

**REGISTERED COMPANY NUMBER: 00371316 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 250921**

**REPORT OF THE TRUSTEES AND**  
**UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025**  
**FOR**  
**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD**

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Chartered Accountants  
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**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD**

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**FOR THE YEAR ENDED 31 MARCH 2025**

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## **BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD**

### **CHAIRMAN'S REPORT** **FOR THE YEAR ENDED 31 MARCH 2025**

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It is a privilege to have been Chair during the 24-25 Centenary season for the Brighton Philharmonic Orchestra.

#### **The 24-25 Centenary Season**

The season was imaginative, daring and ambitious, representative of Music Director Joanna MacGregor's artistic direction for the orchestra. The creative programming combined core symphonic repertoire alongside contemporary music, jazz and film collaborations, and included a huge choral concert with Brighton Festival Chorus. The culmination of the season was Messiaen's mind-blowing Turangalila Symphony, which was met with rave reviews: the Guardian commented that the orchestra 'played with terrific panache and commitment. Headly stuff, beautifully done.' With the vision of being a regional orchestra of national significance, this Gala concert was hugely important, and a chance for the profile and reputation of the orchestra to be acknowledged at national level. We thank the John Carewe Brighton Orchestra Trust for their generous support of this concert, and their ongoing commitment.

#### **Stand out performances**

Joanna herself conducted many of the performances, opening with Stravinsky's terrific score The Rite of Spring, leading from the piano in concerto performances of works by Schnittke and Bach, and stepping in to conduct Turangalila at short notice to complete the season. BPO has a long tradition of welcoming high profile and talented conductors and soloists, and this year was no exception. Dame Evelyn Glennie returned to Brighton to perform James MacMillan's magnificent Veni Veni Emmanuel, conducted by Geoffrey Paterson; international jazz soloist Gwilym Simcock performed some of his own compositions alongside work by Duke Ellington and Wayne Shorter, under the baton of hugely charismatic Clark Rundell; and celebrated young saxophonist Jess Gillam performed Glazunov with Alpesh Chauhan making his debut with the BPO. We also joined forces with Brighton Festival Chorus, with Sussex local Ben Gernon conducting and American baritone Cody Quattlebaum taking centre stage for a hugely memorable performance of Belshazzar's Feast. Other notable soloists included Cynthia Millar (ondes martenot) and Joseph Havlat (piano), as well as the soprano Ruby Hughes, the brilliant young pianist Aidan Mikdad, and our own concert leader, Ruth Rogers.

#### **Our home - Brighton Dome**

Brighton Dome remained our home, with seven performances in the Concert Hall and a return to the intimate Corn Exchange for an evening of Piazzolla, Bach and Bernard Herrmann. We continue to forge a strong and deep relationship with the Dome and are grateful to their new CEO Lucy Davies and the whole team for their support, loyalty and commitment to the BPO.

#### **Audience Growth**

A restructure of our ticket pricing proved successful. Ticket prices had been slightly lowered to enable a better spread of customer options: there were more tickets available in lower categories, and attractively priced 'upgrades.' Our core Dome programme saw a 21% uplift in ticket numbers, a 22% uplift in revenue, and a 4% uplift in average ticket price as compared year on year. 22% of our bookers were first time visitors to the Dome, demonstrating that our programme really is enticing a new wave of people to come. A data-sharing agreement with the Dome has - for the first time - allowed us to target 1000 new contacts who have opted-in to hear more, and will be instrumental in increasing engagement.

We continue to inspire children through our £1 ticket scheme. At our largest audience this year (1432 for Evelyn Glennie), over 5% of the audience were children on £1 tickets. We also welcomed a number of school groups and local music groups, an area we are committed to expanding in the year ahead. We are already a partner organisation for Sussex music hub Create Music, and we are planning workshops and performances with their young learners across the city.

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#### **A regional orchestra with national impact**

Outside the Dome, the orchestra took their Piazzolla, Bach and Bernard Herrmann to Kings Place London: a huge success, met with rapturous applause and a standing ovation. A BPO piano sextet - the Music Director and five string principals - performed at the 2024 Summer Petworth Festival, and we're delighted to confirm we will return in 2026.

