

# ARCH SINFONIA

England & Wales · Charity number 1205630

## Details

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**Status** Registered

**Legal form** CIO

**Registered** 2023-11-08

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** 32 Danesfield Close  
Walton-On-Thames  
Surrey  
KT12 3BP

**Phone** 07534258297

**Email** [development@archsinfonia.co.uk](mailto:development@archsinfonia.co.uk)

**Website** [www.archsinfonia.co.uk](http://www.archsinfonia.co.uk)

## Activities

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**Objects:** 1. TO ADVANCE PUBLIC EDUCATION AND APPRECIATION OF THE ART OF ORCHESTRAL MUSIC IN ALL ITS ASPECTS AND THE WIDER ARTS THROUGH CROSS-ARTS COLLABORATIONS, IN PARTICULAR BY THE PROVISION OF LIVE CONCERTS AND RECITALS.2. THE PROMOTION OF EQUALITY AND DIVERSITY IN THE ARTS AND MUSIC FOR THE PUBLIC BENEFIT BY PROVIDING OPPORTUNITIES FOR WOMEN AND NON-BINARY CONDUCTORS, COMPOSERS, SOLOISTS AND OTHER ARTISTS OF A DIVERSE RANGE OF BACKGROUNDS WHO ARE CURRENTLY UNDERREPRESENTED IN THE SECTOR TO PERFORM WITHIN AN ORCHESTRA.

**Activities:** 1. To advance public education & appreciation of the art of orchestral music in all its aspects & the wider arts through cross-arts collaborations, in particular by the provision of live concerts & recitals.2. The promotion of equality and diversity in the arts & music for the public benefit by providing opportunities for women & non-binary artists, & others who are underrepresented in the sector

## Classification

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- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

## Geography

- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-11-07	£34,112	£19,395	-	-

## Trustees

Name	Role	Appointed
Anna Williams	Chair	2023-11-08
Bobby Leaf		2023-11-08
Fergus Marr		2023-11-08
Greta Steponaviciute		2025-11-27
Isla Cameron		2025-11-27
Lucy Drever		2023-11-08
Martin Arnaud		2023-11-08

**ARCH SINFONIA**

England & Wales - Charity number 1205630

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# Accounts

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# Arch Sinfonia

**CHARITABLE INCORPORATED ORGANISATION**

**REPORT OF THE TRUSTEES & FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 07 NOVEMBER 2024**

**Registered Charity No. 1205630**

**Trustees**

Martin Arnaud  
Lucy Drever  
Bobby Leaf  
Fergus Marr - Chair  
Anna Williams

**Registered Address**

32 Danesfield Close  
Walton-on-Thames  
Surrey  
KT12 3BP

**Bankers**

National Westminster Bank Plc  
Parklands  
De Haviland Way  
Horwich  
Bolton  
BL6 2SD

**Accountants**

Full Stop Accounts Ltd  
67 Lakeside Drive  
Cardiff  
Wales  
CF23 6DE

## **TRUSTEES' REPORT**

### **For the year ended 7 November 2024**

The Trustees of Arch Sinfonia are delighted to present the inaugural charity report and accounts for the period ended 7 November 2024. The Trustees confirm that this document complies with the CIO's governing document and the provisions of the Statement of Recommended Practice (SORP).

#### **Structure, governance and management**

The CIO was established on 8 November 2023 governed by its constitution (Foundation model) with solely charitable objects and has operated within these since incorporation.

Prior to this, the founder of the orchestra was the sole Director of a separate entity (private company limited by guarantee without share capital), Arch Ensemble Limited (company number 10978630). Arch Ensemble Limited will be dissolved as of August 2024 and Arch Sinfonia will remain the only legal entity henceforth.

The Board of Trustees is made up of 5 individuals drawn from across the finance and arts sector, with skills and experience in charity administration, accounting, digital, learning and public engagement. Trustees meet quarterly with the Founder and Artistic Director to review charitable activity, giving their time and expertise on a voluntary basis and receive no remuneration or other benefits. Trustees are responsible for the strategic management of the charity and for setting policy. The day-to-day operational management is delegated to the Founder and Artistic Director and a freelance advisor and any necessary operational specific freelancers as and when needed.

