

Trustees' Annual Report for the period						
From	Period start date			To	Period end date	
	01	September	2020		31	August

## Section A Reference and administration details

<b>Charity name</b>	Hastings Philharmonic Orchestra
<b>Other names charity is known by</b>	Hastings Philharmonic
<b>Registered charity number (if any)</b>	1191425
<b>Charity's principal address</b>	Flat 3, 133 London Road
	St Leonards on Sea
	East Sussex
<b>Postcode</b>	TN37 6AU

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Marcio da Silva	Artistic Director/CEO		
2	Helen May	General Manager		
3	Keith Beal			
4	Brian Hick		d.31/05/21	
5	Carolyn May			
6	Christopher Cormack		15/10/20f	
7	John Read		25/06/21f	
8				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

### Name of chief executive or names of senior staff members (Optional information)

Marcio da Silva CEO
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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	CIO
Trustee selection methods (eg. appointed by, elected by)	Selected and appointed by other trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Policies and procedures for the induction of trustees - UK government guidance followed as at:

[www.gov.uk/government/publications/finding-new-trustees-cc30/finding-new-trustees](http://www.gov.uk/government/publications/finding-new-trustees-cc30/finding-new-trustees)

#### Organisational structure:

HPO has a small but active core team. **Five Trustees** were appointed when the charity was incorporated; two further Trustees were appointed when sadly one of the founding trustees died (May 2021).

We have a paid **Executive Branch** (an Artistic Director, a General Manager, an Orchestra Manager, a Librarian, a technician, and casual Front of House staff). We also have a four strong non-paid Advisory Board, and four non-paid Trustees (one more appointed October 2021 and three more appointed in 2022).

The **Artistic Director** is responsible for business planning, project management and fund raising. He is assisted in project development by the **General Manager** who is responsible for all other elements of the day-to-day running of the organisation. They both have detailed job descriptions. The Trustees approve all strategic decisions and financial commitments and monitor planning and performance throughout the year.

Two members of the **HPO Executive Branch** (the **Artistic Director** and the **General Manager**) also act as Trustees – this enables the trustees to work in active partnership with the executive branch, enhancing communication, and cohesion, diversity, and creativity. To ensure good practice, transparency, and accountability we have developed strong policies relating to Good Governance and Accountability, and Conflicts of Interest, and we take our joint legal responsibilities seriously.

Active and dynamic **HPO Trustee sub-groups** are emerging including:

- a Remuneration Group (to decide on issues where conflicts of interest might otherwise occur)
- a Finance Group (to review accounts and monitor financial risk)
- a Governance and Stakeholder Group (good governance and strong relations with friends, patrons, and sponsors)
- a Programme Advisory group (grant applications and project development)
- an Audience Development Group (strategies for community engagement, audience development, diversity, and accessibility).

#### Wider relationships

In our activities we work in **partnership** with a variety of groups in the local community including Hastings Philharmonic Choir, East Sussex

# **HASTINGS PHILHARMONIC ORCHESTRA**

## **ACCOUNTS FOR THE YEAR ENDED 31 AUGUST 2021**

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# **HASTINGS PHILHARMONIC ORCHESTRA**

## **INFORMATION SHEET FOR THE YEAR ENDED 31 AUGUST 2021**

**Registered charity  
number** 1191425

**Trustees** Mr Marcio da Silva (Chair)  
Mrs Caryl Hosein  
Mr Keith Beal  
Mr John Read  
Mr Christopher Cormack  
Ms Helen May  
Dr Carolyn May

**Address** 133 London Road  
St. Leonards-On-Sea  
TN37 6AU

**Accountants** McPhersons CFG Limited  
23 St Leonards Road  
Bexhill-on-Sea  
East Sussex  
TN40 1HH

# HASTINGS PHILHARMONIC ORCHESTRA

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF HASTINGS PHILHARMONIC ORCHESTRA FOR THE YEAR ENDED 31 AUGUST 2021

I report on the accounts of the trust for the year ended 31 August 2021 which are set out on pages 3 and 4.

