

Company registered number: 00799297
Charity registered number: 250277

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

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PHILHARMONIA LIMITED
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 AUGUST 2024**

Trustees	Lord Mervyn King, Chair Saul Nathan, Deputy Chair Cheremie Hamilton-Miller, Vice President until 24 January 2024, President from 25 January 2024 ¹ Kira Doherty, President until 25 January 2024 (resigned 25 January 2024) ¹ James Buckle, Vice President from 25 January 2024 ¹ Charlotte Hogg Johanne Hudson-Lett Julia Zilberman Julian Milone (appointed 25 January 2024) ¹ Lorenzo Modiano Luke Whitehead (appointed 25 January 2024) ¹ Nick Bishop (appointed 15 February 2024) Nuno Carapina ¹ Paul Stoneman (appointed 25 January 2024) ¹ Soong Choo (appointed 25 January 2024) ¹ Susan Hedger (appointed 25 January 2024) ¹ Antoine Sigure (resigned 25 January 2024) ¹ Eunsley Park (resigned 25 January 2024) ¹ Heidi Krutzen (resigned 25 January 2024) ¹ Lawrence Rolton (resigned 25 January 2024) ¹ Rupert Darbyshire (resigned 25 January 2024) ¹ Player member
Company registered number	00799297
Charity registered number	250277
Registered office	6 Chancel Street London, United Kingdom SE1 0UX
Company secretary	Katherine Collis (resigned 25 January 2024) Rob Williams (appointed 25 January 2024, resigned 31 March 2024)
Independent Finance Committee member	Nick Bishop Katherine Collis (from 25 January 2024) Rupert Darbyshire (from 25 January 2024)
Independent auditors	MHA 6th Floor 2 London Wall Place London United Kingdom EC2Y 5AU

PHILHARMONIA LIMITED
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
(CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2024**

Bankers	Barclays Bank 1 Churchill Place London E14 5HP
	NatWest Bank 10 Marylebone High Street London W1U 4BT
Legal advisers	McDermott Will and Emery LLP Heron Tower 110 Bishopsgate London, United Kingdom EC2N 4AY
	Stone King LLP Boundary House 91 Charterhouse Street London, United Kingdom EC1M 6HR

**LETTER FROM THE CHAIR AND PRESIDENT
FOR THE YEAR ENDED 31 AUGUST 2024**

LETTER FROM THE CHAIR AND PRESIDENT

2023/24 saw the first full season following the inauguration of the Philharmonia's renewed mission: to create the orchestral experience of the future. Through concert series, impacts of our Learning & Engagement projects, and key improvements to the Orchestra's operations, the Philharmonia continues to uphold its commitment to artistic excellence and innovation.

The 2023/24 season resonated deeply with audiences both at home and abroad, welcoming some of the largest and most diverse audiences in our history. With record attendance at the Royal Festival Hall and vibrant engagement across our UK residencies, the Philharmonia's work reached over 80,000 people in concert halls and millions more online.

International touring returned to strength this season, ending one of the last remaining effects of COVID. The Orchestra was the first major western orchestra to return to China, and additional tours were undertaken to Greece, Spain and mainland Europe, including invitations to the Royal Concertgebouw and Musikverein. The mark of success is that return invitations are already in place, and plans are secure for major tours to America, Korea and Japan in 2025.

Our residency model continued to thrive, with success at the Edinburgh International Festival and BBC Proms, and the generosity of a major supporter facilitated the pilot of an international music development project in Mauritius.

These achievements were made possible by the artistic excellence and innovative programming led by Santtu-Matias Rouvali, in his third season as Principal Conductor, and Marin Alsop, our Principal Guest Conductor, along with Featured Artists, Nicola Benedetti (violin) and Julia Bullock (soprano). Projects in the year like the Let Freedom Ring series, featuring all the above-named artists, amongst others, reflects the Orchestra's unwavering commitment to excellence on the concert platform, and in our work to inspire the next generation of artists and audiences.

We remain mindful of the financial headwinds facing arts organisations. Support from the Arts Council England's Transform programme has enabled fundamental systems upgrades this year with the impact of streamlining workflows. We commenced a comprehensive review of our business model with the goal of securing a sustainable future for another 80 years. This work is essential to ensuring that our orchestra thrives and continues to serve as a leader in the global orchestral music landscape

Looking ahead, 2025 marks a significant milestone as we celebrate the Philharmonia's 80th anniversary. This anniversary invites us to reflect on our rich heritage while embracing the promise of the future.

None of this would be possible without the dedication of our player members, the hard work of our staff and trustees, and the unwavering support of our audiences, donors, and partners. To all of you who share our belief in the transformative power of music, we extend our heartfelt gratitude.

Lord King of Lothbury and Cheremie Hamilton-Miller
March 2025

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

OBJECTIVES AND ACTIVITIES

The charitable objectives of the Company are as follows: the advancement of public education through the promotion and support of the art of music (including opera, music, drama, ballet and all art forms consisting in whole or in part of music), particularly by the promotion and encouragement of orchestral music; and the relief of poverty and distress amongst playing members of any symphony orchestra for the time being maintained by the Charity and the dependents of such persons. The Company achieves these objectives by maintaining a symphony orchestra of the highest quality (the "Orchestra").

The Orchestra aims to raise the public appreciation of music by maintaining and developing its position as one of the world's leading symphony orchestras, through the quality of its playing, its creative programming, the commissioning of new music, the provision of its learning and engagement programme, and the use of digital technologies to bring its performances to the largest and most diverse audience possible.

The 23/24 season saw the first application of the renewed vision and mission in actual programming and activity. The Orchestra's **vision** is to see orchestral music at the beating heart of cultural life, with the strength to help create a more equitable, sustainable, and thriving society, and its **mission** is to create the orchestral experience of the future. The Board also commenced a review of the Business Model with the Chief Executive, which is expected to lead to an adjustment of activity and financial model over the coming five years in order to move away from a deficit position.

The Philharmonia's work continues to be underpinned by the Investment Principles of Arts Council England's "Lets Create" Strategy, namely Ambition and Quality, Dynamism, Inclusivity and Relevance and Environmental Sustainability. The application of new mission and vision will further elevate performance, off-platform work and reach to a new level over the next five years.

The activities employed to achieve the company's objectives are:

- The provision of "Own Promotion" concerts at the Southbank Centre
- Residencies in Bedford, Leicester, Basingstoke, Canterbury, at the Three Choirs Festival and Garsington Opera
- Engagements by third party promoters in the UK and internationally
- Learning and engagement programmes
- Recorded performances of the highest standard, including via Philharmonia Records, the Company's new own label
- Outreach via the website and other digital media.

PUBLIC BENEFIT

When reviewing the charitable Company's objectives and activities and devising the future programme of the charitable Company for the next period, the Board of Trustees confirms that it has referred to the Charity Commission's general guidance on public benefit and complied with its duty under the Charities Act 2011.

The Company's aims and objectives stated above are directed at the public at large: the Orchestra's concertgoers throughout the UK and abroad; visitors to its website; those who listen to its recordings; those in the local communities where the Orchestra works, and the wider communities the Orchestra serves; and those who participate in the Orchestra's various learning and engagement work.

The Orchestra's Own Promotion concerts at Southbank Centre are open to the public without restriction. Discounted tickets are available for disabled concertgoers, those on income support, students and under-18s. The Orchestra also offers an extensive programme of chamber concerts, contemporary music, talks and foyer events with free entry. The Orchestra performs throughout the UK in public venues that have similarly inclusive policies.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Orchestra aims to increase the numbers and diversity of its audiences and participants through sophisticated audience engagement strategies including its world-leading digital programme, online content available free through its website and other platforms, and its work with communities. The Orchestra will also benefit future generations through its learning and engagement programmes, its recordings and through its dedication to training the next generation of orchestral musicians.

STRATEGIC REPORT

A ACHIEVEMENTS AND PERFORMANCE

The Philharmonia Orchestra maintained its reputation as a world-class symphony orchestra through its performances at the Southbank Centre, its permanent regional residencies in Bedford, Leicester, Canterbury, Basingstoke, festival residencies at the Three Choirs Festival and Garsington Opera, and internationally in Europe and Asia. The Orchestra presented a broad range of music from mainstream core repertory to new commissions, and collaborated with an array of distinguished conductors and soloists.

In the 2023/24 performance season, the Orchestra delivered:

- 92 concerts or performances across residencies in London, Leicester, Bedford, Canterbury, Basingstoke, Three Choirs Festival and Garsington Opera, including 6 free performances at Southbank Centre
- 27 non-residency concerts in the UK
- 33 international concerts in 10 countries: China, Mauritius, Germany, Netherlands, Belgium, Switzerland, Austria, Spain, Greece and Finland.

CONCERTS & PROJECTS

Principal Conductor, Santtu-Matias Rouvali, and Featured Artist, Nicola Benedetti, performed in all the Orchestra's UK residencies. Marin Alsop conducted the Philharmonia in her first concert since being appointed Principal Guest Conductor.

The thematic concert series for the 2024/25 season was *Let Freedom Ring*, celebrating the diversity of American music in the 20th Century and spotlighting forgotten voices. The series featured concerts in all four residencies, free Chamber Player concerts at the Royal Festival Hall (RFH), an Insights Day and performances by both Featured Artists, Nicola Benedetti and Julia Bullock.

The series exemplified on stage and in its ancillary activities and reach into the residencies how innovative programming can create resonance and relevance beyond the reach of the concert hall, allowing for issues of wider societal concern, such as social justice and equality, to be thematically explored by an orchestra through its programming, offering context for lesser known composers voices to be featured and their fascinating live stories brought to new recognition, while engaging audiences beyond traditional orchestral music lovers. The series also uniquely evoked the combination of excellence and innovation the Philharmonia is striving for in all its work. Composers featured included Gershwin, Dvorak, Copland, Ellington, James P Johnson, Barber, Joan Towers Bernstein and a violin concerto by Wynton Marsalis. Both Marin Alsop and Santtu-Matias Rouvali conducted in the series. The Marcus Roberts Trio accompanied the Orchestra in Gershwin's *Rhapsody in Blue* (a part usually taken by a solo piano); Nicola Benedetti was the soloist in the Violin Concerto by legendary jazz trumpeter and composer, Wynton Marsalis; and Santtu led the debut of the Philharmonia Big Band, from the drum-kit, in a late-night 30-minute post-concert set, with music from Dizzy Gillespie to Glenn Miller. An audience of over 1,000 were dancing in the aisles.