The now traditional A Christmas Carol saw Alistair McGowan take on the role of narrator, with an 80% uplift in audience numbers; Alistair proved so popular, he will return this year and come on tour with us to Petworth and Lewes (and two in Brighton). Our Music Director Joanna MacGregor, string principals and jazz saxophonist Andy Sheppard also performed two private concerts at Soho Beach House, cultivating new local audiences. The success of these chamber concerts has become the catalyst for a series at Brighton College, opening this autumn. In this exciting new collaboration our MD and players will lead open workshops, masterclasses and recitals.

We celebrated the long careers of Christine Messiter (principal flute), Tim Hewitt-Jones (deputy principal cello) and Jonathan James (principal horn), who retired from the orchestra after decades of wonderful music-making. Alongside this, we nurtured fresh young players, welcoming Alexei Watkins as principal horn and Abigail Burrows as principal flute. Our commitment to developing pathways for young musicians that has led us to formalise a new young players scheme, Spring Forwards, which at the time of writing has been fully launched for our 2025-26 season.

#### **Preserving our rich history**

The Centenary year gave us a chance for reflection, as well as an opportunity to delve into the fabulous archive of the last 100 years. A systematic digitisation of this material was completed with dedication by our Treasurer Robert Cook, and a selection of photos, press cuttings, programmes and posters was collated into a stunningly elegant hardback book. This pictorial history of the orchestra, with essays on BPO's conductors, leaders and soloists written by Joanna MacGregor, has been made available to purchase through national retailer Waterstones: it serves as a reminder of just how far the orchestra has come in 100 years.

#### **Looking to the future**

We find ourselves at a pivotal moment. We are custodians of a much-loved, successful orchestra that must carve a sustainable future for the next 100 years. We are fortunate to have built a significant reserve, with thanks to generous legacies. In 2024-25 we were grateful to receive funds from the estates of Doreen Taylor, John Bullock, Jean Ellard, Joan Bygrave, Esther Welch, Victoria Cutler, Barbara Helou, Jean Garner and Enid Bechis. Their generosity will enable us to continue to bring exciting, bold programmes to Brighton, making orchestral music as accessible as possible.

But we are not complacent: as we look ahead to the short and long-term future of the orchestra, we must create a stable financial model. This is multi-faceted. We need to protect and grow our reserves to create an endowment fund that can provide an annual income to the orchestra; we need to seek funding for our outreach and development programmes; and we need to invest in our membership to drive individual giving and support for the orchestra.

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**CHAIRMAN'S REPORT**  
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We also need to scrutinise expenditure. After significant investment in marketing and PR in the lead up to our Centenary, a period of reconciliation has already begun: we seek maximum impact on modest investment. We know this won't happen overnight, but at the time of writing, the BPO has made great strides streamlining our overheads. We have reworked our membership tiers, and alongside Friends, Patrons and sponsorship for orchestral seats we have launched a new Conductor's Circle, for those looking to get closest to the orchestra. Our Spring Forwards mentoring programme, and a strengthened education programme through local music hub Create Music, have already enabled us to submit applications to Trusts and Foundations for grants.

A combination of continuous fundraising, sponsorship and individual giving will make a huge difference to our financial stability. Collectively, we can be part of the exciting future of this orchestra: another 100 years of passionate music-making in Brighton and beyond.

I'd like to take this opportunity to thank everyone who supported the orchestra during our Centenary season. The small BPO team have worked hard to execute both the artistic success of the orchestra, as well as our membership schemes and governance. The Board of Trustees commit their time to drive the orchestra forwards and offer invaluable guidance and connections, from their deep pool of experience. But most of all I'd like to thank our Friends, Patrons and sponsors. You are the beating heart of the BPO's community: you make our work possible through your generosity and support. Our deepest thanks for the part you have all played in our Centenary year, and we look forward - together - to the years ahead.