### Respective responsibilities of trustees and examiners

The charity's trustees are responsible for the preparation of accounts. The charity's trustees consider that an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is required.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### Basis of examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### Independent examiner's statement

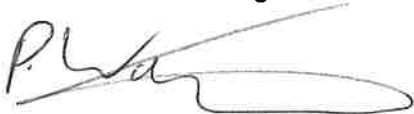
In connection with my examination, no matter has come to our attention:

1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act.

have not been met; or

2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Peter Watters FCA BFP**  
McPhersons CFG Limited  
Chartered Accountants  
23 St Leonards Road  
Bexhill-on-Sea  
East Sussex  
TN40 1HH

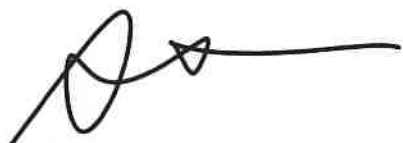
Date: 21 April 2022

# HASTINGS PHILHARMONIC ORCHESTRA

## BALANCE SHEET FOR THE YEAR ENDED 31 AUGUST 2021

	£	£
<b>Current assets</b>		
NatWest Bank Account	8,492	
	<u>8,492</u>	
<b>Less: Current liabilities</b>		
Sundry Creditors & Accruals	<u>-</u>	
<b>Net current assets</b>		8,492
<b>Net assets</b>		<u><u>8,492</u></u>
<b>Represented by:</b>		
Funds b/fwd		14,699
Surplus/(deficit) for the year		(6,207)
<b>Net Funds</b>		<u><u>8,492</u></u>

Approved on behalf of the Committee on 20-04-2022



**Mr Marcio da Silva**  
Chairman

# HASTINGS PHILHARMONIC ORCHESTRA

## INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2021

	£	£	£
<b>Income received</b>			
Donations	35,144		
Grants	19,359		
Sales	11,368		
HPO Singers Subscriptions	2,000		
Lottery community funding - Songbirds	3,075		
Service fee HPC Fauré	<u>1,150</u>		
			72,096
<b>Expenses</b>			
Accommodation/Travel		326	
Administration expenses		12,570	
Computer expenses		439	
Musician Fees		55,321	
Insurance		221	
Music scores		873	
Printing & stationery		1,841	
Production		1,667	
Publicity & Website		1,021	
Software - Quickbooks		230	
Venue hire		1,600	
Songbirds fees		1,045	
HPC Fauré fees		<u>1,150</u>	
			(78,304)
<b>Net Profit/(Loss) for the year</b>			<u>(6,207)</u>
<b>Transfer to reserve account</b>			<u><u>(6,207)</u></u>

Music Hub, 'Awards for Young Musicians', Hastings International Piano Concerto Competition, Etchingam Music Festival, Battle Festival, Winchelsea Arts, Christchurch St Leonards, Ensemble OrQUESTA, The White Rock Theatre, Hastings Borough Council, The De La Warr Pavilion.

We are grateful for the regular annual financial support of **Fairlight Arts Trust**, and for funding from the **Lottery Community Fund** for our Children's Choir, and extend huge thanks to our **business sponsors** including, Penn Elcom; Coleman Construction; Offerfair Self Storage; 1066 Fire and Security; Sussex and Surrey Partitioning; and Trumpf.

#### **Consideration of risks:**

HPO Trustees recognise that **risk management** in the five key areas of Governance; Operations; Finance; External factors; and Compliance is an important part of future proofing HPO.

We are developing a clear risk management framework to match our profile. We are also introducing an ongoing **Risk Assessment Register** to monitor variations in likelihood/impact of risks, and we are linking this to our risk framework to ensure we make every effort to mitigate risks.

## **Section C**

## **Objectives and activities**

**Summary of the objects of the charity set out in its governing document**

**To advance education in the art of classical music for the public benefit in Hastings and the surrounding areas in particular but not exclusively by providing and assisting in the provision of public orchestral concerts, performances and recitals and by such other ways as the trustees shall determine from time to time.**

HPO Trustees confirm that they have had regard to the Charity Commission Guidance in respect of **Public Benefit** when reviewing the Charity's aims and objectives and planning future activities. They have considered how planned activities will contribute to the aims and objectives that have been set.

#### **Background and activities**

HPO has operated as an unincorporated entity since 2016. It was founded by Marcio da Silva with the aim of putting Hastings back on the map as a centre of excellence for classical music, making high-quality classical music available to as wide and diverse an audience as possible.

