

Trustees' Annual Report for the period						
From	Period start date			To	Period end date	
	01	September	2021		31	August

Section A Reference and administration details

Charity name	Hastings Philharmonic Orchestra
Other names charity is known by	Hastings Philharmonic
Registered charity number (if any)	1191425
Charity's principal address	Flat 3, 133 London Road
	St Leonards on Sea
	East Sussex
Postcode	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		Retired 31/07/22	
4	Carolyn May	Chair		
5	Christopher Cormack			
6	John Read			
7	Caryl Hosein		01/10/21	
8	Thomas Hoffman		28/06/22	
9	Anne Carroll-Marshall		28/06/22	
10	Laetitia Yhap		28/06/22	

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)

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

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) and **three** new trustees were appointed (June 2022) to strengthen our board and to address issues of gender and ethnic diversity. A founding trustee chose to retire in July 2022 taking the number of trustees to **nine**; another trustee was then secured to join the board for our next season. For most of the year in focus here, the board stood at **ten** trustees – five female and five male trustees, with a female chair.

Our trustees are chosen for their understanding of the local community, their commitment to our aims, and their experience in technology, finance, management, education, and the arts. We have a 4-strong Advisory Board (2 female, 2 male) - people currently active in finance, business and the arts who offer sage advice as required.

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).

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.

We prioritise good governance, consult the Charity Governance Code, and respect UK government recommended governance principles - stewardship; scrutiny; strategy; support; stretch; and skills. We are transparent in the separation of roles between the executive branch and independent trustee oversight.

Two members of the executive (Artistic Director, Marcio da Silva, and

General Manager, Helen May) sit on the board of trustees. This duality gives the executive regular opportunities to work in active partnership with, and to benefit constructively from, trustee expertise. Marcio and Helen are only paid for work undertaken in their executive roles. Dr Carolyn May (mother of Helen May) – highly qualified in education, management, and safeguarding - was unanimously appointed Chair in April 2022. Trustees abide by a Code of Conduct and ensure that all decisions are made based on what is best for HPO and without influence from personal interests. Conflicts of interest are managed following governance rules set out in the HPO Constitution, Articles 6 and 7.

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.

To ensure effective operation, we have clear terms of reference for board oversight of action. We have 6 key sub-groups - executive and non-executive trustees sit on each.

1. **The Governance & Stakeholder Group** advises on compliance and good governance, and ensures strong relations with the charity's friends, patrons, and principal funders.

2. **The Programme Advisory Group** advises on strategy review and oversees and implements project development.

3. **The Development Group** oversees and implements the grant-application programme.

4. **The Finance Group** checks financial updates, reviews accounts, and monitors the Risk Matrix.

5. **The Remuneration Group** excludes trustees with conflicts of interest and is charged with the delegated authority to annually review and set Executive Branch remuneration.

6. **The Audience Development Group** advises on strategies to enhance responsive community engagement, targeting inclusivity, diversity, accessibility, and developing new partnerships.

Our trustees work in close and supportive harmony with the executive at every stage of project and event planning, implementation, and review. We recognise that effective structures, efficient processes, and careful monitoring are important for good governance and that strategy and foresight as well as a culture of scrutiny, support, challenge, and learning are vital to ensure strong development. Dynamic interaction between the hard work of our executive and the strong commitment of individual trustees ensures effective leadership and management of all aspects of our work.

To ensure compliance, the following policies are reviewed annually: Safeguarding; Equality, Diversity and Inclusion; Disability; Partnerships; Covid-19; Health and Safety; Digital Charter; Privacy and Data Protection; Social-Media; Ethical Fundraising; Environmental; Good Impact Practice; and Volunteers; Risk Management Framework and Matrix.

We are registered with the **Fundraising Regulator**. We benefit from support and tools from NCVO and **The Charity Excellence Framework**.

Wider relationships

In our activities we work in partnership with a broad range of groups in the local community and with many local towns and festivals. The reach of our work, the network of contacts we are making, and the strong partnerships we are building, increases every year.

During this season in particular, many positive relationships were forged during the preparation of **HPO On the Road**, which took HPO concerts to several small towns in the area. More locally, positive relationships were established as we worked towards the Proms for All concert which involved the joining of massed local choirs and the handing out of 500 free tickets to local charities working with care for carers, sheltered housing, the blind, and those with physical and mental disabilities.

HPO partners include: Hastings Philharmonic Choir; East Sussex Music Hub – Create Music; ‘Awards for Young Musicians’; Hastings International Piano Concerto Competition; Etchingham Music Festival; Battle Festival; Winchelsea Arts; Christchurch St Leonards; Ensemble OrQuesta; The White Rock Theatre; Hastings Borough Council; The De La Warr Pavilion; Barefoot Opera; Prologue Opera; Rye Creative Centre; The Stables Theatre; Opera South East; Priory Meadow Shopping Centre; Love Hastings; Ensemble OrQuesta Opera Academy; Vinehall Chaplin Theatre; Ropetackle Arts Centre, Shoreham-by-Sea; The Grove Eastbourne; The Sarah Thorne Theatre, Eastbourne; The Tower Theatre, Folkestone; St John’s Church, St Leonards-on-Sea; Christ Church C.E. Primary and Nursey Academy, St Leonards-on-Sea; Sacred Heart Catholic Primary School, Hastings; Harmony One; Battle Choral Society; Whatlington Singers; St Leonards Tune up Tuesday Choir; Bexhill Choral Society; Billingshurst Choral Society; Hastings Tune up Tuesday Choir.

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** especially, **Penn Elcom**, and including Offerfair Self Storage; Coleman Construction; 1066 Fire and Security; Sussex and Surrey Partitioning; McPhersons; and Trumpf. HPO also receives support from its audience base through one-off donations, and through a Friends scheme.

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

Financial risk – a core concern.

This season was unexpectedly impacted by the international political crisis stemming from the Ukrainian war. Our main sponsor is a manufacturer which primarily uses steel. Steel more than doubled in price as the war developed. This inevitably significantly impacted the amount of support that we have received from them versus the amount that was pledged for this season and beyond. We remain hugely grateful to our business sponsors for continuing to support HPO despite the challenges of the current economic situation.

This financial strain follows a financially difficult period during the pandemic, leaving us additionally challenged. Our strategy to mitigate fluctuations in income has relied heavily on our **flexibility** and our ability to adjust the costs of each individual project to the funds we have available. We have adapted repertoire and instrumentation to enable us to go on with all concerts as planned. Our musicians have been engaged no more than two months prior to each commitment. This has enabled us to be

flexible and to accommodate limitations in our funding.

HPO trustees have identified the importance of moving towards a more stable funding model. The instability of our financial base in the current economic climate is our key risk. Discussion has highlighted the vital importance of a **Reserves Policy** moving forward. This has been formalised.

It has been determined that we need reserves for the following reasons: if income falls below expectations; if a grant or sponsorship is not renewed; if a project requires the charity to provide 'matched funding'; to fund short-term deficits in a cash budget, for example, if money needs to be spent before a funding grant is received; if there is an unforeseen emergency or another unexpected need for funds; and to cover unforeseen day-to-day operational costs.

We have drawn up and regularly review a clear **Risk Management Framework**. Our **Finance Group** monitor and review a newly established Risk Assessment Matrix and report back to the board at each full board meeting. We have set up a **Trustees Stakeholder Group** to ensure strong relations with the charity's friends, patrons, principal funders, and other stakeholders. They keep the board informed of all relevant information. Our Executive Branch hold regular informal meetings with principal funders to ensure relations remain positive. We are developing an integrated marketing approach with new resources. An annual Friends dinner for Platinum donors has been agreed and generously sponsored by a patron. We have set up a **Development Group** and agreed a schedule of grant applications. A new team is working with our CEO to submit grant applications to a range of trusts.

Projects are carefully designed, evaluated, and monitored at every stage of planning and execution and full attention is paid to cash flow and budgeting constraints. Flexibility and accountability are prioritised.

In line with these mitigation strategies, during this year we applied for grant funding from a variety of **trusts and foundations** and have been grateful for the **project grants** offered by **The Chalk Cliff Trust** (for Proms for All and La bohème), to the **Marchus Trust** (for Proms for All), and we extend grateful thanks to the **Garfield Weston Foundation** and the **Foyle Foundation** for their grants towards **core funding** which will make a significant impact on next season in particular.

