



**London Symphony Orchestra Limited  
(Consolidated)**

**Report and Financial Statements**

**For the year ended 31 July 2021**

**Company Registration No. 83608**

**Charity Registration No.232391**

**London Symphony Orchestra Limited**  
**Report and Financial Statements**  
**For the Year Ended 31 July 2021**

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# **London Symphony Orchestra Limited**

## **Officers and Professional Advisers**

### **Chair**

David Alberman\*

### **Vice-Chairs**

David Jackson\*

Harriet Rayfield\*

### **Managing Director**

Kathryn McDowell CBE

### **Other Directors**

Angela Barnes\*

Anthony Bloom (retired 14 October 2021)

Professor David Gann (appointed 14 October 2021)

Matthew Gardner\*

Richard Hardie

Niall Keatley\*

Dame Mary Marsh

Jonathan Moulds CBE

Olivier Stankiewicz\*

Janis Susskind OBE

*\* Playing Members of the Orchestra*

### **Company Secretary**

Rikesh Shah

### **Company Number**

83608

### **Charity Number**

232391

### **Registered Office**

Barbican Centre, Silk Street, London EC2Y 8DS

### **Bankers**

Lloyds Bank plc, 25 Gresham Street, London EC2V 7HN

### **Solicitors**

Baker & McKenzie LLP, 100 New Bridge Street, London EC4V 6JA

### **Auditor**

Haysmacintyre LLP, 10 Queen Street Place, London EC4R 1AG

# London Symphony Orchestra Limited

## Directors' Report

### Introduction

The Directors of the London Symphony Orchestra Ltd ("LSO") present their Annual Report and Financial Statements for the year ended 31 July 2021.

### Administrative details

London Symphony Orchestra Ltd was established in 1904 and is a registered charity (no. 232391) and a company (no. 83608) limited by shares. Its registered office is the Barbican Centre, Silk Street, London EC2Y 8DS. Other administrative information, including the names of the Directors who served during the year and at the date of approval of this report, is set out on page 1.

### Structure, Governance and Management

The LSO's governing documents comprise the Memorandum and Articles of Association and state that the objects of the Company are to promote, maintain and advance musical education and to encourage the arts of music and singing. All Members of the Orchestra are required to hold ten ordinary shares of £1 each for the duration of their membership. Any surpluses are retained by the Company to further support its objects. No dividends are paid to shareholders.

The organisation is governed by the Board of Directors who are also the Trustees of the charity. The Board comprises playing members of the Orchestra (Playing Directors) and a number of Non-Playing Directors. All Directors are elected to the Board by the Members of the Orchestra. The Playing Directors must always hold a majority on the Board, and the Chair and Vice-Chairs must be Playing Directors. The Board meets once a quarter to determine the overall strategy of the organisation and to ratify all decisions made under delegated powers.

The Board delegates the orchestral governance and decisions relating to the day-to-day operation of the Orchestra itself to the Orchestra Committee; this Committee, which comprises players and the Managing Director, meets frequently throughout the year.

The financial governance is delegated by the Board to the Finance Committee which must consist of more Non-Playing Directors than Playing Directors. The Finance Committee meets quarterly to review the management accounts and to consider other financial matters including the budget.

The day-to-day business of the LSO is managed by a staff team which reports through Heads of Department to the Managing Director.

The LSO has two wholly-owned subsidiaries, each of which has its own Board of Directors which includes representatives from the LSO Board. LSO Productions Limited runs LSO Discovery, LSO St Luke's and commercial activity including corporate sponsorships. LSO Live Limited runs LSO Live, the Orchestra's record label, and produces digital content.

### *Board Recruitment, Induction and Training*

Playing Directors must be current members of the Orchestra and as a result, have a good understanding of the workings of the Orchestra. Non-Playing Directors are selected on the basis of their skills and experience in particular areas, including finance and business. The composition of the Board is reviewed periodically to ensure that the Board collectively possesses the skills necessary to carry out its role effectively.

Induction processes for Directors are dealt with on a one-to-one basis. These include the provision of the company's governing documents, the most recent Annual Report and Accounts, recent Board and Committee minutes, and the Diversity, Equity and Inclusion Action Plan.

### *Key Management Remuneration Policy*

Remuneration of all staff, including key management, is set during the annual budgetary process, using benchmarks where appropriate. Key management remuneration is approved by the Finance Committee.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### The LSO's Mission, Objectives and Activities

From delivering artistic excellence on stage, in recordings, digitally and on film, to a far-reaching education and community programme, the London Symphony Orchestra's mission is to inspire hearts and minds through world-leading music-making.

This mission is at the heart of everything the LSO does, and drives the following objectives:

- Striving for continued artistic excellence and creativity across all of the LSO's work, with diversity and inclusion at its heart.
- Providing the highest quality musical performances, broadcasts and recordings, and the provision of a wide-ranging, inclusive and diverse music education and community programme.
- Investing in the future of music by nurturing and developing performers and composers, in addition to encouraging people of all ages and backgrounds to participate in music themselves.
- Building the reputation and profile of the LSO at home and abroad, and engaging deeply with audiences and communities so that everyone has the opportunity to be inspired by music.
- Embracing a digital future, particularly to share the LSO's work more widely than ever before including an organisational culture of digital creativity to provide more access, insight and engagement with artists, participants and audiences.
- Developing a financially resilient and sustainable organisational and business model that enables the LSO to remain successful over the long-term.
- Continuing to explore ways in which an international symphony orchestra can be more sustainable and environmentally aware.

In normal times, as the Resident Orchestra at London's Barbican Centre, the LSO regularly performs in London, throughout the UK and overseas, with its signature sound emanating from the combined virtuosity of its outstanding musicians and its family of artists, chief amongst them being Music Director, Sir Simon Rattle. LSO Discovery, a world-leading education and community programme, connects people from all walks of life to the power of great music and its reach extends across East London, the UK and the world through both in-person and digital activity. Through streaming services, broadcasts and recordings of its performances and educational programmes, the LSO reaches many millions of people around the world each year.

Inevitably, the unprecedented challenges and demands posed by the Covid-19 pandemic during the past year meant that all efforts were focused on the immediate priorities of resuming performances and other activity as soon as it was safe to do so; maintaining the LSO's presence and relevance during a period when audiences mostly could not attend live performances; and stabilising the organisation's financial position in the light of severe reductions in income.

The Orchestra was able to perform through most of the year at LSO St Luke's but mostly for audiences to enjoy remotely rather than in person, and LSO Discovery also continued to largely operate on a virtual basis. Most other areas of work were disrupted until government restrictions and external conditions allowed a gradual resumption, and even then with a range of additional measures in place to ensure that all operations took place in a Covid-secure way at all times.

As the initial crisis of the pandemic passes, wider external changes are taking place, and the LSO will continue to adapt to reflect the needs, expectations and priorities of audiences, partners and funders, and of society at large. There is an opportunity to positively adapt and establish even better ways of making music and sharing this as widely as possible, as well as having an impact that stretches well beyond the LSO's direct areas of work.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### Public Benefit

Directly engaging with the public is key to all aspects of the LSO's work and the Directors take particular account of the Charity Commission's guidance in this area. There is a clear focus on ensuring the widest possible access by the broadest range of people to the LSO's performances, recordings, broadcasts and its education and community work.

During this year due to the impact of the pandemic, playing to live audiences and delivering in person education and community work was extremely limited. The LSO therefore focussed on maintaining its engagement with the public through a high volume of digitally delivered concerts and learning experiences. The LSO's streamed concerts from LSO St Luke's gave much enjoyment and the estimated worldwide audience over the year for all of the LSO's content was more than 44 million people.

Commercial recordings output continued this year with a significant expansion of engagement by audiences through audio subscription services such as Apple, Amazon and Spotify. Several film scores and non-classical recordings had global impact including Neil Diamond's *Classical Diamonds*; Hyundai Mercury Prize nominee *Promises with Floating Points* and Pharoah Saunders; and *Kôrlén* featuring the LSO and Toumani Diabaté. In addition, several films were released for which the LSO recorded film scores pre-pandemic.

The LSO invests in long-term initiatives to ensure that the enjoyment of and participation in music by the public at large remains at the heart of the LSO's core activities. Most of the concerts recorded this year were available free of charge for a period of time, the LSO also delivered free live music on YouTube every Sunday for the duration of the traditional concert season. In addition, a significant number of concerts were broadcast on Classic FM or BBC Radio 3.

### STRATEGIC REPORT

The Directors in preparing this Strategic Report have complied with section 414C of the Companies Act 2006

#### Achievements and performance

##### Overview

Following the unprecedented disruption of the early stages of the Covid-19 pandemic during which no live activity was possible for some 3 months, there was hope at the start of the financial year, that the LSO would be able to gradually return to normal. Whilst activity did slowly resume during the year, various government restrictions including the effective lockdown in early 2021 meant that a return to any form of normality was not possible.

Given the circumstances, the LSO sustained its engagement with audiences around the world through a regular digital programme of live and recorded performances, most of which took place at LSO St Luke's which became the Orchestra's home for most of the year.

In May 2021, following an absence of 14 months, the Orchestra played six concerts in the Barbican. The socially distanced in-person audience greeted the players and Music Director Sir Simon Rattle with a standing ovation and resounding cheers of appreciation. This significant and emotional moment hailed the beginning of return to live engagement with audiences in concert halls and in schools, colleges and hospitals.