His vision for HPO included reflecting and engaging meaningfully with the community to enhance the cultural experience of local children, increasing cross age-range small-town cultural interaction, and making classical music more inclusive and accessible by offering it to more diverse audiences in new venues and public spaces.

In 2020 Marcio da Silva decided that HPO would better realise its aims if it became a charity, boosting its performance revenue by grants and donations (including gift aid). Charitable status was obtained in **September 2020**.

#### **Main activities undertaken for the public benefit**

HPO's main activities for public benefit have included

- a. three live, socially distanced chamber recitals,
- b. one live socially distanced choral concert,
- c. one online orchestral concert with piano soloist,
- d. one live orchestral concert with piano soloist in Etchingam,
- e. one live orchestral concert with piano soloist in Bexhill,
- f. one public space pop-up concert in Priory Meadow shopping centre Hastings,



- g. one free of charge choral concert in St Leonards,
- h. one free of charge informal Children's Choir / showcase in St Leonards
- i. an afternoon of masterclasses / workshops in St Leonards and
- j. an informal free of charge showcase concert with school children (in partnership with East Sussex Music Hub),
- k. a free of charge wind quintet concert,
- l. one free of charge outdoor family concert in Alexandra Park, Hastings

#### Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by **volunteers**.

HPO's team of **volunteers** is small, but they make a significant contribution to our work, and they are highly valued. During the pandemic all socially distanced and Covid-secure concerts presented a significant challenge in terms of health and safety regulations (marking the floor for one-way systems, additional cleaning, setting out seating at specific distances, labelling seating, ensuring safe entrance and exit of audience members, monitoring mask distribution etc). HPO's volunteers have been highly receptive to health and safety training and very supportive of our efforts. They have worked collaboratively, and a strong team spirit has developed. This has inspired us to adopt a supportive Volunteers Policy or guidance framework for our executive branch which encourages investing in volunteers, ensuring development for the future.

## Section D

## Achievements and performance

### Summary of the main achievements of the charity during the year

#### Achievements and performance

HPO's first year as a charity was set against the exceptionally challenging environment resulting from the COVID-19 pandemic, which closed the music and entertainment sector to live performances for most of the period. Against this backdrop, it is remarkable what HPO achieved.

- a. Our first **recital** (baritone and piano) in **September 2020** was a triumph. It was the first socially distanced concert performed in the area. Covid restraints were in place, but we sold to capacity. The audience was delighted with the varied and lively programme. Recognising that many were confined at home we experimented with livestreaming the concert to increase accessibility. Unfortunately, the WIFI connection in the church was not strong enough and our recording expertise needed to be developed. This was an important learning experience in terms of future development and outreach. [Audience 64]
- b. Our second **recital** (soprano, clarinet, and piano) in October 2020 was again an outstanding success. Socially distanced, it was sold out, and monitoring clearly showed that new audience members were reached. We **livestreamed** the concert which increased our outreach - a gratifying achievement. [Audience 72]
- c. Our third **recital** was a trio (piano, violin, cello) in **November 2020**. This series of recitals were clearly being well received. Socially distanced, it was sold out once again, and monitoring clearly showed that different audience members were reached. We **livestreamed** the concert which increased our outreach – another positive achievement. [Audience 70]
- d. Our first **choral concert** held in **December 2020** was greeted with some emotion (strong positive feedback). We performed with a choir and orchestra to a strong audience (the first official performance by the newly formed HPO Singers). [Audience 110] Much appreciation from those who viewed/listened to the livestream at a distance.
- e. Fluctuations in restrictions in **April 2021** meant that our **orchestral**

**concert with piano** became **our first professional recording** – this was expensive and involved a significant financial loss for us, but we felt it was important to honour the support and commitment of our local audience. The **free live streaming** of the recording was greeted with enthusiasm by those who felt ‘stuck’ at home who were delighted to see and hear our musicians in action and were hugely supportive of our efforts. Available subsequently on YouTube. [Audience ‘livestream’ 61; YouTube: ++]

- f. In **May 2021** we were able to go forward with a **live concert for piano and orchestra**. It was challenging as we had to change both the venue and the soloist at the last minute due to Covid related issues. However, the concert was a great success. It resulted in our largest audience and hugely positive feedback. [Audience 210]
- g. In **June 2021** we were delighted to be able to renew our **outreach** initiative by taking an **orchestral concert with piano to Etchingham** - one of our small-town venues. This is important so that those who are not able to travel to larger centres can engage with our cultural offering and feel its benefit. This was our first partnership with Etchingham Music Festival, and we performed to a sold-out audience. An excellent achievement. They are keen that we should return; an important partnership has been created. [Audience 150]

#### HPO Open Doors

The highpoint of our achievement in the year was the project week in **July 2021** entitled **HPO Open Doors**, which was sponsored by the **Arts Council**. This encapsulates the heart of what we are aiming to do as an organisation. We are proud of the aims, activities, outcomes, and impact of this week and who we were able to reach.

