

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



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
FOR
ORCHESTRAS LIVE

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

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

INCORPORATION

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

5988211 (England and Wales)

Registered Charity number

1117211

Registered Office

3 Sheaf Street
Leeds LS10 1HD

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

Trustees

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

* from 26 November 2024

^ until 26 November 2024

¬ until 24 March 2025

Company Secretary

Nancy Buchanan

Chief Executive

Sarah Derbyshire

Auditors

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

OBJECTIVES AND ACTIVITIES

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

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

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

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

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

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

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

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

OUR WORK DURING 2024/25

Public Benefit

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

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

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

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

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

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

"Our Orchestras Live Partnership is an integral part of our outreach delivery. Helping facilitate the development of new and ongoing partner relations, sharing expertise around new and emerging artists, and underpinning programmes of activity with rigorous evaluation frameworks that enable us to develop more ambitious and relevant creative projects."

Katie Lucas, Sinfonia Viva (2024 Partner Survey feedback)

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

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

Measuring social value

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

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

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

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

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

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

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

Cultural communities

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

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

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

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

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

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

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

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

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

Overall, the CICs have enabled:

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

In 2024/25:

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

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

CASE STUDY

Voices of Bolsover

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

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

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

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

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

This year's outcomes reflect the power of sustained engagement:

- 94% of participants said they would take part again
- 100% of audiences were proud of what the young people created
- Children from different schools collaborated, building confidence and connection

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

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

Inspiring Children and Young People

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

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

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

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

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

CASE STUDY

ENERGY: Young voices powering change through music

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

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

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

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

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

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

Improving Health and Wellbeing

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

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

Good Company participant living with dementia.

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

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

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

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

CASE STUDY

Sudbury Sounds

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

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

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

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

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

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

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

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

Workforce development

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

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

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

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

CASE STUDY

Developing the orchestral workforce through creative engagement

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

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

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

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

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

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

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

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

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

Driving inclusion

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

"Our feelings around bringing creative opportunities to young people in our area who may be underrepresented in the classical sector or whose lives may be disadvantaged are aligned. This is leading to increasingly ambitious ideas to provide for this group and to question and challenge accepted models of delivery and explore alternatives."

Partner feedback (small arts organisation), 2024 Partner Survey response

"Engagement with BLIM [Black Lives in Music] & Orchestras Live has helped us shape our EDI policy & recruitment practice."

Partner feedback (orchestra), 2024 Partner Survey response

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

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

Initiatives taken during the year include:

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

Digital Innovation

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

CASE STUDY:

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

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

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

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

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

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

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

Impact and Insight

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

In response to our 2024 Partner Survey:

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

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

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

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

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

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

CASE STUDY

Building a Social Value Offer for the Sector

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

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

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

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

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

Communications and Advocacy

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

In response to our 2024 Partner Survey:

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

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

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

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

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

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

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

Performance Management

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

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

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

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

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

Funding Development and Income Generation

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

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

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

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

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

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

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

Environmental Sustainability

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

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

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

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

During 2024/25 key environmental initiatives undertaken included:

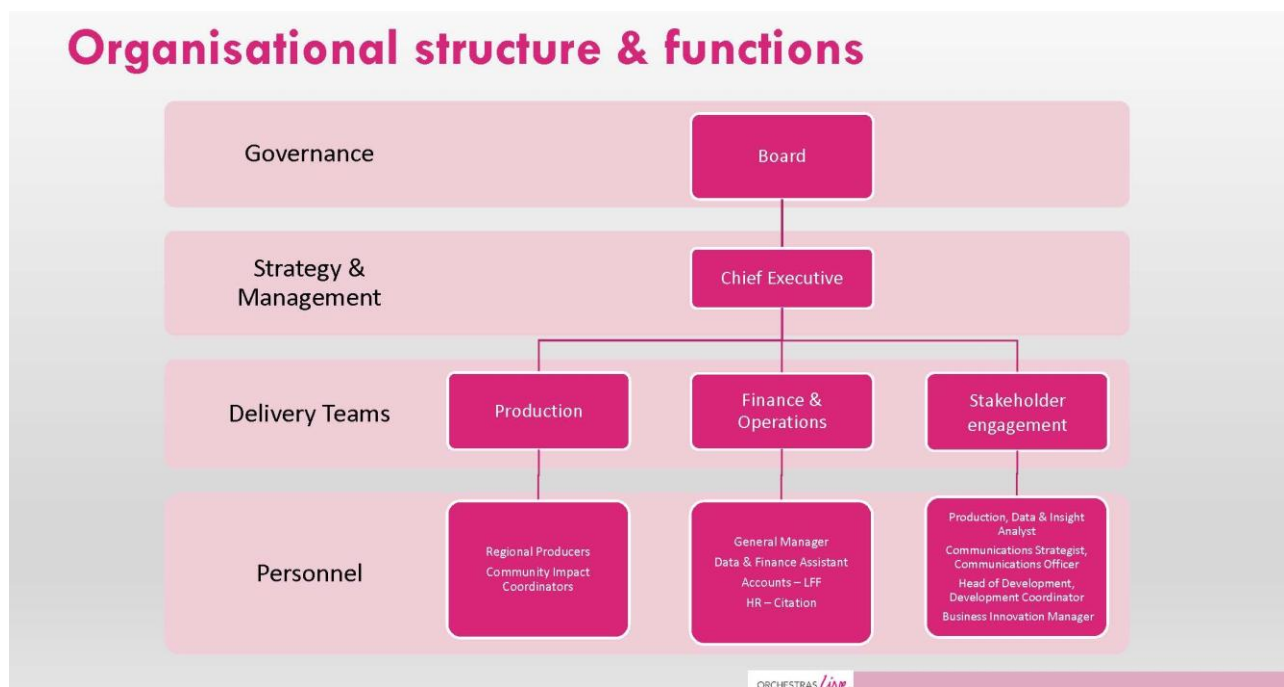
- **Carbon Footprint Tracking:** Piloted data collection on the carbon impact of a co-produced project, with findings shared publicly to inform future planning.
- **Staff Engagement:** Reviewed digital sustainability best practices with staff; continued sharing of environmental resources with staff and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

Organisation: staff and operational structure

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

Our structure aims to:

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



- **Production Team**

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

- **Stakeholder Engagement**

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

- **Development and Management Team**

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

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

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

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

FUTURE PLANS

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

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

We will focus on three strategic areas:

Creative Communities

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

Leadership

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

Organisation

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

PRINCIPAL RISKS AND UNCERTAINTIES

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

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

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

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

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

FINANCIAL REVIEW

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

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

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

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

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

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

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

Reserves Policy

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

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

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

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

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

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

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

Designated Funds

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

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

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

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

Restricted Funds

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

Pension Fund

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

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

Investments

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

Socially Responsible Investing

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

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

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

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

Remuneration Policy

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

Orchestras Live is an accredited Real Living Wage employer.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

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

Governance

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

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

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

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

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

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

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

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

ORCHESTRAS *Live*

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

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

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

ON BEHALF OF THE BOARD:

NH Buchanan

.....
N H Buchanan – Company Secretary

Date: *23/09/25*

Orchestras Live

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

Opinion

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

In our opinion the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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

We have nothing to report in this regard.

Orchestras Live

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

Opinion on other matters prescribed by the Companies Act 2006.

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

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

Matters on which we are required to report by exception

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

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

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records 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.

Orchestras Live

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

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

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

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

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

Use of our report

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

DJH Audit Limited

Christopher Abbott FCA, Senior Statutory Auditor

For and on behalf of
DJH Audit Limited, Statutory Auditor

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

26 September 2025

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

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

ORCHESTRAS LIVE

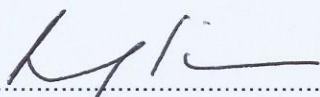
BALANCE SHEET AS AT 31 MARCH 2025

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

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



H Harrison - Trustee



N Solano - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Cash flows from operating activities:					
Net cash used in operating activities	A		(89,029)		(49,136)
Cash flows from investing activities:					
Interest received		63,934		48,080	
Cash placed on deposit for more than three months		(8,461)		(240,003)	
Net cash provided by investing activities			55,473		(191,923)
Change in cash and cash equivalents in the year			(33,556)		(241,059)
Cash and cash equivalents at the beginning of the year			401,295		642,354
Cash and cash equivalents at the end of the year			367,739		401,295
Represented by:					
Cash at bank and in hand			14,033		23,144
Cash on deposit: less than three months			353,706		378,151
			367,739		401,295
A. Reconciliation of net expenditure to net cash flow from operating activities					
Net (expenditure) / income for the year			53,399		30,592
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Interest receivable		(69,496)		(55,554)	
Defined benefit pension scheme - finance cost		(41,000)		(31,000)	
Defined benefit pension scheme - service cost		(17,000)		(17,000)	
Decrease in debtors		8,040		113,479	
Decrease in creditors		(22,972)		(89,653)	
			(142,428)		(79,728)
Net cash used in operating activities			(89,029)		(49,136)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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 2025**