In the spring of 2022, the HPO team devoted many hours to the preparation and submission of an application to the Arts Council to become a **National Portfolio Organisation**. Careful pre-consultation with advisers at borough and Arts Council level was sought; the application was reviewed by external sources as 'outstanding'.

HPO was proud of its robust plan which the team felt responded to the needs of individuals and worked in partnership with community groups, and which the team were confident would have enabled us to make a multi-dimensional contribution to Let's Create - Cultural Communities in an area of the country which suffers from significant poverty and social problems.

HPO is passionate in its desire to work together with amateurs to create stronger cultural activity centred on classical music to help our region to regenerate and to attract visitors, to use our cultural contribution: to educate, inspire, and bring people together, to support physical and mental-health and wellbeing, to help to people to deal with stress, anxiety,

and social isolation, to reduce loneliness, to sustain older people, and to help to strengthen social ties.

Our application set out clear, reasonable, and achievable plans for HPO to extend and develop its work so that it can become an increasingly vibrant and effective cultural hub for sharing the transformative power of classical music, and set out a dynamic framework of performance and participation projects to develop our work with children, increase and diversify our audience, develop our community partnerships, foster our links with small towns, and provide better-paid work for young artists.

[We heard in November 2022 that our application was unsuccessful. The HPO executive team and trustees undertook a thorough and careful review of the NPO application process. This analysis included frank discussion and the delineation of strategy relating to three clear areas: 1. Understanding the decision – were there lessons to learn; 2. Short- and medium-term implications for HPO; 3. Mitigation strategies.]

Despite the setback in not winning portfolio status, we remain committed to our aims and will continue to do everything we can to develop Hastings as a centre for classical music; we are steadfast in our determination to continue our cross-generational outreach and in our commitment to diversity and inclusion.

Once again, we were grateful this year to the **Arts Council** for a sizeable grant of £30,000, on this occasion to support our **HPO On the Road** project. Having proved our success in delivering these Arts Council projects, we hope that we will be successful in applying for a major project grant every year, since this enables us to deliver the vital free of charge programmes that have such a dynamic and positive impact on Hastings and the local area.

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.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

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

Performances:

- a. 1 orchestra concert, violin soloist – White Rock Theatre, Hastings
- b. 1 orchestral concert, violin soloist – Tonbridge
- c. 2 opera performances – Vinehall Theatre, Robertsbridge
- d. 1 string orchestra concert - Winchelsea
- e. 1 choral concert – St Leonards-on-Sea.
- f. 2 children's showcase concerts – St Leonards-on-Sea
- g. 1 orchestral and choral concert (children choir and adult choir) – St Leonards-on-Sea
- h. 1 'bossa nova' concert – White Rock Theatre, Hastings
- i. 1 orchestral concert, piano soloist – White Rock Theatre, Hastings (world premiere)
- j. 1 recital, string quartet – St Leonards-on-Sea
- k. 1 opera concert, soloists, adult choir, ensemble - St Leonards-on-Sea
- l. 1 orchestra concert, violin soloist – Bexhill (world premiere)
- m. 2 opera performances – St Leonards-on-Sea
- n. 1 recital, four soloists, Italian songs – St Leonards-on-Sea
- o. 1 orchestra and massed choir concert – White Rock Theatre, Hastings
- p. 2 opera performances, soloists, orchestra, children's chorus – St Leonards-on-Sea
- q. 1 orchestral concert, clarinet soloist – Shoreham-by-Sea.
- r. 1 public space concert – Shoreham-by-Sea.
- s. 1 orchestral concert, horn soloist – Folkestone.
- t. 1 public space concert – Folkestone
- u. 1 open interactive orchestra rehearsal for children – Folkestone.
- v. 1 concert, clarinet soloist – Etchingham.
- w. 1 public space concert – Etchingham.
- x. 1 orchestral concert, clarinet soloist – Broadstairs.
- y. 1 orchestral concert, horn soloist – White Rock Theatre, Hastings.
- z. 1 choral concert - St Leonards-on-Sea.

Participation projects:

- a. 1 x 1 day of free masterclasses for school children given by HPO Principals in partnership with the East Sussex Music Hub.
- b. 30 x HPO Singers workshops/rehearsals.
- c. 30 HPO Songbirds workshops/rehearsals.
- d. 2 x interactive primary schools' opera workshops.
- e. Interactive adult workshops and performance participation opportunities linked to the La bohème opera / and L'Orfeo opera academy.
- f. Participatory children's workshops linked to opera project La bohème.
- g. 2 x open interactive HPO rehearsals for schools as part of HPO On the Road.

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 greatly valued.

HPO's volunteers have been highly receptive to health and safety training and very supportive of our efforts within the context of the pandemic. 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.

Summary of the main achievements of the charity during the year

Achievements and performance

Achievements and performance

Over one hundred years ago Hastings was proud to support a professional orchestra, which regularly performed high-quality classical music concerts with international soloists under the baton of renowned conductors.

Since 2016 our Artistic Director and Principal Conductor Marcio da Silva and his team, have worked tirelessly to re-establish a professional orchestra in Hastings. This year, Marcio and the musicians of the current HPO, celebrated HPO's heritage and the dynamic history of past conductors of the original Hastings Municipal Orchestra, by returning to the White Rock Theatre and other venues in Hastings and the wider area, to foster the core aim of the orchestra: 'to put Hastings back on the map as a centre of excellence for classical music'.

For each of the concerts a 'heritage link' was selected, and repertoire and programme notes encouraged our audience to remember the original professional orchestra in Hastings back at the beginning of the 20th century.

♪ **1.** The first concert of the year – **21st September 2021** - was an **orchestral concert** at The White Rock Theatre, Hastings, where HPO is delighted to have taken up its new position as the orchestra in residence. Repertoire included Mendelssohn's A Midsummer Night's Dream Overture, Mendelssohn's Violin Concerto, Beethoven's Symphony No.5 and a piece entitled Meditation written by Julian Clifford, a past conductor of the Hastings Municipal Orchestra. The violin soloist for the concert was our multi-award-winning Bulgarian born concertmaster, Emil Chakalov. HPO maintained its commitment to offering **free tickets** for under 18s and students.

The audience **feedback** from this concert was excellent. The audience were delighted with the repertoire and the venue and were interested to read the extended programme notes on the history of the orchestra.

♪ **2.** The second concert of the year – **25th September 2021** - was a repeat of the first **orchestral concert**, but at a new venue for us – Tonbridge School. Julian Clifford, the past conductor of the Hastings Municipal Orchestra, had been a pupil of Tonbridge School, and, in recognition of this connection and as part of our outreach to local towns, we not only performed a celebratory concert in the chapel, but also performed a **public space concert** in the town centre.

We were delighted to be able to **film** in the beautiful chapel. Julian Clifford's piece Meditation is rarely performed, and it was good to honour his memory by reaching a **wider audience online** with this piece. See the link [here](#). HPO maintained its commitment to offering **free tickets** for under 18s and students.

Audience numbers were disappointingly low, despite careful liaison with Tonbridge School, its Alumni organisation, local music organisations, and the town.

♪♪ **3+4.** In **October 2021** we were delighted to host an opera academy and to share two full performances of Mozart's Le Nozze di Figaro on **16-**

17th October.

This was the first time for some eighteen months that Covid regulations were sufficiently flexible to allow young international soloists at the start of their professional careers to travel to take up opportunities in the UK. Singers benefit from ten days of rigorous tuition and training from the Ensemble OrQuesta team of multi-skilled professionals under the leadership of Marcio da Silva, receiving coaching on technique, language, style, stagecraft, and movement. The carefully planned intensive programme culminates in two public performances. We were delighted to be hosting talented young singers for this wonderful Mozart opera.

HPO is pleased to work regularly in partnership with Ensemble OrQuesta **Opera Academy** which is dedicated to the training of the new generation of opera singers. These academies have given many talented young singers from all over the world the opportunity to perform complete roles in fully staged productions, in the original language. An HPO ensemble provided the professional accompaniment for the opera, which was conducted by **a young visiting conductor**, the German Irish conductor Kieran Staub, who was being **trained and mentored** by Marcio da Silva. An exceptionally high standard was achieved. HPO maintained its commitment to offering **free tickets** for under 18s and students.

Audience **feedback** – the opera performances were greatly enjoyed by the audience who commented on the high standard of the acting and singing.