Our aims were clear and inter-related: to **enrich** the cultural life of local communities by increasing the **diversity and accessibility** of our offering, to make a worthwhile contribution to the musical development and **general wellbeing** of our local community; to collaborate and make broader **connections** to extend the **impact** of our high-quality music making, and to build lasting partnerships and **frameworks** for future initiatives.

- h. The week began with our first **orchestra concert** at the **De La Warr Pavilion in Bexhill**. This performance was an important one. Connections and good relationships with local towns are important for us; collaboration and partnerships with local communities are important for future development. [Audience 180]
- i. Next came a **pop-up public space concert** in Priory Meadow Shopping Centre. These public space concerts are accessible for all and engage with a diverse audience who do not normally have access to our music. We used the concert to publicise the other free of charge concerts during the week, to attract new engagement. [Audience 50++]
- j. A free of charge **choral concert** featuring 8 young professional singers alongside our **HPO Singers** and in partnership with a local chamber choir was well received with a larger audience than expected. [Audience 150]
- k. A free of charge **Children’s Showcase** performance was a delightful first outing for our newly founded free of charge Children’s Choir for 5–11-year-olds in partnership with Project Artworks. This new

venture is exciting, attracting children from a range of backgrounds, with many different language and ethnic/cultural groups being represented and several SEND children and with membership growing each term.

[Audience 30]

- l. A free of charge **Young People's workshop** / masterclass with students of East Sussex Music Hub followed by an **informal concert** by the students was well received. HPO principal players shared their expertise in an engaging and informal atmosphere. 15 students, [Audience 50]
- m. HPO **Wind Quintet** performed a lively free of charge concert featuring music by local composer Keith Beal. [Audience 80]
- n. The highlight of the Open Doors project was a free of charge afternoon **Open Air Family Orchestral Concert** (with narrator) in Alexandra Park. This drew in a large diverse audience. Feedback was extremely positive. This clearly demonstrated that there is an appetite for classical music in the area and that making it free of charge and easily accessible instantly doubles our audience and brings in a much wider spectrum of people. [Audience 421]

#### **Summary – achievements and performance:**

##### **WHO has HPO helped:**

##### **a. Cross-age range audiences:**

during a pandemic we have helped cross age-range audiences of several hundred people in Hastings, St Leonards, Bexhill, and Etchingham experience a rich variety of high-quality concerts in **accessible and diverse venues**, from shopping centres, to parks, local churches, and concert halls. We have offered reasonably priced or free tickets to make high-quality music available irrespective of social background.

##### **b. Secondary school children:**

we have offered top quality educational experiences to secondary school children through masterclasses and workshops.

##### **c. Primary age children:**

we have offered ongoing music development to primary children through a newly founded Children's Choir.

##### **d. Young people:**

we have offered free entrance to all concerts for under 18s and students to increase the cultural engagement of the younger generation.

##### **e. Amateur singers:**

HPO Singers has offered quality training to amateur singers and the opportunity to perform alongside professional singers and baroque instrumentalists for a high-quality livestream.

##### **f. Online audiences:**

our live stream performances and recordings have helped many who have been stuck at home due to health restrictions, to enjoy high-quality music shared by their recognised local professional orchestra.

##### **g. Early career professionals:**

we have offered a range of challenging opportunities to young instrumentalists and professional singers struggling to build a career in challenging times.

#### **What was done - OUTPUTS:**

a. Recitals; concerts; informal showcases; livestreams; recordings; masterclasses/workshops; pop-up concerts; outdoor concert; free of charge events, free tickets to all concerts for under 18s and students.

b. Development meetings - our Executive Branch has had outstanding success in fostering strong relations with sponsors, and in connecting and liaising with new partners (schools, hubs, and organisations in Hastings and beyond) – this is vital for our future growth and impact.