Other highlights from the Orchestra's 2023/24 London season included performances by artists such as Mitsuko Uchida, Paavo Jarvi, Leonidas Kavakos, James Ehnes, Sol Gabetta, Jakub Hrusa, Bruce Liu and Manfred Honeck.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

In the Residency season, across Basingstoke, Bedford, Canterbury and Leicester, the Orchestra's titled artists appeared as well as Bruce Liu and Steven Osborne. Outside the M25, the 23/24 season also saw the Orchestra perform in UK cities beyond its regular residencies, including Manchester, Safron Walden and Nottingham.

The Orchestra's 2020-24 Equality Action Plan aims to increase representation of protected characteristics on the concert platform. The Philharmonia made it a priority to seek out and engage a diverse range of conductors, soloists and composers. Artists featured included conductors Marin Alsop, Jordan de Souza, Tabita Berglund, Elim Chan, Eun Sun Kim and Ryan Bancroft, soloists Julia Bullock, Alice Sara Ott, Mitsuko Uchida, Esperanza Spalding and The Marcus Roberts' Trio; and composers Jocelyn Morlock, Ana Sokolovic, Joan Tower, Caroline Shaw, Wynton Marsalis, Margaret Bonds, Louise Farrenc and Texu Kim.

In 2023/24, key achievements included the renewal of five-year partnership agreements with both Three Choirs Festival and Garsington Opera, starting in the 2024/25 season. The return of overseas touring, with the Philharmonia being the first orchestra to return to China for a full tour post-pandemic, both signals a return to pre-pandemic levels of activity and is a vital factor to create greater financial stability. At Garsington Opera, the Orchestra undertook twelve performances of Mozart's *Le Nozze di Figaro*, nine performances of Verdi's *Giorno di Regno* and seven of Britten's *A Midsummer Night's Dream*. The Orchestra then immediately travelled to Gloucester, where players gave three concerts at the Three Choirs Festival, where we begin the first of our renewed 6-year partnership, which included a performance of Elgar's *The Kingdom*.

The Orchestra performed at the Edinburgh International Festival in a six-night residency. The week was incredibly successful where the Orchestra gave performances with Marin Alsop and collaborated with the National Youth Choir of Scotland in Julia Wolfe's *Fire in my Mouth*, Santtu revived his 2023/24 London season opener Verdi's *Requiem*, and the residency concluded with a concert performance of Strauss' *Capriccio* conducted by Alexander Soddy (stepping in for the late Sir Andrew Davis). The project embodied the Philharmonia's residency model, incorporating a greater depth of audience and community engagement, developed over more than 30 years in the Bedford and Leicester residencies. This included a Philharmonia Virtual Orchestra installation, a family concert with 2023/24 Featured Artist and EIF Director, Nicola Benedetti, and a pop-up concert in a community hub on the outskirts of the city, featuring a quintet of Philharmonia musicians. The build up to the residency also encompassed Philharmonia musicians travelling to Edinburgh in advance of the Festival to participate in "NHS Fridays" – bringing music-making to those who are unable to access concert halls.

The Orchestra took part in over twenty other engagements including performances at the Royal Albert Hall and Barbican and in the recording studios for several classical BPI sessions. Highlights include a video game music festival weekend – all concerts were sold-out and was a chance to broaden audiences. One of the programmes included the music from *Baldur's Gate 3* which swept-up awards at the 2024 BAFTAs. There have also been two successful visits to Abbey Road – collaborating for the first time with Alexandre Desplat in a French animation film about the Holocaust entitled *The Most Precious of Cargoes* and a second visit with up-and-coming composer Dan Deacon.

Internationally, overseas touring significantly increased in the 2023/24 season compared to the previous year, as the long-tail effects of the pandemic on planning and programming cycles came to an end. The Philharmonia maintained a strong international presence – returning to China for the first time since pre-pandemic which included concerts in Shenzhen, Guangzhou, Shanghai and Beijing, with conductor Lan Shui. The Orchestra performed the first public performance in Beijing's new Performing Arts Centre.

A major European tour included the long-awaited and critically acclaimed returns to the greatest concert halls in Europe, including the Royal Concertgebouw, Amsterdam, Elbphilharmonie, Hamburg and the Musikverein, Vienna, conducted by Santtu and with pianists Bruce Liu and Rudolf Buchbinder. Other European destinations in the season included Dortmund, Brussels, Cologne, Munich, Stuttgart, Rolle, Basel, Barcelona, Madrid, Oviedo, Valencia, Alicante, Dresden and the Epidauros Festival, Athens.

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FOR THE YEAR ENDED 31 AUGUST 2024

In new markets, the Philharmonia launched *Philharmonia Festival: Mauritius* in January 2024, an own-promoted international music development project. The three sold-out concerts, educational activities and Virtual Orchestra showcase was a pilot project with a nimble group of twenty player members delivering a vibrant and community-based residency. The primary venue was the Caudan Arts Centre, Port Louis (two concerts, a schools' concert, and masterclasses and side-by-sides for local ensembles), plus a performance at the Mahatma Gandhi Institute, and the Virtual Orchestra at 10 House of Digital Art. Concertmaster Zsolt-Tihamér Visontay play-directed the concerts as well as performing *Spring* from Vivaldi's *Four Seasons*. Cellist, Steven Isserlis performed Haydn's Second Cello Concerto and violinist Irène Duval performed *Méditation* from *Thaïs* by Massenet. The third and final concert featured a collaboration at the MGI alongside two local artists - Arvind C. Bhujun on sitar, and Neriya Veerlapin on tabla, in an arrangement of a piece by the Orchestra's Artist in Residence, Soumik Datta. In addition, for the last concert the Orchestra was joined local choirs: Choir of the Conservatoire National de Musique François-Mitterrand and Island Voices Choir, for *Va Pensiero* (Verdi) and the Hallelujah Chorus from *Messiah* (Handel).

August 2024 marked the second year of the Philharmonia's four-year partnership with the Mikkeli Festival in Finland, giving orchestral concerts, chamber concerts, as well as education and outreach work. The Orchestra performed four orchestral concerts, including two under Santtu-Matias Rouvali. In addition, the residency also featured a Virtual Orchestra and chamber concert pop-ups in the local community.

AUDIENCE DEVELOPMENT

In the 2023/24 season, the Orchestra welcomed some of its largest audiences on record. Over 80,000 people heard the Philharmonia play live in London, Bedford, Leicester, Canterbury, and Basingstoke. The Orchestra's audiences are thriving, and the average attendance is the highest that Philharmonia has achieved in the Royal Festival Hall (RFH) for over more than a decade.

Online, over 22 million people played more than 163 million tracks across 183 countries on the Philharmonia's online music streaming channels. The Philharmonia produced 23 films for online channels, including filmed interviews with Marin Alsop, Artist in Residence and sarod player Soumik Datta, composer Bryce Dessner, and pianist Bruce Liu.

The 2023/24 season included a new approach to ticketing and audience development. A new pricing strategy, introduced in the second half of 2022/23 season, came into full effect. This delivered substantial growth in average yields and income. Alongside this, there was an increase in promotional offers and ticketing initiatives, resulting in the high audience turnout at RFH in 2023/24, which at 71% capacity is 7% higher than pre-pandemic levels. These initiatives form the backbone of a strategy named 'Project 2,000 Tickets', which is expanding each season to welcome more first timers and diversify audiences.

At the Marlowe, our residency venue in Canterbury, the Orchestra played to almost 100% of capacity, as student and family audiences returned to Philharmonia concerts at the highest levels. The Guest List initiative continued in Bedford, with further expansion plans in 2024/25. Tracking and reporting for residency activities were improved with feedback forms and promo codes for the pop-up series of 'Music in Unexpected Places' in Bedford.

Audience engagement continued to be tracked through post-concert surveys, and the Impact and Insights toolkit. The results of this were shared at an all-staff 'Lunch and Learn', and changes are tracked year on year. The brand perception tracker was also re-run at the end of the season, enabling changes in audience views of the Philharmonia to be measured. This will be repeated at the end of 2024/25, with the same base, to track annual changes.

A project was launched in May 2024 to audit the Philharmonia's CRM and Tessitura data, and to create five new customer journeys which will be rolled out in spring 2025. This will support 'Project 2,000 Tickets' but also create deeper engagement and customer loyalty. This also supports the new approach to marketing – which will lean more heavily on online channels and CRM campaigns. Connected to this is the launch of a new purchase pathway, results of which will be shared in the next Annual Report.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

A cross-organisation accessibility working group was formed, to prioritise work to improve access for all audiences – this is informed by the research into core audiences with age related disabilities. A range of activities have been created, which will be implemented across the 2024/25 season. The data strategy working group continues to prioritise the collation and analysis of data, with representatives in each department. And there has been continued progress in reporting and insight sharing.

LEARNING AND ENGAGEMENT

The Philharmonia's Learning and Engagement (L&E) work reached over 16,000 people in the UK in the 2023/24 season in a range of settings and places.

Eight wind, brass, piano, and percussion Instrumental Fellows graduated the scheme having taken part in dozens of orchestral concerts and taking on work throughout projects in L&E. Five string fellows and one harp fellow continued into their second year having made excellent progress throughout their first, with two fellows having been appointed to positions for the RLPO. The programme has been renamed from MMSF to the Philharmonia Instrumental Fellowship.

The Instrumental Fellowship received 128 applications for the 2024/25 cohort, consistent with previous years without strings, from which seven new Fellows were recruited and onboarded, who span a wide range of ages and backgrounds, reflecting our commitment to diversity. A consultation with a panel of principal players and OC members was undertaken to discuss changes to be implemented in the programme. These related to logistical questions, questions of policy, and to bring the programme in line with the 10-point plan from ABO/BLIM/MU and the programme's public purpose. Applications for the 2024/25 cohort opened on the 29th of April and three places were offered in each of the woodwind and brass sections. Timpani, harp, and piano this year were not offered, although these will be returning for the 25/26 cohort. A partnership for Fellows to perform at Leicester Cathedral as part of their Lunchtime recital series is now in place, with St Paul's in Bedford, as well as expanding the opportunities in London.

The Conservatoire Sit In programme saw 60 undergraduate students participate in rehearsals with the Orchestra, improving their confidence to play at a professional level and supporting the next generation of Instrumental Fellowship applicants, and ultimately the orchestral players of the future.

Composers in the Composers' Academy explored their approach to music making through a series of 12 workshops, masterclasses, and rehearsals, working with a range of industry professionals, the conductor, and an ensemble of 12 players. Composers showcased their pieces with a full ensemble of 12 players. Even with slightly higher ticket sales of 987, actual attendance was between 858, a fantastic result for a free event. The show was again recorded by the Philharmonia's partners at NMC, and the album of this year's compositions was released in November.