Soon after, more face-to-face engagement with audiences and participants became possible, with one of the Orchestra's first engagements being a concert at Snape Maltings in Aldeburgh, the beginning of a new UK partnership. This gradual reversion to live engagement in the concert hall and in the classroom highlighted once again that nothing is as valuable and cherished as face-to-face live interaction between performing artists and audiences, teachers and students.

In June and July 2021, the Orchestra undertook the first international engagements by any UK Orchestra since March 2020 with a five week residency at the Aix-en-Provence Festival. This residency was hailed as a major artistic success and attracted the highest praise from audiences and critics alike.

# London Symphony Orchestra Limited

## Directors' Report (continued)

Much effort was involved by the LSO's staff team to develop and implement measures to ensure that all activities were 'Covid secure', to minimise the risk of infection amongst players, staff and audiences. The LSO also continued to play an important role working with colleagues across the cultural sector and with government in developing Covid-secure practices and guidelines for artists and audiences.

With the vaccination programme in place, a firm grasp of social distancing guidelines, testing procedures and the implementation of other safety measures the Orchestra a full Season has been planned for 2021/22 at the Barbican and at LSO St Luke's. Some European touring dates are planned and much more in person teaching and community work will take place during the new academic year starting in September.

The LSO is deeply grateful to all who have helped the LSO navigate the immense challenges of the last financial year, especially those who have assisted financially at a time when tickets sales and fees for overseas touring remained elusive. The loyalty of Patrons, Friends, audiences, and the Always Playing fundraising Appeal have been an essential lifeline for the LSO and its musicians. In addition, the LSO has been sustained by the on-going support of the City of London Corporation and Arts Council England, two Cultural Recovery Fund grants and the Coronavirus Job Retention Scheme.

Throughout this period, the LSO musicians, staff, Directors, advisors, funders and audiences have pulled together as one, to ensure the future of this great Orchestra. Significant uncertainties and challenges remain: with a significant budgeted deficit for the next financial year, on top of the losses garnered during the pandemic to date, there is much still to do to fully stabilise the organisation and its business model.

### *Performances*

The LSO's expanded free digital programme of concerts, Always Playing, which began in April 2020, continued to provide free archive and fresh new content throughout the year, screened on YouTube and other pay-to-view channels. LSO musicians, conductors and guest artists contributed in generating new editorial content to support the streaming on regular Thursday evening, Friday lunchtime and Sunday evening slots.

The Orchestra played 37 LSO concerts with an in-person audience, with 34 full orchestra concerts delivered via broadcast on television and radio, and 24 concerts streamed on numerous subscription and free platforms reaching approximately 225,000 viewers. The total estimated audience over the year was in excess of 44 million people.

Quarantine measures and government restrictions meant that the availability of many non-UK based artist and conductors was subject to cancellation at late notice. As a mitigation measure, a cover conductor programme was introduced. Cover conductors followed rehearsals and stepped in if needed, creating a valuable opportunity to introduce a number of new conductors to the Orchestra and audiences.

During this period the Orchestra was limited to a maximum of 70 players in LSO St Luke's, and it was decided that concerts would be shorter and recorded without an interval, providing an opportunity to explore new repertoire.

Sir Simon Rattle opened the autumn 2020 season with the traditional all-British programme, featuring Oliver Knussen's *Songs and a Sea Interlude* from *Where the Wild Things Are* opening the programme, Mark Anthony Turnage's *Last Song for Olly* receiving its world premiere, and the final piece Britten's *Serenade for Tenor, Horn and Strings*.

In April, Principal Guest Conductor Gianandrea Noseda returned to London for the first time in over twelve months to conduct the world premiere of Mark Simpson's Violin Concerto for and with Nicola Benedetti at LSO St Luke's. Conductor Laureate Michael Tilson Thomas featured prominently in June, performing to live audiences at the Barbican and Snape Maltings, Aldeburgh.

Other leading guest conductors who joined the LSO included Thomas Adès, Sir John Eliot Gardiner, Barbara Hannigan, John Wilson, Jonathan Bloxham, Stephanie Childress, Jonathon Heyward, Kerem Hasan, Paavo Järvi, Mirga Gražinyte-Tyla, Kevin John Edusi, Jack Sheen and Ryan Wigglesworth. Susanna Mälkki conducted the LSO during the Aix-en-Provence residency for the world premiere of the Kaija Saariho opera *Innocence*

# London Symphony Orchestra Limited

## Directors' Report (continued)

The LSO was able to field an impressive line-up of leading soloists, albeit mostly those based in the UK, including singers Karen Cargill, Allan Clayton, Lucy Crowe, Gerald Finley, Barbara Hannigan, Abigail Kelly, Magdalena Kožená and Allan Watkins; pianists Krystian Zimerman, Peter Donohoe, Kirill Gerstein, Mitsuko Uchida and Yuja Wang; horn player Richard Watkins; and violinists Nicola Benedetti and Alina Ibragimova.

This period of recorded concerts composed for smaller groups of musicians provided an opportunity for LSO players to showcase their talent as soloists. Roman Simovic (violin) and Carmine Lauri (violin) played the Schnittke Concerto Grosso No 1 for Two Solo Violins; Rachel Gough (bassoon) and Chris Richards (clarinet) played Strauss' Duett-concertino for Clarinet and Bassoon; and Roman Simovic, Olivier Stankiewicz (oboe), Rebecca Gilliver (cello) and Daniel Jemison (bassoon) played Haydn's Sinfonia concertante in B-flat Op 84.

Although the Barbican was closed during much the year, the LSO as Resident Orchestra was pleased to be able to offer a number of performances for the Live from the Barbican series of online concerts. This will continue into the future as part of a revised residency proposition which includes a joint commitment to growing audiences and diversifying the artistic offering, for example through further jazz and gospel collaborations.

The press continued to follow LSO concerts on streaming channels so that key moments such as the world premieres received appropriate levels of appreciation. In the case of the Mark Simpson Violin Concerto, reviews were so ecstatic that the piece was re-programmed for the final concert of the Season at the Barbican as part of a wider programme of music of today, where it was met with standing ovations. New and 21st-century works were the focus of a number of other concerts; in particular, the concert on 13 June at the Barbican conducted by Ryan Wigglesworth featured five recent works by Charlie Piper, Ayanna Witter-Johnson, Betsy Jolas, George Stevenson and Mark Simpson.

Whenever possible, BBC Radio 3 Lunchtime Concerts took place at LSO St Luke's, in most cases without a live audience but recorded for broadcast. LSO Discovery presented a series of 12 live-streamed curated lunchtime concerts with presentation by amateur Rachel Leach and accompanied by digital teaching notes.

No overseas concerts were possible during this financial year until the LSO's residency at the Aix-en-Provence Festival in June and July 2021. In addition to concerts and opera productions, the Orchestra was able to fulfil teaching commitments to the Mediterranean Youth Orchestra.

Although unable to travel elsewhere, the LSO worked with other overseas partners in different ways, in some cases recording bespoke concerts for streaming on local platforms. The Spanish version of LSO Play was launched in support of a partnership with Fundacion CorpArtes in Santiago, Chile, and the Japanese version of LSO Play was a further addition delivered in partnership with the British Council in Japan in the lead up to the Tokyo Olympic Games. New partnerships were also forged with the first screening on Greek National Television of a concert featuring Greek violinist Leonidas Kavakos, conducted by Sir Simon Rattle in January 2021, live from LSO St Luke's.

### *LSO Discovery*

LSO Discovery remained active throughout the year, delivering a broad and diverse programme which was delivered almost entirely digitally. LSO Discovery's projects have always offered people of all backgrounds opportunities to experience the power of music in different ways, and this role became even more important as many people sought a release from the challenges of the pandemic.

During the year, LSO Discovery made huge steps forward in the development of new online concerts for young people with the full Orchestra, which has huge potential to increase the national reach of the LSO's work. *Space... but not as we know it*, aimed at pupils at Key Stage 2 and families, explored orchestral music where social distancing between players is required by the music. *Leon and the Place Between*, presented by Paul Rissmann, and featuring soprano Abigail Kelly, featured a musical setting of the story of *Leon*, and brings to life the characters of the popular book written by Angela McAllister and illustrated by Grahame Baker-Smith. Both projects were released for free on YouTube, together with accompanying teacher resources.



# London Symphony Orchestra Limited

## Directors' Report (continued)

Where many young people had seen their musical opportunities fall away during the pandemic, LSO On Track sought to bring the young members of the LSO East London Academy (LSO ELA) and Next Generation programmes together with LSO musicians online. The LSO ELA String students worked with composer Ayanna Witter-Johnson and LSO musicians on a new composition for string orchestra. After coaching by LSO musicians, the students recorded their individual parts at home, and the piece was then pieced together with imaginative visuals to create a digital performance of *DreamCity* and this was subsequently performed live by the students in Trafalgar Square in August 2021.

LSO On Track also maintained important relationships with schools across East London. Teachers who had been on the Music in the Classroom CPD programme in 2019/20 season were allowed to carry on into the 2020/21 season; this was a vital move to support teachers as they continued to adapt around the coronavirus restrictions, school closures and pupils learning from home. On-going work included bespoke support to teachers, And online interactions with Special Schools.

Despite a challenging year for health settings, LSO Discovery's Community strand was able to work creatively with health partners. Online visits to children in the Royal London Hospital school were made possible by the dedicated hospital staff, where LSO musicians visited the bedsides of young people via a touring iPad, providing a musical stimulus in an otherwise anxious time. Work in Newham University hospital saw LSO musicians playing in the corridors and foyers of the building, lifting the spirits of passing patients, staff and visitors, and creating 'musical hugs' in the form of short films of improvised music that individuals could send to their loved ones. In Spring 2021, players led wellbeing sessions for hospital staff seeking respite from the long and stressful days, which have had a great response from NHS staff. The work with hospitals was also been summarised in a [blog \(https://lso.shorthandstories.com/the-healing-power-of-music/index.html\)](https://lso.shorthandstories.com/the-healing-power-of-music/index.html).

