travelling to meetings/events, and on rent.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

FUTURE PLANS

In 2021/22 we will embark on the delivery of a new Business Plan developed following a consultation process involving Orchestras Live trustees and staff during Autumn/Winter 2020/21. It draws on our sector knowledge, informed specifically by our 2019 Needs Analysis and subsequent continuous consultation to assess the impact of Covid-19 on our partners, audiences and participants, and the challenges they face. It reflects our view of 2021/22 as a year of transition as the shock waves of Covid-19 and its impact on the cultural sector and the communities where we work continue to be felt.

The plan presents Orchestras Live's strategy to harness the transformative power of orchestral experiences to inspire, bring joy and support the wellbeing of people and communities in under-invested areas of England.

We will implement the Plan during 2021/22, looking to consolidate a stable position from which to plan from 2022/23 for a four-year period. This will include our next application to Arts Council England for National Portfolio Funding from 2023/24.

During 2021/22 the plan will enable Orchestras Live to:

- Deliver a programme of activity, co-produced with partners, that blends digital and live platforms to provide continuity of engagement with high quality, inclusive orchestral experiences with a wide range of people in under-invested locations within Covid-safe environments as required.

- Test new approaches that respond to both immediate and longer-term implications of Covid-19 for the communities and partners with whom we work.
- Provide sector leadership to challenge the geographical, social, economic and attitudinal barriers that perpetuate inequities in the orchestral sector.
- Review our organisational infrastructure and capacity to deliver our Business Plan strategies looking ahead to 2022/23 and beyond.

Solutions explored now to engage with new audiences, at a time when physical distancing has compounded social isolation, will have lasting impact, building meaningful links between orchestras and communities, building new and diverse audiences, supporting long-term resilience and relevance of the orchestral sector.

We will review our practice, policies and performance to ensure that Orchestras Live works actively to drive out racial and other forms of discrimination in all its work, and advances positive progress towards embedding inclusivity and diversity across the orchestral sector and with our community partners.

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. Prior to Covid-19, the Risk Analysis across the term of the Business Plan was reviewed annually in March; a snapshot analysis of the status of those risks for the current financial year was produced monthly and circulated to trustees as part of our Dashboard reporting system. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Since March 2020, the Risk Analysis has been reviewed at each meeting of the Board and Finance Committee, with the impact of Covid-19 on all the risks integrated both into the Risk Analysis and an accompanying narrative document, both of which are revised on an ongoing basis as the context changes.

Scenario planning and a related programme of policies, actions and timelines is undertaken regularly and was stepped up in response to Covid-19. A sub-group of trustees worked closely with the Chief Executive to monitor the impact on financial performance and viability, examine mitigating options across all areas of Orchestras Live's internal and external activities and ensure that adjustments are made in a timely manner, involving staff consultation where necessary. Scenario planning continues into 2021/22.

The development of our future plans coincides with major challenges to the cultural and charity sectors and a level of uncertainty within the economic environment which is unprecedented, due to the impact of Covid-19. Principal risks and uncertainties – and the strategies in place for managing those risks – are:

- A destabilised operating context impacting on our principal investing partners, orchestras, venues and promoters and changes to the cultural infrastructure, managed by:
    - pivoting our business model to focus on solutions that help secure a sustainable future for orchestra, venue and community partners;
    - exploring alternative delivery through digital;
    - articulating Orchestras Live's value to all investing partners.
- The availability of relevant funding streams, managed by:
    - scenario planning within known resources;
    - building a portfolio of funders to avoid over-dependence on any source, prioritising multi-year bids, maximising potential of both cultural and non-arts focused funders;

  - diversifying income streams, including consultancy and commissions;
  - improving synchronisation between project and fundraising planning including liaison with other project partners to achieve mutual goals;
  - applying full cost recovery as appropriate.
- The maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), managed by:
  - advocacy to ACE of Orchestras Live's value in return for its investment;
  - articulating the close alignment of Orchestras Live's strategic priorities with ACE goals within the Business Plan;
  - maintaining good communications and close liaison with ACE at regional and national levels.
- Implications of Orchestras Live's membership of the defined benefit local government pension scheme managed by:
  - forward budgetary provision to accommodate the cash flow implications of addressing the deficit;
  - an understanding by trustees and external advisers of the factors affecting the outcome of actuarial reviews.