Recruitment for the 2024/25 cohort drew 79 applicants, down from over 100 last year, partly attributed to clearer guidance for applicants, reducing the number of undergraduates and ineligible candidates applying. Three new composers have been appointed.

2023/24 Artist in Residence, Soumik Datta, completed his residency with a show at the Queen Elizabeth Hall in May to an audience of 560 people. The show yielded fantastic feedback from audience members, including from ACE and the British Council. With the theme of migration and the commonality of musicians experiencing travel, the event drew 560 attendees, more than double last year's audience. Feedback from the after-show event and written comments highlighted the high artistic standards and successful execution of the production. The music within the performance was later recorded for a 2025 album release.

Two further Artists in Residence were appointed for the next two season. For 2024/25, Vidya Patel, an Indian Dance specialist and multi-art form producer, and for 25/26, the collective, Thick and Tight, who will concentrate their artistic creativity into exploring and celebrating the Philharmonia's 80th anniversary with eight short pieces, one for each decade.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

Orchestra Unwrapped (a schools' concert series for Key Stage 2 pupils) took place in London, Leicester, and Bedford. Each Orchestra Unwrapped concert was accompanied by an in-person inset (teacher training) session. Over the year this was delivered to 31 schools. The repertoire matched the theme of the main concert season *Let Freedom Ring*, and included Copland, Fanfare for the Common Man), Price, Symphony in E minor, mvmt 3 Juba Dance, and Walker, Lyric for Strings. The audience participation piece for 2023/24 was written by singer, composer, and workshop leader, Aga Serugo-Lugo, it was called 'Home's within my Heart'. Aga took inspiration from several pieces in the Orchestra Unwrapped repertoire. The piece was then orchestrated by Julian Milone (member of the 2nd violin section).

Three conductors led a concert each: Kellen Gray, Matthew Lynch, and Olivia Clarke. The concerts played to 3,328 students (200 more than last year) and supported over 350 teachers and staff. A further 19 schools were on the waiting list, with a clear and present audience who would attend if we were able to expand our capacity and resource.

As part of our work with Music Hubs, the Young Composer's Project in partnership with Bedford Music Hub, culminated in a remarkable event where five Philharmonia musicians performed the GCSE and A-Level compositions of eight Bedford secondary school students. The students received valuable feedback from Composer's Academy Fellows. The feedback from both seasons has been overwhelmingly positive, with students valuing the expert insights and the unique opportunity to hear their work performed live.

In May, the Sutton Music Trust delivered a pre-concert performance on the Clore Ballroom. Conducted by Chris Kimber and supported by Philharmonia Instrumental Fellows, the ensemble featured 30 young musicians. Additionally, the first Future Brass! Booster Session, led by Phil White (No. 2 Trombone), targeted beginner brass musicians, enhancing their skills and enthusiasm for music. The Philharmonia worked with both Kent Music and Hampshire Music Hubs as they performed incredibly well received openers for Philharmonia Christmas Brass Performances in December.

The Featured Artist programme (L&E section) for 2023/24 culminated in March with 81 young musicians joining the Philharmonia and the Benedetti Foundation in the Queen Elizabeth Hall Foyer for a signature strings day. Seven Philharmonia members also took part in the afternoon, supporting the workshop. This day was the culmination of three months of workshops delivered by Philharmonia musicians across the Orchestra's partner music hubs including Leicestershire Music, Sutton Music Trust, Wandsworth Music, Southwark Music, and Salem Academy. Participants in Leicester also attended an Open Rehearsal at De Montfort Hall.

A major highlight for our education work was the London Summer Music Academy in August, where 18 students from the Beijing Philharmonia Youth Orchestra participated in a week-long program at the Voces8 Centre, culminating in a performance at the Royal Academy of Music, led by Robin O'Neill. It was well-received, with initial discussions about future collaborations involving youth orchestras from Shanghai and Taiwan.

Our Community Boards' activities have been expanded, most notably in the co-creation and co-production of our participation in community festivals like the Bedford River Festival in July, the Leicester Pop Up at Highcross Shopping Centre, and the education programme of Three Choirs Festival.

One co-produced activity in Bedford culminated in three days of Music in Unexpected Places including performances in libraries, the museum, a gym, the Harpur Shopping centre, and even a barbershop.

Hear and Now celebrations in Bedford and Leicester concluded in June and May, respectively. In Leicester, the project culminated in a sharing at The Curve Theatre with almost 40 participants who shared songs, personal stories spoken in multiple languages, instrumental jams, and dance on the theme 'Lasting Connections'. This meant doubling last year's audience size and it was attended by The Lord Mayor of Leicester.

In Bedford, the project ended with a sharing event to 138 audience members at King's House, with feedback praising it as our most inclusive show yet. Hear & Now directly engaged 135 participants, surpassing the ACE target set of 100. For the first time, tickets were purchased through the Philharmonia website using Tessitura, achieving the ACE target of establishing a new, accessible online purchase path for L&E Performances.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Bullfrog Orchestra project, supporting young people in the looked after system in Leicestershire, began its creative workshops in February and culminated in July. Fusing Taiko Drumming and orchestral music, the performance was well received by the audience, and the local council team responsible for those in the care system, who praised the project for its effect on the young people. The multi-academy trust in which the Orchestra works has now said it wants to expand the work to cover more vulnerable children.

19 pre- or post-concert insights events in the form of interviews, lectures, and panel discussions, attracting 1,655 people at the various events (an increase from the previous year from 1,470) took place throughout the 2023/24 season. Additionally, an all-day seminar that explored the main themes of *Let Freedom Ring* formed part of that series, which allowed audiences to engage in a deep dive into American music across the whole season.

Two events (the post-concert talk with Nicola Benedetti and post-concert talk with Marin Alsop and Marcus Roberts) accounted for about 40% of the total audience. On average all post-concert insights had much higher attendance than pre-concert events and analysis of the number of attendees against the number of tickets sold saw an increase from 5% in 2022/23 to 8% in 2023/24.

ORGANISATION

The Board of the Philharmonia under Lord King of Lothbury as Chair, met regularly through the period, leading the strategic direction of the Orchestra.

During the year, the Orchestra appointed a new President, existing Trustee Cheremie Hamilton-Miller, following the retirement of Kira Doherty at the end of her term. Other Board members who retired in the year included Heidi Krutzen, Eunsley Park, Alexander Rolton and Antoine Siguré. These four and Kira remain players with the Orchestra. Rupert Darbyshire retired from the Board in 2023/24 but remains as an independent Finance Committee member. The Philharmonia would like to thank all departing Trustees for their voluntary service over many years and to welcome Cheremie to her new role. The Orchestra also welcomes several new Trustees who were appointed to the Board in the year, namely Nick Bishop (non-Player), Soong Choo, Susan Hedger, Julian Milone, Paul Stoneman and Luke Whitehead (all players).

There were changes to senior management during the period, with Director of Artistic Planning, Ben Larpent, and Chief Operating Officer, Kate Collis, leaving the organisation. Kate has joined the Finance Committee as an independent member. The management team has reorganised activities and, post year-end, David Stacey has joined as Director of Finance and Resources.

The Orchestra is proud to continue in its status as a National Portfolio Organisation (NPO) with Arts Council England (ACE) for April 2023-March 2026, and plays a strong role as a sector representative, working closely with colleagues at the Association of British Orchestra, the Musicians Union, as well as with ACE.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

B FINANCIAL REVIEW

REVIEW OF THE FINANCIAL YEAR

The year to 31 August 2024 saw a consolidated net profit of £199,774 (2023: deficit of £411,918). The standalone charity result for Philharmonia Limited was a profit of £278,698 (2023: deficit of £390,152).

Underlying net operating deficit was £103,037 (2023: £342,888). The Orchestra has benefited from the extension of the higher rates of Orchestra Tax Relief in both this and the comparative year, which has enabled greater investment in concerts and activity to be planned for the current and future seasons.

Support costs were £2,277,226 (2023: £2,412,990).

The Martin Musical Scholarship Fund (MMSF), whose financial results are consolidated 100% in these financial statements, made a deficit of £87,126 (2023: £22,144). Rite Digital Limited, Philharmonia Limited's fully owned trading subsidiary Company, made an operating surplus of £8,202 (2023: surplus of £378).

FINANCIAL MANAGEMENT POLICY

The Orchestra aims to budget two to three years in advance, balancing the cost of orchestral concerts and other core work with grants and sponsorship income, as well as income directly generated by the work itself. If further activity is taken on once the budget has been set for the year ahead, it is only accepted if the work can be funded or if there is any remaining subsidy to be used. Regular communication with Arts Council England is also key to this advance budgeting.

RESERVES POLICY

The Philharmonia Orchestra currently aims to have accessible free reserves to cover at least 3 months of overhead costs at any one time and no less than £750,000. This level has been considered prudent to cover any potential short-term disruptions or unexpected expenses, while ensuring funds are utilised efficiently to deliver the charity's objectives. The policy is in the process of being reviewed by the senior management team and trustees.

Free reserves are calculated by taking the brought forward unrestricted reserves balance adjusted for the movement in the year, but excluding the net book value of fixed assets, less the property, which is allocated to a designated fixed asset fund. The free reserves balance is maintained through cash reserves and investments that can be readily converted to cash as required, any excess being used for designated projects and strategic investments.

As at 31 August 2024 the total value of reserves was £8,256,384 (2023: £8,056,610). A breakdown of this is shown on the balance sheet and in the statement of funds note (note 21). Restricted and Endowment Funds are £6,468,652 of this amount (2023: £6,019,172) including £156,824 (2023: £243,950) of MMSF reserves.

Free reserves in the general fund at 31 August 2024 were £1,467,692 (2023: £650,217 including £1,000,000 of additional support in designated reserves to maintain activities).

INVESTMENT POLICY

The Orchestra has a policy of investing any surplus cash in investment vehicles that are low risk, are considered mainstream and allow for flexibility. The trustees have delegated the management of its investments to third party professional investment managers under formal agreements which establish clear responsibilities. The trustees have agreed with the investment managers that the objective for the investment portfolios is capital preservation against inflation combined with the generation of a steady income and an element of real capital growth. This is done through an asset class allocation principally to corporate bonds, listed equities and property funds.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Finance Committee obtains quarterly reports from its investment managers to have oversight of investment performance, which is reviewed against the investment objectives. In doing so, the committee reviews cash forecasts on a regular basis to identify in advance significant cash fluctuations and cash flow issues, and to ensure that reasonable returns are achieved, without risk to the capital, and to ensure that there is sufficient working capital for the organisation.