The LSO Connect programme started working with older adults in the development of an intergenerational programme, working in partnership with local community centres. At the other end of the age spectrum LSO musicians engaged with families with Under 5s online throughout the year, culminating with five in person sessions at the end of the season. LSO Discovery also worked with Islington partner Bright Start to deliver in-person sessions for new parents and their young babies. LSO Create, the programme working with adults with learning disabilities, continued throughout the year, allowing for a mixture of group and 1:1 sessions between players and participants to explore the participants' individual musicality.

Singing programmes adapted to additional restrictions around singing in groups due to concerns about the potential spread of infection. An online Christmas Singalong concert led by Choral Director, Simon Halsey, invited everyone at home to sing along with the LSO through supporting resources; this concert was the LSO's most watched newly produced YouTube video in 2020.

The LSO Discovery Choirs continued weekly sessions online throughout the pandemic, and the result of their hard work was evident in a performance they delivered from LSO St Luke's to an audience of friends and family watching at home.

The Guildhall Masters in Orchestral Artistry continued throughout the year, blending live and online experiences for 22 students from 11 different countries. Students had online and live repertoire coaching sessions, and access to LSO artists through online conversations and live attendance at LSO rehearsals, and introductory sessions to LSO Discovery's work.

Work with composers at the start of their careers resumed with a Soundhub Showcase filmed without an audience at LSO St Luke's, for later broadcast. The Panufnik Workshop with the full Orchestra took place in March 2021, a year after it was originally scheduled. These digital concerts now feature as part of the LSO's YouTube 'Sounds of Today' playlist. The Panufnik workshop resulted in the commission of two new works by Jonathan Woolgar and Louise Drewett to be performed in a future season by the Orchestra.

# London Symphony Orchestra Limited

## Directors' Report (continued)

Discovery Friday Lunchtime concerts continued throughout the season with online streams as well as audiences whenever possible. The relaxed performance model developed further during the year, with the aim of increasing access to music for people with autism, sensory and communication impairments and learning disabilities. An adapted sign language interpretation with more visual and gestural elements was provided, alongside closed captions and accessible digital programme notes. These concerts were particularly successful in engaging many of Discovery's partner Special Schools in East London who joined the concert online.

The pandemic also provided an opportunity to develop and share models with communities internationally through digital means. As noted earlier, LSO Play which now includes Britten's *Four Sea Interludes*, was translated fully into Spanish and Japanese. Another new initiative was 'Digital Tea Time' recitals for communities in Germany, as part of an online partnership with Konzerthaus Dortmund.

### *LSO Live*

The LSO's recording label maintained a strong programme of new releases, including projects such as the Schumann cycle, and Sir Antonio Pappano's Vaughan Williams Symphonies 4 and 6, alongside strategically important initiatives such as Panufnik Legacies III.

The majority of new releases entered the top 10 positions in the UK Classical charts. Highlights include Vaughan Williams' Symphonies 4 and 6 which reached No 3 in the UK Classical Chart and No 5 in the US Billboard; Schumann Symphonies 1 & 3, streamed 1.7 million times on Apple; and Shostakovich Symphonies 9 and 10, which became LSO Live's most streamed album of all time on Amazon Music.

The LSO's broadcast strategy continued to be critical in enabling the Orchestra to continue to work during the pandemic. LSO Live secured licences across its existing media partners, but also delivered projects to a number of new partners including the first broadcast on national Greek TV, ERT; a partnership with *The Financial Times* for its first digital Arts conference; and a pilot project in China supported by the British Council, which offered four LSO concerts to Chinese cinema audiences.

### *Third Party Recordings*

Several recording projects involving the Orchestra had a significant international impact, including in particular the collaboration between *Floating Points* and jazz saxophonist Pharoah Saunders which reached the shortlist for the 2021 prestigious Mercury Prize.

There was also much acclaim for the live recording release of revered Malian kora virtuoso Toumani Diabaté in concert with the Orchestra, whilst Neil Diamond's orchestral version of his most well-known songs helped the LSO to reach the top of the international Christmas record charts the for the second year in succession.

### *Artistic Appointments and Centre for Music*

In early 2021, it was announced that Sir Simon Rattle had made a lifetime commitment to the LSO by taking on the role of Conductor Emeritus after he steps down as Music Director in July 2023. Soon after, the LSO announced the appointment of Sir Antonio Pappano as Chief Conductor from August 2024. Audiences, musicians and the international musical community were universally positive about this appointment.

Activity on the Centre for Music project, on which the LSO worked in partnership with the Barbican and the Guildhall School, was limited during the year. In February 2021 the City of London Corporation formally decided not to progress work on the project. Whilst this was naturally a disappointment, the huge impact of the pandemic made it very difficult to advance a venture of this scale. Many of the ideas and relationships developed during the planning stages of the project will be progressed in other ways in coming years. The City of London Corporation subsequently announced plans to explore refurbishment of the Barbican Centre over coming years which will be to the benefit of the LSO's performers, audiences and supporters.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### Diversity, Equity and Inclusion

The LSO believes firmly in the value and importance of supporting and promoting diversity, equity and inclusion (DEI) in everything that it does, and it expects all those that work with the LSO in any capacity to support this approach.

By promoting and supporting DEI, the LSO's work becomes immeasurably stronger through innovation, new ideas and consideration from different perspectives. It enables the widest range of people to access, benefit from, and contribute to the LSO's work, and it creates an inclusive organisational culture which values and celebrates difference.

In addition, as an international leader in its sector, the LSO recognises the role and responsibility that it has to champion DEI and set an example in this area. In both the activity that the LSO delivers, and the people that deliver it, the LSO seeks to ensure that DEI is a central element of its ethos. This commitment is key to ensuring that the LSO remains relevant and reflective of wider society now and into the future.

Despite the pandemic, the LSO devoted much energy to advancing its efforts around DEI. A Diversity, Equity and Inclusion Action Group, comprising LSO staff members and Members of the Orchestra was formed and led the development of a new DEI Policy and Action Plan which was adopted by the LSO Board in March 2021. The Action Plan was informed by the findings from participation in the pilot cohort of I'M IN, a sector-wide commitment led by London Music Masters designed to encourage structured conversations around DEI throughout the classical music sector.

The DEI Policy and Action Plan outlines clear objectives, actions and KPIs across the LSO's Creative Programme; Artists and Partners; Audiences and Participants; Governance and Workforce; and Communications and Sector Leadership.

Alongside the policy development and long-term planning, there was also immediate progress in relation to DEI. Throughout autumn 2020, the LSO's orchestral concerts at LSO St Luke's featured works by a number of Black and female composers, including the UK premiere of George Walker's *Strands*, Hannah Kendall's *The Spark Catchers*, and works by Lili Boulanger, Betsy Jolas, Sally Beamish, Kaija Saariaho, Sasha Siem, Elizabeth Winters, Alma Mahler and Grażyna Bacewicz. These concerts also showcased a number of female conductors and conductors from Black, Asian or Ethnically Diverse backgrounds, including Jonathan Heyward, Kerem Hasan, Stephanie Childress, Kevin John Edusei, Mirga Gražinytė-Tyla and Jessica Cottis. For each of these conductors this was their main season LSO debut.

A digital project in collaboration with Culture Mile saw LSO players Maxine Kwok and Gareth Davies collaborate with dancers Faye Stoesser, Salomé Pressac and Astrid Mence from Ballet Black, creating two short films to music by Jasmin Kent Rodgman and Darren Bloom. The LSO's Choral Christmas concert in December 2020 showcased Black soloists Abigail Kelly and Rodney Earl Clarke, and continued the LSO choirs' exploration of vocal music from the Gospel tradition.

LSO Discovery's programmes working specifically with protected characteristic groups were sustained digitally throughout the pandemic, including digital creative music sessions for young people and adults with learning disabilities through the LSO Musical Inclusion and LSO Create programmes.

The LSO East London Academy had a high proportion of Black, Asian or Ethnically Diverse participants. Launched in 2019, the LSO East London Academy was developed in response to a significant gap in the music sector's provision of high-level instrumental coaching that is accessible to young people from lower socio-economic backgrounds. The programme aims to accelerate the instrumental learning, confidence and aspirations of talented east London musicians aged 11-18, increasing the pool of young people from diverse and disadvantaged backgrounds who have the potential to pursue a career in music.

As noted earlier, a Relaxed Friday Lunchtime Concert was live-streamed on YouTube with a British Sign Language signer, live captions, a breathing and meditation section, and resources for the LSO's partner Special Educational Needs schools to explore in the classroom.

# London Symphony Orchestra Limited

## Directors' Report (continued)

Throughout the year, the LSO also collaborated on numerous studio recording projects with artists from both non-classical musical backgrounds, and Black, Asian and Ethnically Diverse backgrounds, broadening the stylistic and ethnic diversity of the LSO's artistic collaborations. Projects included albums recorded with Toumani Diabaté; in collaboration with Floating Points and saxophonist Pharoah Sanders; and Gregory Porter's sixth studio album, *All Rise*, which was nominated for a 2021 Grammy Award for best R&B Album.