FINANCIAL REVIEW

Total incoming resources amounted to £932,036 (2019/20: £803,335) and total resources expended were £606,135 (2019/20: £929,332) so that there were net incoming resources before tax and other gains/losses of £325,901 (2019/20: net outgoing resources of £125,997).

Total funds carried forward at the balance sheet date amounted to £631,641 (2019/20: £374,744), divided into restricted funds of £136,416 (2019/20: £34,376) and unrestricted (including designated) funds of £495,225 (2019/20: £340,368), of which £364,272 (2019/20: £304,396) is designated for use in partnership with specific investing partners.

To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held on 90-day deposit with Hodge Bank and in an instant access deposit account with Charity Bank.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live; the FRS 102 report identified a deficit of £193,000 at 31 March 2021 based on draft end of year expectations.

Orchestras Live has no property or material assets on whose value Covid-19 or a recession would have an impact. We received a grant from the Government's Culture Recovery Fund which is administered by Arts Council England with funds provided by DCMS. We are in receipt of a Bounce Back Loan of £50,000 which becomes payable in December 2021.

Reserves Policy

Orchestras Live (OL) is a registered charity and does not attempt to generate profits. The majority of Orchestras Live's income is raised through payments for services (charged to local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations, and from consultancy and commissions. The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, OL is reliant on income streams over which it has limited control and

therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of three months' operational activity (budgeted at £133,185 for 2021/22). This figure varies from year to year and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (unrestricted funds excluding designated funds and fixed assets) of £174,721 at 31 March 2021 (2020: £110,579) meet this policy objective. In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – published September 2018) and are confident that Orchestras Live's financial resilience is adequate and that the charity can meet its financial liabilities for at least 12 months.

The recent and ongoing financial climate has led to extraordinary levels of competition for unrestricted funds. At the height of the pandemic, Orchestras Live faced the prospect of failing to meet its reserves policy and undertook scenario planning to inform mitigating actions. Amongst these was an application to the Arts Council England/DCMS Culture Recovery Fund, whose success was instrumental in restoring reserves to the required level. Trustees have reviewed the reserves policy in the light of recent events and have concluded that it should remain in place unchanged.

In addition, scenario planning is undertaken on an ongoing basis and is reviewed by both the Finance Committee and the Board at least quarterly. This planning exercise assesses a variety of scenarios and the financial effect of potential and implemented mitigating actions.

This already extraordinarily competitive financial scenario has been exacerbated by the severe and unforeseen impact of Covid-19 on every aspect of Orchestras Live's work and operating context. Orchestras Live's income generation opportunities are even more limited than pre-Covid-19, however exposure to financial risk has been low: Orchestras Live does not rely on income generated by ticket sales and has had few financial commitments to honour for activity which had been contracted by promoter partners but did not take place due to Covid-19 restrictions. Some planned expenditure has not been incurred as those events have been cancelled and cannot be rescheduled, enabling those funds to be reallocated to future activity when circumstances allow.

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Trustees have taken a structured approach to cost reduction. Mitigating actions implemented during the year have included downsizing premises and a reduction in staff and trustee travel, alongside ensuring maximising opportunities for claiming Orchestra Tax Relief. Underspends have been achieved in various areas; those funds have been returned to the General Fund at the year end.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose. Any designated funds are in addition to those required to cover three months' operational activity. A significant level of activity could not take place during 2020/21 due to Covid-19 restrictions and has been rescheduled. To meet commitments made to this activity, some Programme Funds have been carried forward in a designated fund rather than classified as an underspend and returned to the General Fund. Similarly, some funds from the 2020/21 Communications budget were committed to activity which has since been postponed due to the pandemic and will be carried forward in a designated fund.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live will designate a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific local authority areas. Partnership Funds are in addition to those required to cover three months' operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are used only for the purpose for which they were provided, or renegotiated with the grant maker should any project adaptations be required as a result of Covid-19.

