

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

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FOR THE YEAR ENDED 31 MARCH 2021**

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

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	<i>Independent Education Professional</i>
Natalie Sarah Ellis	<i>Arts Manager (Cambridge University Hospitals)</i>
Catrin Mererid Griffiths	<i>Journalist</i>
Helen Elizabeth Harrison	<i>Conductor and Music Director</i>
Matthew Littlewood	<i>Investment Banker (Barclays)</i>
[^] Neil Mathur	<i>Management Consultant (EY)</i>
[*] Caroline Frances Maurice	<i>Governance and Compliance Consultant</i>
Suzanne Rolt	<i>Arts Manager (St George's Bristol)</i>
Rebecca Jane Saunders	<i>Retail Consultant</i>
William Daniel Watson	<i>Communications Consultant</i>
Anthony David Stoller	<i>Broadcasting Academic</i>
[*] Joanne Claire Towler	<i>Arts Manager (Music in the Round, Sheffield)</i>
Simone Ellouise Willis	<i>Music Researcher and Employee of Cardiff University, Library Services</i>

[^] 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.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

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

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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 reflatd 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, leveraging £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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

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.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

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:

NH Buchanan

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N H Buchanan – Company Secretary

Date: *14 September 2021*
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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ORCHESTRAS LIVE

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 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.

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

**STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

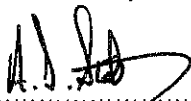
	Notes	2021 Unrestricted funds £	2021 Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME FROM:					
Grants, donations and legacies	2	619,136	157,441	776,577	636,622
Charitable activities	3	152,114	-	152,114	162,005
Investments	4	3,345	-	3,345	4,708
Total income		774,595	157,441	932,036	803,335
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

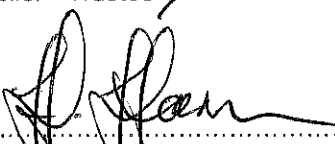
ORCHESTRAS LIVE

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

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			336,897		(117,562)
<i>As per the Statement of Financial Activities</i>					
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)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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 it is 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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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
	<u>776,577</u>	<u>636,622</u>

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
	<u>152,114</u>	<u>162,005</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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
	<u>3,345</u>	<u>4,708</u>

5 EXPENDITURE ON RAISING FUNDS

	2021 £	2020 £
Staff costs	44,833	43,443
Other fundraising costs	1,092	1,983
	<u>45,925</u>	<u>45,426</u>

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
	<u>560,210</u>	<u>883,906</u>

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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
	<u>248,441</u>	<u>317,828</u>

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
	<u>-</u>	<u>694</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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

	<i>Fixtures, fittings and equipment</i>	<i>Total</i>
	£	£
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	-	-

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

12 DEBTORS

	2021 £	2020 £
<i>Amounts falling due within one year:</i>		
Trade debtors	1,200	44,762
Tax recoverable	10,996	8,435
Other debtors, prepayments and accrued income	11,164	12,417
	<u>23,360</u>	<u>65,614</u>
<i>Amounts falling due after more than one year:</i>		
Essex Pension Fund bond	<u>60,000</u>	<u>60,000</u>

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
	<u>81,689</u>	<u>206,845</u>
Deferred income comprises:		
Income deferred from the previous year	81,164	21,734
Released to the statement of financial activities	(81,164)	(21,734)
<i>Arising during the current year:</i>		
Amounts invoiced in advance	3,384	44,350
Grants required to be spent in future periods	10,875	36,814
	<u>14,259</u>	<u>81,164</u>

14 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2021 £	2020 £
Covid 19 bounce back loan due after more than one year	<u>47,641</u>	<u>-</u>
	<u>47,641</u>	<u>-</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

15 MOVEMENT IN FUNDS - CURRENT YEAR

	<i>At 1 April 2020</i>	<i>Net movement in funds</i>	<i>Transfers between funds</i>	<i>At 31 March 2021</i>
	£	£	£	£
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)	-
	<u>429,368</u>	<u>258,857</u>	<u>-</u>	<u>688,225</u>
Pension reserve	(89,000)	(104,000)	-	(193,000)
	<u>340,368</u>	<u>154,857</u>	<u>-</u>	<u>495,225</u>
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
	<u>34,376</u>	<u>102,040</u>	<u>-</u>	<u>136,416</u>
TOTAL FUNDS	<u>374,744</u>	<u>256,897</u>	<u>-</u>	<u>631,641</u>