#### **What was achieved - OUTCOMES:**

- a. HPO have **engaged increasingly effectively** with the local community and is recognised as working hard to reflect their interests.
- b. HPO's **core audience support base** has grown and is increasingly committed. Attendance of 'regulars' at concerts is impressive.
- c. Our audience is gradually **increasing and diversifying**. Feedback is positive and highly appreciative. New names are being regularly added to the mailing list. New sponsors are recognising the variety of events we are offering, and the nature of our community engagement, and they are coming on board and passing on the word to other businesses (particularly in the light of public space and free of charge events, our dynamic and diverse social media presence, our vibrant and welcoming publicity, and our increasingly inclusive marketing campaign).
- d. Audience data shows **positive ongoing engagement** with our offering. Public space events resulted in enthusiastic support for the orchestra's work. Many people talked of experiencing classical music for the first time. The lively family friendly repertoire was hugely popular.
- e. Despite the constraints of the pandemic, several **partnerships** have been established, including with the East Sussex Music Hub and Project Artworks. We are building on the vital links made with local towns.
- f. **The quality of orchestra's playing** has developed. Our players are young – many are fresh out of music conservatoires and at the onset of their careers. Having opportunities to rehearse and play together regularly is vital. Having the experience of making recordings, and of playing concertos as well as mainstream orchestral works has increased their cohesion.

#### **What difference was made – IMPACT.**

- a. HPO's has made a positive impact on the **well-being** of the local community at a time when the pandemic deprived many of social contact and loneliness increased. Bringing people together to hear high-quality music performances has an **uplifting** impact; encouraging people to share in creating such music has an **empowering** impact.
- b. HPO has helped to **educate** and **inspire** local **secondary** school children learning instruments – vital in their musical journey.
- c. Parental feedback shows us that HPO's newly founded Children's Choir has already had a strong impact in encouraging **primary** aged children to discover a love of singing, helping them develop their self-confidence, performance, posture, and diction, and provided positive social bonding irrespective of social background. Ours is a multi-lingual, multi-ethnic choir and several children have special needs. The current primary school curriculum does not give sufficient space to music, so our activities are having a significant impact - music improves concentration and aids academic development.
- d. The pop-up concert in the Priory Meadow shopping centre had a positive impact as we work towards **increasing diversity and accessibility**. We recognise that these public space concerts are important, and we have been pleased to ensure good working relationships with LoveHastings and the Hastings Borough Council who allow us to put on these events. Our string quartet played Haydn's Emperor Quartet and Mozart's Eine kleine Nachtmusik. The impact was strong not just because these are lively works but because the music was

## Section D

## Achievements and performance

of such high-quality. Many people stopped to talk to us as we distributed flyers and we were able to engage in conversation about our other free of charge events.

e. Audience feedback suggests that our lively and engaging free of charge outdoor family concert had a profoundly **uplifting** impact on our local community and the high attendance and data profiling demonstrated a significant **increase in diversity**. The joy of sharing a high-quality music experience with friends and family in a relaxed environment can be very special indeed. Prokofiev's Peter and the Wolf with its captivating narration, and Saint-Saens Carnival of the Animals accompanied by the entertaining 21<sup>st</sup> century poems by Jack Prelutsky proved to be the ideal combination of **educational and fun**. Parents were hugely appreciative, and children were gripped by seeing and hearing instruments close at hand. Everyone felt free to move round in informal conditions and enjoy the experience. The impact of this concert on over 400 people was **outstanding**.

### Final summary statement - Public benefit

The Trustees consider that our activities during this period of:

- putting on **three** sold-out socially distanced recitals, **two** choral concerts, **one** orchestral concert in Hastings, **two** orchestral concerts in local towns, **one** free of charge chamber concert, **one** series of free of charge masterclasses for young people, **two** informal children's showcases, **one** free of charge outdoor family concert, and **one** free of charge pop-up concert in a public space
- free streaming **two** recitals and **one** orchestral concert and
- founding a free of charge Children's choir and
- developing a diverse range of musical, community, and commercial partnerships to provide important foundations for future initiatives to flourish

are in line with HPO's charitable objectives for public benefit.

