

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



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024
FOR
ORCHESTRAS LIVE

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FOR THE YEAR ENDED 31 MARCH 2024**

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

INCORPORATION

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
5988211 (England and Wales)

Registered Charity number
1117211

Registered Office
3 Sheaf Street
Leeds LS10 1HD

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

Trustees

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

^ until 28 November 2023

* from 28 November 2023

Company Secretary
Nancy Buchanan

Chief Executive
Sarah Derbyshire

Auditors

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

OBJECTIVES AND ACTIVITIES

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

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

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

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

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

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

- (a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:
 - (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and
 - (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and
- (b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

OUR WORK DURING 2023/24

Public Benefit

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

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

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

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

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

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

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

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

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

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

has reassessed the importance of music within our curriculum as a result of the positive impact of working with Orchestras Live."

Headteacher, Bramley Vale Primary School, Bolsover District

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

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

Partner feedback, Suffolk Music Hub – Musical Connections with OAE

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

Cultural communities

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

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

"Please can we have more of the same. We are a deprived area and the event made me feel uplifted."

Audience feedback, BBC Concert Orchestra Prom in Great Yarmouth

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

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

² Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)

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

CASE STUDY

Bolsover Cultural Corridor 2023/24: connecting communities through creativity

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

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

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

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

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

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

Inspiring Children and Young People

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

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

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

Durham Music Service for Darlo Creates with Royal Northern Sinfonia

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

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

Partner feedback, Norfolk Music Hub

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

CASE STUDY

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

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

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

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

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

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

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

Improving Health and Wellbeing

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

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

Audience feedback, A Day at the Pond/Mausam, OAE, North Yorkshire

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

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

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

CASE STUDY

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

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

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

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

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

Workforce development

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

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

Partner feedback, The Ripple Effect, Southampton

In 2023/24:

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

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

"Orchestras Live has supported our EDI research and led the way in calling for better EDI in orchestras."

Membership/campaign organisation (Needs Analysis response)

CASE STUDY

New Connections, Leeds: creative music leadership and talent development

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

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

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

Driving inclusion

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

"[We have felt Orchestras Live's impact in] creating opportunities for collaboration with disabled musicians whose lived experiences are helping to inform our approaches to greater inclusion across all elements of our work."

Partner feedback, Sinfonia Viva (Needs Analysis response)

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

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

Initiatives taken during the year include:

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

Digital Innovation

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

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

CASE STUDY:

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

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

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

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

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

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

Impact and Insight

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

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

CASE STUDY:

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

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

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

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

Communications and Advocacy

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

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

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

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

Performance Management

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

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

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

Funding Development and Income Generation

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

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

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

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

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

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

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

Environmental Sustainability

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

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

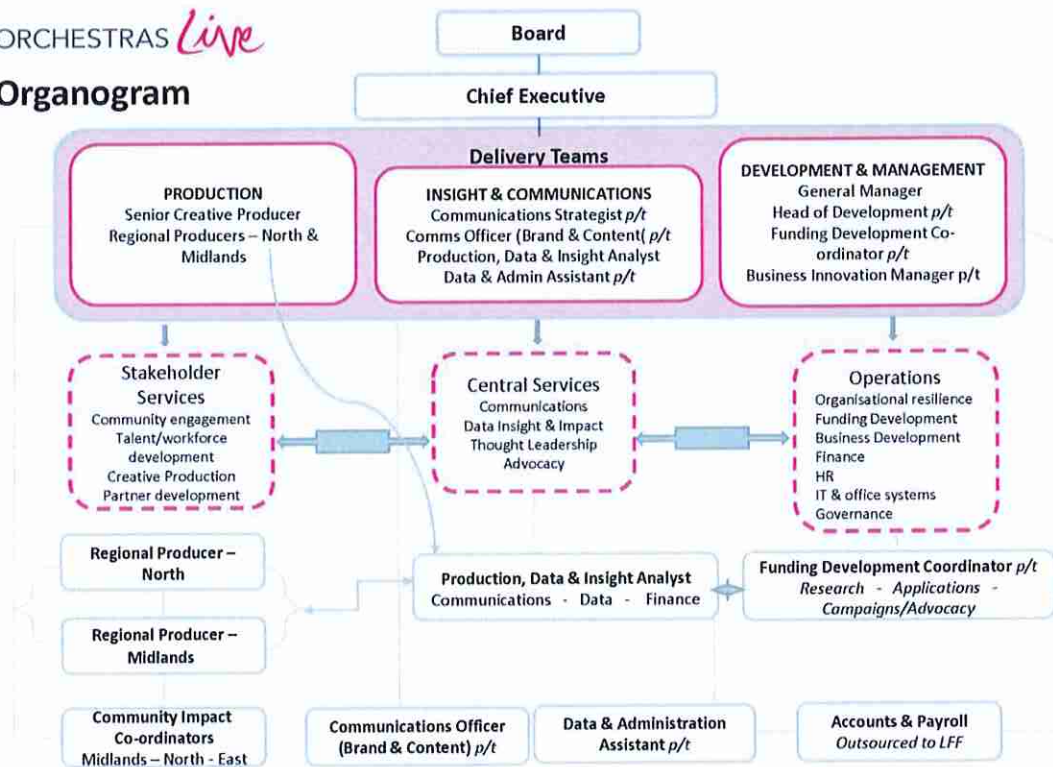
Organisation: staff and operational structure