J A Bridgen, Chair

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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of 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) (effective 1 January 2019).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

Brighton Philharmonic, the Dome's recently appointed full-time resident orchestra, has served audiences in Sussex for over one hundred years. Its principals and players are drawn from the London symphony orchestras, as well as from accomplished young professional players at the start of their career; BPO is led by the internationally acclaimed pianist, conductor and curator Joanna MacGregor.

BPO continually seeks out international names as well as brilliant younger soloists, conductors, and artistic collaborators - from jazz and contemporary music to film and the visual arts. The orchestra programmes core repertoire alongside newer music, promoting itself in a creative and enticing way that excites and inspires audiences of all ages and backgrounds.

This strategy has successfully drawn in new audiences to classical music; in recent years audience numbers have tripled, with a palpable excitement and engagement in Brighton. BPO's talented players reflect its weighty symphonic history, as well as their virtuosity and flexibility in smaller chamber ensembles.

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**OBJECTIVES AND ACTIVITIES**

**Significant activities**

Our vision is to be a regional orchestra with national significance. We're programming and presenting classical music in a bold, colourful way, nurturing audiences of the future as well as providing satisfying, rich concerts for classical music-lovers.

Our mission is to bring high-quality, thought-provoking performances into people's lives, and develop fresh, diverse audiences in Brighton and the wider area of Sussex.

**Our artistic values are:**

**Inclusivity:** Our target audiences are many and varied. We reach out to our supporters, Friends and Patrons; younger Brighton audiences interested in contemporary art of all kinds; families, and school parties. Recent data shows 22% of the BPO 24-25 audience were first-time bookers to Brighton Dome, and the 24-25 season attracted ticket-buyers from London.

**Excellence:** Under Joanna MacGregor's direction, BPO's Dome concerts have brought a palpable excitement and energy to Brighton. Their relationship with the Dome has become close and positive, and the new CEO Lucy Davies has invited the orchestra to be the Dome's resident orchestra from September 2025, reflecting the energy, passion and modernity of the programming. Every concert is an artistic event and a bold statement, showcasing BPO's 100-year-old heritage as well as its innovation.

**Sustainability and Digital Media:** We are committed to securing the future of the Society and the orchestra by updating sound - and environmentally friendly - operating processes, and embracing technology to build our digital profile. Since 2020, social media and online content (both through the Dome, and outside) has become a more sophisticated, targeted way of reaching audiences.

**Collaboration:** Brighton Philharmonic has a strong collaborative relationship with Brighton Dome and Create Music, the Arts Council-funded educational umbrella for young people in Sussex. They have also formed a new alliance with Brighton College and other Sussex venues and festivals, as well as King's Place in London.

**Education:** Since 2021, BPO has had a policy of employing young players at the start of their careers, now formalised into their new orchestral mentoring scheme Spring Forwards. They have also started to collaborate with schools and local youth orchestras and ensembles through Create Music. Podcasts, introductory talks and regular social events also aim to develop knowledge and love of orchestral music.

**Concerts:** In the 24-25 year (BPO's centenary year) we performed seven large orchestral concerts at Brighton Dome, as well as a concert at Brighton Corn Exchange and a sold-out A Christmas Carol at St George's Kemptown. These celebratory concerts ranged from The Rite of Spring in September to Messiaen's hugely colourful Turangalila Symphony in the final Gala concert the following Spring, garnering rave reviews in the local press as well as The Guardian. Soloists ranged from household names like saxophonist Jess Gillam and percussionist Evelyn Glennie to brilliant young pianists Aidan Mikkad and Joseph Havlat, as well as the jazz pianist and composer Gwilym Simcock. BPO also collaborated with Brighton Festival Chorus in Walton's fiery favourite, Belshazzar's Feast.

Principal players also performed a chamber recital of Vaughan Williams, Purcell and Arvo Pärt at Petworth Summer Festival (we are returning there in 2026), as well as private recitals - as part of our audience development programme - at Soho House Brighton. In February 2025 the orchestra performed to a sold-out Kings Place audience in London, repeating their Hitchcockian-inspired programme at Brighton Corn Exchange of Schnittke, Bernard Herrmann and the Ukrainian composer Valentin Silvestrov.