As a general rule, care is taken to ensure that restricted funds and designated funds subject to contractual obligations are not used for the general funding of the charity. Thus, the Bounce Back Loan was accessed partly to ensure liquidity without risking inadvertently using restricted or designated funds to cover cash flow.

Pension Fund Deficit

At the balance sheet date, the pension fund was in deficit by £193,000 (2019/20: £89,000). This valuation was based on estimated data at 31 March 2021; had the report been run using actual data at 31 March 2021, the deficit figure would have been lower by a few thousand pounds. Trustees were of the opinion that the £225 cost of rerunning the report with actual data outweighed the benefit of being able to show a slightly lower deficit under FRS 102. However there is likely to be a further negative impact caused by Covid-19 on the Essex Pension Fund's assets which will be reflected in the scheme's FRS 102 valuation at 31 March 2022. The deficit represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 20 to the financial statements. The deficit is calculated using various actuarial estimates as set out in Note 20. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. The deficit is partially covered to the extent of £60,000 (2019/20: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, the charity agreed to marginal increases in employer contributions for three years from 1 April 2020.

The trustees have considered the Charity Commission's advice on Charity reserves and defined benefit pension schemes (published May 2013) which states that the disclosure of a significant pension fund deficit under FRS 102 does not mean that an immediate liability for that amount crystallises; it does not mean that the equivalent amount of reserves is already committed and is no longer available to the trustees to further the charity's objectives. The guidance continues that the FRS 102 calculated liability (or indeed asset) should be excluded when calculating free reserves but careful consideration should be given to the cash flow implications that may arise from the accounting disclosure in terms of increased or reduced

employer contributions. In the light of this advice, trustees have not included the Essex Pension Fund deficit when calculating Orchestras Live's free reserves. They continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

Investigation of the investment market available to charities has established that high-earning, accessible, secure investment opportunities are limited. Trustees have therefore decided it is prudent to keep surplus funds in UK cash-based, interest bearing deposit accounts rather than other types of investment and will aim to maintain the best available safe return with minimal administrative charges. As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow and the maximisation of interest receivable on funds held.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 – updated August 2016). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee at least annually.

A formal review of the Policy on Reserves and Investments is undertaken by trustees on an annual basis.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy for 2021/22, with recommendations approved by the Board on 16 March 2021. The Policy adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings will be reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands will be utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without breaking down decisions to an individual level. This will facilitate, when desired, an inflationary skew towards lower earners, addressing wage inequality whilst reducing impact on affordability.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by 12 trustees. With a strong track record of robust governance and self-assessment, the Board has a rolling public trustee recruitment programme, seeking additional skills to meet new strategic challenges and targeting applicants outside London. During 2020/21, one trustee retired at the end of their term and two trustees recruited through a public recruitment process in 2019 joined the Board in November 2020. The current Board is diverse in age, gender and cultural background; its membership provides high-level expertise in orchestral practice, finance, monitoring and evaluation, risk

management, legal, governance, communications, digital, health and wellbeing, education (general and music) and arts and event management.

We believe we have a highly competent Board that focuses on strategic direction, current and future risk analysis and forward planning. All trustees are involved in the annual process of reviewing the Business Plan and in ensuring that planned and measurable outcomes and targets are achieved.

We regularly review our governance processes to bring greater clarity to our systems, including a Finance Committee that scrutinises everyday finances and advises the Board on future financial direction. During the year an additional Covid-19 working group has met to monitor the impact and appropriate mitigants. A Remuneration Committee advises the Finance Committee on staff remuneration.

Reflecting our ongoing commitment to improve performance across the organisation regarding diversity and inclusion, we successfully applied to join the first cohort to use the I'M IN Diversity and Inclusion audit tool. A combination of staff and Board members took part in three discussion sessions which formed a starting point for structured conversations about Diversity and Inclusion within Orchestras Live. These are continuing into 2021/22 to ensure a robust approach to diversity and inclusion throughout the organisation, including future trustee recruitment.

Board and staff jointly participated in a training session on 'Recognising Unconscious Bias in the Workplace'.

A full Trustee Skills Audit is undertaken annually to identify gaps, review diversity and inform our open recruitment process. We regularly refresh our communications with trustees to support their active engagement in the charity's activities.