Our professional photographer was able to take excellent photos which can be viewed [here](#).

♪ **5. 13th November 2021** saw the first of our string ensemble concerts held in partnership with a local festival – **Winchelsea Arts**. HPO is keen to foster links with local towns and festivals. It is always a pleasure for the orchestra to play in a variety of venues and to engage with different audiences. During this year, HPO visited a range of sites in the county. Repertoire included Nielsen's Little Suite for Strings, Bach's Keyboard Concerto in D minor, Mozart's Divertimento in D, K136 and Dvorak's Serenade for Strings. Our visiting soloist was Stephanie Gurga – a distinguished pianist from Switzerland.

HPO maintained its commitment to offering **free tickets** for under 18s and students.

Audience numbers for this were exceptional, being at full capacity. Audience **feedback** - Winchelsea Arts were highly appreciative and immediately asked for a return visit, booking several future dates.

♪ **6. 4th December 2021** opened with a choral concert for **HPO Singers** - a semi-professional chamber choir formed by Marcio da Silva in 2020. This is select group of amateur singers, who rehearse together regularly, and who are joined by a group of professional choral singers for the final rehearsals and concert performance.

Repertoire for this included Pinkham's Nativity Madrigal, Vaughan Williams Mass in G minor, Whitacre's When David Heard and Britten's Ceremony of Carols.

HPO maintained its commitment to offering **free tickets** for under 18s and students.

Audience **feedback** – this atmospheric concert was hugely popular. Its timing at the start of advent seemed to resonate and attracted many newcomers. Following the success of this concert our Artistic Director has undertaken to schedule an Advent concert in subsequent seasons. The photos taken by our professional photographer can be viewed [here](#).

♪ **7. On 12th December 2021** our **HPO Songbirds** (children's choir) shared an informal showcase concert. This is an opportunity for the children to sing (both ensemble and solo items) and play their instruments (with piano accompaniment) in an informal setting, allowing them to get used to performing to family and friends. This enables them to build their confidence and skills in a supportive environment. Entrance to this concert was free of charge.

Audience **feedback** - this concert was received with great warmth by an enthusiastic audience who were greatly appreciative of the children's musical progress. The children were very proud to share their different musical abilities and some who had been reluctant to take part felt that they would be keen to take part next time. This is such an important experience for our youngsters to have.

♪ **8. On December 18th, 2021**, we held our **Christmas Gala Concert**, which has become a highpoint of the year. This concert which includes orchestra, amateur adult choir, children's choir, and audience participation is hugely popular.

Audience numbers rose over 350 this year and numbers participating rose over 125. Audience **feedback** was outstandingly strong. HPO maintained its commitment to offering **free tickets** for under 18s and students.

There is clearly a tremendous local interest in concerts like this and HPO have been inspired to consider ways to expand its schedule to include further opportunities for such popular community events.

♪ **9. On 13th January 2022** we held a concert entitled 'A nossa bossa' - an evening of **bossa nova**, samba and choro held in the downstairs room of The White Rock Theatre. Our Artistic Director is Brazilian born and has tremendous flair in singing in the relaxed popular Brazilian style. For this evening of entertainment, he was joined by fellow Brazilian Ariel Gragnani, and friends Boyan Ivanov (clarinet) and Emmanuel MacDonald (percussion). These evenings are greatly enjoyed by our audiences as they offer a very different musical style and flavour - the rhythmical complexity and unusual tonality are mesmerising. For HPO, the evenings are used as fund-raisers to help with the core funding costs of the orchestra.

Once again audience **feedback** was highly positive. HPO maintained its commitment to offering **free tickets** for under 18s and students.

♪ **10. On 28th January 2022** we held another **orchestral concert** in The White Rock Theatre, **Hastings**. The repertoire for this concert was a fascinating mix. Having opened with Wagner's Tannhäuser Overture, the orchestra then shared the world premiere of a work by a local composer, Keith Beal – his Symphony No. 10. After the interval the heritage of the orchestra was celebrated with the piece Autumn Landscape composed by Julian Harrison - a past conductor of the Hastings Municipal

Orchestra, and the evening ended with Rachmaninoff's wonderful Piano Concerto No. 3 with award-winning Brazilian pianist André Dolabella. HPO maintained its commitment to offer **free tickets** for under 18s and students.

Audience **feedback** was positive - this concert provided a lot of interest for our audience, and they were particularly appreciative of the piano concerto.

♪ **11. On 19th February 2022** we held our first chamber music concert of the season – this wonderful evening of music was presented by the HPO String Quartet, comprising four of our principal string players. They were joined, for Mozart's famous Clarinet Quintet, by HPO's principal clarinettist and Orchestra Manager, Boyan Ivanov.

The HPO String Quartet selected a diverse programme of music which spanned the late 18th, the late 19th, and the very early 20th century - three distinctive and contrasting chamber works with plenty of rich history behind them. Repertoire included Haydn's String Quartet No. 62, 'Emperor', Dvorak's String Quartet No. 12 'American' and Mozart's Clarinet Quintet in A major, K.581.

Professional photos of this concert can be viewed [here](#).

HPO maintained its commitment to offer **free tickets** for under 18s and students.

Audience **feedback** following this concert was hugely positive – the music was greatly enjoyed and everyone commented once again on the high artistic standards. It was noted that having the opportunity to hear such exceptional musicians so close to home was a great privilege and much appreciated.

♪ **12. In March 2022** we were delighted to host another Ensemble OrQuesta Opera Academy. This academy was dedicated to Monteverdi's L'Orfeo and members of HPO Singers were given the opportunity to sing as chorus in the concert version of the opera on **12th March**. Marcio da Silva sang the role of Orfeo. An additional bonus was the experience of working alongside the outstanding specialist early music instrumentalists of Ensemble OrQuesta Baroque.

HPO maintained its commitment to offer **free tickets** for under 18s and students.

Professional photos of this opera performance can be seen [here](#).

We were very pleased with the positive audience numbers achieved for the concert performance of this opera, since baroque music is not necessarily something that audiences usually rush to enjoy.

Audience **feedback** was very favourable most especially as regards to the quality of the singing and the exceptional ensemble of musicians. People were surprised at how interesting the performance was and expressed genuine delight at the beauty of the music.

♪ **13. On 24th April 2022**, HPO performed in the De La Warr pavilion in **Bexhill**. We were delighted to have been asked to return there after our successful performance in 2020, and we were pleased to be continuing to extend our outreach along the coast as well as inland to local towns.

The repertoire for this concert was highly popular, including Mendelssohn's Overture 'The Hebrides', Tchaikovsky's Violin Concerto and Beethoven's Symphony No.3 'Eroica'. The soloist for this concert was the British-German violinist Max Baillie who lives locally.

There was a change in repertoire from that originally scheduled. Max Baillie has asked to change from the Sibelius Violin Concerto to the Tchaikovsky Violin Concerto. This was a disappointment, as Lucy Craddock was preparing a pre-concert talk about the Heritage link between the Sibelius and HMO. However, by changing the repertoire to match the violin concerto Marcio managed to save almost £1,500. Marcio also cancelled the recording (with Philip O'Meara), bringing the total saving to £2,500 meaning the performance will only lose £6,300, which will coincide with the £6,000 influx from Sarah Kowitz.

HPO maintained its commitment to offer **free tickets** for under 18s and students.

Audience attendance was quite good although we had hoped for stronger attendance following our publicity drive.

Audience **feedback** was excellent as people enjoyed the repertoire, although some were disappointed at the last-minute changes as they had been hoping for Sibelius. It is difficult to explain to our audience the intricacies of costing – we do have to weigh up how many players we can afford for each concert, and some works demand a much larger orchestra than others. We do have to be circumspect and, unless and until we have a broader funding base, we cannot always sustain a large orchestra at every concert.

♪ ♪ **14+15.** In **May 2022** we hosted our third and final Ensemble Orquesta **Opera Academy** of the season. After the intensive training programme, two performances were held at St John's Church, **St Leonards-on-Sea** on **4th and 5th May**.

Mozart's operas are well-loved for their glorious melodies and masterful orchestration, and *Don Giovanni* is considered by many to be one of Mozart's greatest triumphs.

Audience **feedback** - it was greatly enjoyed by our audiences.

HPO maintained its commitment to offer **free tickets** for under 18s and students.

Professional photos of the performances can be viewed [here](#).