The funds have been invested in this period in accordance with the Orchestra's policy of investing in low risk, mainstream and flexible investments, and are managed in accordance with the Charity Commission guidance on responsible investment. The investment portfolios have achieved their objectives by performing well against the benchmarks set for them whilst retaining the ability to raise cash as needed for withdrawal for operational use.

C FUTURE PLANS

The thematic focus in 2024/25 will be on the environment and the climate crisis, with a headline concert series investigating an artistic response, especially from the Nordic Countries, home of the Principal Conductor Santtu-Matias Rouvali. The ancillary programme will be substantially expanded into a series of debates, enabling audiences to take part in the vital discussions with artists and community leaders to explore one of the most challenging issues of our time. A major tour of Japan will be the second major overseas tour for the Orchestra since the pandemic.

Planning in the meantime will continue for the Orchestra's 80th birthday season in 2025/26 which will see tours to the United States, Korea and China, alongside European touring. With the continued support of the ACE Transform Programme, the Philharmonia will continue its investment in and upgrades to key business processes and systems to increase efficiency and ROI and drive commercial opportunities. This work will run in parallel with work by the Chief Executive and Board to further embed the organisation's new mission in a new business model.

In the 2024/25 year the Philharmonia will plan, write and submit its application for continued NPO funding by ACE.

Fundraising remains at the core of the Philharmonia, in support of the organisation's financial resilience and ability to plan for the long term. Fundability continues to be an essential part of project research and development to ensure relevance to funders' interests. This will be achieved through main programming and connected wrap-around activity being programmed concurrently with Learning and Engagement projects, enhanced by high-profile Featured Artists, Featured Composers, Composers' Academy, new commissions, and a broad range of world-renowned and up-and-coming soloists and conductors.

D PRINCIPAL RISKS AND UNCERTAINTIES

The environment in which the Orchestra operates continues to present a range of economic, geopolitical, and artistic challenges that impact its ability to deliver its mission effectively.

During the year, risks related to ongoing inflationary pressures have remained significant, affecting ticket sales, audience attendance, and the Orchestra's cost base. Partners and venues continue to face financial constraints, adding pressure to maintain existing fee structures. While audience levels have largely returned to pre-pandemic norms, uncertainty persists around securing additional funds through donations and grants, achieving expected investment returns, and mitigating price pressures.

To address rising costs and support accessibility, the Orchestra has implemented a flexible ticket pricing structure for its own-promotion concerts, offering tickets starting at £10. Fee levels for players and staff were also increased in the period, demonstrating a commitment to supporting the workforce and players amid challenging economic conditions.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

A growing concern is the risk that ongoing financial deficits will worsen the Orchestra's long-term financial sustainability. In response, Trustees and senior management have committed to reviewing and refreshing the business model. This initiative, supported in part by funding from ACE's Transform programme, aims to drive increased commercial and development income while managing costs effectively to secure the Orchestra's future.

Trustees continue to monitor financial scenarios closely, ensuring investment in the artistic programme is maintained and committing reserves where necessary to support the Orchestra's strategic objectives.

KEY RISKS AND UNCERTAINTIES

At the date of signing, the principal risks facing the Orchestra include:

Financial Sustainability

The Orchestra faces the risk of worsening financial sustainability due to deficit budgets over the next three years. The Trustees are addressing this through a review and refresh of the business model, supported by Arts Council England's Transform fund. Efforts focus on increasing commercial and development income while ensuring cost management is robust and sustainable.

Dependence on Arts Council England Funding

Arts Council England NPO funding remains the primary source of voluntary income, accounting for £1,830,223 per annum for the period from 1 April 2023 to 31 March 2026. This represents a 12% reduction compared to previous funding levels, posing a significant risk to financial stability. Activity plans have been adapted, but full mitigation of the financial impact remains challenging.

International Touring and Brexit-Related Challenges

A substantial portion of the Orchestra's income is derived from international touring. Brexit-related regulations, particularly EU cabotage rules, continue to complicate the logistics of European touring, including the use of the Orchestra's truck. Management remains in regular contact with relevant Government bodies and industry representatives to address these challenges proactively.

Development and Fundraising

Income from sponsorships, donations, and Trusts and Foundations is essential to the Orchestra's activities. Efforts are ongoing to strengthen the Development Department, including a new strategic case for support and the creation of a Development Board to enhance fundraising capabilities.

RISK MANAGEMENT METHODOLOGY

The Orchestra employs a bottom-up approach to risk management. The senior management team regularly updates the Risk Register, identifies new risks, and assigns responsibility for mitigation using the TARA method (Transfer, Avoid, Reduce, Accept). Risks assessed as having a residual medium-to-high risk after mitigation are escalated to the Finance Committee for review. The Finance Committee reviews the Risk Register quarterly before presentation to the Board.

The Trustees aim to maintain an overall low-to-medium risk profile while ensuring the Orchestra continues to deliver its artistic and strategic objectives effectively.

E GOING CONCERN

The Orchestra relies substantially on funding by grants from Arts Council England (ACE) for its current and future commitments. This funding is primarily via the National Portfolio Organisation (NPO) annual revenue funding and via other ACE funding programmes.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

Despite the uncertainty brought about by the cost-of-living crisis and future ACE funding levels, the merger in March 2020 between Philharmonia Limited and Philharmonia Trust Limited boosted the Orchestra's financial resilience, fundraising abilities and charitable governance. The merger increased the fixed assets held by Philharmonia Limited with the transfer of the property at Chancel Street to Philharmonia Limited's balance sheet. It also provided access to draw upon the 2005 Endowment Fund should this be needed, an endowment previously held within the investment portfolio of Philharmonia Trust. Although not desirable to take from this fund at such a time, it is reassuring to know that the investment fund is available to the Orchestra on demand.

A detailed budgeting process takes place every year with particular scrutiny being given to financial management and control. Having considered all the above matters and regarding the value of property and investments, the Trustees consider that the 'going concern' status of Philharmonia Limited is an appropriate assumption for the preparation of these financial statements.

F INVESTMENT PRINCIPLES

During the year the Orchestra continued its strong action plans related to the ACE investment principles of Ambition and Quality, Environmental Responsibility, Dynamism, and Inclusivity and Relevance. Initiatives being undertaken speak directly to the priorities identified by Arts Council England as being germane to the Creative Case for Diversity and the 'Let's Create' strategy and are supported by data and evaluation methodology throughout.

WORKFORCE, GOVERNANCE AND MEMBERSHIP

Philharmonia commits to achieving a more diverse workforce, Board of Trustees, and Membership of the Orchestra, ensuring the Orchestra is representative of the UK's diversity. It is essential to create and maintain an inclusive environment to ensure everyone is safe and comfortable in their workplace, can work to the best of their abilities, and can utilise this diversity to co-create a sustainable, relevant, and forward-thinking organisation.

ARTISTS, PROGRAMME AND PARTNERSHIPS

Philharmonia will programme performances, artistic series, artists and form partnerships that are relevant to and representative of the Orchestra's diverse residency communities.

AUDIENCE AND PARTICIPANTS

Audiences, participants and those engaging with Philharmonia, both digitally and live, will be representative of the diversity of the communities that are served.

DYNAMISM

Philharmonia continues to invest in data analysis and strategic planning, utilising its digital expertise to adapt music in new formats.

ARTISTIC PLANNING

Philharmonia continues to support the widest range of programming, promoting and supporting emerging artists, and bringing classical music to new audiences.

G DIVERSITY, EQUITY AND INCLUSION

Throughout the year the Orchestra held quarterly Town Hall style meetings open to all players and staff of the Orchestra to discuss any topic related to equality, diversity, and inclusion (EDI). These have led to a wide number and range of topics being discussed where a steering group made up of 12 players and staff seek ways to address any concerns and investigate ways of improving the Orchestra's approaches to EDI.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Philharmonia has committed to deliver, the Inclusive Practice in Recruitment programme. The programme, which is led by the Association of British Orchestras (ABO), Musicians' Union (MU) and Black Lives in Music (BLiM), takes the form of a 10-point plan which promotes inclusive recruitment practice in orchestras in the UK's classical music sector. This also marks a commitment to implement all 10 points of the plan within a five-year period.

Discussions focused largely on audition process and how different approaches would impact players at different stages of their careers. A central aim is to create a fair process that does not advantage or disadvantage candidates due to any protected characteristics, but also due to employment status, experience or financial constraints. The Orchestral Committee is committed to making the trial process as efficient and transparent as possible, which will be reflected in the proposed adoption of time limits on trials, robust record keeping and independent members on panels.

H SUSTAINABILITY

The Orchestra is committed to reducing the negative environmental impact of activities, particularly those relating to office waste and energy consumption, business travel, staff commuting and business services. As a touring orchestra, much of the environmental impact relates to concert touring nationally and internationally, including Orchestra and artist travel, instrument transport (including freight) and the impact of the venues where the Orchestra rehearses and performs.

Environmental commitments have been renewed with the formation of both a working group whose aims are to steer the Orchestra and to be compliant with the ACE's investment pillars, and the organisation's Environmental Policy, which was created in collaboration with Julie's Bicycle and Reboot the Future. The Environmental Policy outlines and maintains an annual action plan to align the organisation with its principles which are to be reviewed annually by the Board.

The Orchestra has a responsibility to reduce environmental impact and to incorporate sustainability as a fundamental part of its ethos. Both the Orchestra and its international promoters are mindful of the environmental impact of touring. Examples of reducing impact are: the April 2024 European tour included one flight with remaining travel by buses and trains due to careful route planning and schedule management; and the on-boarding of the Philharmonia's new instrument truck which has the option to run entirely on HVO fuel thus allowing any journeys undertaken to be carbon neutral.

I FUNDRAISING STATEMENT

The Philharmonia is grateful for the continued and generous support of its major supporters and partners.

Special thanks in the 2023/24 season go to the Laurence Modiano Charitable Trust (LMCT), the David and Elaine Potter Foundation, the Sidney Perry Foundation, the Fernside Trust, the Art Mentor Foundation, Lucerne and Latifa Kosta. Additional special thanks go to all Benefactors and Leadership Donors to the Orchestra.

The leading support of the Laurence Modiano Charitable Trust enabled the Philharmonia to launch its pilot international music development project in Mauritius in January 2024. A combination of UK-based philanthropy and Mauritius-based sponsorship, led by the LMCT and Swan Insurance respectively enabled: three sold-out concerts; masterclasses for 44 young local instrumentalists; a schools' concert; and over 600 visitors to the Virtual Orchestra installation, which was supported by the British Council.