We ensure that each potential trustee understands the charity's expectations of them and a comprehensive schedule outlines the induction process, both leading up to and after the formal appointment. All trustees have access to a dedicated intranet for all documentation and background information, presented in a user-friendly format for them to explore at their own pace. Through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2017/18 audit. Following rigorous scrutiny of the applications received, DNG Dove Naish LLP were reappointed for an initial three-year period. A further tender process will be undertaken before the 2022/23 audit.

Dr Tony Stoller CBE is currently Chair of the Board and Rebecca Saunders is Vice Chair. Neil Mathur was the Chair of the Finance Committee, which meets quarterly, until the AGM in November 2020, after which Helen Harrison took over as Finance Committee Chair. The Remuneration Committee meets as required and is chaired by trustee Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

N H Buchanan

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N H Buchanan – Company Secretary

Date: 14 September 2021

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 a of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounti Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:
- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:
- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

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

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

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We considered the opportunities and incentives that may exist within the charity for fraud and identified the greatest potential for fraud in the following areas: timing of recognition of income, posting of unusual journals along with complex transactions and manipulating the Charity's key performance indicators to meet targets. We discussed these risks with client management, designed audit procedures to test the timing of income, tested a sample of journals to confirm they were appropriate and reviewed areas of judgement for indicators of management bias to address these risks.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

A.M. Clifford

Andrew Clifford FCA
Senior Statutory Auditor

For and on behalf of:
DNG Dove Naish LLP
Statutory Auditor
Eagle House
28 Billing Road
Northampton
NN1 5AJ

Date: 29 September 2021

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	*2021 Unrestricted funds* £	*2021 Restricted funds* £	*2021 Total funds* £	*2020 Total funds* £
INCOME FROM:					
Grants, donations and legacies	**2**	619,136	157,441	776,577	636,622
Charitable activities	**3**	152,114	-	152,114	162,005
Investments	**4**	3,345	-	3,345	4,708
Total income		774,595	157,441	932,036	803,335
EXPENDITURE ON:					
Raising funds	**5**	45,925	-	45,925	45,426
Charitable activities	**6**	504,809	55,401	560,210	883,906
Total expenditure		550,734	55,401	606,135	929,332
NET INCOME / (EXPENDITURE) BEFORE TAX	**8**	223,861	102,040	325,901	(125,997)
Corporation tax credit	**10**	10,996	-	10,996	8,435
NET INCOME / (EXPENDITURE)		234,857	102,040	336,897	(117,562)
Transfers between funds	**15**	-	-	-	-
Net outgoing resources before other recognised gains and losses		234,857	102,040	336,897	(117,562)
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	**20**	(80,000)	-	(80,000)	87,000
Net movement in funds		154,857	102,040	256,897	(30,562)
Total funds brought forward		340,368	34,376	374,744	405,306
Total funds carried forward	**15**	**495,225**	**136,416**	**631,641**	**374,744**

ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2021

	Notes	*2021* £	*2021* £	*2020* £	*2020* £
Fixed assets					
Tangible assets	**11**		-		-
Current assets					
Debtors: falling due within one year	**12**	23,360		65,614	
Debtors: falling due after more than one year	**12**	60,000		60,000	
Cash at bank and in hand		29,661		30,442	
Cash on deposit		840,950		514,533	
		953,971		670,589	
Liabilities					
Creditors: amounts falling due within one year	**13**	(81,689)		(206,845)	
Net current assets			872,282		463,744
Creditors: amounts falling due after more than one year	**14**		(47,641)		-
Net assets excluding pension liability			824,641		463,744
Defined benefit pension scheme liability	**20**		(193,000)		(89,000)
Total net assets			**631,641**		**374,744**
The funds of the charity					
Unrestricted funds			688,225		429,368
Pension reserve			(193,000)		(89,000)
Restricted funds			136,416		34,376
Total charity funds	**15**		**631,641**		**374,744**

The financial statements were approved by the Board of Trustees on 14 September 2021 and were signed on its behalf by:

.....
T Stoller - Trustee

.....
H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	*2021* £	*2021* £	*2020* £	*2020* £
Cash flows from operating activities:					
Net cash provided by / (used in) operating activities	**A**		271,543		(14,137)
Cash flows from investing activities:					
Interest received		4,093		4,264	
Net cash provided by investing activities			4,093		4,264
Cash flows from financing activities:					
Cash inflows from new borrowing		50,000		-	
Net cash provided by financing activities			50,000		-
Change in cash and cash equivalents in the year			**325,636**		**(9,873)**
Cash and cash equivalents at the beginning of the year			544,975		554,848
Cash and cash equivalents at the end of the year			**870,611**		**544,975**
Represented by:					
Cash at bank and in hand			29,661		30,442
Cash on deposit			840,950		514,533
			870,611		**544,975**

A. Reconciliation of net expenditure to net cash flow from operating activities

Net income / (expenditure) for the year *As per the Statement of Financial Activities*			336,897		(117,562)
Adjustments for:					
Depreciation charges		-		-	
Interest receivable		(3,345)		(4,708)	
Defined benefit pension scheme - finance cost		1,000		2,000	
Defined benefit pension scheme - service cost		23,000		32,000	
Decrease / (increase) in debtors		41,506		(16,931)	
(Decrease) / increase in creditors		(127,515)		91,064	
			(65,354)		103,425
Net cash provided by / (used in) operating activities			271,543		(14,137)

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

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

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where is it due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

1 ACCOUNTING POLICIES continued

Expenditure
Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

(i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development manager and the associated travel and subsistence expenses.

(ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the partnership managers and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation
The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

Restricted funds can only be used for the particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Tangible fixed assets and depreciation
Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated

Assets costing less than £1,000 are not capitalised.

Debtors
Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand
Cash and bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit

Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.

Creditors

Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments

The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions

The charity operates a defined benefit pension scheme for employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs as incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

Status

Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2021	*2020*
	£	*£*
Arts Council England National Portfolio grant	487,950	479,134
Charitable foundations and other donations:		
Culture Recovery Fund	92,846	-
Darlington Borough Council	4,214	1,750
Derbyshire County Council	6,377	-
The D'Oyly Carte Charitable Trust	3,000	3,000
East Riding Music Education Hub	-	4,000
Esmée Fairbairn Foundation	10,000	20,000
Foyle Foundation	-	20,000
Garfield Weston Foundation	25,000	25,000
Granada Foundation	-	2,000
Halle Concerts Society	-	200
The Harold Hyman Wingate Foundation	3,750	-
Inspire Culture	-	1,985
Mayfield Valley Arts Trust	5,000	-
NYMAZ	3,000	2,635
Peter Sowerby Foundation	11,500	2,625
Postcode Community Trust	-	20,000
Radcliffe Trust	3,500	-
Scops Arts Trust	-	30,000
Selby Town Council	1,000	-
South Lakeland Council	-	2,000
Weston Culture Fund	107,500	-
The Wixamtree Trust	5,000	5,000
Unrestricted donations	340	-
Project and conference contributions in kind	6,600	17,293
	776,577	636,622

The comparative figure includes restricted income of £109,487.

3 INCOME FROM CHARITABLE ACTIVITIES

	2021	*2020*
	£	*£*
Partnership investments	151,673	159,405
Promoter and other partner contributions	-	100
Consultancy and commission fees	441	2,500
	152,114	162,005

4 INCOME FROM INVESTMENTS

	2021	*2020*
	£	*£*
Essex Pension Fund bond interest	-	325
Hodge Bank deposit interest	2,051	2,553
Charity Bank deposit interest	1,244	1,690
CAF Bank and other interest	50	140
	3,345	4,708

5 EXPENDITURE ON RAISING FUNDS

	2021	*2020*
	£	*£*
Staff costs	44,833	43,443
Other fundraising costs	1,092	1,983
	45,925	45,426

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2021	*2020*
	£	*£*
Activity costs funded directly	31,466	76,329
Activity costs funded by grants	57,312	256,844
Project costs in kind	6,600	17,293
Direct costs of consultancy services	-	-
Staff costs	216,391	215,612
Allocation of support costs (note 7)	248,441	317,828
	560,210	883,906

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (8 grantees totalling £30,950 (2020: 14 grantees totalling £100,020)), music education hubs and other not for profit partners (11 grantees totalling £26,362 (2020: 23 grantees totalling £156,824)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. There were no individually material grants.