In an environment severely disrupted by the COVID-19 pandemic, we have achieved more than many established businesses in music and entertainment. For this our thanks are due to a committed, outstandingly hard-working Executive team who take their responsibilities incredibly seriously, and to our talented players and singers. They have given us great confidence in the future of HPO.

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

In this first year we did not have a reserves policy because the charity is newly formed, it has simple structures, and its activities are relatively uncomplicated. Until a stronger pattern of income and expenditure is established it is not practicable for HPO to adopt a reserve policy.

However, the exigencies of the pandemic demonstrated the importance of financial resilience. Our immediate goal is to strengthen and diversify our sources of income. HPO Trustees will continue to be vigilant in minimising overheads and ensuring that no commitments are made to future performances unless we have the funds to meet our obligations.

In due course we will develop a clear policy on reserves, and we hope to be able to ensure that we have appropriate reserves going forward.

### Details of any funds materially in deficit

N/A

## Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

At the start of this financial year HPO had £14,699 in the account.

Our principal sources of funds during the year 01/09/20 - 31/08/21 were:

£35,144 – donations

£19,359 – grants

£11,368 – ticket sales

£2,000 – subscriptions

£3,075 - Lottery funding

£1,150 – service fee for performing alongside Hastings Philharmonic Choir

The core elements of our expenditure have been focused on **delivering** a rich variety of vibrant and dynamic high-quality classical music concerts to as wide an audience as possible in Hastings and the surrounding communities even during the pandemic. £55,321 has been spent on fees for our musicians, £873 has been spent on music scores. **Venue hire** has cost us £1,600. Some venues are cheaper than others, but we are seeking to develop outreach, and this involves varying where we choose to deliver our performances to ensure diversity and accessibility for as many people as possible.

**Printing** and stationary costs were £1,841. Some of these costs related to orchestral parts, some related to programmes, some related to extra signage and seat marking for concerts. With environmental concerns in mind, we are offering our programme notes freely downloadable via our website. We are constantly updated and developing our website to make it more appealing and accessible to our audience. However, many of our audience members are older and do not find it easy to read or access material via QR codes, so we continue to print some programmes to ensure that we meet their need.

Due to varying Covid-restrictions and cancellations we had to pay out £1,687 in **refunds**.

**Administration costs** across the year were carefully monitored and kept at an impressively low level due to a very hard working and dedicated team, who covered all aspects of the hectic day-to-day running of the charity involving busy project management, a friend and patron network, an audience base, and partnerships, as well as new initiatives, policy development, and maintaining stringent health and safety monitoring. Investing in **QuickBooks** has enabled us to streamline our accounting.

Our **free of charge events** - open air family concerts, live streams, and pop-up public events - have prioritised accessibility and diversity. To ensure wide dissemination and outreach to a broad audience we have spent £1,021 on publicity (including the website) across the year, although we have made strong use of free social media platforms wherever possible and have set up cross-advertising with local groups.

Delivery of **free masterclasses** for schoolchildren and a new free of charge Children's Choir have educated and inspired young musicians of the future irrespective of socio-economic circumstances, meeting our objectives of widening our cultural offering and enhancing engagement for young people.

**Free tickets** for under 18s and students for all concerts has offered cultural engagement irrespective of social background. We hope to increase the take up of this offering going forward.

Achieving our **first recording**, although expensive, was important in terms of reaching a wider audience online. Livestreaming proved successful but its impact was short lived. Having recorded concert material available has enabled us to present high-quality music to our audiences at points when restrictions prevented live concerts. This was greatly appreciated, not only in the local area but also further afield.

Funds in the bank account at the end of the year stood at £8,492.

## Section F Other optional information

### Risk review

HPO Trustees have identified financial risk as the biggest risk facing the Charity. The COVID-19 pandemic is a significant contributor to this risk in view of its impact on audience capacity and on our ability to put on live performances. The possible unreliability year on year of current commercial sponsors is another significant risk.

To mitigate these risks, HPO Trustees will ensure that priority is given to income diversification. We will seek an increasing variety of income streams, and our aim is to develop a stronger base of financial support. HPO Trustees will also ensure that overheads are kept to a minimum and that performance commitments do not incur obligations if a further outbreak of the pandemic results in more cancellations.