The Board of Trustees were appointed on incorporation. An annual skills audit is taken to assess where there may be gaps in the expertise on the Board and subsequent Trustees can be appointed by the Board of Trustees. There must be at least three Trustees at any given time, and a maximum of eight. Any new appointment henceforth must be for a term of three years.

#### **Objectives and activities for the public benefit**

The overarching objects for which the charity is established is to:

- 1. Advance public education & appreciation of the art of orchestral music in all its aspects & the wider arts through cross-arts collaborations, in particular by the provision of live concerts & recitals**
- 2. The promotion of equality and diversity in the arts & music for the public benefit by providing opportunities for women and non-binary artists, & others who are underrepresented in the sector.**

Three guiding principles help set the framework for Arch Sinfonia activity in response to its charitable mission:

**To be Daring:** Arch Sinfonia aims to bridge the gap between audience and orchestra by pioneering a unique audience participation and engagement model. Audience members are invited to sit interspersed amongst the musicians to gain a different perspective of the music and instruments around them, giving concerts an immersive feel, akin to a sound bath.

Additionally, each season is also shaped by Arch Sinfonia audiences. People are invited to vote on music they would like to hear performed, giving agency to concertgoers and building longer-term two-way relationships. This new method seeks to understand what music makes people tick and ensures Arch Sinfonia stays relevant to audiences today.

Arch Sinfonia presents a platform to rediscover and reinterpret lesser known repertoire in its concerts and educational projects, particularly championing historic and new works written by women and non-binary composers.

**To be Inspiring:** Made up of around 40 early career musicians, Arch Sinfonia pools this collective energy, bringing youthful exuberance to all performances at the very highest degree of excellence with an entrepreneurial mindset which cultivates innovation in performance.

Through the vision of its founder and conductor Chloé van Soeterstède, Arch Sinfonia takes an '*if you can see it, you can be it*' approach to programming, championing women in music and leadership, including women composers historically and today, and commissioning works from underrepresented groups.

**To be Accessible:** Led by a belief that there is room for *everyone* in this sector, Arch Sinfonia strives to represent diversity in its programming and activities, showcasing soloists and composers so that audiences may see themselves reflected.

Our education/learning programmes aim to reach into pockets of communities which are often overlooked in society with partnership working to strengthen meaningful connections.

We seek to break down barriers to music participation, through commissioning works with audience involvement, and performing music that people want to hear. Creating a balanced programme of popular and less known works to broaden horizons.

A Community Access Scheme offers free/heavily subsidised tickets for families using food banks, those on universal credit and in receipt of other benefits, and students.

**Activity:** During the period 08 November 2023 - 07 November 2024, Arch Sinfonia produced 'Surround Sound', which was launched on 27 September 2024 with a concert of the same name. Held at Westbourne Park Baptist Church in Westminster, it was the first wholly 360 degrees, in-the-round performance, with seating interspersed amongst the musicians for a full and authentic immersive experience.

The performance was in collaboration with researchers from Imperial College London's (ICL) Department of Electrical and Electronic Engineering and AIDA Lab. Using wearable devices worn by musicians, ICL were able to collect datasets on heart activity, helping them understand more about musicians' physiological responses to high-pressure environments such as live performance, and which could be used to advance research in the area of health technology.

The unusual format and surprise moments throughout presented a challenge to rise to, which was achieved with their razor sharp focus and heightened awareness, harnessing their excellent musicianship to deliver a stunning and unique concert.

The concert responded to Arch Sinfonia's charitable mission in the following way:

**1. To advance public education & appreciation of the art of orchestral music in all its aspects & the wider arts, through cross-arts collaborations, in particular by the provision of live concerts & recitals**

- The in-the-round live concert format brought people closer to the players, increasing the likeness of their appreciation of the art of orchestral music.
- Founder and conductor Chloé van Soeterstède verbally introduced each of the works, addressing the audience more informally to set the historical context as well as highlight key musician themes the audience could listen out for.
- Whilst there was no cross-art element, there was a cross-disciplinary element through the partnership with Imperial College London, bringing evidence-based research methodologies to a broader public audience and advancing education by highlighting the physiological responses to music making and the impact of this on the human condition.