The comparative figure includes expenditure from restricted funds of £111,603.

7 SUPPORT COSTS

	2021	*2020*
	£	*£*
Staff costs	196,245	197,548
Staff recruitment	120	830
Defined benefit pension finance cost - see Note 20	1,000	2,000
Training and conferences	690	2,128
Premises costs	6,615	28,586
PR and communications	8,226	7,423
Website development	-	16,434
IT and computer costs	1,902	3,302
Printing and stationery	149	700
Postage and telecommunications	943	871
Travelling and subsistence	(20)	21,042
Accountancy fees and payroll	24,933	24,765
Legal and professional fees	786	1,544
Bank charges	75	61
Trustee indemnity insurance	-	187
Miscellaneous expenses	831	1,058
Depreciation	-	-
Governance costs:		
Trustees' expenses for attending meetings	(139)	3,229
Trustee board development	650	295
Auditors' remuneration for audit services	4,200	3,975
FRS 102 report and actuarial valuation costs	1,235	1,850
	248,441	317,828

8 NET INCOME / (EXPENDITURE)

	2021	*2020*
	£	*£*
Net income / (expenditure) is stated after charging:		
Auditors' remuneration for audit services	4,200	3,975
Rent paid under operating leases	-	694

9 STAFF COSTS

	2021	*2020*
	£	*£*
Gross salaries	320,513	313,832
National Insurance contributions	29,636	29,939
Pension contributions	82,750	79,290
Defined benefit pension service cost - see Note 20	23,000	32,000
Pension scheme administration	1,570	1,542
	457,469	456,603

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,313 (2020: £1,152).

The average number of employees was nine (2020: nine). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2020: one employee in the range £70,001 to £80,000). During the year all employees accrued benefits under a defined benefit scheme.

10 TAXATION

	2021	*2020*
	£	*£*
Orchestra Tax relief - repayable credit	10,996	8,435

11 TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment	*Total*
	£	*£*
Cost		
Brought forward at 1 April 2020	12,084	12,084
Disposals	(8,663)	(8,663)
Carried forward at 31 March 2021	3,421	3,421
Depreciation		
Brought forward at 1 April 2020	12,084	12,084
Eliminated on disposal	(8,663)	(8,663)
Carried forward at 31 March 2021	3,421	3,421
Net book value		
At 31 March 2021	-	-
At 31 March 2020	-	-

12 DEBTORS

	2021	*2020*
	£	*£*
Amounts falling due within one year:		
Trade debtors	1,200	44,762
Tax recoverable	10,996	8,435
Other debtors, prepayments and accrued income	11,164	12,417
	23,360	65,614
Amounts falling due after more than one year:		
Essex Pension Fund bond	60,000	60,000

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	*2020*
	£	*£*
Covid 19 bounce back loan due within one year	2,359	-
Trade creditors	8,049	17,613
Other tax and social security	10,525	11,813
Accruals	46,497	96,255
Deferred income	14,259	81,164
	81,689	206,845
Deferred income comprises:		
Income deferred from the previous year	81,164	21,734
Released to the statement of financial activities	(81,164)	(21,734)
Arising during the current year:		
Amounts invoiced in advance	3,384	44,350
Grants required to be spent in future periods	10,875	36,814
	14,259	81,164

14 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2021	*2020*
	£	*£*
Covid 19 bounce back loan due after more than one year	47,641	-
	47,641	-

15 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2020 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2021* £
Unrestricted funds				
General Fund	110,579	(308,366)	372,508	174,721
PR & Communications (designated)	-	-	6,079	6,079
Partnership Fund (designated)	304,396	129,779	(69,903)	364,272
Programme Fund (designated)	8,500	487,950	(433,170)	63,280
Projects Fund (designated)	5,893	(50,947)	124,927	79,873
Consultancy & Commission (designated)	-	441	(441)	-
	429,368	258,857	-	688,225
Pension reserve	(89,000)	(104,000)	-	(193,000)
	340,368	154,857	-	495,225
Restricted funds				
Partnership Fund (restricted)	2,239	(1,000)	-	1,239
Foyle Foundation	5,250	(5,250)	-	-
Scops Arts Trust	10,000	(5,000)	-	5,000
Peter Sowerby Foundation	625	8,500	-	9,125
Weston Culture Fund	-	102,500	-	102,500
Projects	16,262	2,290	-	18,552
	34,376	102,040	-	136,416
TOTAL FUNDS	374,744	256,897	-	631,641

The deficit on the pension reserve is partly covered by the bond held with the Essex Pension Fund - see Note 12.