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**OBJECTIVES AND ACTIVITIES**

**Public benefit**

In shaping our objectives for the year, the trustees have considered the Charity Commission's guidance on public benefit. In setting the level of ticket price and concessions, the trustees considered those on low incomes as well as the box office income needed to maintain the orchestra. BPO's successful LoveMusic ticket scheme, in its second year, has encouraged many to 'try out' a classical concert, and children under 18 can come for as little as £1.

**Volunteers**

Up to twelve volunteers (most of whom are members of the Society) assist with the distribution of publicity materials and programmes, and steward events and performances, enabling lower staff costs than would otherwise be the case.

**Centenary Year**

2025 was BPO's centenary year, and apart from regular Friends Events (which always have a musical element) a beautifully produced hardback book was published in time for the Gala concert. This detailed one hundred years of music-making, focussing on conductors, leaders and founding players, as well as the dizzying parade of huge names that came to play in Brighton. This has already sold very well, and will continue to be a fundraising tool, drawing on a rich BPO archive of photographs, letters and newspaper clippings.



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**STRATEGIC REPORT**

**Achievements and performance**

**Charitable activities**

The Society celebrated its Centenary Season in the 24-25 year, celebrating 100 years since the first concerts was held by the Symphonic String Players in Hove Town Hall on 18 May 1925.

The artistic programme continues to be curated by our Music Director, Joanna MacGregor CBE. To mark this historic season, an ambitious programme was staged with progressive, fresh and exciting programming, larger scale works and diverse conductors and soloists. Designed to attract new audiences, the season achieved a significant year on year increase, recording a 21% uplift in ticket numbers and a 22% uplift in revenue. The average ticket price was also up 4%. Based on a sample that responded to the Dome's audience survey, 22% of our bookers were first time visitors to the Dome, confirming that our programming is attracting a new audience and expanding our reach beyond our regular concert goers. 37% attended more than one concert, and a key objective for the orchestra is to now focus on repeat bookings. A data sharing agreement with Brighton Dome gave the orchestra access to 1000 contacts who have opted-in to receive more information from the Brighton Philharmonic Orchestra, and providing a pool of engaged concert-goers to target for future concerts.

Generous legacies have continued to support the annual concert costs, and was agreed that an expanded programme should be financially supported for the Centenary celebrations. The society is mindful that a sustainable, long-term financial position is required.

The board was further strengthened with the appointments of John Gill and Jessica Blackstone. The employee team was expanded to include an Operations Coordinator to support across all aspects of office operations and concert production; this full time role joined the small team of General Manager (part time), Operations Manager (part time) and Finance Manager (part time - contract).

To generate additional brand awareness, and Public Relations contractor was appointed with a brief of generating coverage across broadcast, print and online, with radio 3 coverage, various printed previews and reviews, and culminating in a substantial 4\* Guardian review for the season finale. Marketing spend was also increased to cover print advertising, increased digital spend and partnerships with local outlets including the Argus and BN1.

It is noted that the Sea Songs concert at the end of the 23-24 season (7th April 2024) fell in the 24-25 financial year; the Turangalila Symphony finale of the 24-25 season (13th April 2025) fell outside of the year in question and will be included in next year's financial reports.

We remain very grateful to our Friends, Patrons, Sponsors and Donors for their continued support, both through financial contributions and attendance at our AGM to conduct the society's business.

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**STRATEGIC REPORT**

**Achievements and performance**

**Investment performance**

The Society has adopted a cautious approach to investment management, with funds held in the year in an interest bearing account with CAF Bank and term deposits with Nationwide Building Society and Virgin Money. As a first step towards a longer term approach, the Society placed an initial investment with Evelyn Partners in March 2025.

The investments with Nationwide Building Society and Virgin Money were at fixed interest rates, which have remained at relatively high levels, providing worthwhile returns in the year.

The Society seeks to achieve a balance between retaining cash balances for its immediate requirements and placing investment funds. In the absence of further substantial income from legacies, the proportion of funds available for investment will necessarily decrease. Increased use will be made of notice accounts, to achieve a balance between access to cash and maintaining investment returns.