♪ **16.** On **14th May 2022** HPO held its second recital of the season at St John's Church, **St Leonards-on-Sea**. This recital was a programme of Italian songs performed by four soloists and a pianist. Sopranos Helen May and Celena Bridge, tenor Leonel Pinheiro, baritone Marcio da Silva, and Francis Rayner at the piano, performed songs and arias from Caccini, Caldara, Giordani, Marcello, Paisiello, Sarti, Handel, Scarlatti, Cilea, Respighi, Leoncavallo, Tosti, Verdi, and Bellini.

The soloists included were those who would be joining HPO for their forthcoming opera project – Puccini's *La Bohème* – so this provided an opportunity for our audience to hear the soloists and be tempted at the prospect of the opera ahead.

Professional photos of the recital can be viewed [here](#).

♪ **17.** At the end of **May 2022** HPO put on an ambitious project – a

'Proms for All' concert in The White Rock Theatre. The planning for this concert was challenging. Helen and Marcio had met with Ian Roberts and Phil Gietzen (the new HIPCC General Manager) before Christmas to discuss the concert. HIPCC had agreed to finance 50% of the concert costs, and it had been agreed that the concert would feature a HIPCC soloist performing Vaughan Williams' Piano Concerto. Marcio had sent them an up-to-date budget for the performance the next day. In March, Marcio heard that HIPCC were no longer able to 'support your concert'. HPO had to choose whether to abandon the concert or seek for alternative funding.

HPO felt that this was an important community project with the potential for fostering positive **partnerships**. We also wanted to launch a new initiative – to offer free tickets to local charitable organisations working with disadvantaged groups in the community. HPO placed three grant applications in the hope of securing sufficient funding to enable the project to go ahead. The new project plan involved the **participation** of massed local choirs alongside HPO.

We were delighted to receive support for this project from **The Marchus Trust**, which gave us a grant to pay for the strings in the orchestra and support from **The Chalk Cliff Trust**, which gave us a general grant to support the overall costs of the whole project. We were hugely grateful to both trusts for their support which enabled the project to go ahead.

Repertoire included: Elgar, God Save the Queen, Parry Jerusalem, Elgar Cello Concerto, Handel Water Music Suite No. 2 Mvts I & II, Handel Zadok the Priest, Purcell Abdelazer Suite Rondeau, Handel Hallelujah Chorus, Vaughan Williams Fantasia on Greensleeves, Holst I vow to thee my country, Parry I was glad, Elgar Pomp & Circumstance March No. 1.

Key aims and feedback:

- developing and extending our interaction with the East Sussex Music Hub (Create Music) to ensure greater interest in and a more effective take-up of free tickets for under 18s.
- ♪ 150 students attended the performance – they were 'bubbling with enthusiasm' after the concert having been excited by hearing a cello concerto performed live by such a young soloist and an orchestra which played with such energy, and they loved the experienced of a 'proms-style' concert ('it was so much fun', 'I liked the trumpets the best').
 - A significant extension of our partnership network: thoughtful and efficient communication to ensure the effective participation of massed local choirs in music preparation, inclusive rehearsal time, and positive concert experience.
- ♪ There were 130 singers and musicians on stage. We were joined by singers from Hastings Philharmonic Choir, Harmony One, Battle Choral Society, Whatlington Singers, St Leonards Tune up Tuesday Choir, Bexhill Choral Society, Billingshurst Choral Society, Hastings Tune up Tuesday Choir and other local choirs and singers. Singers 'made new friends', 'felt a real buzz', and 'loved every minute of it'.
 - engaging with a wider range of community organisations to offer 500 free tickets to under privileged and previously under-represented groups, particularly those working in sectors touched by the pandemic and current economic conditions (mental health, well-being, housing, care for carers).
- ♪ Our **outreach** offering of free tickets was met with warmth. This initiative was welcomed by many organisations and seen as something hugely positive for a range of reasons. We made many encouraging new

connections and feel excited at the prospect of continuing this initiative as a regular venture. 76 individuals from local charities and partner organisations responded positively to this initiative.

♪ This was an exciting development for us and constitutes a new aspect to our work going forward. Organisations were 'delighted' to be contacted, commented that the offer of free tickets felt like a 'hand of friendship', and reported 'that the concert 'gave us a much-needed boost'.

Evaluation:

Our General Manager worked exceptionally hard for this project, enhancing, and increasing our publicity to broaden and diversify our audience. Every possible effort was made to get our message out using social media platforms and contacts and our new volunteer flyer distribution network to ensure that this event had as much publicity as possible.

The intensive publicity campaign undoubtedly had an impact. We sold 15% more tickets for this concert than for any previous concert. Having attracted new people, we hope they will sample other events in future. We are pleased that our strategies are being effective in gradually building our audience base. We want to make high-quality classical music accessible to as diverse an audience as possible. The White Rock Theatre is an under-used local resource and we wanted to draw in as many people as possible, hoping that some would come and hear our music for the first time and would discover and be excited by the range of events we offer.

The professional photos of this concert can be viewed [here](#).

♪ ♪ **18+19.** On **11th-12th June 2022** HPO produced Puccini's La bohème. This performance was moved from St Mary in the Castle to Christ Church St Leonards because of steep hiring costs at SMIC. This project was supported by **The Chalk Cliff Trust** - without their generosity the project could not have gone ahead. Due to the exigencies of the Ukrainian War, business sponsors were unable to offer mid-season funding. The whole endeavour had been under threat, even though we had moved it to a less expensive venue. We were hugely grateful to The Chalk Cliff Trust, not only for their generosity, but also for the speed with which they responded to our 'cry for help'.

The project involved many different groups - HPO Singers, student chorus members down from London, HPO Ensemble, HPO Songbirds (first participation in an opera), Soloists, two young conductors in training (both receiving masterclass coaching from Marcio and one as a student receiving significant extra tuition).

Marcio directed, sang, and undertook lighting and technical aspects as our technician is still unavailable. Helen sang, supervised Songbirds, and undertook make-up.

The two performances were well attended by an enthusiastic audience and a film was made.

Audience numbers were strong, and the **feedback** was impressive from all sides. Everyone was asking 'when is the next one'. New members joined Songbirds. See further below (under participation projects).

HPO on the Road.

♪♪♪♪♪ **20-26.**

From the 18th – 26th June HPO embarked on its **outreach tour** of local

towns.

Project outline: outreach tour to new venues: engaging community flash-mobs and lively concerts in **Eastbourne, Rye, Shoreham-by-Sea, Folkestone, and Etchingham**; a final concert in **Hastings** (free tickets for students and under 18s for all concerts); and open interactive orchestral rehearsals for children in **Folkestone** and **Hastings** with a new composition.

Project rationale:

Our tour offered high-quality music on the doorstep – accessible and appealing. The new Arts Council's strategy highlights socio-economic and geographic differences in levels of engagement in culture. Here, our multi-lingual, socially diverse communities are known for economic disparities and social deprivation. Rising prices restrict leisure spending for lower-income families. Loneliness and public transport limitations impact our numerous older residents. Local schools have high percentages of EFL, Pupil Premium, and SEND. Since music has a transformative impact on the well-being of individuals and communities, funding cultural projects to reach Eastbourne and other small towns is vital.

Our tour aimed to offer children open rehearsals with a brand-new composition to explore and respond to. Arts Council strategy notes the importance of interactive opportunities for children to experience culture. Children have the right to engage with all forms of music – music is largely absent from the curriculum for all but the favoured few. HPO is a world-class professional orchestra, brim-full of dynamic role-models - early career international multi-lingual musicians. Our music is vibrant, varied, relevant, and up lifting. Our ongoing commitment is to offer our community exciting, accessible, inclusive, cross-age-range high-quality music that ignites and enhances cultural engagement – free tickets, masterclasses / workshops and open rehearsals (plus open-air family concerts and interactive performances).

Who? wider audiences in new venues and public spaces.

How? open discussions with venue managers - target: receptivity and listening.

Focus? connections, inclusivity, accessibility.

Strategies? engaging publicity; personal community contacts; flash-mobs in public spaces; lively accessible concerts.

♪ The project aimed to increase small-town community cultural engagement (including Eastbourne – a levelling up target). We aimed to reach people who have little experience of the uplifting power of orchestral music. To widen our reach and to appeal to diverse audiences, we offered public-space pop-ups and vibrant concerts with accessible repertoire. We offered free tickets to under 18s and students to reach and inspire the next generation.