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses & tax* £	*Movement before transfers* £
Unrestricted funds				
General Fund	156,425	(475,787)	10,996	(308,366)
Pension reserve	-	(24,000)	(80,000)	(104,000)
Partnership Fund (designated)	129,779	-	-	129,779
Programme Fund (designated)	487,950	-	-	487,950
Projects Fund (designated)	-	(50,947)	-	(50,947)
Consultancy & Commission (designated)	441	-	-	441
	774,595	(550,734)	(69,004)	154,857
Restricted funds				
Partnership Fund (restricted)	6,377	(7,377)	-	(1,000)
Foyle Foundation	-	(5,250)	-	(5,250)
Scops Arts Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	11,500	(3,000)	-	8,500
Weston Culture Fund	107,500	(5,000)	-	102,500
Projects	32,064	(29,774)	-	2,290
	157,441	(55,401)	-	102,040
TOTAL FUNDS	932,036	(606,135)	(69,004)	256,897

The purpose and planned use of the material designated funds is as follows:

Partnership Fund

The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund

The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

Projects Fund

The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Partnership Fund (restricted)
This fund contains grants received from Essex County Council to be used to support activity in Essex.

Foyle Foundation
This fund contains a three-year grant for projects in the North of England.

Scops Arts Trust
This fund contains a single year grant supporting Classically Yours, project development in the North and our Regional Producer – North post.

Peter Sowerby Foundation
This fund contains a grant to support a 2-year programme of early years projects in North Yorkshire.

Weston Culture Fund
The purpose of this fund is to support a range of orchestral project activity with under-invested communities as part of Garfield Weston Foundation's COVID related support for the sector to restart its work, refresh activities and re-engage audiences.

Project Funds
These funds contain grants and donations contributed towards specific projects.

16 MOVEMENT IN FUNDS - PRIOR YEAR

	At 1 April 2019 £	*Net movement in funds* £	*Transfers between funds* £	*At 31 March 2020* £
Unrestricted funds				
General Fund	196,534	(436,274)	350,319	110,579
Partnership Fund (designated)	305,280	124,956	(125,840)	304,396
Programme Fund (designated)	9,000	479,134	(479,634)	8,500
Projects Fund (designated)	-	(251,762)	257,655	5,893
Consultancy & Commission (designated)	-	2,500	(2,500)	-
	510,814	(81,446)	-	429,368
Pension reserve	(142,000)	53,000	-	(89,000)
	368,814	(28,446)	-	340,368
Restricted funds				
Partnership Fund (restricted)	9,942	(7,703)	-	2,239
Foyle Foundation	23,500	(18,250)	-	5,250
Scops Art Trust	-	10,000	-	10,000
Peter Sowerby Foundation	-	625	-	625
Projects	3,050	13,212	-	16,262
	36,492	(2,116)	-	34,376
TOTAL FUNDS	405,306	(30,562)	-	374,744

16 MOVEMENT IN FUNDS - PRIOR YEAR continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	*Resources expended* £	*Other recognised gains / losses* £	*Movement before transfers* £
Unrestricted funds				
General Fund	87,158	(531,867)	8,435	(436,274)
Pension reserve	-	(34,000)	87,000	53,000
Partnership Fund (designated)	124,956	-	-	124,956
Programme Fund (designated)	479,134	-	-	479,134
Projects Fund (designated)	100	(251,862)	-	(251,762)
Consultancy & Commission (designated)	2,500	-	-	2,500
	693,848	(817,729)	95,435	(28,446)
Restricted funds				
Partnership Fund (restricted)	-	(7,703)	-	(7,703)
Foyle Foundation	20,000	(38,250)	-	(18,250)
Scops Art Trust	30,000	(20,000)	-	10,000
Peter Sowerby Foundation	2,625	(2,000)	-	625
Projects	56,862	(43,650)	-	13,212
	109,487	(111,603)	-	(2,116)
TOTAL FUNDS	803,335	(929,332)	95,435	(30,562)

Details of designated and restricted funds are as shown in Note 15.