The Philharmonia was proud to partner with the United States Embassy in London for the Let Freedom Ring concert series, celebrating the sounds of America. The Orchestra was grateful to be a beneficiary of the Public Diplomacy Grants programme. US Ambassador Jane Hartley hosted an event at Winfield House to mark the series, with guest of honour Wynton Marsalis addressing the audience, and a special performance by members of the Philharmonia.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Philharmonia would like to thank its affiliated organisations for their support in the 2023/24 season: The Philharmonia Orchestra in Bedford Trust, who supported the Bedford Residency concerts; and The Philharmonia Foundation Inc in New York, who made a major grant in support of the Let Freedom Ring series.

The Orchestra is particularly grateful to NJA Ltd, who during the 2023/24 season agreed and pledged a major grant for the 2024/25 Orchestra Unwrapped programme for primary schools. This Leadership gift will fully fund the project for the year.

All voluntary fundraising at the Philharmonia is carried out by an internally managed Development department. Philharmonia Ltd. Is committed to ensuring that its fundraising activities are carried out with the utmost integrity and takes account of the Charity Commission Code of Fundraising Practice. Philharmonia Ltd is registered with the Fundraising Regulator and works to its standards of charitable fundraising, to ensure honesty and transparency with donors, and that fundraising activities are legal, respectful, open honest and accountable to the public. There were no fundraising complaints recorded during the current or previous financial periods.

J STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Philharmonia Limited is a charity registered with the Charity Commission. It is a charitable Company limited by guarantee, governed by its Memorandum and Articles of Association as per the Charity Commission register. At 31 August 2024, there were 66 members of the orchestra (2023: 65).

APPOINTMENT OF THE BOARD OF TRUSTEES

The Board of trustees comprises eight playing members of the Orchestra, plus seven non-playing members.

The members of the Board of Trustees are appointed by the members of the Company. A vote is conducted at each Annual General Meeting to elect nominated members to fill vacancies created by the retirement of existing members of the Council. Exceptionally, a member may be elected at an Extraordinary General Meeting. The non-playing members of the Board are co-opted at each Annual General Meeting. The Board sets and reviews orchestral policy, financial policy and strategy. It reviews agreements with Arts Council England and other major funders. The Board makes major decisions, including the appointment of titled conductors, the Chief Executive Officer and orchestral members. The Board approves the financial budgets and accounts and appoints the auditor. It receives and monitors reports from the Orchestra Committee, Artistic Committee, Development Board, Finance Committee, and Nominations Committee, and regularly reviews the skills available on sub-committees. To facilitate effective operations, the CEO has delegated authority, within terms of delegation approved by the Board, for operational matters including finance, employment and artistic performance-related activity.

INDUCTION AND TRAINING OF THE BOARD OF TRUSTEES

New members of the Board of Trustees receive a formal induction session from the Chair, the CEO, key employees and other members of the Board. Training and briefing for new and existing Board members is undertaken to ensure Trustees are kept abreast of the latest standards and guidance.

ORGANISATION

The Board is supported by four sub-committees: the Orchestra Committee, the Finance Committee, the Artistic Committee, and the Nominations Committee. The Orchestra Committee consists of the player members of the Board (currently eight) chaired by the President of the Orchestra. The Orchestra Committee meets approximately every two weeks and is responsible for day-to-day Orchestra matters. It reports to the Board on the management of orchestral and musical issues generally. It deals with Orchestra issues arising in accordance with policy guidelines provided by the Board.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Finance Committee consists of five non-player members, four of whom are also members of the Board, plus the President and Vice President of the Orchestra. It is chaired by a non-player. It meets at least four times a year prior to the meetings of the Board. Reporting to the Board, it proposes financial budgets, reviews financial performance against budgets and deals with financial issues arising in accordance with policy guidelines provided by the Board. Non player members are responsible for approving players' fees increases recommended.

The Artistic Committee consists of 5 players elected by the members of the Charity at an AGM, and one further player appointed by the Orchestra Committee from amongst its members. The Committee meets a minimum of 3 times per Season, with the Director of Artistic Planning and/or CEO (or delegate) in attendance. The Committee is advisory to the Board with key responsibility to identify and collate Orchestra members' artistic views in relation to Philharmonia Limited's business plan and long-term strategy.

SENIOR STAFF

Day to day operating decisions are delegated to the Senior Management team which comprises the Chief Executive, Director of Concerts and Projects, Director of Development, Director of Finance and Resources, Director of Learning & Engagement and Director of Marketing & Communications. Pay for senior staff including the Senior Management team is benchmarked against industry norms and overseen by the Nominations Committee; that for the Chief Executive Officer is approved by the Board of Trustees.

This report was approved and authorised for issue by the Trustees and signed on its behalf by:

.....
Lord King of Lothbury
Chair

Date:

STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2024

The Trustees (who are also the Directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' 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 Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and the Charity and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the Charity 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 Group and the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the Charity's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Approved by order of the members of the Board of Trustee and signed on its behalf by:

.....
Nick Bishop
Deputy Chair
Date:

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF PHILHARMONIA LIMITED

Opinion

We have audited the financial statements of Philharmonia Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 August 2024 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Charity Balance Sheet, the Consolidated Statement of Cash Flows and the related notes, 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 of the parent charitable company's affairs as at 31 August 2024 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF PHILHARMONIA LIMITED (CONTINUED)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of Trustees

As explained more fully in the Statement of Trustee's Responsibilities, the Trustees (who are also the Directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the 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 Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF PHILHARMONIA LIMITED (CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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 Auditors' 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Obtaining an understanding of the legal and regulatory frameworks that the entity operates in, focusing on those laws and regulations that had a direct effect on the financial statements;
- Enquiry of management and those charged with governance to identify any instances of known or suspected instances of fraud;
- Enquiry of management and those charged with governance around actual and potential litigation and claims;
- Enquiry of management about any instances of non-compliance with laws and regulations;
- Reviewing the control systems in place and testing the effectiveness of the controls;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness;
- Evaluating the business rationale of significant transactions outside the normal course of business;
- Reviewing accounting estimates for bias;
- Reviewing minutes of meetings of those charged with governance; and
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF PHILHARMONIA LIMITED (CONTINUED)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. 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 Auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Sudhir Singh FCA (Senior Statutory Auditor)

MHA
Statutory Auditor

Date:

MHA is the trading name of MacIntyre Hudson LLP, a limited liability partnership in England and Wales (registered number OC312313).

MHA are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 AUGUST 2024**

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Endowment funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income and endowments from:						
Donations and legacies	4	2,415,013	665,281	-	3,080,294	3,051,616
Charitable activities	5	5,269,817	-	-	5,269,817	4,200,965
Other trading activities	6	8,457	-	-	8,457	1,775
Investments	7	-	5,018	108,302	113,320	95,857
Other income	8	1,761,864	-	-	1,761,864	1,454,558
Total income and endowments		9,455,151	670,299	108,302	10,233,752	8,804,771
Expenditure on:						
Raising funds	9,10	650,525	-	23,497	674,022	628,189
Charitable activities	11	9,054,332	608,435	-	9,662,767	8,519,470
Total expenditure		9,704,857	608,435	23,497	10,336,789	9,147,659
Net (expenditure)/ income before net gains/(losses) on investments		(249,706)	61,864	84,805	(103,037)	(342,888)
Net gains/(losses) on investments		-	-	302,811	302,811	(69,030)
Net movement in funds		(249,706)	61,864	387,616	199,774	(411,918)
Reconciliation of funds:						
Total funds brought forward		2,037,438	298,163	5,721,009	8,056,610	8,468,528
Net movement in funds		(249,706)	61,864	387,616	199,774	(411,918)
Total funds carried forward		1,787,732	360,027	6,108,625	8,256,384	8,056,610

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00799297

CONSOLIDATED BALANCE SHEET
AS AT 31 AUGUST 2024

	Note	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	16		3,727,717		3,853,209
Investments	17		3,996,710		4,109,094
			7,724,427		7,962,303
Current assets					
Debtors: Amounts falling due within one year	18	2,490,869		1,634,380	
Cash at bank and in hand		633,026		1,119,264	
		3,123,895		2,753,644	
Creditors: Amounts falling due within one year	19	(1,255,931)		(1,208,775)	
Net current assets			1,867,964		1,544,869
Total assets less current liabilities			9,592,391		9,507,172
Creditors: Amounts falling due after more than one year	20		(1,336,007)		(1,450,562)
Total net assets			8,256,384		8,056,610
Charity funds					
Endowment funds	21		6,108,625		5,721,009
Restricted funds	21		360,027		298,163
Unrestricted funds	21		1,787,732		2,037,438
Total funds			8,256,384		8,056,610

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

.....
Nick Bishop
Chair of Finance and Resources Committee
Date:

The notes on pages 28 to 58 form part of these financial statements.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00799297

CHARITY BALANCE SHEET
AS AT 31 AUGUST 2024

	Note	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	16		3,718,090		3,843,262
Investments	17		3,996,810		4,109,194
			7,714,900		7,952,456
Current assets					
Debtors: Amounts falling due after more than one year	18	2,590,488		1,718,742	
Cash at bank and in hand		381,776		800,627	
		2,972,264		2,519,369	
Creditors: Amounts falling due within one year	19	(1,246,944)		(1,195,748)	
Net current assets			1,725,320		1,323,621
Total assets less current liabilities			9,440,220		9,276,077
Creditors: Amounts falling due after more than one year	20		(1,336,007)		(1,450,562)
Total net assets			8,104,213		7,825,515
Charity funds					
Endowment funds	21		5,961,333		5,573,717
Restricted funds	21		350,495		201,505
Unrestricted funds	21		1,792,385		2,050,293
Total funds			8,104,213		7,825,515

The Charity's net movement in funds for the year was £278,698 (2023 - £(390,152)).

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)
REGISTERED NUMBER: 00799297

CHARITY BALANCE SHEET (CONTINUED)
AS AT 31 AUGUST 2024

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

.....
Nick Bishop
Chair of Finance and Resources Committee
Date:

The notes on pages 28 to 58 form part of these financial statements.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2024

	Note	2024 £	2023 £
Cash flows from operating activities			
Net cash used in operating activities	23	(884,016)	(509,306)
Cash flows from investing activities			
Dividends, interests and rents from investments	7	113,320	95,857
Purchase of intangible assets		-	(3,645)
Purchase of tangible fixed assets	16	(92,915)	(113,944)
Proceeds from sale of investments	17	964,460	832,290
Purchase of investments	17	(1,049,265)	(375,000)
Mortgage interest		(37,822)	(41,595)
Drawdown of investments	17	500,000	-
Net cash provided by investing activities		397,778	393,963
Change in cash and cash equivalents in the year		(486,238)	(115,343)
Cash and cash equivalents at the beginning of the year		1,119,264	1,234,607
Cash and cash equivalents at the end of the year	24	633,026	1,119,264

The notes on pages 28 to 58 form part of these financial statements.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

1. General information

Philharmonia Limited is a charitable company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 250277) and the Registrar of Companies (Company Registration Number 00799297) in England and Wales.