Currently, investments are split between an interest bearing account with CAF Bank, a 95 day notice account with Nationwide, term deposits with Virgin Bank and an investment account with Evelyn Partners.

The Society has progressively transferred its day to day banking activities from CAF Bank to Lloyds Bank.

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**STRATEGIC REPORT**

**Financial review**

**Financial position**

The results for the year to 31 March 2025 and the preceding financial year are set out in the Statement of Financial Activities below.

The Society holds an annual concert programme which is broadly similar in scope and scale one year to the next. As concert expenses are not generally covered by ticket sales, a significant net cost arises from the programme.

The ambitious concerts held as part of the Centenary Season gave rise to additional performance costs - with the impact partially mitigated by increased ticket sale income. The Turangalila Symphony concert, the season finale held on 13 April 2025, was also the most expensive and will fall into the next financial year.

To recognise the centenary year, it was appropriate to increase spending on promotional and marketing activities. These were largely non-recurrent costs. The additional spending represented a valuable investment to raise the profile of the orchestra and expand audiences.

The staffing costs of the Society have increased, reflecting the strengthening of the operational team. A restructuring has been implemented in June 2025, which will reduce overall staff costs. Other administrative and overhead costs are unchanged.

**Legacies**

The Society would not be able to maintain its annual concert programme without income from legacies. In recent years, a number of very significant legacies have been received which have allowed an ambitious concert programme and enhanced operational support.

Notable legacies have included £940,000 from the estate of Don Newbold, £454,000 from the late John Bullock, £380,500 from the late Doreen Taylor, £125,000 from the late Mavis Reynolds and £124,000 from the late Jean Ellard.

In the year, a total of £141,457 was received from new legacies and residual estate amounts. These are listed as follows: Doreen Taylor £52,480; John Bullock £36,000; Jean Ellard £4,035, Joan Bygrave £29,442, Esther Welch £5,000, Victoria Cutler £5,000, Barbara Helou £1,000, Jean Garner £3,500 and Enid Bechis £5,000. Further income of £61,600 is expected in 2025-26, as residual payments from legacies previously notified to the Society.

**Surplus/(deficit) for year**

The net outturn for the year was a deficit of £(183,942) (2024 deficit £(11,561)) which has been funded from accumulated reserves.

The underlying operating deficit of the Society before income from legacies was £(325,399) (2024 deficit £382,061). The operating deficit arises from financial support of the concert programme plus overhead and administrative costs.

**Comparative figures**

All detailed costs are comparable between years. In 2023-24 costs incurred by Brighton Orchestral Productions Ltd were reflected in the accounts under the type of costs incurred (in 2022-23 the equivalent costs were included as a single figure).

**Sources of income**

Total income for the year at £505,304 (2024: £548,557) reflecting the full concert programme held during the year. The principal funding sources of the Society in the year were:

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- £162,676 (2024: £119,921) from ticket sales;
- £93,390 (2024: £58,136) from investment income, sponsorship, grants and donations received from trusts and individuals, membership fees and other income
- £141,457 (2024: £370,500) from legacies.
- £107,781 (2024 n/a) from Orchestral tax relief

**Expenditure**

A full analysis of expenditure on charitable activities is given in note 7. Total expenditure amounted to £689,246.

**Reserves policy**

Reserves are needed to bridge the gap between the spending and receiving of resources, and to cover unplanned emergencies and other expenditure. The trustees consider that reserves should be maintained at a minimum level of £250,000, based on six months' operating costs in an average operating year.

Actual free reserves are £1,516,643 at 31 March 2025, which is largely attributable to accumulated legacy income which was bolstered by further legacy income of £141,457 this year.

The Society is essentially calling on reserves to fund the annual concert programme, operating costs and overheads. The reduction in reserves in the year was limited to £183,942..

**Going concern**

The Society is in the fortunate position of being in receipt of substantial legacies, which has allowed an annual programme of concerts to be held in Brighton since 1925.

The level of legacies received and expected provides some certainty that the Society will be able to meet its future financial obligations for some years ahead. Consequently, the Society will be able to continue operating successfully as a going concern and the accounts have therefore been prepared on a going concern basis.