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

Our structure aims to:

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

Organogram



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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

FUTURE PLANS

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

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

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

We will support positive change in the orchestral sector through:

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

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

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

PRINCIPAL RISKS AND UNCERTAINTIES

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

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

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

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

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

FINANCIAL REVIEW

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

Reserves Policy

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

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

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

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

Designated Funds

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

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

Restricted Funds

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

Pension Fund

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

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

Investments

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

Socially Responsible Investing

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

Remuneration Policy

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

Orchestras Live is an accredited Real Living Wage employer.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

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

Governance

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

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

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

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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: *3 October 2024*
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Opinion

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

In our opinion the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006.

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

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

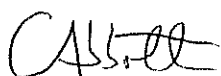
- Enquiries with management;
- Inspection of board minutes, legal invoices and other correspondence;
- Challenging of management assumptions and judgements in relation to accounting estimates.
- Review of journals entered throughout the year;
- Substantive transaction testing.

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

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

Use of our report

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



Christopher Abbott FCA, Senior Statutory Auditor

For and on behalf of
DJH Audit Limited, Statutory Auditor

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

ORCHESTRAS LIVE

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

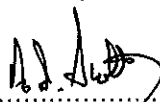
	Notes	2024 Unrestricted funds £	2024 Restricted funds £	2024 Total funds £	2023 Total funds As restated £
INCOME FROM:					
Grants, donations and legacies	2	750,114	118,620	868,734	633,452
Charitable activities	3	210,136	-	210,136	215,993
Investments	4	55,554	-	55,554	7,944
Total income		1,015,804	118,620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


ORCHESTRAS LIVE

BALANCE SHEET AS AT 31 MARCH 2024

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

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


.....
T Stoller - Trustee


.....
H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Cash flows from operating activities:					
Net cash used in operating activities	A		(49,136)		(88,860)
Cash flows from investing activities:					
Interest received		48,080		6,670	
Cash placed on deposit for more than three months		(240,003)		-	
Net cash provided by investing activities			(191,923)		6,670
Change in cash and cash equivalents in the year			(241,059)		(82,190)
Cash and cash equivalents at the beginning of the year			642,354		724,544
Cash and cash equivalents at the end of the year			401,295		642,354
Represented by:					
Cash at bank and in hand			23,144		17,555
Cash on deposit: less than three months			378,151		624,799
			401,295		642,354
A. Reconciliation of net expenditure to net cash flow from operating activities					
Net (expenditure) / income for the year			30,592		(116,251)
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Interest receivable		(55,554)		(7,944)	
Defined benefit pension scheme - finance cost		(31,000)		1,000	
Defined benefit pension scheme - service cost		(17,000)		62,000	
(Increase) in debtors		113,479		(130,327)	
Increase in creditors		(89,653)		102,662	
			(79,728)		27,391
Net cash used in operating activities			(49,136)		(88,860)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

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 2024**

1 ACCOUNTING POLICIES continued

Expenditure

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

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

- (i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development staff and the associated travel and subsistence expenses.
- (ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the production team and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

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

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

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

Taxation

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

Fund accounting

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

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

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

Tangible fixed assets and depreciation

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

Office equipment:	Fully depreciated
-------------------	-------------------

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

Debtors

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

Cash at bank and in hand

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1 ACCOUNTING POLICIES continued