The deficit on the pension reserve is partly covered by the bond held with the Essex Pension Fund - see Note 12.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**
15 MOVEMENT IN FUNDS - CURRENT YEAR continued

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

	<i>Incoming resources £</i>	<i>Resources expended £</i>	<i>Other recognised gains / losses & tax £</i>	<i>Movement before transfers £</i>
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
	<u>774,595</u>	<u>(550,734)</u>	<u>(69,004)</u>	<u>154,857</u>
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
	<u>157,441</u>	<u>(55,401)</u>	<u>-</u>	<u>102,040</u>
TOTAL FUNDS	<u>932,036</u>	<u>(606,135)</u>	<u>(69,004)</u>	<u>256,897</u>

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

16 MOVEMENT IN FUNDS - PRIOR YEAR

	<i>At 1 April 2019 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2020 £</i>
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)	-
	<u>510,814</u>	<u>(81,446)</u>	<u>-</u>	<u>429,368</u>
Pension reserve	(142,000)	53,000	-	(89,000)
	<u>368,814</u>	<u>(28,446)</u>	<u>-</u>	<u>340,368</u>
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
	<u>36,492</u>	<u>(2,116)</u>	<u>-</u>	<u>34,376</u>
TOTAL FUNDS	<u>405,306</u>	<u>(30,562)</u>	<u>-</u>	<u>374,744</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

16 MOVEMENT IN FUNDS - PRIOR YEAR continued

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

	<i>Incoming resources</i> £	<i>Resources expended</i> £	<i>Other recognised gains / losses</i> £	<i>Movement before transfers</i> £
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
	<u>693,848</u>	<u>(817,729)</u>	<u>95,435</u>	<u>(28,446)</u>
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
	<u>109,487</u>	<u>(111,603)</u>	<u>-</u>	<u>(2,116)</u>
TOTAL FUNDS	<u>803,335</u>	<u>(929,332)</u>	<u>95,435</u>	<u>(30,562)</u>

Details of designated and restricted funds are as shown in Note 15.

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	<i>Unrestricted funds</i> £	<i>Restricted funds</i> £	<i>Total funds</i> £
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)
	<u>495,225</u>	<u>136,416</u>	<u>631,641</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	<i>Unrestricted funds</i>	<i>Restricted funds</i>	<i>Total funds</i>
	£	£	£
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)
	<u>340,368</u>	<u>34,376</u>	<u>374,744</u>

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).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**
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.

	<i>At 31 March 2021</i>	<i>At 31 March 2020</i>
Principal actuarial assumptions:		
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:

	<i>At 31 March 2021</i>	<i>At 31 March 2020</i>
	<i>Years</i>	<i>Years</i>
<i>Retiring today</i>		
Males	21.60	21.80
Females	23.60	23.70
<i>Retiring in 20 years</i>		
Males	22.90	23.20
Females	25.10	25.20

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

20 PENSION OBLIGATIONS continued

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

	<i>Fair value at 31 March 2021</i>	<i>Fair value at 31 March 2020</i>
	£	£
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
	<hr/>	<hr/>
Total market value of assets	1,544,000	1,112,000
	<hr/>	<hr/>
Present value of scheme liabilities - funded	(1,737,000)	(1,201,000)
	<hr/>	<hr/>
Deficit in the scheme	(193,000)	(89,000)
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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:

	<i>2021</i>	<i>2020</i>
	£	£
Current service cost (net of employee contributions)	105,000	111,000
Net interest cost / (credit)	1,000	2,000
Administration expenses	1,000	-
	<hr/>	<hr/>
Total operating charge	107,000	113,000
	<hr/>	<hr/>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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
	<hr/>	<hr/>
At 31 March 2021	1,737,000	1,201,000
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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)
	<hr/>	<hr/>
At 31 March 2021	1,544,000	1,112,000
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The estimated value of employer contributions for the year ending 31 March 2022 is £83,000.