### Partnerships

The LSO's success is reliant on the strong partnership with the City of London Corporation and Arts Council England. Their vital investment, combined with that of the private sector; ticket sales; income from strategic partnerships around the globe; and commercial income from recordings and other engagements, builds financial resilience and enables the LSO to deliver its vision. During this financial year all earned income streams severely reduced, the LSO is hugely grateful to the UK government and Arts Council England for the Cultural Recovery Fund awards, and to both Arts Council England and the City of London for their continued funding.

The LSO invests significant effort in nurturing, developing and strengthening relations with key stakeholders and partners. Strong relationships with sponsors and donors continue to be central and pivotal to the LSO's success. The LSO's corporate supporters stand alongside the LSO at concerts in London and around the world. The Principal Partnership with BMW continues to be strong and the annual BMW Classics open-air concert in Trafalgar Square which had to be in 2020 was rescheduled for August 2021.

A critical new partnership with DnaNudge was key to the Orchestra's return to regular working together in mid-2020. DnaNudge provided thousands of free rapid Covid-19 PCR tests to the LSO to ensure regular testing for all LSO musicians, guest artists and essential support staff.

The generous philanthropy of individuals continued to grow with the Always Playing Appeal in support of the LSO's recovery in its second year. The work of LSO Discovery received vital support from a large number of charitable trusts and foundations, as well as from a number of individuals.

More than ever in these challenging times, the LSO is especially grateful to all those companies, individuals and charitable trusts who provide funding, without which the Orchestra could not achieve its ambitions. A list of acknowledgements is set out at the end of this report, in recognition of this invaluable support.

### Achievements against objectives

As the report above demonstrates, the LSO had a successful productive year artistically, despite the disruption and challenges created by the pandemic. Annual objectives that were achieved, working within the constraints imposed by the pandemic, include:

- The Orchestra worked with a broad and more diverse range of conductors, composers and soloists during the year.
- LSO Discovery continued to present digitally an extensive range of educational and community projects, with players actively involved throughout;
- LSO St Luke's hosted a diverse range of concert recordings and broadcasts, and was one of the only performing arts venues in the country, to function throughout most of the year, operating with strict Covid-secure safety measures in place.. As well as performances by the LSO, there were concerts as part of the BBC Radio 3 Lunchtime series, and 12 live-streamed LSO Discovery Lunchtime Concerts accompanied by digital teaching notes.
- LSO Live released a number of new recordings as planned, with sales levels in line with target.
- Digital activity continued to expand with huge growth in the number of people following the LSO through various social media and enjoying performances, particularly with live performances not taking place for much of the year.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### Financial Review

Income for the Group was £11.8m (2019/20: £16.6m), significantly reduced compared to previous years due to the impact of the pandemic, particularly in relation to commercial and international engagements. Because of the reduction in activity, total expenditure fell to £12.2m (2019/20: £16.7m).

The LSO was fortunate to continue to receive core funding from Arts Council England and the City of London Corporation, as well as emergency funding from the Cultural Recovery Fund. Together with income from activity which was able to take place and generous donations and grants, there was sufficient income to sustain a meaningful level of work and earnings for the Members of the Orchestra.

After gains and losses, the total deficit for the year was £542,000 (2019/20: £137,000) of which £269,000 related to Unrestricted Funds (2019/20: £123,000). The deficit led to a reduction in total reserves from £6.1m to £5.6m. Despite the challenges of the past year and the financial outturn, the balance sheet and cash position remains sound. However, a significant deficit is budgeted for the new financial year.

### Reserves

In accordance with best practice and Charity Commission guidance, the LSO maintains reserves in order to provide for contingencies that may arise in the future. This is particularly necessary given the dependence on a number of variable income streams including box office sales, income from tours, donations and sponsorship and the adverse impact on all of these, as well as the on-going impacts of the pandemic and Brexit.

For the purposes of this policy, the Directors define free reserves to be unrestricted funds, excluding fixed assets, which have not been designated for specific purposes. The LSO's policy is to set a target range for reserves of between three and six months' core costs associated with keeping the Orchestra's main Barbican season and LSO Discovery programme operating at a viable level.

On this basis, the Directors have set a target range for free reserves of between £2.5 million and £5 million, based on pre-pandemic levels of activity. The free reserves at 31 July 2021 were £2.1m (2019: £2.4m) which is below the target range. The priority is to stabilise the financial position after the pandemic and then to build up reserves to the target level over time.

### Plans for the future

The LSO will continue its broad range of activities, with a steady resumption in live activity including the season of concerts at the Barbican, as well as more engagements in the UK and overseas. LSO Discovery will also return to more in person activity but retaining a hybrid model of live and digital engagement where appropriate. LSO St Luke's will remain the Orchestra's base when it is not at the Barbican, and the home of LSO Discovery, with other uses return slowly and on a limited basis. LSO Live will continue to develop and distribute audio and audio-visual recordings and broadcasts.

Other priorities include continued work to implement the Diversity, Equity and Inclusion Plan and to deepen the LSO's engagement with audiences, communities and the wider public. The LSO's Environmental Action Plan will be fully reviewed and updated, to ensure meaningful progress in reducing the environmental impact of the LSO's work over coming years.

Specific plans across all areas in the year ahead will remain flexible as there may be a need to adapt depending on the on-going impact of the pandemic and wider economic and operational factors. Much effort will be required to minimise the expected operating deficit.

Alongside short-term planning, the LSO will implement a new strategy focused on adjusting its business model to take account of the much changed external environment, including the impacts of the pandemic, Brexit and financial challenges for partners in the UK and abroad. A key priority will be to return to a break-even business model within the next two years.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### Principal Risks and Uncertainties

A risk register is reviewed and updated by Heads of Department on a regular basis and the Finance Committee reviews key risk areas periodically. Through this process, the major risks to which the Company is exposed have been reviewed and procedures have been established to mitigate the impact of those risks. The major risks facing the group, are the on-going and long-term impacts of the pandemic on operations and finances; possible outbreaks of Coronavirus infections amongst LSO personnel; the impact of Brexit on operations and finances; and inability to raise sufficient commercial and private sector funds. Plans and processes are in place to manage and mitigate these and other risks as far as is practical.

### Going Concern

The LSO benefits from the ongoing commitment of its core funders, with funding from Arts Council England confirmed through to March 2022 and funding confirmed from the City of London Corporation until March 2024. A number of sponsorship and other funding agreements are in place, for varying periods beyond the balance sheet date.

In addition to public funding, the LSO has a diversified range of other income streams and aims to be not critically dependent on any other single organisation for funding. These other income streams are gradually rebuilding following the pandemic with a number of international residencies and engagements planned over the coming 2 years as well as residencies within the UK.

Despite the immediate challenges, the LSO has plans in place to develop its activities in response to the changed economic and funding environment and to ensure that the organisation is thriving, successful, relevant and resilient in the decade ahead. The Directors therefore believe that the LSO is adequately placed to manage its business and financial risks and have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Therefore, they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

### Fundraising Approach and Performance

The LSO subscribes to principles of fundraising best practice by committing to high standards, and being clear, honest, open, respectful, fair and reasonable, and accountable and responsible. The LSO is registered with the Fundraising Regulator and adheres to the standards of the Code of Fundraising Practice. No complaints were received about the LSO's fundraising practices in the current year.

### Acknowledgements

The Board of the LSO would like to express its deep thanks and appreciation to the people and organisations whose vital support underpins the activities of the Orchestra. Primary amongst these are:

- Arts Council England and the City of London Corporation, who continue to support the LSO's London work so positively.
- Donors to the LSO Always Playing Appeal, which supports the LSO's recovery from the coronavirus pandemic, in particular lead donors Alex and Elena Gerko
- The Orchestra's Principal Partner: BMW; Corporate Sponsors: Baker McKenzie, DnaNudge, National Bank of Greece, Yamaha, and all other Corporate Supporters
- Trusts and Foundations including major supporters Art Mentor Foundation Lucerne, The Helen Hamlyn Trust, Garfield Weston Foundation, Jeremy and John Sacher Charitable Trust, Jerwood Arts and The Henocq Law Trust, as well as the many other supporters of LSO Discovery.
- LSO Major Donors, Patrons and Friends.
- The LSO Advisory Council, the LSO Development Board, the LSO Endowment Trustees and supporters of the American LSO Foundation;
- St Luke Centre Management Company.

The Board is also appreciative of the deep commitment of the LSO's members and dedicated staff to maintaining its standing as a world-class orchestra, and the exceptional efforts of everyone during the pandemic to sustain the organisation.

# London Symphony Orchestra Limited

## Directors' Report (continued)

### Auditor

Each of the persons who is a Director at the date of approval of this report confirms that:

- So far as they are aware, there is no relevant audit information of which the company's auditor is unaware; and
- They have taken all the steps that they ought to have taken as a Director in order to make themselves aware of any relevant audit information and to establish that the company's auditor is aware of the information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The Directors' Report, incorporating the Strategic Report, was approved by the Board of Directors and signed on behalf of the Board.

### Statement of Directors' Responsibilities

The Directors are responsible for preparing the Directors' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each financial year. Under company law, the Directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable company and the group for that period. In preparing these financial statements the Directors are required to:

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

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

The Directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.



David Alberman  
Chair

16 December 2021

# London Symphony Orchestra Limited

## Independent Auditor's Report to the Members of London Symphony Orchestra Ltd

### Opinion

We have audited the financial statements of London Symphony Orchestra Limited for the year ended 31 July 2021 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheets, the Consolidated Statement of Cash Flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 July 2021 and of the group's and the parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

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

### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the directors' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the directors have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's and the parent charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The directors are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the directors' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.