♪ The project aimed to enhance the cultural engagement of local children, to develop their skills, and to offer new and enriching experiences. Interactive and educational masterclasses were offered to enable children to engage with high-quality instrumentalists at close quarters.

♪ Open orchestra rehearsals were offered to dissolve the barrier between musicians and children. Children were given the opportunity to hear a newly commissioned piece written by student Carlos Bandera.

They were encouraged to share their response to the piece, to discover the programme notes, to explore the music with the composer and orchestra, and to re-evaluate their understanding of creative music composition. It was our aim that Carlos' creativity would inspire them.

♪ The project aimed to ensure that our young early-career professional players (several being internationals) - negatively impacted by the pandemic – could progress their careers by playing a succession of challenging concerts in varied venues.

♪ **20. 18th June: Eastbourne** Grove Theatre: newly built, keen to expand. Levelling up target: no professional orchestra – broad audience interest is promising.

♪ **21. 19th June: Rye** Creative Centre: ambitious new environmentally friendly venue; keen to diversify impact.

♪ **22. 23rd June: Shoreham-by-Sea**, Ropetackle Arts Centre: a community-run award-winning venue. Regular younger audience - no orchestral music so far; keen to diversify. Different audience for us - well-publicised appealing programme needed.

♪ **23. 24th June: Folkestone**, Tower Theatre: no orchestral music tradition. Offers new age-diverse audience. Proactive liaison with schools.

♪ **24. 25th June: Etchingham** Church: hosted our sold-out concert last year; we were returning by popular demand (more tickets needed).

♪ **25. 26th June: Broadstairs** - no orchestral music tradition; could be difficult to build an audience base. Different audience for us - well-publicised appealing programme needed.

♪ **26. 7th July: Hastings**, White Rock Theatre: an under-used, vital community resource; strong, diverse publicity required.

18th June, 19th June, 23rd June, 25th June, 26th June.

[♪ 20. ♪ 21. ♪ 22. ♪ 24. ♪ 25.]

Tchaikovsky Serenade for Strings, Bassi/Verdi Fantasy on Rigoletto, Elgar Serenade for Strings, Bandera Meristem (world premiere) Nielsen Bohemian-Danish Folk Tune.

Soloist Boyan Ivanov

♪ **23. 24th June, Folkestone.**

Mozart Horn Concerto No.4 Prokofiev Symphony No. 1 'Classical', Mendelssohn Symphony No.4 'Italian'

Soloist Anna Drysdale.

♪ **26. 7th July, Hastings.**

Mozart Horn Concerto No.4 Prokofiev Symphony No. 1 'Classical', Mendelssohn Symphony No.4 'Italian'

Soloist Anna Drysdale.

Professional photos of this concert can be viewed [here](#).

Extract from Arts Council Report - HPO On the Road.

Did the project benefit the people and communities noted in the application:

A. Enhance cultural engagement of local children; develop skills; offer new enriching experiences; make classical music accessible to children irrespective of socio-economic background. YES

Project offering: free interactive open rehearsals dissolving barrier between musicians & children. Benefit achieved: highly successful. Folkestone 260 children. Hastings <50 due to date but well received. Effective themes and engagement. Teacher liaison ensured appropriate

level and curriculum links. Excellent feedback: teachers and children.
Project offering: free masterclasses for Create Music students; HPO Songbirds workshop. Benefit achieved: educational and inspirational opportunity for young instrumentalists with HPO principals and professional pianist.

Positive feedback: participants, parents, & teachers. Repeat requested.

B. Increase small-town community cultural engagement; build new partnerships; share high-quality music in public spaces and new venues with those with little experience of classical music; reach and inspire next generation with free tickets to u18s and students. YES, but Eastbourne problem.

Project offering: free public space concerts (1h30m) +200 leaflets: Eastbourne, Rye, Shoreham-by-Sea, Folkestone, Etchingham, Broadstairs, & Hastings. Benefit achieved: positive response (people stop, listen & record on phones), & impact – e.g., 5-year-old + parent came to Broadstairs concert because of flash mob. Still worthwhile in Hastings: "I didn't know Hastings had a professional orchestra".

Project offering: 7 concerts with exciting repertoire (including soloist) in 7 different venues to attract new audiences. 5 had not had a classical orchestra before. Grove Theatre, Eastbourne; Rye Creative Centre; Ropetackle Arts, Shoreham-by-Sea; Tower Theatre, Folkestone; Etchingham Church; Sarah Thorne Theatre, Broad Stairs; White Rock Theatre, Hastings. New piece performed in all concerts with talk by composer Carlos Bandera. Benefit achieved: audience feedback enthusiastic - unanimous requests for our return. Standing ovation: Folkestone and Etchingham. New partnerships - positive meetings. All venues struggled with post-pandemic ticket sales, but first steps in building new audiences. Ticket sales: 45-100 (Hastings 135). All venues confident they can build this audience base. Eastbourne blighted by venue individuals who refused to meet and failed with publicity. Ticket sales 14.

C. Positive development for HPO young professionals; and extending longer-term impact of HPO by making a film. YES

Project offering: 7 highly challenging concerts in varied venues for HPO principals, demanding repertoire for 2 young soloists, and world premiere of new composition. Benefit achieved: exciting programme and tight rehearsal schedule advanced HPO ensemble playing and enhanced artistic standards. Filming experience beneficial. HPO will extend its reach and impact when the documentary airs and will use clips to develop profile, accessibility, and future impact.

What HPO learned and how the project helped us to develop our work:

On review, HPO trustees commended all aspects of the project as outstanding.

1. Extension of **partnerships**: this outreach tour to local towns has been vital in progressing HPO's strategic development towards meeting our long-term aim to make Hastings a vibrant hub facilitating accessibility to high quality classical music in the south-east. We successfully extended a foundation network of partnerships we have been developing with local festivals, and we initiated positive and sustainable new connections.

2. Foundations for new **audiences**: we established an embryonic audience base in new concert venues in a range of small towns, receiving highly enthusiastic feedback and unanimous requests for us to return. This positive response encouraged us to renew our efforts for future seasons.

3. **Musical**: the quality of the performances was reviewed as exceptional – this was difficult repertoire and our musicians excelled. The high quality

of the film/recording demonstrated that ensemble playing developed significantly.

4. **Management:** our team coped with the complex demands of this intensive schedule with exemplary efficiency. Our orchestra manager handled the vicissitudes of the mid-week train strike with extraordinary resilience, as did our players. Our management of public space concerts became increasingly effective. Our strategies for project planning, recording, monitoring, evaluating, considering lessons learned and implementing change have become increasingly robust. Our team ran this project hot on the heels of a major participatory opera project and proved how extraordinarily effective and dynamic they are.

5. **Publicity:** our publicity campaign was excellent - our social media and online profile received notice and high praise from other organisations.

6. **Problems:** Audience numbers were variable and a little disappointing, due to train strikes, post pandemic lethargy, cost of living privation, and 'newness' of our offering?

Strategies: we worked in close collaboration with local teams, intensified publicity, and offered ticket discounts on the day.

Evaluation: local teams indicated that hugely positive feedback would mean that 'word of mouth' would make an enormous difference to return visits.

7. **Longer-term impact:** The project has given us vital foundations for future development. All positive connections made are being maintained and fostered, including those with local town music organisations, venues, schools, and the county organisation Create Music to ensure that we can continue to reach diverse multi-generational audiences. Where venues proved to be disappointing, we have begun work establishing alternatives. Where response was especially strong (e.g., Folkestone) we hope to find extra funding to support further work with both children and adults in a range of small-town communities.

Trustee internal review of HPO On the Road - for annual report.

This was extremely demanding for the players. The repertoire was challenging, players faced transport issues due to intermittent train strikes, the scheduling was tight, and inaccessibility and distance made the project period both stressful and exhausting.

The high **standard of performance** achieved was extraordinary (audience feedback from discerning voices was highly appreciative) and the work of our Orchestra Manager, Boyan Ivanov, in coordinating the players and in dealing with problems as they arose was exemplary.

Reception at some of the venues – most especially **Folkestone** – was hugely positive. The team at that venue worked exceptionally hard at publicity and secured a strong audience. The audience in turn were delighted with the performance (standing ovation) and were keen to welcome the orchestra back on another occasion.