In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per Member of the Charity.

The address of the registered office is given in the Charity information on page 1 of these financial statements. The nature of the Charity's operations and principal activities are as shown in the Trustees Report.

A summary of the principal accounting policies for the year ended 31 August 2024, all of which have been applied consistently throughout the year and the preceeding year is set out as below.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Philharmonia Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The group financial statements consolidate on a line by line basis the financial statements of: the charitable company Philharmonia Limited; its fully owned trading subsidiary Rite Digital Limited; Philharmonia Trust, which transferred its assets to Philharmonia Limited on the 1st April 2020, Philharmonia Limited is the sole corporate member of this company limited by guarantee; The Martin Musical Scholarship Fund, whose sole Trustee is the charitable company. Excluded from the consolidation is the Philharmonia Foundation Inc, registered in the US, the Philharmonia Orchestra in Bedford Trust, and the Philharmonia Benevolent Fund, all of which are independently governed charities.

The financial statements have been presented in pound sterling, which is also the functional currency of the Company, and are rounded to the nearest pound.

The Charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own Statement of Financial Activities in these financial statements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

2. Accounting policies (continued)

2.2 Going concern

The Trustees have assessed whether the use of the going concern basis is appropriate for the next 12 months and beyond the foreseeable future. The trustees have given consideration to known future events or uncertainties, which they do not believe are currently material, but which should be considered closely when reviewing the Charity's ability to continue as a going concern.

The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The Orchestra relies substantially on Arts Council England (ACE) funding for its current and future commitments and has been successful in its application for continued NPO funding for the three-year period 2023-2026. A detailed budgeting process takes place every year with particular scrutiny being given to budgeting and financial management. Despite the uncertainty brought about by the cost of living crisis and longer term, future ACE funding levels, the transfer of Philharmonia Trust Limited's net assets, which included the Chancel Street property and the 2005 Endowment Fund, to Philharmonia Limited in March 2020 helped to boost the Orchestra's financial resilience.

Having considered the above matters, the Trustees consider that the going concern status of Philharmonia Limited is appropriate for the preparation of these financial statements.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Voluntary income, including donations, gifts and legacies, as well as grants that provide core funding or are of a general nature are recognised where there is entitlement, receipt is probable, and the amount can be measured with sufficient reliability. Such income is only deferred if the donor has requested the amount to be allocated to specific concerts, engagements or projects, in which case it is allocated to the financial year in which the work takes place, or the donor has imposed conditions which must be met before the Charity has unconditional entitlement.

Other categories of income are recognised on an accruals basis, (excluding value added tax), with income relating to advanced ticket sales being held as deferred income and released only when the concert takes place. Engagement and Touring fees are recognised when the activity has taken place. Rite Digital Limited transfers its surplus to Philharmonia Limited under the terms of Gift Aid at year end or carries forward any deficit to future years.

Grants are included in the Consolidated Statement of Financial Activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance Sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

2. Accounting policies (continued)

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on raising funds includes all expenditure incurred by the Group to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Group's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Consolidated Statement of Financial Activities over the expected useful lives of the assets concerned. Other grants are credited to the Consolidated Statement of Financial Activities as the related expenditure is incurred.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Group; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

2.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised unless for security reasons they need to be recorded (e.g. laptop computers) and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Fixed assets include musical instruments which have been valued at deemed cost at the transition date of FRS102. Long leasehold property is also recognised at deemed cost, being its fair value at the date it was gifted to the Charity.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

2. Accounting policies (continued)

2.7 Tangible fixed assets and depreciation (continued)

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method, unless the asset is considered to have a high residual value where the annual depreciation charge would therefore be immaterial.

Depreciation is provided on the following bases:

Music library	- 50 years
Fixtures and fittings	- 5 years
Musical Instruments	- 10 years
Property improvements	- 20 years
Computer equipment	- 3 years
Property	- 50 years

The element of Long leasehold property which represents land is not depreciated

The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted prospectively if appropriate, or if there is an indication of a significant change since the last reporting date.

2.8 Investments

Investments are recognised initially at fair value which is normally the transaction price excluding transaction costs. Subsequently, they are continuously measured at fair value with changes recognised in 'net gains/(losses) on investments' in the Statement of Financial Activities. As investments are continuously revalued there are no realised gains or losses recorded.

Investments in subsidiaries are valued at cost less provision for impairment.

2.9 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.10 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

2. Accounting policies (continued)

2.11 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

2.12 Financial instruments

The Company only holds basic Financial Instruments. The financial assets and financial liabilities of the Company are as follows:

Debtors – trade and other debtors (including accrued income) are basic financial instruments and are debt instruments measured at amortised cost as detailed in Note 18. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value.

Liabilities – trade creditors, accruals and other creditors will be classified as financial instruments, and are measured at amortised cost as detailed in Note 19 and 20. Taxation and social security are not included in the financial instruments disclosure. Deferred income is not deemed to be a financial liability, as the cash settlement has already taken place and there is simply an obligation to deliver services rather than cash or another financial instrument.

2.13 Foreign exchange transactions

Transactions in foreign currencies are translated at the actual rate at the time of the transaction. Assets and liabilities held on the Balance Sheet in foreign currencies are translated at the closing rate at the Balance Sheet date. All differences are taken to the Statement of Financial Activities.

2.14 Operating leases

Rentals paid under operating leases are charged to the Consolidated Statement of Financial Activities on a straight-line basis over the lease term.

2.15 Pensions

The Group operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Group to the fund in respect of the year.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

2. Accounting policies (continued)

2.16 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Permanent endowments are funds which are restricted to the extent the Charity cannot draw down the capital but the income is used to provide an income to fund activities, in accordance with the donors' respective wishes.

Expendable endowments are funds where the capital can be disbursed in addition to income generated if the Trustees resolve to do so.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.17 Connected Charities

Philharmonia Foundation Inc is based in the United States and is connected to Philharmonia Limited as some of the Trustees of Philharmonia Limited are also on the Board of the US entity. The Philharmonia Orchestra in Bedford Trust (registered Charity number 1170495) is connected to Philharmonia Limited but has no Trustees in common. The Philharmonia Benevolent Fund (registered Charity number 280370) is connected to Philharmonia Limited but also has no Trustees in common.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

3. Critical accounting estimates and areas of judgement

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The Charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

Valuation of music library

The only significant judgement was to maintain the value of the music library at its existing net book value on transfer from the Philharmonia Trust Limited. The Trustees decided not to increase the value, due to the uncertainty of the valuation.

Orchestral Tax Relief

Orchestra tax relief (OTR) is elected on an annual basis in advance, with any subsequent, standalone event elections taking place during the year. The existence of an associated asset can therefore only be confirmed upon the finalisation and submission of the company tax return and subsequent review and agreement by HMRC. In this way OTR relating to any financial year is likely to be received up to 18 months after the initial event(s) recorded in any claim. At the date of the signing of these accounts, the Charity was in the process of finalising a significant OTR claim in relation to activities performed during the year. Included within these financial statements is the Charity's current best estimate of the value that will be received from HMRC. However, as there are a number of variables associated with the claim which are subject to HMRC review, this amount could materially differ from the value ultimately agreed by and received from HMRC.

Long leasehold property

The trustees have been required, in the absence of a split of deemed cost, to estimate the allocation of the cost of this property between the relative elements attributable to land, which is not depreciated, and buildings, which are depreciated. Having consulted with property professionals, considered statutory provisions, and researched market factors, the trustees consider 40% of the deemed cost to represent land and 60% to present buildings. As such, 40% of the deemed cost is not depreciated.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

4. Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Arts Council - core grant	1,830,223	-	1,830,223
Arts Council - transform	-	214,469	214,469
Donations from charitable foundations	202,533	278,505	481,038
Other donations and legacies	335,257	27,023	362,280
Sponsorship donations	-	145,284	145,284
Grants	47,000	-	47,000
Total 2024	2,415,013	665,281	3,080,294
	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Arts Council - core grant	1,975,814	-	1,975,814
Donations from charitable foundations	-	323,793	323,793
Other donations and legacies	705,759	-	705,759
Sponsorship donations	-	46,250	46,250
<i>Total 2023</i>	<i>2,681,573</i>	<i>370,043</i>	<i>3,051,616</i>

In both the current and prior year, the Charity received government grants during the year. The Arts Council funding is the only such grant and there were no unfulfilled conditions at the year-end.

The Charity gained entitlement to a legacy in 2024 and received during the year distributions amounting to £68k, which has been recognised within unrestricted other donations and legacies.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

5. Income from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £
Income from charitable activities	5,269,817	5,269,817

	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Income from charitable activities	4,166,178	34,787	4,200,965

6. Income from other trading activities

	Unrestricted funds 2024 £	Total funds 2024 £
Other trading activities	8,457	8,457

	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Other trading activities	1,775	1,775

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

7. Investment income

	Restricted funds 2024 £	Endowment funds 2024 £	Total funds 2024 £
Investment income	-	108,302	108,302
Interest on deposits	5,018	-	5,018
Total 2024	5,018	108,302	113,320

	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Endowment funds 2023 £</i>	<i>Total funds 2023 £</i>
Investment income	-	-	93,042	93,042
Interest on deposits	935	1,880	-	2,815
<i>Total 2023</i>	<i>935</i>	<i>1,880</i>	<i>93,042</i>	<i>95,857</i>

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

8. Other income

	Unrestricted funds 2024 £	Total funds 2024 £
Orchestral tax relief	1,761,832	1,761,832
Royalties	32	32
Total 2024	<u>1,761,864</u>	<u>1,761,864</u>
	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Orchestral tax relief	<u>1,454,558</u>	<u>1,454,558</u>

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

9. Expenditure on raising funds

	Unrestricted funds 2024 £	Total funds 2024 £
Costs of raising funds	650,525	650,525

Included within cost of raising funds are direct costs of £50,682 (2023 - £52,450) and support costs of £599,843 (2023 - £564,562). These are outlined below.