# London Symphony Orchestra Limited

## Independent Auditor's Report to the Members of London Symphony Orchestra Ltd (continued)

### Matters on which we are required to report by exception

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

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

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

### Responsibilities of directors

As explained more fully in the directors' responsibilities statement set out on page 13, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

### Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

### Use of Audit Report

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



*Richard Weaver (Senior statutory auditor)  
for and on behalf of Haysmacintyre LLP, Statutory Auditor*

*10 Queen Street Place  
London EC4R 1AG*

*Date: 23/12/2021*

# London Symphony Orchestra Ltd

## Consolidated statement of financial activities (Incorporating an Income and Expenditure Account) Year ended 31 July 2021

		2021 Unrestricted funds £000	2021 Designated funds £000	2021 Restricted funds £000	2021 Total funds £000	2020 Total funds £000
	Note					
<b>Income from:</b>						
Donations, grants and legacies	6	6,150	-	959	7,109	6,117
Charitable activities	7	3,508	-	124	3,632	8,118
Other trading activities	9	44	-	-	44	653
Investment income	10	-	-	-	-	8
Other	11	743	-	237	980	1,713
<b>Total income</b>	5	<b>10,445</b>	<b>-</b>	<b>1,320</b>	<b>11,765</b>	<b>16,609</b>
<b>Expenditure on:</b>						
Raising funds		1,036	-	-	1,036	1,737
Charitable activities		9,630	-	1,574	11,204	14,928
<b>Total expenditure</b>	12	<b>10,666</b>	<b>-</b>	<b>1,574</b>	<b>12,240</b>	<b>16,665</b>
<b>Net expenditure</b>	15	<b>(221)</b>	<b>-</b>	<b>(254)</b>	<b>(475)</b>	<b>(56)</b>
<b>Transfers between funds</b>		20		(20)	-	-
<b>Other recognised losses</b>						
Currency exchange losses		(67)	-	-	(67)	(81)
<b>Net movement in funds</b>		<b>(268)</b>	<b>-</b>	<b>(274)</b>	<b>(542)</b>	<b>(137)</b>
<b>Reconciliation of funds</b>						
Total funds brought forward		4,056	1,547	493	6,096	6,233
<b>Total funds carried forward</b>		<b>3,788</b>	<b>1,547</b>	<b>219</b>	<b>5,554</b>	<b>6,096</b>

As permitted by Section 408 of the Companies Act 2006, the Statement of Financial Activities of the Company is not presented as part of these financial statements. The net loss of the Company was £532,114 including the donation of subsidiary company profits.

There were no recognised gains or losses other than the net movement in funds for the year. All income and expenditure derive from continuing activities.

The notes on pages 19 to 39 form part of these accounts.

See note 3 for comparative Statement of Financial Activities analysed by funds.

Consolidated and Charity Balance Sheet  
As at 31 July 2021

		Group		Charity	
	Note	2021 £000	2020 £000	2021 £000	2020 £000
<b>Fixed assets</b>					
Tangible assets	17	1,855	1,844	1,662	1,633
Investment assets	18	-	-	-	-
<b>Total fixed assets</b>		<b>1,855</b>	<b>1,844</b>	<b>1,662</b>	<b>1,633</b>
<b>Current assets</b>					
Stock	19	518	649	-	-
Debtors: amounts falling due within one year	20	4,285	2,115	4,083	2,222
Cash at bank		2,676	4,454	2,498	4,361
<b>Total current assets</b>		<b>7,479</b>	<b>7,218</b>	<b>6,581</b>	<b>6,583</b>
<b>Current liabilities</b>					
Creditors: amounts falling due within one year	21	(3,780)	(2,966)	(2,651)	(2,092)
<b>Net current assets</b>		<b>3,699</b>	<b>4,252</b>	<b>3,930</b>	<b>4,491</b>
<b>Total net assets</b>		<b>5,554</b>	<b>6,096</b>	<b>5,592</b>	<b>6,124</b>
<b>Total funds</b>	23				
Unrestricted funds		3,788	4,056	3,859	4,377
Designated funds		1,547	1,547	1,547	1,547
Restricted funds		219	493	186	200
<b>Funds carried forward</b>		<b>5,554</b>	<b>6,096</b>	<b>5,592</b>	<b>6,124</b>

The notes on pages 19 to 39 form part of these accounts.

Approved by the Board on 16 December 2021 and signed on its behalf by:



D Alberman  
Chair



K McDowell  
Managing Director

# London Symphony Orchestra Ltd

## Consolidated and Charity Statement of Cash Flows Year ended 31 July 2021

	Note	Group		Charity	
		2021 £000	2020 £000	2021 £000	2020 £000
<b>Cash from operating activities</b>	A	<b>(1,560)</b>	<b>1,574</b>	<b>(1,701)</b>	<b>1,739</b>
<b>Cash flows from investing activities</b>					
Bank interest		-	8	-	8
Purchase of fixed assets		(218)	(201)	(162)	(100)
<b>Increase / (decrease) in cash and cash equivalents in the year</b>		<b>(1,778)</b>	<b>1,381</b>	<b>(1,863)</b>	<b>1,647</b>
Cash and cash equivalents at the beginning of the year		4,454	3,073	4,361	2,714
<b>Total cash and cash equivalents at the end of the year</b>		<b>2,676</b>	<b>4,454</b>	<b>2,498</b>	<b>4,361</b>
<b>Reconciliation to cash at bank and in hand:</b>					
Cash at bank and in hand		2,331	4,109	2,153	4,016
Short-term deposits		345	345	345	345
		<b>2,676</b>	<b>4,454</b>	<b>2,498</b>	<b>4,361</b>
<b>A Reconciliation of net movement in funds to net cash flow from operating activities</b>					
Net movement in funds		(541)	(137)	(532)	(46)
Depreciation charge		207	177	133	121
Bank interest		-	(8)	-	(8)
Decrease/(increase) in stock		131	(70)	-	-
Decrease/(increase) in debtors		(2,171)	1,273	(1,861)	943
Increase in creditors		814	339	559	729
<b>Net cash from operating activities</b>		<b>(1,560)</b>	<b>1,574</b>	<b>(1,701)</b>	<b>1,739</b>

Charity law prohibits the use of net cash inflows on any endowed or other restricted fund to offset net cash outflows on any fund outside its own objects, except on special authority. In practice this restriction has not had any effect on the cash flow for the year.

# London Symphony Orchestra Ltd

## Notes to the financial statements

### Year ended 31 July 2021

#### 1 Accounting policies

##### a) Basis of preparation

The financial statements have been prepared under the historic cost convention and in accordance with the Charities SORP 2015 (FRS 102) and the Companies Act 2006.

The London Symphony Orchestra Ltd is a Public Benefit Entity. It is a registered company in England & Wales (company number 83608 and charity number 232391).

The Group Financial Statements consolidate the results of the charitable company and its subsidiaries for the year ended 31 July 2021 after elimination of intra-group transactions.

##### b) Preparation of accounts on a going concern basis

The Directors have considered the financial and other risks facing the Group, including those arising as a result of Covid-19, and have assessed the Group's ability to operate as a going concern including reviewing the financial position and forecasts, reserves levels and future plans. Following this assessment, which includes judgements regarding the various impacts of Covid-19 on the business, the Directors are confident that there is no material uncertainty that the charity and Group remain a going concern for the foreseeable future.

##### c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably. Ticket income and other income are stated net of Value Added Tax and consist primarily of ticket sales together with sales of other goods and services. Revenue from ticket sales is recognised at the time of the performance.

Donations are recognised when the Charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Legacy gifts are recognised on a case-by-case basis following the granting of probate when the administrator/executor for the estate has communicated in writing both the amount and settlement date. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title to the asset having been transferred to the charity.

Investment income and interest receivable are recognised on an accruals basis.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 1 Accounting policies (continued)

#### d) Expenditure

Expenditure is recognised on an accruals basis and has been classified under headings that aggregate all costs related to the category. Costs of raising funds are those costs incurred in attracting voluntary income and those incurred in trading activities that raise funds. Costs of charitable activities include expenditure associated with the performance of concerts and educational programmes and include both the direct costs and support costs relating to these activities. Governance costs are a sub-section of support costs and include those costs incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. Support costs which include the central functions such as employee-related costs, premises and facilities, communications and information technology and other general management, are allocated across the categories of charitable expenditure and the costs of generating funds. The basis of the cost allocation is explained in Note 12.

#### e) LSO Live acting as an agent

LSO Live operates through a subsidiary company, LSO Live Ltd. Its operations include providing services relating to the distribution and marketing of recordings for external parties on a commercial basis. When providing such services, LSO Live acts as agent for its client rather than as principal. Accordingly, no transactions or balances relating to this particular activity are included in the financial statements other than the commission earned by LSO Live in its capacity as agent.

#### f) Foreign currencies

Assets and liabilities in foreign currencies are translated at the rates of exchange ruling at the Balance Sheet date. Transactions in foreign currencies are translated at the exchange rate ruling at the date of the transaction. Foreign currency gains and losses are recognised in the Statement of Financial Activities.

#### g) Funds

The General Fund is a general unrestricted fund and represents funds which are expendable at the discretion of the Directors in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

The Directors have established a Designated Fund, the purpose of which is to manage the effect on income of the fluctuation of numbers of Barbican concerts between years, and to fund any major capital investment that may be required in the future.