Cash on deposit

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

Creditors

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

Financial instruments

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

Pensions

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

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

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

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

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

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

Status

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

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

3 INCOME FROM CHARITABLE ACTIVITIES

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

4 INCOME FROM INVESTMENTS

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

5 EXPENDITURE ON RAISING FUNDS

	2024 £	2023 £
Staff costs	69,578	68,465
Other fundraising costs	1,064	1,662
	<u>70,642</u>	<u>70,127</u>

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2024 £	2023 £
Activity costs funded directly	153,649	84,655
Activity costs funded by grants	323,715	274,196
Creative digital producer costs	-	17,780
Project costs in kind	7,200	1,152
Direct costs of consultancy services	8,000	1,280
Staff costs	243,692	228,326
Allocation of support costs (note 7)	307,240	321,674
	<u>1,043,496</u>	<u>929,063</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 (9 grantees totalling £162,920 (2023: 11 grantees totalling £126,933)), music education hubs and other not for profit partners (16 grantees totalling £136,325 (2023: 16 grantees totalling £147,263)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were East Riding of Yorkshire Council (total £60,294) and Viva Chamber Orchestra (total £37,552) (2023: Leicestershire County Council (total £34,800)).

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

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

7 SUPPORT COSTS

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

8 NET INCOME / (EXPENDITURE)

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

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

9 STAFF COSTS

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

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

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

10 TAXATION

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

11 TANGIBLE FIXED ASSETS

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

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

12 DEBTORS

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

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

14 MOVEMENT IN FUNDS - CURRENT YEAR

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

14 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	114,216	(625,675)	10,306	(501,153)
Designated Funds:				
Partnership Fund	178,124	-	-	178,124
Programme Fund	689,314	(1,149)	-	688,165
Projects Fund	-	(350,687)	-	(350,687)
Consultancy & Commission	115	(8,000)	-	(7,885)
Direct Activities	3,035	(1,250)	-	1,785
Pension reserve	31,000	17,000	(48,000)	-
	<u>1,015,804</u>	<u>(969,761)</u>	<u>(37,694)</u>	<u>8,349</u>
Restricted funds				
Scops Arts Trust	15,000	(15,000)	-	-
Leeds Conservatoire	7,200	(38,221)	-	(31,021)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Gillian Dickinson Trust	10,000	(10,000)	-	-
The Radcliffe Trust	5,000	(500)	-	4,500
The Three Monkeys Trust	5,000	(3,803)	-	1,197
Projects	72,170	(76,853)	-	(4,683)
	<u>118,620</u>	<u>(144,377)</u>	<u>-</u>	<u>(25,757)</u>
TOTAL FUNDS	<u>1,134,424</u>	<u>(1,114,138)</u>	<u>(37,694)</u>	<u>(17,408)</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.

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Projects Fund

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

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

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

Scops Arts Trust

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

Leeds Conservatoire

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

King's Lynn and West Norfolk BC

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

Gillian Dickinson Trust

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

The Radcliffe Trust

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

The Three Monkeys Trust

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

Project Funds

These funds contain grants and donations contributed towards specific projects.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

**15 MOVEMENT IN FUNDS - PRIOR YEAR
AS RESTATED**

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

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

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

16 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 2024 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	591,576	26,697	618,273
Defined benefit pension scheme provision	-	-	-
	<u>591,576</u>	<u>26,697</u>	<u>618,273</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

17 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 2023 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	583,227	52,454	635,681
Defined benefit pension scheme provision	-	-	-
	<u>583,227</u>	<u>52,454</u>	<u>635,681</u>

18 RELATED PARTY TRANSACTIONS

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

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

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

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

19 PENSION OBLIGATIONS

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

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

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

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

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

19 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 2024</i>	<i>Fair value at 31 March 2023</i>
	<i>£</i>	<i>As restated £</i>
Equities	1,200,000	1,061,000
Gilts	39,000	27,000
Property	149,000	151,000
Cash / temporary investments	53,000	59,000
Alternative assets	329,000	291,000
Other managed funds	395,000	252,000
Total market value of assets	2,165,000	1,841,000
Present value of scheme liabilities - funded	(1,371,000)	(1,239,000)
Impact of asset ceiling	(794,000)	(602,000)
Net defined benefit asset	-	-

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

Amounts recognised in the Statement of Financial Activities:

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

19 PENSION OBLIGATIONS continued

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

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

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

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

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

20 PRIOR PERIOD ADJUSTMENT

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

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