	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Costs of raising funds	577,505	39,507	617,012

Raising funds - Support costs

	2024 £	2023 £
Employment costs	391,734	372,073
Travel, subsistence and entertaining	11,055	28,895
Occupation and office costs	107,830	75,742
Bank interest and charges	4,575	4,202
Other costs	70,825	83,650
Governance costs	13,824	-
	599,843	564,562

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

10. Investment management costs

	Endowment funds 2024 £	Total funds 2024 £
Investment management fees	23,497	23,497
	<i>Restricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Investment management fees	11,177	11,177

11. Analysis of expenditure on charitable activities - by fund

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Charitable activities	9,054,332	608,435	9,662,767
	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Total 2023 £</i>
Charitable activities	8,225,467	294,003	8,519,470

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

12. Analysis of expenditure on charitable activities - by type

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £
Direct costs	7,385,541	2,277,226	9,662,767

	<i>Activities undertaken directly 2023 £</i>	<i>Support costs 2023 £</i>	<i>Total funds 2023 £</i>
Direct costs	6,106,531	2,412,939	8,519,470

Analysis of direct costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Concert, relay fees and player support	5,811,272	4,170,658
Travel and transport of instruments	325,468	785,710
Music and instrument hire	111,029	136,398
Hall hire and box office commission	497,584	469,294
Programme expenditure	261,936	150,031
Grants payable	92,144	63,400
Other expenditure	248,286	289,445
Interest payable on mortgage loan	37,822	41,595
	7,385,541	6,106,531

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

12. Analysis of expenditure on charitable activities - by type (continued)

Analysis of support costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Staff costs	1,506,937	1,345,683
Depreciation	87,740	86,643
Travel, subsistence and entertaining	44,220	23,857
Occupation and office costs	416,433	241,378
Bank interest and charges	18,300	16,573
Orchestral overheads	-	133,561
Governance costs	55,296	58,771
Other costs	148,300	506,473
	2,277,226	2,412,939

13. Governance costs

	2024 £	<i>2023 £</i>
Auditor's remuneration - Audit of the financial statements	49,920	48,000
Auditor's remuneration - Accountancy fees	7,140	6,900
Auditor's remuneration - Other fees	12,060	1,800
Other governance costs	-	2,071
	69,120	58,771

The table above discloses the Group's total governance costs. This total is made up of the Charity's governance costs, as detailed in Notes 9 and 12 above.

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

14. Staff costs

	Group 2024 £	<i>Group 2023 £</i>	Charity 2024 £	<i>Charity 2023 £</i>
Wages and salaries	1,653,347	1,660,518	1,653,347	1,660,518
Social security costs	159,056	164,658	159,056	164,658
Pension costs	86,268	85,069	86,268	85,069
	<u>1,898,671</u>	<u>1,910,245</u>	<u>1,898,671</u>	<u>1,910,245</u>

The average number of persons employed by the Charity during the year was as follows:

	Group 2024	<i>Group 2023</i>
Library	-	1
Finance	5	6
Marketing	7	8
Education	4	5
Concerts	10	12
New Media	2	1
Development	7	8
Management	3	3
Artistic	2	-
	<u>40</u>	<u>44</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

14. Staff costs (continued)

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2024 No.	<i>Group 2023 No.</i>
In the band £60,001 - £70,000	6	<i>4</i>
In the band £90,001 - £100,000	-	<i>1</i>
In the band £170,001 - £180,000	1	<i>1</i>

Key Management Personnel are considered to be the Trustees and Senior Management team, being the Chief Executive Officer, Director of Artistic Events, Director of Development, Director of Marketing & Communications, Director of Learning & Engagement, Concerts Director, Finance Director and Chief Operating Officer.

The total cost of employment of the Key Management Personnel was £674,297 (2023 - £635,182).

The total cost of termination payments in the year was £9,375 (2023 - £NIL).

15. Trustees' remuneration and expenses

During the year, one or more Trustees has been paid remuneration or has received other benefits from an employment with the Charity. No emoluments were paid for services as Trustees. The value of Trustees' remuneration and other benefits was as follows:

		2024 £	<i>2023 £</i>
Kira Doherty	Remuneration	5,396	<i>12,949</i>
	Pension contributions paid	324	<i>777</i>
Cheremie Hamilton-Miller	Remuneration	11,229	<i>10,000</i>
	Pension contributions paid	674	<i>600</i>
James Buckle	Remuneration	5,833	<i>-</i>
	Pension contributions paid	350	<i>-</i>

During the year ended 31 August 2024, no Trustee expenses have been incurred (2023 - £NIL).

PHILHARMONIA LIMITED
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

16. Tangible fixed assets

Group

	Long leasehold property £	Musical instruments £	Music library £	Computer equipment £	Fixtures and fittings £	Assets under construction £	Total £
Cost or valuation							
At 1 September 2023	3,819,440	131,516	220,648	69,680	-	108,732	4,350,016
Additions	-	77,410	-	1,095	14,410	-	92,915
Disposals	-	-	-	-	-	(108,732)	(108,732)
At 31 August 2024	3,819,440	208,926	220,648	70,775	14,410	-	4,334,199
Depreciation							
At 1 September 2023	366,358	60,578	47,822	22,049	-	-	496,807
Charge for the year	50,058	18,468	16,236	21,457	3,456	-	109,675
At 31 August 2024	416,416	79,046	64,058	43,506	3,456	-	606,482
Net book value							
At 31 August 2024	3,403,024	129,880	156,590	27,269	10,954	-	3,727,717
At 31 August 2023	3,453,082	70,938	172,826	47,631	-	108,732	3,853,209

Assets under construction relate to the implementation of a new accounting system and the development of musical equipment.

PHILHARMONIA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

16. Tangible fixed assets (continued)

Charity

	Long leasehold property £	Musical instruments £	Music library £	Computer equipment £	Fixtures and fittings £	Assets under construction £	Total £
Cost or valuation							
At 1 September 2023	3,819,440	115,516	220,648	63,244	-	108,732	4,327,580
Additions	-	77,410	-	1,095	14,410	-	92,915
Disposals	-	-	-	-	-	(108,732)	(108,732)
At 31 August 2024	<u>3,819,440</u>	<u>192,926</u>	<u>220,648</u>	<u>64,339</u>	<u>14,410</u>	<u>-</u>	<u>4,311,763</u>
Depreciation							
At 1 September 2023	366,358	54,525	47,822	15,613	-	-	484,318
Charge for the year	50,058	18,148	16,236	21,457	3,456	-	109,355
At 31 August 2024	<u>416,416</u>	<u>72,673</u>	<u>64,058</u>	<u>37,070</u>	<u>3,456</u>	<u>-</u>	<u>593,673</u>
Net book value							
At 31 August 2024	<u>3,403,024</u>	<u>120,253</u>	<u>156,590</u>	<u>27,269</u>	<u>10,954</u>	<u>-</u>	<u>3,718,090</u>
At 31 August 2023	<u>3,453,082</u>	<u>60,991</u>	<u>172,826</u>	<u>47,631</u>	<u>-</u>	<u>108,732</u>	<u>3,843,262</u>

PHILHARMONIA LIMITED
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17. Fixed asset investments

Group	Listed investments £
Cost or valuation	
At 1 September 2023	4,109,094
Additions	1,049,265
Disposals	(964,460)
Revaluations	302,811
Drawdown	(500,000)
At 31 August 2024	<u>3,996,710</u>

The historic cost of the Group's listed investments is £3,204,649 (2023 - £3,392,912).

Charity	Investments in subsidiary companies £	Listed investments £	Total £
Cost or valuation			
At 1 September 2023	100	4,109,094	4,109,194
Additions	-	1,049,265	1,049,265
Disposals	-	(964,460)	(964,460)
Revaluations	-	302,811	302,811
Drawdown	-	(500,000)	(500,000)
At 31 August 2024	<u>100</u>	<u>3,996,710</u>	<u>3,996,810</u>

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NOTES TO THE FINANCIAL STATEMENTS
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17. Fixed asset investments (continued)

Principal subsidiaries

The following were subsidiary undertakings of the Charity:

Names	Company number	Charity registration number	Holding/ control	Included in consolidation
Rite Digital Limited	07565292		100%	Yes
The Martin Musical Scholarship Fund		313937	100%	Yes
Philharmonia Trust Limited	913665	254191	100%	Yes

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Profit/(Loss) / Surplus/ (Deficit) for the year £	Net assets £
Rite Digital Limited	8,457	(255)	8,202	(4,553)
The Martin Musical Scholarship Fund	5,018	(92,144)	(87,126)	156,824

Philharmonia Trust Limited was dormant during the year.

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18. Debtors

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Trade debtors	645,770	314,559	645,670	314,459
Amounts owed by group undertakings	-	-	99,719	84,462
Other debtors	141,454	158,253	141,454	158,253
Prepayments and accrued income	218,645	61,568	218,645	61,568
Tax recoverable	1,485,000	1,100,000	1,485,000	1,100,000
	2,490,869	1,634,380	2,590,488	1,718,742

19. Creditors: Amounts falling due within one year

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Other loans	111,352	70,326	111,352	70,326
Trade creditors	278,105	178,526	278,105	178,526
Amounts owed to group undertakings	528	2,089	528	2,089
Other taxation and social security	48,015	11,072	48,015	11,072
Other creditors	69,938	70,604	67,051	65,177
Accruals and deferred income	747,993	876,158	741,893	868,558
	1,255,931	1,208,775	1,246,944	1,195,748

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Deferred income				
Deferred income at 1 September	333,518	506,481	333,518	506,481
Resources deferred during the year	269,611	881,111	269,611	881,111
Amounts released from previous periods	(333,518)	(1,054,074)	(333,518)	(1,054,074)
Deferred income at 31 August	269,611	333,518	269,611	333,518

Deferred income relates to ticket sales in advance and various sponsorship agreements where the project or concert has not yet been delivered.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

20. Creditors: Amounts falling due after more than one year

	Group 2024 £	<i>Group 2023 £</i>	Charity 2024 £	<i>Charity 2023 £</i>
Other loans	1,336,007	1,450,562	1,336,007	1,450,562

Included within the above are amounts falling due as follows:

	Group 2024 £	<i>Group 2023 £</i>	Charity 2024 £	<i>Charity 2023 £</i>
Between one and two years				
Other loans	111,352	140,653	111,352	140,653
Between two and five years				
Other loans	445,409	351,631	445,409	351,631
Over five years				
Other loans	779,246	958,278	779,246	958,278

The amounts repayable relate to a mortgage loan from Barclays Bank on the property at 6 Chancel Street. At the year-end the outstanding balance was £1,447,359 (2023 - £1,520,888). The loan rate is 2.49% per annum (fixed for 10 years) repayable over the loan term of 23 years from March 2017.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