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds £	*Restricted funds* £	*Total funds* £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	735,866	136,416	872,282
Creditors: amounts falling due after more than one year	(47,641)	-	(47,641)
Defined benefit pension scheme provision	(193,000)	-	(193,000)
	495,225	136,416	631,641

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds	*Restricted funds*	*Total funds*
	£	*£*	*£*
Fund balances at 31 March 2020 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	429,368	34,376	463,744
Defined benefit pension scheme provision	(89,000)	-	(89,000)
	340,368	34,376	374,744

19 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees refunded expenses of £139 (2020: Trustees were reimbursed expenses of £3,099), in respect of two (2020: twelve) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £650 (2020: £425) were met by the charity on behalf of the Board of Trustees.

The charity received donations from other charities with key management personnel in common amounting to £5,000 (2020: £2,635) with no conditions attached.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £98,622 (2020: £96,418).

20 PENSION OBLIGATIONS

During the year, all of the charity's employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2019 and the next is due on 31 March 2022.

There were no pension contributions outstanding or prepaid at the beginning or end of the financial year.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2021 were £107,980 (2020: £104,260), of which employer's contributions were £82,589 (2020: £79,418) and employees' contributions were £25,391 (2020: £24,842). The agreed contribution rates for future years are 24.1% for 2021/22 plus £5,600.

Principal actuarial assumptions:	*At 31 March 2021*	*At 31 March 2020*
Rate of increase in salaries	2.75%	1.70%
Rate of increase for pensions in payment / inflation	2.75%	1.70%
Discount rate for scheme liabilities	2.00%	2.35%
Inflation assumption (CPI)	2.75%	1.70%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	At 31 March 2021	*At 31 March 2020*
	Years	*Years*
Retiring today		
Males	21.60	21.80
Females	23.60	23.70
Retiring in 20 years		
Males	22.90	23.20
Females	25.10	25.20

20 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	Fair value at 31 March 2021	*Fair value at 31 March 2020*
	£	*£*
Equities	954,000	652,000
Gilts	40,000	48,000
Bonds	77,000	67,000
Property	110,000	100,000
Cash	73,000	46,000
Alternative assets	178,000	128,000
Other managed funds	112,000	71,000
Total market value of assets	1,544,000	1,112,000
Present value of scheme liabilities - funded	(1,737,000)	(1,201,000)
Deficit in the scheme	(193,000)	(89,000)

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

The actual return on scheme assets was £333,000 (2020: £(57,000)).

Amounts recognised in the Statement of Financial Activities:

	2021	*2020*
	£	*£*
Current service cost (net of employee contributions)	105,000	111,000
Net interest cost / (credit)	1,000	2,000
Administration expenses	1,000	-
Total operating charge	107,000	113,000

20 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2021	*2020*
	£	*£*
At 1 April 2020	1,201,000	1,210,000
Current service cost	103,000	111,000
Interest cost	28,000	29,000
Change in financial assumptions	410,000	(114,000)
Change in demographic assumptions	(14,000)	(13,000)
Experience gain on defined benefit obligation	(10,000)	(39,000)
Benefits paid net of transfers in	(8,000)	(8,000)
Past service costs, including curtailments	2,000	-
Employee contributions	25,000	25,000
At 31 March 2021	1,737,000	1,201,000

Movements in the fair value of the charity's share of the scheme assets were:

	2021	*2020*
	£	*£*
At 1 April 2020	1,112,000	1,068,000
Interest income	27,000	27,000
Return on assets less interest	306,000	(84,000)
Other actuarial losses	-	5,000
Administration expenses	(1,000)	-
Employer contributions	83,000	79,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	(8,000)	(8,000)
At 31 March 2021	1,544,000	1,112,000

The estimated value of employer contributions for the year ending 31 March 2022 is £83,000.