Etchingham was also hugely welcoming and very supportive. They are always pleased to see us; they are thorough and thoughtful in their publicity and generate an appreciative and sizeable audience.

Other venues were less responsive. The team in Broadstairs, for example, made little or no effort with publicity and failed to utilise even the materials we sent them. Despite careful liaison and meetings with individuals at each location it was very difficult to ensure a strong take-up of tickets since this was our first appearance.

The **pop-ups** scheduled in the different locations were very demanding in terms of time and effort both for the players involved and for our publicity team who hand out fliers. They can be worthwhile in terms of increasing diversity of impact and did seem to generate interest amongst people who had little or no experience of classical music and who seemed to have no idea that HPO was visiting the area. It was heartening, for example, to see a mother and daughter appear at a concert having heard the pop-up in the afternoon. However, they are **labour intensive**, and it is not reasonable to expect a pop-up team to function several times across a succession of days.

The **costs** of the project would have been entirely prohibitive had it not been for the Arts Council funding. Taking the orchestra on the road in this way, with an unpredictable audience response at the other end, is a **risky** (and arguably rather unrewarding) venture, which is only feasible if it is supported by **significant sponsorship**.

Whilst it is important for HPO to broaden its outreach, increase its accessibility and target diversity, we need to be careful not to take on an **excessive burden** of work within **too tight a time-frame** and **so close in proximity to a previous project** (HPO opera).

Those three elements place **too great a strain** on the current team. This evaluation, combined with **adverse costs** suggests that a full range of similar concerts should not be attempted again unless a more robust funding model enables more significant project underpinning to ameliorate working conditions.

Reflections for future 'on the road' projects:

It would seem sensible to only return to venues which have:

- ♪ a core level of interest and initial engagement on which we can build, and
- ♪ a minimum level of responsive work from the venue team.

The following is felt to be advisable:

- ♪ additional targeted funding to support concerts in individual towns.
- ♪ fewer concerts in fewer venues.

♪ **28. On 8th July 2022** we held our final **HPO Singers** concert. Repertoire included Brahms Liebeslieder-Walzer Op. 52 and Six Quartets Op. 112; Debussy Trois Chansons; Brahms Neue Liebeslieder-Walzer Op. 65. This final concert of the season was rich in musical interest. It involved our semi-professional chamber choir and featured four outstanding soloists. HPO maintained its commitment to offer **free tickets** for under 18s and students.

Audience feedback: This outstandingly beautiful concert was well-received by our audience, being very different from previous concerts. The gloriously rich and challenging music was felt to be extremely well sung, and the repertoire, which was new to most of our audience, was enjoyed.

♪ **29. On Sunday 17th July 2022** we held our final orchestral concert of the season by invitation of The Battle Festival in Battle Memorial Hall. We were delighted to be asked to return to share in the Battle Festival, having taken part last year. Repertoire for this concert included Piazzolla Four Seasons, Vivaldi Four

Seasons, Sibelius Romance, and Elgar String Serenade. This was a very popular concert.

Audience **feedback** - the local community in Battle do not have regular opportunities to hear a professional orchestra on their doorstep and were delighted with the quality of the programme and the soloist. They have asked us to return next year. Discussions have taken place regarding the possibility of staging an opera next year, and preliminary negotiations have begun regarding the possibility of setting up a permanent **opera festival** in Battle under the auspices of HPO. This would be an exciting initiative for HPO, presenting opportunities for children, adult amateurs, young artists, and professional musicians. We are always delighted to work in **partnership** with **local festivals** and work hard to establish strong connections and collaborations.

Achievements – participation projects.

♪ 1. HPO Songbirds – 3 x 10 workshops/rehearsals.

HPO Songbirds is our children's choir founded by Marcio da Silva in June 2021 with support from the **Lottery Community Fund**. Originally the choir numbered just ten children, but numbers are growing every term. The choir now meets on Thursdays from 4.25pm to 5.25pm and is open to children aged 7-13. Participation is free of charge. Helen May acts as Assistant Music Director – she works with the younger children.

During rehearsals children are coached in secure vocal technique and are taught the basic principles of reading music in a fun and relaxed environment.

HPO Songbirds are proud to present regular informal showcase concerts. During these concerts the children perform the new songs they have learned. These songs are challenging, varied, and interesting, and they often involve simple two-part harmony and rounds, as well as actions to develop musical awareness and rhythm. In these showcase concerts the children can also share piano pieces, or solo instrumental and vocal items with piano accompaniment if they wish. These performance opportunities help to build confidence and develop musicality.

HPO Songbirds also have the exciting challenge of joining larger more formal concerts with the talented young professional musicians of HPO and with the Hastings Philharmonic Choir, such as the Christmas Gala concert in December. In February 2022 the children were excited to participate in their first opera performances - Puccini's *La Bohème*.

Marcio plans a range of future exciting activities, including physical theatre workshops, puppetry, and another full-scale opera project in 2023. Sample feedback illustrates the positive impact the choir is having and its role in meeting our aims of increasing accessibility and diversity.

Feedback from current HPO Songbirds and their parents:

"My 7-year-old daughter joined HPO Songbirds in the autumn. I was so pleased to find a choir specifically for primary aged children, and one which gives them exposure to classical pieces and musical theory. I love the way the children are given low-stakes opportunities to perform, and my daughter sang her first solo to a supportive audience of parents at the showcase. She is learning so much and being exposed to such rich musical experiences, for example singing with the HPO choir and orchestra in their Christmas gala. Marcio and Helen work so skilfully with the children to get the best out of them and make the sessions enjoyable

and engaging. As a local teacher and music coordinator, I know that music is vital but that it is often squeezed out of a busy school curriculum. It is wonderful to see this enrichment opportunity offered to all children in the local area regardless of ability to pay. I feel it is vital that we keep these little pockets of enrichment going in our communities."

Mother of HPO Songbirds member, 2021.

"I would like to say that Helen and Marcio do such a great job with the choir and my 2 grandchildren have really enjoyed being part of your wonderful choir. It's so well organised and they are already learning to read music and sing with confidence."

Grandmother of two HPO Songbirds members, 2021.

"The choir is really great and singing makes me happy."

HPO Songbirds member, 2021.

"Singing every week with the choir gives my son so much pleasure and has really boosted his confidence. It is wonderful to see him learning to read music, sing with an orchestra, and being coached by such top-class professionals with a real gift for getting children to love music. He leaves every week with a spring in his step and singing all the way home."

Mother of HPO Songbird member, 2021.

"What I want to shout from the rooftops about HPO Songbirds is that it offers a priceless opportunity for local children to learn music in a way that is not only enjoyable, but also develops age-appropriate rigour and focus. The standard is sky-high, thanks to the world-class skills and experience of Marcio and Helen - not to mention their dedication. I understand that the government has identified a crisis in classical music training and accessibility/diversity. The answer is simple. Teach classical music in state schools, and support grass roots classical music ventures for children, such as this. My son is mixed race - a demographic who tend to believe classical music is not for them. Well, here in Hastings, it is!"

Mother of HPO Songbirds member, 2021.

♪ **2. 3 x 10 workshops/rehearsals for HPO Singers.**

HPO Singers was founded to meet a two-fold need – local interest in challenging choral repertoire and opportunities for early career professional singers. Our Artistic Director, Marcio da Silva, is a renowned professional singer and vocal coach, talented opera director and experienced conductor and is therefore able to offer distinguished coaching at a high level.

The model for HPO Singers – eight professional singers alongside local amateurs working towards three core projects per season – creates an exciting opportunity for professional development and community engagement; local singers welcome the challenge, and audiences appreciate the opportunity to experience a richer variety of more diverse and stimulating repertoire and benefit from accessible performances of the highest quality.

Audience **feedback** has been excellent. For example, it may be remembered from last year that HPO Singers July 2021 performance of Rachmaninoff 's Vespers (with another local chamber choir joining our ranks), was packed out and hailed as 'exceptional' and 'breathtakingly atmospheric' – unexpected for this type of work in a smaller town venue.

This year's HPO Singers projects have included
 ♪ an Advent programme (leading to a performance described above ♪ 6
 ♪ chorus in Monteverdi's L'Orfeo and
 ♪ chorus in Mozart's Don Giovanni, and
 ♪ a Brahms and Debussy programme (leading to a performance described above at ♪ 28).