21. Consolidated statement of funds

Statement of funds - current year

	Balance at 1 September 2023 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 August 2024 £
Unrestricted funds						
Designated funds						
Designated Funds - Fixed Assets	400,076	-	-	(75,383)	-	324,693
Designated Funds - Special Projects	1,000,000	-	-	(1,000,000)	-	-
	<u>1,400,076</u>	<u>-</u>	<u>-</u>	<u>(1,075,383)</u>	<u>-</u>	<u>324,693</u>
General funds						
Rite Digital	(12,855)	8,457	(255)	-	-	(4,653)
Philharmonia General Fund	650,217	9,446,694	(9,704,602)	1,075,383	-	1,467,692
	<u>637,362</u>	<u>9,455,151</u>	<u>(9,704,857)</u>	<u>1,075,383</u>	<u>-</u>	<u>1,463,039</u>
Total Unrestricted funds	<u>2,037,438</u>	<u>9,455,151</u>	<u>(9,704,857)</u>	<u>-</u>	<u>-</u>	<u>1,787,732</u>
Endowment funds						
Permanent endowment fund						
MMSF Endowment Funds	147,292	-	-	-	-	147,292
Endowment 2005 Funds	2,715,921	-	-	(2,715,921)	-	-
Catalyst Endowment Funds	-	48,650	(10,843)	2,857,796	115,313	3,010,916
Expendable endowment funds						
Endowment 2005 Funds	-	59,652	(12,654)	2,715,921	187,498	2,950,417
Catalyst Endowment Funds	2,857,796	-	-	(2,857,796)	-	-
	<u>5,721,009</u>	<u>108,302</u>	<u>(23,497)</u>	<u>-</u>	<u>302,811</u>	<u>6,108,625</u>

PHILHARMONIA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

21. Statement of funds (continued)

	Balance at 1 September 2023 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 August 2024 £
Restricted funds						
Instrument Loans Fund	117,338	-	-	-	-	117,338
Martin Musical Scholarship Grant Fund	13,499	-	-	-	-	13,499
MMSF General Fund	73,212	5,018	(91,824)	-	-	(13,594)
MMSF Donated Assets	9,947	-	(320)	-	-	9,627
Philharmonia Restricted	84,167	665,281	(516,291)	-	-	233,157
	<u>298,163</u>	<u>670,299</u>	<u>(608,435)</u>	<u>-</u>	<u>-</u>	<u>360,027</u>
Total of funds	<u>8,056,610</u>	<u>0,233,752</u>	<u>(10,336,789)</u>	<u>-</u>	<u>302,811</u>	<u>8,256,384</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

21. Statement of funds (continued)

Restricted Funds:

Martin Musical Scholarship Fund and MMSF General Fund

Martin Musical Scholarship Fund (MMSF) is a subsidiary charity of Philharmonia Ltd, which supports young musicians. Funds are split between restricted and endowment funds according to their nature.

MMSF Donated Assets

Relates to a piano.

Instrument Loans Fund

Instrument Loans

Endowments:

Endowment – Catalyst Fund

The Fund includes investments previously within the restricted Catalyst Endowment Fund as set out in the Funds note. The fund will be utilised to support orchestra activity.

Endowment 2005 Fund

The fund includes investments previously held within the Philharmonia Trust Limited, as a result of the Philharmonia Orchestra's Endowment Fund Appeal in 2003.

MMSF Endowment Funds

The endowment funds represent assets held by MMSF, principally representing a capital donation given by the Mortimer Foundation. Income arising from the Endowment related investments is taken to the MMSF General fund.

Unrestricted Funds:

Designated Fund – Fixed Assets

The fixed asset reserve comprises the net book value of all fixed assets excluding property.

Rite Digital

Digital and technological income and expenditure.

The Trustees are undertaking a review of the Group's Endowment and Restricted Funds. The first stage of this review is reflected in the statement of funds at 31 August 2024 above, with the 2005 Endowment Funds reclassified as expendable endowment funds, and the Catalyst Endowment Funds reclassified as permanent endowment funds. The review is ongoing and is expected to be complete by the end of the year ended 31 August 2025.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

21. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 September 2022 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Gains/ (Losses) £</i>	<i>Balance at 31 August 2023 £</i>
Unrestricted funds						
Designated funds						
Designated Funds - Fixed Assets	350,831	-	-	49,245	-	400,076
Designated Funds - Special Projects	1,000,000	-	-	-	-	1,000,000
	<u>1,350,831</u>	<u>-</u>	<u>-</u>	<u>49,245</u>	<u>-</u>	<u>1,400,076</u>
General funds						
Rite Digital	(13,233)	1,775	(1,397)	-	-	(12,855)
Philharmonia General Fund	1,197,793	8,303,244	(8,801,575)	(49,245)	-	650,217
	<u>1,184,560</u>	<u>8,305,019</u>	<u>(8,802,972)</u>	<u>(49,245)</u>	<u>-</u>	<u>637,362</u>
Total Unrestricted funds	<u>2,535,391</u>	<u>8,305,019</u>	<u>(8,802,972)</u>	<u>-</u>	<u>-</u>	<u>2,037,438</u>
Endowment funds						
Permanent endowment fund						
MMSF Endowment Funds	174,498	-	-	(27,206)	-	147,292
Endowment 2005 Funds	2,666,463	43,007	-	-	6,451	2,715,921
Catalyst Endowment fund	-	-	-	-	-	-
Expendable endowment funds						
Endowment 2005 Funds	-	-	-	-	-	-
Catalyst Endowment Funds	2,883,242	50,035	-	-	(75,481)	2,857,796
	<u>5,724,203</u>	<u>93,042</u>	<u>-</u>	<u>(27,206)</u>	<u>(69,030)</u>	<u>5,721,009</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024

21. Statement of funds (continued)

	<i>Balance at 1 September 2022 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Gains/ (Losses) £</i>	<i>Balance at 31 August 2023 £</i>
Restricted funds						
Instrument Loans Fund	117,338	-	-	-	-	117,338
Martin Musical Scholarship Grant Fund	13,499	-	-	-	-	13,499
MMSF General Fund	67,830	41,256	(63,080)	27,206	-	73,212
MMSF Donated Assets	10,267	-	(320)	-	-	9,947
Philharmonia Restricted	-	365,454	(281,287)	-	-	84,167
	<u>208,934</u>	<u>406,710</u>	<u>(344,687)</u>	<u>27,206</u>	<u>-</u>	<u>298,163</u>
Total of funds	<u>8,468,528</u>	<u>8,804,771</u>	<u>(9,147,659)</u>	<u>-</u>	<u>(69,030)</u>	<u>8,056,610</u>

22. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Endowment funds 2024 £	Total funds 2024 £
Tangible fixed assets	3,727,717	-	-	3,727,717
Fixed asset investments	3,996,710	-	-	3,996,710
Current assets	(3,344,757)	360,027	6,108,625	3,123,895
Creditors due within one year	(1,255,931)	-	-	(1,255,931)
Creditors due in more than one year	(1,336,007)	-	-	(1,336,007)
Total	<u>1,787,732</u>	<u>360,027</u>	<u>6,108,625</u>	<u>8,256,384</u>

PHILHARMONIA LIMITED
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

22. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior period

	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Endowment funds 2023 £</i>	<i>Total funds 2023 £</i>
Tangible fixed assets	3,853,209	-	-	3,853,209
Fixed asset investments	4,109,094	-	-	4,109,094
Current assets	(3,265,528)	298,163	5,721,009	2,753,644
Creditors due within one year	(1,208,775)	-	-	(1,208,775)
Creditors due in more than one year	(1,450,562)	-	-	(1,450,562)
Total	2,037,438	298,163	5,721,009	8,056,610

23. Reconciliation of net movement in funds to net cash flow from operating activities

		Group 2024 £	Group 2023 £
Net expenditure for the year (as per Statement of Financial Activities)		199,774	(411,918)
Adjustments for:			
Depreciation charges	16	109,675	86,641
Movements on investments		(302,811)	412,361
Investment income	7	(113,320)	(95,857)
Loss on the sale of fixed assets		108,732	21,003
Loss on the sale of intangible assets		-	3,645
Increase in debtors	18	(858,578)	(109,193)
Decrease in creditors	19,20	(65,310)	(386,033)
Mortgage loan interest		37,822	41,595
Income retained as investments		-	(71,550)
Net cash used in operating activities		(884,016)	(509,306)

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2024**

24. Analysis of cash and cash equivalents

	Group 2024 £	<i>Group 2023 £</i>
Cash in hand	633,026	<i>1,119,264</i>
Total cash and cash equivalents	633,026	<i>1,119,264</i>

25. Analysis of changes in net debt

	At 1 September 2023 £	Cash flows £	At 31 August 2024 £
Cash at bank and in hand	1,119,264	(486,238)	633,026
Debt due within 1 year	(70,326)	(41,026)	(111,352)
Debt due after 1 year	(1,450,562)	114,555	(1,336,007)
	(401,624)	(412,709)	(814,333)

26. Operating lease commitments

At 31 August 2024 the Group and the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2024 £	<i>Group 2023 £</i>	Charity 2024 £	<i>Charity 2023 £</i>
Not later than 1 year	5,084	<i>10,608</i>	5,084	<i>10,608</i>
Later than 1 year and not later than 5 years	11,376	<i>6,836</i>	11,376	<i>6,836</i>
	16,460	<i>17,444</i>	16,460	<i>17,444</i>

The following lease payments have been recognised as an expense in the Statement of Financial Activities:

	Group 2024 £	<i>Group 2023 £</i>	Charity 2024 £	<i>Charity 2023 £</i>
Operating lease rentals	14,523	<i>14,700</i>	14,523	<i>14,700</i>

NOTES TO THE FINANCIAL STATEMENTS
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27. Members' liability

Each member of the charitable company undertakes to contribute to the assets of the company in the event of it being wound up while he/she is a member, or within one year after he/she ceases to be a member, such amount as may be required, not exceeding £1 for the debts and liabilities contracted before he/she ceases to be a member. There were 66 members at 31 August 2024 (2023 - 65).

28. Related party transactions

Payments were made to all playing members of the Board, including the Chair and Deputy Chair, in respect of the work they have carried out with the Orchestra. During the year, playing members of the Board were paid no additional income for duties.

Rite Digital Limited gifts its profits to the charity making a nil gain nil loss each year. At the year-end Rite Digital owed Philharmonia Limited £8,395 (2023 - £62,312).

The Company had a related party relationship with MMSF by virtue of its trustees. At the year-end MMSF owed Philharmonia Limited £91,324 (2023 – amount owed £22,150).

The Charity has a related party relationship with the Philharmonia Foundation Inc, registered in the US, by virtue of having two Trustees in common. During the year Philharmonia Foundation made payments totalling £NIL (31 August 2023 - £NIL). At the year-end Philharmonia Limited owed Philharmonia Foundation £528 (2023 – Foundation owed Philharmonia: £2,089).

The Charity received donations in the year from 5 (2023 - 7) Trustees for the value of £157,860 (2023 - £86,900).