## Section G Declaration

**The trustees declare that they have approved the trustees' report above.**

**Signed and approved on behalf of HPO trustees:**

<b>Signature(s)</b>	CAROLYN J MAY	CHRISTOPHER CORMACK
<b>Full name(s)</b>	Dr Carolyn J May (HPO Trustee)	Mr Christopher Cormack (HPO Trustee)
<b>Date</b>	22/04/22	22/04/22

Registered charity number: 1191425

# **HASTINGS PHILHARMONIC ORCHESTRA**

## **ACCOUNTS AND INDEPENDENT EXAMINATION**

**FOR THE YEAR ENDED 31 AUGUST 2021**



# **HASTINGS PHILHARMONIC ORCHESTRA**

## **ACCOUNTS FOR THE YEAR ENDED 31 AUGUST 2021**

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# **HASTINGS PHILHARMONIC ORCHESTRA**

## **INFORMATION SHEET FOR THE YEAR ENDED 31 AUGUST 2021**

**Registered charity  
number** 1191425

**Trustees** Mr Marcio da Silva (Chair)  
Mrs Caryl Hosein  
Mr Keith Beal  
Mr John Read  
Mr Christopher Cormack  
Ms Helen May  
Dr Carolyn May

**Address** 133 London Road  
St. Leonards-On-Sea  
TN37 6AU

**Accountants** McPhersons CFG Limited  
23 St Leonards Road  
Bexhill-on-Sea  
East Sussex  
TN40 1HH

# HASTINGS PHILHARMONIC ORCHESTRA

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF HASTINGS PHILHARMONIC ORCHESTRA FOR THE YEAR ENDED 31 AUGUST 2021

I report on the accounts of the trust for the year ended 31 August 2021 which are set out on pages 3 and 4.

### Respective responsibilities of trustees and examiners

The charity's trustees are responsible for the preparation of accounts. The charity's trustees consider that an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is required.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### Basis of examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### Independent examiner's statement

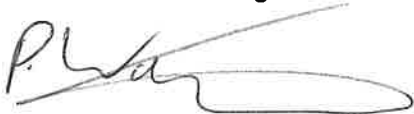
In connection with my examination, no matter has come to our attention:

- 1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act.

have not been met; or

- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Peter Watters FCA BFP**  
McPhersons CFG Limited  
Chartered Accountants  
23 St Leonards Road  
Bexhill-on-Sea  
East Sussex  
TN40 1HH

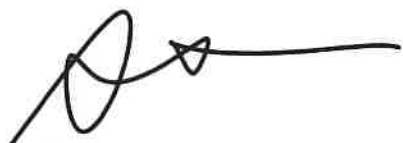
Date: 21 April 2022

# HASTINGS PHILHARMONIC ORCHESTRA

## BALANCE SHEET FOR THE YEAR ENDED 31 AUGUST 2021

	£	£
<b>Current assets</b>		
NatWest Bank Account	8,492	
	<u>8,492</u>	
<b>Less: Current liabilities</b>		
Sundry Creditors & Accruals	<u>-</u>	
<b>Net current assets</b>		8,492
<b>Net assets</b>		<u><u>8,492</u></u>
<b>Represented by:</b>		
Funds b/fwd		14,699
Surplus/(deficit) for the year		(6,207)
<b>Net Funds</b>		<u><u>8,492</u></u>

Approved on behalf of the Committee on 20-04-2022



**Mr Marcio da Silva**  
Chairman

# HASTINGS PHILHARMONIC ORCHESTRA

## INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2021

	£	£	£
<b>Income received</b>			
Donations	35,144		
Grants	19,359		
Sales	11,368		
HPO Singers Subscriptions	2,000		
Lottery community funding - Songbirds	3,075		
Service fee HPC Fauré	<u>1,150</u>		
			72,096
<b>Expenses</b>			
Accommodation/Travel		326	
Administration expenses		12,570	
Computer expenses		439	
Musician Fees		55,321	
Insurance		221	
Music scores		873	
Printing & stationery		1,841	
Production		1,667	
Publicity & Website		1,021	
Software - Quickbooks		230	
Venue hire		1,600	
Songbirds fees		1,045	
HPC Fauré fees		<u>1,150</u>	
			(78,304)
<b>Net Profit/(Loss) for the year</b>			<u>(6,207)</u>
<b>Transfer to reserve account</b>			<u><u>(6,207)</u></u>