**2. Promote equality and diversity in the arts & music for the public benefit by providing opportunities for women & non-binary artists, & others who are underrepresented in the sector.**

- Surround Sound's orchestra was 69% woman led, and with conductor Chloé van Soeterstède at the helm, the concert was a demonstration of women in leadership.

**Achievements and public benefit:** The audience response was overwhelmingly positive and it was clear the format had hit on something unique and impactful for a range of people.

Musicians' participation in the ICL study has contributed valuable new data for their work to advance research in the area of health technology for the public benefit.

An audience of 59 were welcomed to 'Surround Sound'. From audience feedback we discovered the majority of our audience was aged 18-40 (45.2%), with the age bracket 40-65 (35.5%) following closely behind. Over 65s represented 12.9% of the audience and children aged 0-18 represented 6.5%. This is in line with studies that suggest a growing younger audience for classical and orchestral music concerts.

Arch Sinfonia now wishes to build on this to understand to what extent this model can be used to advance its charitable mission and present meaningful experiences for the public benefit. Audience feedback has suggested that the in-the-round format positively contributed to audience members' sense of wellbeing.

***"I went into Surround Sound knowing full well what the setup was, but nothing could have prepared me for just how immersive and enjoyable sitting inside an orchestra could be. I spent a large portion of the concert with my eyes closed, letting the music wash over me, picking out the various instruments around the room as the movements ebbed and flowed. An incredible experience."***

***"An amazing evening. I could feel myself physically relax, and so great to be surrounded by such fantastic musicians. Thank you."***

***"The Arch Sinfonia orchestra experience was wonderful, I've never experienced a concert quite like it. It left me with the most delightful warm glow all the way home!"***

'Surround Sound' will be the strategic framework under which all activities will be based for the next 3 financial years, as Arch Sinfonia builds reach, reputation and organisational resilience.

### **Future Plans**

In 2024-25, Arch Sinfonia will focus on building its reach, reputation and resilience and further developing its 'Surround Sound' strategy. Audience consultation and development, establishing partnerships and research into areas of need such as those where there are limited opportunities for people to engage with the arts. Plans to establish a meaningful youth engagement initiative will be developed.

Artistically, a programme of string music will be delivered, with a commitment of 50% of music being performed to be contemporary women composers. A cross-arts collaboration with a dance artist will be prioritised.

Fundraising efforts will continue seeking support from individuals, trusts and foundations, and corporate entities, alongside careful management of financial resources.

## **Financial Review**

The charity's first 2023/24 financial year begins with a strong success story of £33.5k in opening funds. This consists of a donation of funds from Arch Ensemble Limited (to be wound up as of August 2024) and Orchestra Tax Relief debtor of £6,750 and a second OTR claim of £9,933 (less accountancy fees) from both the 2021/22 and 2022/23 financial years for the projects 'A French Fantaisie', 'DANCE', and 'Women of Note'.

Income from all sources above, alongside individual donations have enabled Arch Sinfonia to invest in 'Surround Sound' - launching the beginning of its long term strategy to bring audiences much closer to the music making than ever before.

The majority of expenditure during this year has been on freelance musician fees and other artists, as well as direct operational freelance staff. The remaining funds as of 7<sup>th</sup> November were £14,717.

At the balance sheet date, unrestricted reserves were £9,717, well above the orchestra's risk reserves level of £5,000 (see below).

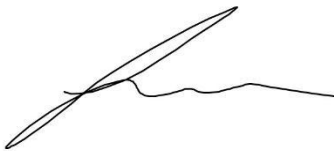
Since this date but relating to the period in question we are awaiting a further OTR claim of £5,710 for 'Surround Sound' less remaining trade creditors for the period of £1,350 as stated in the CC16a submission.