Restricted funds are subject to specific restrictions imposed by the donors and these funds are therefore not available for the Directors to apply at their discretion. The purpose and use of the various restricted funds is set out in Note 24.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 1 Accounting policies (continued)

#### h) Tangible fixed assets

Tangible fixed assets are stated at cost, net of depreciation and any provision for impairment. At each reporting date fixed assets are assessed for impairment. If an asset is impaired the carrying amount is reduced to its fair value and the loss is recognised immediately. Depreciation is charged at rates calculated to write off the cost of each asset over its expected useful life on a straight-line basis as shown below:

Land and buildings	- 15 years
Motor vehicles	- 4 years
Instruments and music scores	- 10 years*
Fixtures, fittings and equipment	- 3-10 years

A full year of depreciation is charged in the year of purchase.

\* Over £800,000 has been invested in high-value string instruments which have not been depreciated because the Directors are of the opinion that the net residual value is at least equal to the original cost.

#### i) Investments

In the parent charity balance sheet investments in subsidiary undertakings are measured at cost less impairment.

#### j) Stocks and work-in-progress

Stocks of CDs are held at the lower of cost and net realisable value, being the estimated selling price less costs to complete and sell. Cost is based on the cost of purchase on a first in, first out basis. At each reporting date inventories are assessed for impairment. If inventory is impaired, the carrying amount is reduced to its selling price less costs to complete and sell and the impairment loss is recognised immediately.

Development costs, representing the costs of recordings which are under way or have been completed but have not yet been released for sale, are held in the balance sheet and the costs charged to the Statement of Financial Activities in line with expected revenues for the recording.

#### k) Financial instruments

During the year the charity had financial assets and financial liabilities of a kind that qualify as other financial instruments, being forward contracts for the sale of foreign currencies. These were redeemed during the year.

#### l) Leases

Rentals paid under operating leases are charged on a straight-line basis over the lease term.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 1 Accounting policies (continued)

#### m) Pension scheme

The company makes employer contributions to the LSO Group Personal Pension Plan underwritten by Aegon and to other personal pension schemes held by members of staff. These are individual money purchase arrangements owned by the employees. The pension cost charge represents contributions payable to the scheme. The company's liability is limited to the amount of the contribution.

#### n) Group financial statements

The Group Financial Statements consolidate the results of the charitable company and its subsidiaries for the year ended 31 July 2021 after elimination of intra-group transactions.



Notes to the financial statements

Year ended 31 July 2021

2 Critical accounting judgements and key sources of estimation uncertainty

In the application of the Group's accounting policies, which are described in Note 1, the Directors are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. The Directors do not consider that there are any critical judgements or sources of estimation uncertainty requiring disclosure beyond the accounting policies listed above.

3 Comparative Statement of Financial Activities

	2020 Unrestricted funds £000	2020 Designated funds £000	2020 Restricted funds £000	2020 Total funds £000
<b>Income and endowments from:</b>				
Donations and legacies	4,813	-	1,304	6,117
Charitable activities	8,118	-	-	8,118
Other trading activities	653	-	-	653
Investment income	8	-	-	8
Other	1,713	-	-	1,713
<b>Total income</b>	<b>15,305</b>	<b>-</b>	<b>1,304</b>	<b>16,609</b>
<b>Expenditure on:</b>				
Raising funds	1,737	-	-	1,737
Charitable activities	13,610	113	1,205	14,928
<b>Total expenditure</b>	<b>15,347</b>	<b>113</b>	<b>1,205</b>	<b>16,665</b>
<b>Net income</b>	<b>(42)</b>	<b>(113)</b>	<b>99</b>	<b>(56)</b>
<b>Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Currency exchange (losses)</b>	<b>(81)</b>	<b>-</b>	<b>-</b>	<b>(81)</b>
<b>Net movement in funds</b>	<b>(123)</b>	<b>(113)</b>	<b>99</b>	<b>(137)</b>
<b>Reconciliation of funds</b>				
Total funds brought forward	4,179	1,660	394	6,233
<b>Total funds carried forward</b>	<b>4,056</b>	<b>1,547</b>	<b>493</b>	<b>6,096</b>

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 4 Subsidiary companies' trading activities

London Symphony Orchestra Ltd owns the whole of the share capital of LSO Productions Limited which operates LSO Discovery, LSO St Luke's and corporate sponsorship activity. Its taxable profit is donated to London Symphony Orchestra Ltd.

London Symphony Orchestra Ltd also owns the whole of the share capital of LSO Live Limited which manages all aspects of the LSO Live recording label and other media activity. Its taxable profit is also donated to London Symphony Orchestra Ltd.

	LSO Productions Ltd		LSO Live Ltd	
	2021	2020	2021	2020
	£000	£000	£000	£000
Turnover	5,803	11,501	1,379	791
less: Cost of sales	(5,464)	(11,022)	(1,134)	(529)
Gross profit	339	479	245	262
less: Administration Expenses	(1,067)	(1,424)	(113)	(182)
Operating Profit/(Loss) for the year	(728)	(945)	132	80
Interest receivable	-	-	-	2
Corporation Tax relief	716	854	-	-
less: Donation to parent charity	-	-	(132)	(80)
<b>Retained Profit/ (Loss) for the year</b>	<b>(12)</b>	<b>(91)</b>	<b>-</b>	<b>2</b>
Assets	2,107	1,312	-	975
less: Liabilities	(2,158)	(1,351)	-	(963)
<b>Net Funds</b>	<b>(51)</b>	<b>(39)</b>	<b>-</b>	<b>12</b>

### 5 Group income analysis

	by Source of Funds		by Location of Activity	
	2021	2020	2021	2020
	£000	£000	£000	£000
United Kingdom	9,466	12,020	10,459	11,696
Europe	2,019	4,132	1,305	3,316
Asia	52	234	-	1,597
Latin America	76	8	-	-
USA	151	215	-	-
	<b>11,764</b>	<b>16,609</b>	<b>11,764</b>	<b>16,609</b>

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

	2021 £000	2020 £000
<b>6 Income from donations, grants and legacies</b>		
Arts Council England core grant	2,247	2,220
Arts Council England Cultural Recovery Fund grants	937	-
Corporation of London core funding	1,975	1,975
Corporation of London other funding	13	32
LSO Endowment Trust grants	650	844
Grants for LSO Discovery	296	562
Sponsorships and donations	991	484
<b>Total income from grants and donations</b>	<b>7,109</b>	<b>6,117</b>
<b>7 Income from charitable activities</b>		
LSO Concerts at the Barbican	136	1,055
Engagements	2,146	5,710
LSO Live	973	643
LSO St Luke's - Artistic	113	195
LSO Discovery	163	251
Sponsorships	101	264
<b>Total income from charitable activities</b>	<b>3,632</b>	<b>8,118</b>
<b>8 Income from engagements</b>		
Overseas Residencies, Tours and Partnerships	1,309	5,056
UK Residencies, Concerts and Partnerships	284	389
Third-Party Recordings	553	265
<b>Total income from engagements</b>	<b>2,146</b>	<b>5,710</b>
<b>9 Income from other trading activities</b>		
LSO St Luke's - Commercial	44	653
<b>Total income from trading activities</b>	<b>44</b>	<b>653</b>
<b>10 Income from Investments</b>		
Bank interest received	-	8
<b>Total investment income</b>	<b>-</b>	<b>8</b>
<b>11 Other income</b>		
Other Income	980	1,713
<b>Total other income</b>	<b>980</b>	<b>1,713</b>

Other income includes a claim for Orchestra Tax Relief (£716,000), funds received through the Coronavirus Job Retention and Kickstart Schemes (236,000) and income received from the LSO Endowment Trust for capital purchases (£20,000).

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 12 Analysis of group expenditure

	Staff and Direct Costs	Allocated Support Costs	Total
	<b>2021</b>	<b>2021</b>	<b>2021</b>
	£000	£000	£000
<b>Costs of raising funds:</b>			
Voluntary income	338	289	627
St Luke's - Commercial	185	224	409
	<u>523</u>	<u>513</u>	<u>1,036</u>
<b>Costs of charitable activities:</b>			
Barbican concerts	2,395	370	2,765
Engagements	5,040	303	5,343
LSO Live	1,216	160	1,376
LSO St Luke's - Artistic	103	96	199
LSO Discovery	1,200	321	1,521
	<u>9,954</u>	<u>1,250</u>	<u>11,204</u>
<b>Total group expenditure</b>	<u>10,477</u>	<u>1,763</u>	<u>12,240</u>
	<b>2020</b>	<b>2020</b>	<b>2020</b>
	£000	£000	£000
<b>Costs of raising funds:</b>			
Voluntary income	517	387	903
St Luke's - Commercial	428	405	833
	<u>945</u>	<u>791</u>	<u>1,736</u>
<b>Costs of charitable activities:</b>			
Barbican concerts	5,636	574	6,210
Engagements	5,081	470	5,551
LSO Live	661	193	855
LSO St Luke's - Artistic	204	174	378
LSO Discovery	1,432	503	1,934
	<u>13,014</u>	<u>1,914</u>	<u>14,928</u>
<b>Total group expenditure</b>	<u>13,959</u>	<u>2,705</u>	<u>16,664</u>

Staff and direct costs are allocated on an actual basis to each area of activity. Support costs consist of staff costs, overheads and governance costs. Staff costs and overheads are allocated based on an assessment of the time spent by each department in supporting various activities.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 13 Analysis of support costs

	Raising funds	Charitable activities	Total
	2021	2021	2021
	£000	£000	£000
Staff costs	210	512	722
Other overheads	303	738	1,041
	<u>513</u>	<u>1,250</u>	<u>1,763</u>