♪ 3. On **February 10th, 2022**, our Artistic Director, Marcio da Silva, and General Manager, Helen May, ran **primary school opera workshops** in two schools in Hastings and St Leonards-on-Sea at Christ Church C.E. Primary and Nursey Academy, **St Leonards-on-Sea**, TN37 6JJ and Sacred Heart Catholic Primary School, **Hastings**, TN35 5NA. This was a partnership initiative growing out of work with Ensemble OrQuesta, an opera company which has its base in St Leonards and produces professional operas at London fringe venues.

This initiative was co-ordinated with the assistance of Awards for Young Musicians. Marcio and Helen have built a strong local partnership with AYM (which works under the auspices of the Youth Music Network supporting children from low-income families, helping them to overcome financial and social barriers and enabling them to fulfil their musical potential). AYM is committed to promoting musical inclusion and addressing key barriers to young people's progression, and they support our aim to offer school children interactive and engaging encounters with opera.

In the **two schools** visited by Marcio and Helen, the children were encouraged to explore ideas about how emotion is expressed in opera, and how different characters are brought to life. The children were introduced to physical theatre techniques and were invited to work in groups experimenting with their own creative and imaginative responses to some of the visual images and ideas that Ensemble OrQuesta had recently developed in *Les Indes Galantes*. They explored how to work individually and together using their hands and bodies to create a storm, the movement of a boat, the eruption of a volcano, the growth of flowers, and flight of butterflies.

The children responded with enthusiasm to learning the punchy rhythmic patterns and mirrored dance elements of the most famous interlude of the opera. Rameau's music may date back to the 17th-century, but his melodic lines are catchy, and his percussive instrumentation immediately gets the feet stomping. The children explored pulse, space, time, and force, and experimented with body percussion, lead and response, and ripple effects. At the end of the session, the children were able to talk confidently about what they had learned; they recorded this in their workbooks and added their feedback on the workshop.

Following the **positive response** to these workshops Marcio and Helen are planning a series of further projects and workshops for 2022-23 and beyond.

♪ 4. Hosting **3 opera academies** culminating in performances as described above

♪ 3+4 - **Mozart Le nozze di Figaro**

♪ 12 - **Monteverdi L'Orfeo**

♪ 14+15 - **Mozart Don Giovanni**.

In partnership with Ensemble OrQuesta Opera Academy.

♪ **5. 1 opera participation project** for adults and children culminating in two performances recorded above ♪ **18+19**.

This opera project was an important new initiative for us. Although HPO has undertaken opera performances before – our Artistic Director Marcio da Silva is an accomplished opera director – this is the first time that we have embarked on something quite so ambitious.

Previous projects have involved single elements rather than a **multi-dimensional portfolio** of various aspects of our work. For example, in the past Marcio and our General Manager Helen have run intensive opera academies for young artists, and this has sometimes utilised a small group of HPO instrumentalists or has involved members of HPO Singers as part of an off-stage chorus. Marcio and Helen have also visited local primary schools to run opera workshops involving physical theatre (see under participation projects below). They also run our new children's choir – HPO Songbirds – which meets on a weekly basis.

What was unique about this project was the **vision** to combine a broad range of elements into one exciting participatory endeavour and the drive and determination it took to ensure that the project provided high-quality opportunities for so many different groups working together at the same time.

We were incredibly fortunate to have the whole-hearted support of **Christ Church, St Leonards-on-Sea**. They offered us the church free of charge for the purpose of rehearsals and workshops for the two weeks of the project, including the performances. They were incredibly tolerant of our presence, allowing us to 'turn the church round' for performances and giving us free rein in the use of church furniture for sets. Christ Church is our base for most of our rehearsals and concerts throughout the year and we are hugely indebted to them for their generous support of our work.

The project was also supported by the kind donation of costumes by **The Stables Theatre**, by our team of volunteers/trustees assisting with programme notes, ticket sales, front of house, moving of chairs, post-production clearing up, supervision of children, and 8 homes hosting singers – **a true community effort**.

The project involved:

- 17 members of HPO Songbirds
- 9 members of HPO Singers
- 16 members of HPO
- 8 chorus members - young singers seeking stage experience who travelled from London. They were paid travel expenses+ and provided with accommodation to participate
- 7 professional singers (2 being young early career artists)
- 2 young visiting conductors, (1 from Germany and 1 postgraduate student from the USA receiving significant additional coaching and mentoring).

The project was stage and music directed by our Artistic Director Marcio da Silva. He also designed and set the lighting and the surtitles and coached the young artists, the chorus, and the children. He was assisted by our General Manager Helen May, who also set the props, organised the costumes, and did the make-up. Both also sang lead roles and supervised stage management.

We have been overwhelmed by the extraordinary **response** to this

project from our audience and from all the different participants. A few highlights might give a flavour of the impact this has had:

- The next day, two sets of parents were in touch asking if their children could join Songbirds.
- Chorus members said they had joined to be part of an opera and felt they had joined a family – they had ‘learned tons’, had ‘heaps of fun’, ‘worked their socks off’, and ‘wanted to do it all again’. ‘We’ll be back!’
- The children delivered their verdicts bouncing up and down: ‘We were great’, ‘Did you hear the cheers?’ ‘Saturday was the best’. ‘Could you hear my Italian?’ ‘I nearly dropped my flag’. ‘I wish we were doing it again.’ ‘Can I do this instead of school?’
- Audience members said: ‘When’s the next one’. Several (women and men) spoke with tears streaming down their cheeks of an ‘unforgettable’, ‘totally memorable’ and ‘extraordinary’ night.
- One couple wrote to the General Manager: “Well! What can we say? To say that last evening’s performance was magical, atmospheric, beautiful visually, musically, theatrically, even taken together is inadequate. We were thrilled by you all. Honestly, we just could not believe it! What a success the children were! It really was a truly magical evening from all involved.”

Photos from the performance on the Saturday night can be viewed [here](#). The programme can be viewed [here](#).

♪ ♪ **6. 2 x open interactive HPO rehearsals for schools as part of HPO On the Road.**

♪ The first of these was held on **Friday 14th June**, in Folkestone at The Tower Theatre. 250 local primary school attended and hugely enjoyed an interactive orchestra rehearsal in which they enjoyed getting to know more about the instruments of the orchestra, taking part in quizzes and challenges, and asking questions related to their music work in school. Feedback from both children and teachers was very appreciative and Folkestone have asked for another concert and open rehearsal next year.

♪ The second of these was held on **Thursday, 7th July** at The White Rock Theatre in Hastings. It was good to see the children engaging with the orchestra in a relaxed environment. For some of the children this was their first experience of classical music and the first time that they had visited The White Rock Theatre.

♪ **7. 1 x free of charge workshop/ masterclass on 2nd July 2022** with students of East Sussex Music Hub (Create Music) at Christ Church, St Leonards-on-Sea, 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]

Summary – achievements and performance:

WHO has HPO helped:

a. Cross-age range audiences:

♪ 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 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 and to young student opera singers and conductors seeking training in their chosen profession.

What was done - OUTPUTS:

a. **Performances** - recitals; concerts; informal showcases; recordings; masterclasses/workshops; pop-up concerts; concerts in local towns; free of charge events, free tickets to all concerts for under 18s and students; free tickets to charitable organisations working with the disadvantaged.

b. **Participation projects** – workshops and rehearsals for children and adults; opera academies for young opera students; opera workshops in primary schools; masterclasses for secondary school children; interactive open orchestral rehearsals for primary school children.

c. **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, festivals 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 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 has been hugely popular.

e. A wide-range of new **partnerships** have been established. 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 has made a positive impact on the **well-being** of the local community during the post-pandemic period when many remain negatively by a decrease in social contact and an increase in loneliness. 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 public space concerts in all the local towns had a positive impact as we work towards **increasing diversity and accessibility**. We recognise that these public space concerts are important. In Hastings we have been pleased to ensure good working relationships with LoveHastings and the Hastings Borough Council who allow us to put on these events. The impact of these pop-ups is strong not just because of the lively works we choose but because the music is of such high-quality. Many people stopped to talk to the team as they distributed fliers, and they have been able to engage in conversation about our other free of charge events.

e. Audience feedback suggests that our lively and engaging Christmas Gala Concert and the 'Proms for All' 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 and a fun community activity with friends and family in a relaxed environment can be very special indeed. Parents have been hugely appreciative of many of our events, and children have been bursting with enthusiasm, inspired by things they have seen and done (operas and big concerts with orchestras!!). Even though these projects are hard work, the impact of them on individuals is **outstanding**.