1 ACCOUNTING POLICIES continued

Expenditure

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

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

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

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

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

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

Taxation

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

Fund accounting

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

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

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

Tangible fixed assets and depreciation

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

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

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

Debtors

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

Cash at bank and in hand

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

1 ACCOUNTING POLICIES continued

Key accounting estimates and assumptions

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

Status

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3 INCOME FROM CHARITABLE ACTIVITIES

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

4 INCOME FROM INVESTMENTS

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

5 EXPENDITURE ON RAISING FUNDS

	2025 £	2024 £
Staff costs	71,004	69,578
Other fundraising costs	924	1,064
	<u>71,928</u>	<u>70,642</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2025 £	2024 £
Activity costs funded directly	141,432	153,649
Activity costs funded by grants	260,911	323,715
Project costs in kind	4,080	7,200
Other direct costs	14,029	8,000
Staff costs	294,151	243,692
Allocation of support costs (note 7)	308,167	307,240
	<u>1,022,770</u>	<u>1,043,496</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 (7 grantees totalling £128,369 (2024: 9 grantees totalling £162,920)), music education hubs and other not for profit partners (22 grantees totalling £132,542 (2024: 16 grantees totalling £136,325)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were East Riding of Yorkshire Council (total £45,129) (2024: East Riding of Yorkshire Council (total £60,294) and Viva Chamber Orchestra (total £37,552)).

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

7 SUPPORT COSTS

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

8 NET INCOME

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

9 STAFF COSTS

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

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

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

10 TAXATION

	2025 £	2024 £
Orchestra and Film Tax relief - repayable credit	<u>5,930</u>	<u>10,306</u>

11 TANGIBLE FIXED ASSETS

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

12 DEBTORS

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

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14 MOVEMENT IN FUNDS - CURRENT YEAR

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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

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

Partnership Fund

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

Programme Fund

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Projects Fund

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

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

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

Scops Arts Trust

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

King's Lynn and West Norfolk BC

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

Arts Council England - Orchestras in Healthcare

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

The Radcliffe Trust

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

The Three 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.

Projects Fund

These funds contain grants and donations contributed towards specific projects.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

15 MOVEMENT IN FUNDS - PRIOR YEAR

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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 & 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)	-
Total designated funds	901,588	(344,086)	(48,000)	509,502
Total unrestricted funds	1,015,804	(969,761)	(37,694)	8,349
Restricted funds				
Scops Arts Trust	15,000	(15,000)	-	-
Leeds Conservatoire	7,200	(38,221)	-	(31,021)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Gillian Dickinson Trust	10,000	(10,000)	-	-
The Radcliffe Trust	5,000	(500)	-	4,500
The Three Monkeys Trust	5,000	(3,803)	-	1,197
Projects Fund	72,170	(76,853)	-	(4,683)
Total restricted funds	118,620	(144,377)	-	(25,757)
TOTAL FUNDS	1,134,424	(1,114,138)	(37,694)	(17,408)

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

16 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

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

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	<i>General fund</i>	<i>Designated 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	186,379	405,197	26,697	618,273
Defined benefit pension scheme provision	-	-	-	-
	<u>186,379</u>	<u>405,197</u>	<u>26,697</u>	<u>618,273</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 £1,497 (2024: £1,906), in respect of nine (2024: thirteen) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £284 (2024: £236) were met by the charity on behalf of the Board of Trustees.

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

19 PENSION OBLIGATIONS

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

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

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

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

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

	<i>At 31 March 2025</i>	<i>At 31 March 2024</i>
	<i>Years</i>	<i>Years</i>
<i>Retiring today</i>		
Males	20.80	20.80
Females	23.30	23.30
<i>Retiring in 20 years</i>		
Males	22.10	22.00
Females	24.80	24.70

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

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

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

Amounts recognised in the Statement of Financial Activities:

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

19 PENSION OBLIGATIONS continued

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

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

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

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