	Raising funds	Charitable activities	Total
	2020	2020	2020
	£000	£000	£000
Staff costs	297	717	969
Other overheads	495	1,197	1,461
	<u>792</u>	<u>1,915</u>	<u>2,430</u>

2021  
£000

2020  
£000

### 14 Governance costs

Included within support costs are the following governance costs:

Audit fees	29	25
Directors' fees	29	26
Other governance costs	8	7
<b>Total Governance costs</b>	<u>66</u>	<u>58</u>

### 15 Net (expenditure)/income is stated after charging:

	2021	2020
	£000	£000
Fees payable to the Company's auditors for the audit of:		
- the Company's annual accounts	12	11
- the Company's subsidiaries' accounts	17	14
<b>Total Audit Fees</b>	<u>29</u>	<u>25</u>

Movement in stock	131	(70)
Depreciation	207	177
Realised foreign currency exchange loss / (gain)	67	81
Operating lease rentals - Land and buildings	124	123

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 16 Analysis of staff numbers and costs

The number of employees during the period was as follows:

	2021	2020	2021	2020
	Average Headcount No.		Full Time Equivalent No.	
Concerts Management	16	18	16	18
Marketing	5	9	5	9
Development	9	10	9	10
Management, Finance and IT	14	15	13	14
<b>Total Charity</b>	<b>44</b>	<b>52</b>	<b>43</b>	<b>51</b>
LSO Discovery	10	13	10	12
LSO St Luke's	10	15	10	15
LSO Live	5	5	5	5
<b>Total Group</b>	<b>69</b>	<b>85</b>	<b>68</b>	<b>83</b>

	Group		Charity	
	2021	2020	2021	2020
	£000	£000	£000	£000
All employees aggregate remuneration				
Salaries	2,549	2,956	1,849	2,080
National Insurance	257	290	193	220
Pension Costs	200	219	165	186
Other staff costs	32	28	32	28
	<b>3,038</b>	<b>3,493</b>	<b>2,239</b>	<b>2,513</b>
Key management aggregate remuneration				
Salaries and pension	346	354	346	354
National Insurance	39	40	39	40
	<b>385</b>	<b>394</b>	<b>385</b>	<b>394</b>

# London Symphony Orchestra Ltd

## Notes to the financial statements

### Year ended 31 July 2021

#### 16 Analysis of staff numbers and costs (continued)

The number of Group employees whose emoluments, excluding pension contributions but including benefits in kind, were in excess of £60,000 was:

	2021	2020
	No.	No.
£190,001 - £200,000	0	1
£180,001 - £190,000	1	0
£100,001 - £110,000	1	1
£70,001 - £80,000	1	2
£60,001 - £70,000	3	3

The Directors who are playing members of the Orchestra received performance fees and expenses on the same scale as those paid to other playing members in respect of their performances with the Orchestra.

Fees in relation to the office of Director were paid to the following playing members:

		2021	2020
		£	£
David Alberman	Chair	16,000	15,635
Clare Duckworth	Vice - Chair	-	4,356
David Jackson	Vice - Chair	5,000	4,774
Harriet Rayfield	Vice - Chair	8,000	1,333

A total of £6,389 (2020: £5,841) was also paid to 7 (2020:8) Directors in respect of reimbursing expenses incurred for Board and Committee meetings.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 17 Tangible fixed assets

	Freehold land and buildings £000	Motor vehicles £000	Instruments £000	Fixtures, fittings and equipment £000	Total £000
<b>Group:</b>					
<b>Cost</b>					
At 1 August 2020	624	304	1,495	1,407	3,830
Additions	-	-	16	202	218
At 31 July 2021	624	304	1,511	1,609	4,048
<b>Depreciation</b>					
At 1 August 2020	283	134	469	1,100	1,986
Charge for the year	29	26	21	131	207
At 31 July 2021	312	160	490	1,231	2,193
<b>Net book values</b>					
At 31 July 2021	312	144	1,021	378	1,855
At 1 August 2020	341	170	1,026	307	1,844
<b>Charity:</b>					
<b>Cost</b>					
At 1 August 2020	571	304	1,431	486	2,792
Additions	-	-	16	146	162
At 31 July 2021	571	304	1,447	632	2,954
<b>Depreciation</b>					
At 1 August 2020	230	134	430	365	1,159
Charge for the year	29	26	14	64	133
At 31 July 2021	259	160	444	429	1,292
<b>Net book values</b>					
At 31 July 2021	312	144	1,003	203	1,662
At 1 August 2020	341	170	1,001	121	1,633

Within the costs of Land and Buildings is a balance of £135,000 relating to Land (2019: £135,000): This element is not depreciated as the Directors are of the opinion that the net residual value is at least equal to the original cost.



# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 17 Tangible fixed assets

	Freehold land and buildings £000	Motor vehicles £000	Instruments £000	Fixtures, fittings and equipment £000	Total £000
<b>Group:</b>					
<b>Cost</b>					
At 1 August 2019	622	257	1,495	1,264	3,638
Additions	2	56	-	143	201
Disposals	-	-	-	(208)	(208)
At 31 July 2020	624	313	1,495	1,199	3,631
<b>Depreciation</b>					
At 1 August 2019	254	113	449	1,002	1,818
Charge for the year	29	30	20	98	177
Disposals	-	(9)	-	-	(9)
At 31 July 2020	283	133	469	1,100	1,986
<b>Net book values</b>					
At 31 July 2020	341	180	1,026	99	1,645
At 1 August 2019	368	144	1,046	262	1,820
<b>Charity:</b>					
<b>Cost</b>					
At 1 August 2019	569	257	1,431	444	2,701
Additions	2	56	-	42	100
Disposals	-	(9)	-	-	(9)
At 31 July 2020	571	304	1,431	486	2,792
<b>Depreciation</b>					
At 1 August 2019	201	113	415	318	1,047
Charge for the year	29	30	15	47	121
Disposals	-	(9)	-	-	(9)
At 31 July 2020	230	134	430	365	1,159
<b>Net book values</b>					
At 31 July 2020	341	170	1,001	121	1,633
At 1 August 2019	368	144	1,016	126	1,654

Within the costs of Land and Buildings is a balance of £135,000 relating to Land (2017: £135,000): This element is not depreciated as the Directors are of the opinion that the net residual value is at least equal to the original cost.

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

	Charity
<b>18 Investments in subsidiaries</b>	£
Cost at 1 August 2020 and 31 July 2021	101

The investments represent 100 shares in LSO Productions Ltd (£100) and 1 share in LSO Live Ltd (£1) which were all held at the start of the year. Both subsidiaries are 100% owned by London Symphony Orchestra Ltd and are registered in England and Wales. Their activities are explained in Note 4.

	Group	Group
	2021	2020
	£000	£000
<b>19 Stocks of CDs and related development costs</b>		
Stocks of own-label recorded CDs and DVDs	136	129
Deferred development costs of own-label CDs and DVDs	382	520
	<u>518</u>	<u>649</u>

	Group	Group	Charity	Charity
	2021	2020	2021	2020
	£000	£000	£000	£000
<b>20 Debtors: amounts falling due within one year</b>				
Trade debtors	1,891	456	1,430	145
Other debtors	56	40	55	40
Prepayments	233	516	227	456
Amounts owed by Group companies	-	-	2,072	1,403
Accrued Income	1,389	217	299	178
Other taxes and social security	716	886	-	-
	<u>4,285</u>	<u>2,115</u>	<u>4,083</u>	<u>2,222</u>

<b>21 Creditors: amounts falling due within one year</b>				
Trade creditors	408	297	371	348
Other taxes and social security	28	266	43	220
Owed to players	689	586	344	347
Other creditors	428	333	39	6
Accruals	911	558	824	477
Deferred income	1,316	926	1,030	694
	<u>3,780</u>	<u>2,966</u>	<u>2,651</u>	<u>2,092</u>

London Symphony Orchestra Ltd

Notes to the financial statements

Year ended 31 July 2021

	Group		Charity	
	2021	2020	2021	2020
<b>22 Deferred Income</b>				
Brought forward	926	752	694	318
Released in the year	(926)	(752)	(694)	(318)
Deferred in the year	1,316	926	1,030	694
Carried Forward	<u>1,316</u>	<u>926</u>	<u>1,030</u>	<u>694</u>

**23 Statement of funds**

	1 August <b>2020</b> £000	Income £000	Expenditure £000	Gains and losses £000	Transfers £000	Balance 31 July <b>2021</b> £000
<b>Group:</b>						
Unrestricted funds:						
Share Capital	1	-	-	-	-	1
General fund	4,055	10,445	(10,666)	(67)	20	3,787
Designated fund	<u>1,547</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>1,547</u>
<b>Total unrestricted funds</b>	<u>5,603</u>	<u>10,445</u>	<u>(10,666)</u>	<u>(67)</u>	<u>20</u>	<u>5,335</u>
Restricted funds	493	1,320	(1,574)	-	(20)	219
<b>Total group funds</b>	<u>6,096</u>	<u>11,765</u>	<u>(12,240)</u>	<u>(67)</u>	<u>-</u>	<u>5,554</u>
<b>Charity:</b>						
Unrestricted funds:						
Share Capital	1	-	-	-	-	1
General fund	4,376	12,572	(13,046)	(60)	16	3,858
Designated fund	<u>1,547</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>1,547</u>
<b>Total unrestricted funds</b>	<u>5,924</u>	<u>12,572</u>	<u>(13,046)</u>	<u>(60)</u>	<u>16</u>	<u>5,406</u>
Restricted funds	200	357	(355)	-	(16)	186
<b>Total charity funds</b>	<u>6,124</u>	<u>12,929</u>	<u>(13,401)</u>	<u>(60)</u>	<u>-</u>	<u>5,592</u>