Note: Whilst we seek to extend our outreach into local towns, HPO is proud to make its base in **Hastings and St Leonards-on-Sea**. As noted above [♪ ♪ 18+19], we are hugely grateful to **Christ Church, St Leonards-on-Sea**, for acting as our core partner – they are tremendously supportive of our work, and we hold all our rehearsals and most of our recitals and concerts there. For us, this is a significant choice of base. Christ Church is an Anglo-Catholic church in a parish with one of the highest levels of social deprivation in the country. In this parish Child Poverty (CP) stands at 43% which ranks it 156 out of 12,599 parishes nationwide; Working Age Poverty (WAP) stands at 28%, which ranks it 116 out of 12,599 parishes nationwide; and Pensioner Poverty (PP) stands at 36% which ranks it 452 out of 12,599 parishes nationwide. HPO is committed to engaging with its local community from this base, working collaboratively with local partners to meet the local need for

inclusive cross-generational cultural activity in our area.

Final summary statement - Public benefit

The Trustees consider that our activities during this period of:

- staging 28 high-quality performances, including orchestral, choral, chamber concerts, and opera projects and academies and
- organising over 80 participatory workshops / rehearsals / training sessions for groups ranging from children to students to senior adults and
- continuing to develop and expand its 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.

Summary: in an environment negatively impacted by current economic pressures and the aftermath of 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.

Carefully fostered community partnerships and an established framework of events ensure that we have strong but flexible foundations from which we can develop exciting new work and launch initiatives to broaden our reach to become an increasingly resilient and responsive hub for inclusive, diverse, and accessible cultural contribution in our region, making Hastings a dynamic centre of excellence for classical music.

Brief statement of the charity's policy on reserves

In our first year we did not have a reserves policy because the charity was newly formed, it had simple structures, and its activities were relatively uncomplicated.

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 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.

HPO Trustees have identified the importance of moving towards a more stable funding model. The instability of our financial base in the current economic climate is our key risk. Discussion has highlighted the vital importance of a Reserves Policy moving forward. This has been formalised.

It has been determined that we need reserves for the following reasons: if income falls below expectations if a grant or sponsorship is not renewed; if a project requires the charity to provide 'matched funding'; to fund short-term deficits in a cash budget, for example, if money needs to be spent before a funding grant is received; if there is an unforeseen emergency or another unexpected need for funds; and to cover unforeseen day-to-day operational costs.

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 **£6,207** in the account.

Our principal sources of funds during the year **01/09/21 - 31/08/22** were: Donations: **£27,621**; compared to last year's £35,144.

Grants and Gift Aid: **£62,952**; compared to last year's £19,359.

Ticket sales: **£32,876**; compared to last year's £11,368.

Subscriptions: **£4,111**; compared to last year's £2,000.

Lottery funding for the Children's Choir: **£6,510**; compared to last year's £3,075.

Service fees for performances alongside external groups: **£33,920**.

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. **£128,629** has been spent on fees for our musicians, **£2,024** has been spent on music scores. **Venue hire** has been limited to **£725**. We are very grateful to Christ Church, St Leonards-on-Sea for their recurring offer of a free rehearsal and concert space for our use. This gives us an invaluable resource in the heart of the community we serve. However, since we are seeking to develop outreach, this involves varying where we choose to deliver our performances in order to ensure diversity and accessibility for as many people as possible.

Printing and stationary costs were **£2,194**. 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 also 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. Investing in **QuickBooks** has facilitated the streamlining of our accounting.

The **combined salaries** of our hard-working and dedicated team of **three (Artistic Director, General Manager, Orchestra Manager)** for the year stood at **£28,945**. Since they cover all aspects of the hectic day-to-day running of the charity including creativity, diversity, and accessibility initiatives; project and orchestra management; building partnerships; fostering outreach programmes; friend and patron networking; audience development; and maintaining safe-guarding and health and safety standards, we are conscious that the current level of remuneration is inappropriate for the quality and amount of work undertaken. We hope that we can increase this in the year ahead.

Our **free of charge events** – e.g., pop-up public space events - have prioritised accessibility and diversity. To ensure wide dissemination and outreach to a broad audience we have spent **£3,907** 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. We have recently expanded our free ticket offering to those in receipt of Job Seekers Allowance and Universal Credit.

We were able to achieve filming and the making of a short documentary thanks to specific funding within one of our grant applications. This will be important to us as we seek to broaden our outreach and widen the impact of our publicity.

Funds in the bank account at the end of the year stood at **£12,945**

Section F Other optional information

Risk review

HPO Trustees have identified financial risk as the biggest risk facing the Charity. The ongoing war in the Ukraine and the current economic crisis is a significant contributor to this risk in view of its impact on audience capacity and the unreliability year on year of current commercial sponsors.

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:

Signature(s)	CAROLYN J MAY	CHRISTOPHER CORMACK
Full name(s)	Dr Carolyn J May (HPO Trustee)	Mr Christopher Cormack (HPO Trustee)
Date	22/04/23	22/04/23

Registered charity number: 1191425

HASTINGS PHILHARMONIC ORCHESTRA

ACCOUNTS AND INDEPENDENT EXAMINATION

FOR THE YEAR ENDED 31 AUGUST 2022

HASTINGS PHILHARMONIC ORCHESTRA

ACCOUNTS FOR THE YEAR ENDED 31 AUGUST 2022

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HASTINGS PHILHARMONIC ORCHESTRA

INFORMATION SHEET FOR THE YEAR ENDED 31 AUGUST 2022

**Registered charity
number** 1191425

Trustees Marcio Tadeu Lemos Paes Goncalves da Silva
Caryl Hosein
Hugh Philpott - appointed 20th September 2022
John Read
Christopher Cormack
Helen May da Silva
Laetitia Yhap - appointed 28th June 2022
Dr Carolyn May
Anne Carroll-Marshall - appointed 28th June 2022
Thomas Hoffman - appointed 28th June 2022

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 2022

I report on the accounts of the trust for the year ended 31 August 2022 which are set out on pages 3 to 5.

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:

HASTINGS PHILHARMONIC ORCHESTRA

BALANCE SHEET FOR THE YEAR ENDED 31 AUGUST 2022

	2022	2021
	£	£
Current assets		
NatWest Bank Account	21,437	8,492
	<u>21,437</u>	<u>8,492</u>
Less: Current liabilities		
Sundry Creditors & Accruals	<u>-</u>	<u>-</u>
Net current assets	21,437	8,492
Net assets	<u>21,437</u>	<u>8,492</u>
Represented by:		
Funds b/fwd	8,492	14,699
Surplus/(deficit) for the year	12,945	(6,207)
Net Funds	<u>21,437</u>	<u>8,492</u>

Approved on behalf of the Committee on

Mr Marcio da Silva
Chief Executive



HASTINGS PHILHARMONIC ORCHESTRA

INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2022

	2022		2021
	£	£	£
Income received			
Donations	27,621		35,144
Grants & Gift Aid	62,952		19,359
Sales (includes concert income)	32,876		11,368
HPO Singers Subscriptions	4,111		2,000
Sponsorships	31,448		-
Lottery community funding - Songbirds	6,510		3,075
Service fees	33,920		1,150
		199,437	72,096
Expenses			
Accommodation/travel	292		326
Administration expenses	2,478		12,570
Salary	28,750		-
Computer expenses	-		439
Musician fees	128,629		55,321
Insurance	226		221
Music scores	2,024		873
Printing & stationery	2,194		1,841
Production	7,199		1,667
Publicity & website	3,907		1,021
Software - Quickbooks	307		230
Venue hire	725		1,600
Songbirds fees	9,321		1,045
HPC Fauré fees	-		1,150
Miscellaneous	439		-
		(186,492)	(78,304)
Net surplus/(deficit) for the year		12,945	(6,207)
Transfer to reserve account		12,945	(6,207)

HASTINGS PHILHARMONIC ORCHESTRA

INCOME DISTRIBUTION ACCOUNT FOR THE YEAR ENDED 31 AUGUST 2022

	£
Undistributed funds brought forward	8,492
Surplus (deficit) for the year	12,945
Distributions in the year	-
Undistributed funds carried forward	<u>21,437</u>