## **Reserves Policy**

The Trustees have agreed the Risk Reserves level will be set at £5,000. As a new charity, this is deemed adequate regarding the level of activity being currently carried out by Arch Sinfonia and will be reviewed by Trustees on an annual basis in line with the charity's operational outputs.

## **Approval**

This report was approved by the Trustees on 24 July 2025 and signed on their behalf.



**Fergus Marr**  
**Chair of Trustees**

# Balance Sheet

Arch Sinfonia

As at 7 November 2024

7 NOV 2024

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## Current Assets

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### Cash at bank and in hand

Arch Ensemble Barclays	14,503.08
British Pound	213.66
<b>Total Cash at bank and in hand</b>	<b>14,716.74</b>

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<b>Total Current Assets</b>	<b>14,716.74</b>
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<b>Net Current Assets (Liabilities)</b>	<b>14,716.74</b>
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<b>Total Assets less Current Liabilities</b>	<b>14,716.74</b>
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<b>Net Assets</b>	<b>14,716.74</b>
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## Capital and Reserves

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Free Reserves	9,716.74
Risk Reserve	5,000.00
<b>Total Capital and Reserves</b>	<b>14,716.74</b>

## Independent Examiner's Report to the Trustees of Arch Sinfonia

I report on the accounts of the charity for the year ended 7th November 2024, which are set out in the associated CC16a Submission and associated Trustee's Annual Report.

### Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

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

### 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 independent 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, I do not express an audit opinion on the accounts.

### Independent examiner's statement

In connection with my examination, no matter has come to my 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 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.

Name of examiner:

Lauren Harvey



Relevant professional qualification or body:

CIMA 1-6v40p

Address:

67 Lakeside Drive, CARDIFF, CF23 6DE

Date:

24th July 2025



## Receipts and payments accounts

For the period from	Period start date 8/11/23	To	Period end date 7/11/24
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Box Office	525	-	-	525	-
Remaining Funds from Arch Ensemble	33,587	-	-	33,587	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total(Gross income for AR)</b>	<b>34,112</b>	<b>-</b>	<b>-</b>	<b>34,112</b>	<b>-</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>34,112</b>	<b>-</b>	<b>-</b>	<b>34,112</b>	<b>-</b>
<b>A3 Payments</b>					
Performance Costs - Conductor	541	-	-	541	-
Performance Costs - Instrument Rental	250	-	-	250	-
Performance Costs - Music Hire / Library	222	-	-	222	-
Performance Costs - Musicians	11,552	-	-	11,552	-
Performance Costs - Project Coordinator/Fixer	500	-	-	500	-
Performance Costs - Venue	861	-	-	861	-
Performance Costs - Other	17	-	-	17	-
Overheads - Support	5,000	-	-	5,000	-
Overheads - IT	350	-	-	350	-
Overheads - Print/Design	102	-	-	102	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>19,395</b>	<b>-</b>	<b>-</b>	<b>19,395</b>	<b>-</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>19,395</b>	<b>-</b>	<b>-</b>	<b>19,395</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>14,717</b>	<b>-</b>	<b>-</b>	<b>14,717</b>	<b>-</b>
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
<b>Cash funds this year end</b>	<b>14,717</b>	<b>-</b>	<b>-</b>	<b>14,717</b>	<b>-</b>

### Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>				
	Free Reserves	9,717	-	-
	Risk Reserve	5,000	-	-
		-	-	-
	<b>Total cash funds</b>	<b>14,717</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account (s))	OK	OK	OK


B2 Other monetary assets	Details	Unrestricted funds	Restricted funds	Endowment funds
		to nearest £	to nearest £	to nearest £
	Orchestra Tax Relief Debtor	5,710	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
				-
		-	-	
		-	-	
		-	-	

B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
				-
		-	-	
		-	-	
		-	-	
		-	-	
		-	-	
		-	-	

B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		Trade Creditors	Unrestricted	1,350
		-		
		-		
		-		

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Anna Williams	24th July 2025