London Symphony Orchestra Ltd

Notes to the financial statements

Year ended 31 July 2021

23 Statement of funds (continued)

	1 August <b>2019</b> £000	Income £000	Expenditure £000	Gains and losses £000	Transfers £000	Balance 31 July <b>2020</b> £000
<b>Group:</b>						
Unrestricted funds:						
Share Capital	1	-	-	-	-	1
General fund	4,178	15,305	(15,347)	(81)	-	4,055
Designated fund	1,660	-	(113)	-	-	1,547
<b>Total unrestricted funds</b>	<b>5,839</b>	<b>15,305</b>	<b>(15,460)</b>	<b>(81)</b>	<b>-</b>	<b>5,603</b>
Restricted funds	394	1,304	(1,205)	-	-	493
<b>Total group funds</b>	<b>6,233</b>	<b>16,609</b>	<b>(16,665)</b>	<b>(81)</b>	<b>-</b>	<b>6,096</b>
<b>Charity:</b>						
Unrestricted funds:						
Share Capital	1	-	-	-	-	1
General fund	4,309	22,509	(22,374)	(68)	-	4,376
Designated fund	1,660	-	(113)	-	-	1,547
<b>Total unrestricted funds</b>	<b>5,970</b>	<b>22,509</b>	<b>(22,487)</b>	<b>(68)</b>	<b>-</b>	<b>5,924</b>
Restricted funds	200	107	(107)	-	-	200
<b>Total charity funds</b>	<b>6,170</b>	<b>22,616</b>	<b>(22,594)</b>	<b>(68)</b>	<b>-</b>	<b>6,124</b>

Notes to the financial statements

Year ended 31 July 2021

24 Restricted funds

Restricted funds are those funds raised for a specific purpose within the LSO's charitable objectives. An explanation of each restricted fund and movements during the year are shown below and on the following page.

	Balance 1 August <b>2020</b> £000	Income £000	Expenditure £000	Transfers £000	Balance 31 July <b>2021</b> £000
Antonio Brenzi Viola	200	-	-	-	200
Always Playing Appeal	-	164	(180)	-	(16)
Anglo-Japanese Fund	-	16	-	(16)	-
City of London - Culture Mile Grant	-	13	(10)	-	3
Government Grants	-	165	(165)	-	-
<b>Total charity restricted funds</b>	<b>200</b>	<b>357</b>	<b>(355)</b>	<b>(16)</b>	<b>186</b>
LSO Discovery	293	638	(899)	-	32
LSO St Luke's Lunchtime Concert Fund	-	35	(35)	-	-
Moving Music Fund	-	133	(133)	-	-
Anglo-Japanese Fund	-	84	(80)	(4)	-
Government Grants	-	72	(72)	-	-
<b>Total group restricted funds</b>	<b>493</b>	<b>1,320</b>	<b>(1,574)</b>	<b>(20)</b>	<b>219</b>

  

	Balance 1 August <b>2019</b> £000	Income £000	Expenditure £000	Transfers £000	Balance 31 July <b>2020</b> £000
Antonio Brenzi Viola	200	-	-	-	200
City of London - Culture Mile Grant	-	32	(32)	-	-
<b>Total charity restricted funds</b>	<b>200</b>	<b>32</b>	<b>(32)</b>	<b>-</b>	<b>200</b>
LSO Discovery	194	1,049	(950)	-	293
Moving Music Fund	-	223	(223)	-	-
<b>Total group restricted funds</b>	<b>394</b>	<b>1,303</b>	<b>(1,204)</b>	<b>-</b>	<b>493</b>

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 24 Restricted funds (continued)

#### Antonio Brenzi Viola Fund

This fund represents an Antonio Brenzi Viola which is held in tangible fixed assets. The restriction accompanying this instrument is that it must be used by an LSO orchestra member for the duration of his or her life as a professional LSO musician.

#### Always Playing Appeal

This fund was established to enable the LSO to rebuild and operate in the coming years in a way that is financially viable.

#### Anglo-Japanese Fund

The purpose of this fund is to build Anglo-Japanese cultural relations by supporting the LSO's work in Japan.

#### Government Grants

These funds include the government contribution towards fuloughed employees and support for the Kickstart job creation scheme.

#### City of London - Culture Mile Grant

This fund represents a restricted grant from the City of London Corporation for cultural and community activities as part of the Culture Mile Programme.

#### LSO Discovery

This fund represents all restricted funds relating to LSO Discovery projects. The balance carried forward at the year end relates to funds received but not yet spent. It is expected that these funds will be applied towards LSO Discovery work in future years.

#### LSO St Luke's Lunchtime Concert Fund

This fund consists of a legacy to support lunchtime concerts at LSO St Luke's.

#### Moving Music Fund

This fund represents grant funding received to fund audio/visual recordings of key concert performances by the LSO and the distribution of these worldwide, including to young people and new audiences.

### 25 Analysis of net assets between funds

	Unrestricted General Funds £000	Unrestricted Designated Funds £000	Restricted Funds £000	Total 2021 £000
<b>Group</b>				
Tangible fixed assets	1,635	-	220	1,855
Current assets	5,933	1,547	(1)	7,478
less: Current and long term liabilities	(3,780)	-	-	(3,780)
At 31 July 2021	<u>3,788</u>	<u>1,547</u>	<u>219</u>	<u>5,554</u>

#### Charity

Tangible fixed assets	1,446	-	216	1,662
Current assets	5,035	1,547	-	6,581
less: Current liabilities	(2,651)	-	-	(2,651)
At 31 July 2021	<u>3,830</u>	<u>1,547</u>	<u>216</u>	<u>5,592</u>

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 25 Analysis of net assets between funds (continued)

	Unrestricted General Funds £000	Unrestricted Designated Funds £000	Restricted Funds £000	Total Funds £000
<b>Group</b>				
Tangible fixed assets	1,644	-	200	1,844
Current assets	5,377	1,547	294	7,218
less: Current and long term liabilities	(2,966)	-	-	(2,966)
As at 31 July 2020	<u>4,056</u>	<u>1,547</u>	<u>494</u>	<u>6,096</u>
<b>Charity</b>				
Tangible fixed assets	1,433	-	200	1,633
Current assets	5,036	1,547	-	6,583
less: Current liabilities	(2,092)	-	-	(2,092)
As at 31 July 2020	<u>4,377</u>	<u>1,547</u>	<u>200</u>	<u>6,124</u>

### 26 Commitments under operating leases

At 31 July 2021 the present value of the Group's total future minimum lease commitments under non-cancellable operating leases was as follows:

	2021 £000	2020 £000
Land and buildings		
- within one year	124	124
- between two and five years	82	206
	<u>206</u>	<u>330</u>

# London Symphony Orchestra Ltd

## Notes to the financial statements

Year ended 31 July 2021

### 27 Share capital

The charity is a company limited by shares. The authorised share capital is 1,500 ordinary shares with a value of £1 each.

	Shares No.	Shares Value £
Allotted, called-up and fully paid		
1,000 shares of £1 each	1,000	1,000

### 28 Related party matters

#### LSO Endowment Trust

The registered charity The London Symphony Orchestra Endowment Trust (reg no 233700) has engaged with the London Symphony Orchestra Limited in respect of the following transactions during the year. The LSO Endowment Trust is controlled by a majority of independent trustees and, as such, there is no requirement to consolidate or detail any part of that organisation's results. The matters to report are:

	2021 £000	2020 £000
Donations made to the Group	650	844

In addition the following positions existed between the Group and the LSO Endowment Trust as at 31 July:

	2021 £000	2020 £000
Amounts owed to the Group by the LSO Endowment Trust	146	-
Amounts owed by the Group to the LSO Endowment Trust	25	-

#### Members of the London Symphony Orchestra

The permanent members of the London Symphony Orchestra are engaged by the Group to perform at concerts, engagements and education projects. These members are also the shareholders in London Symphony Orchestra Limited.

#### Directors' & Officers' Insurance

During the year the Group took out Directors & Officers Liability insurance which was included in a commercial combined policy covering a wider range of insurable risks. Therefore no separate premium specifically for Directors' and Officers' Liability is available. (2020: no separate premium available).

#### Other transactions

During the year the London Symphony Orchestra made payments to two companies of which members of the LSO Board were also Directors. These payments were: £40,724 to Boosey & Hawkes Ltd, of which Janis Susskind is a Director; and £5,365 to Henry Wood Hall Ltd, of which both Kathryn McDowell and David Jackson are Directors. These payments were made in the normal course of business.



## London Symphony Orchestra Ltd

### Notes to the financial statements

Year ended 31 July 2021

#### 29 Taxation

The London Symphony Orchestra Limited is a registered charity and is thus exempt from tax on income and gains, falling within part 11 of the Corporation Taxes Act 2010 or s256 of the Taxation of Chargeable Gains Act 1992, to the extent that these applied to its charitable objectives. No tax charges have arisen in the charity.

The subsidiary companies donate an amount equivalent to any taxable profits to the charity each year under Gift Aid.

The London Symphony Orchestra's wholly owned subsidiary LSO Productions Limited expects to be making a claim of £716,329 for Orchestra Tax Relief based on its results for the year ended 31 July 2021.