**Subsidiary company and tax reliefs**

Brighton Orchestra Productions Limited was established in August 2022 as a subsidiary company of the Society for purposes of reclaiming Orchestral Tax Relief (OTR). The production company has claimed and received all tax reliefs due for the 2023-24 financial year.

The Society has itself claimed these tax reliefs for 2024-25. OTR forms an important source of revenue to the Society and significantly assists the viability of the concert programme.

The costs incurred in the production company during 2023-24 were reflected in the accounts of the Society for that year. The total costs of the Society are therefore directly comparable between 2023-24 and 2024-25.

As the production company has no outstanding VAT liabilities or other obligations, it is in the process of being wound up.

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**STRATEGIC REPORT**

**Principal risks and uncertainties**

The trustees have a risk management strategy which comprises:

- an annual review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan; and
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

This work has identified that medium and longer term financial sustainability is the major financial risk for the charity. A key element in the management of financial risk is the continuous review of the reserves policy of the Society and the retention of sufficient working capital.

Attention has also been focussed on non-financial risks arising from health and safety of our members, musicians and audience.

**Future plans**

The Society has adopted the strategy of investing in its concert programme to build reputation and to extend its audience. The aspiration of the Society is to transition to a position where its annual programme of concerts is sustainable from ticket sales, sponsorship, fundraising and investment income, but recognising that some application of reserves is likely to be necessary.

The Society recognises that it has not focussed sufficiently on fundraising, a shortcoming it intends to address in 2025-26. A Strategic Fundraising Review has been commissioned, as a first step towards more active fundraising associated with the forthcoming concert season.

It has been possible to expand concert performances to venues outside the immediate Brighton area, on an exploratory basis. It is intended to seek further opportunities to promote the Brighton Philharmonic Orchestra, with possible concerts in Sussex and London.

Operationally, the Society will continue to review and enhance its general administrative, financial and organisational processes.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

The Society is a company limited by guarantee, registered at Companies House (registration number 371316) and a charity registered with the Charity Commission (registration number 250921). The Society is governed by its Memorandum and Articles of Association dated 9 December 1941 and last amended on 6 November 2022.

Membership of the Society is open to everyone. The ordinary members are the Friends of the Society. In the event of the winding up of the Society, each member undertakes to contribute to any liabilities and costs, subject to a limit of two guineas (two pounds and ten pence).

The Society adopted revised Memorandum and Articles of Association at its Annual General Meeting on 6 November 2022. The revised articles closely follow the Charity Commission model form

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**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Recruitment and appointment of new trustees**

As set out in the Memorandum and Articles of Association, the business of the Society is managed by a Board of Management consisting of up to nine elected members.

The members of the Board of Management are the directors of the charitable company and its trustees for the purposes of charity law. The elected members who have served during the year as directors and trustees were as noted on page 14.

The Board of Management is responsible for the overall governance of the Society. The Board meets six times a year. Sub-committees are established as required, mainly covering finance and income generation/marketing.

At each AGM one third of the directors retire in rotation and may then stand for re-election by the members. No member of the Board may serve for more than nine consecutive years (two years must elapse before such a member is eligible for re-election).

The trustees have the power to fill a casual vacancy in the Board of Management and to appoint a person as an additional member. Those appointed must then stand for election at the next AGM and are subject to the general rules covering retirement and election of directors.

All members of the Society are circulated with invitations to nominate members to the Board prior to the AGM and advising them of the retiring members. The Board has regard to the requirement for any specialist skills needed when considering appointing an additional member.

**Organisational structure**

The staffing arrangements of the Society are subject to continuous review to ensure that a professional approach is taken.

The society is managed by a General Manager, whose key responsibility is the coordination of all aspects of the programme of performances. The GM is supported by an Operations Manager, whose responsibilities include sponsorship and membership activities. An Operations Coordinator was appointed in August 2024 to further strengthen the team.

During the year it was necessary to restructure the operational team, in response to the General Manager being on extended sick leave to recover from a major operation. A revised structure became effective in June 2025. The role of the Music Director has been expanded and this post is now designated as Chief Executive Officer and Music Director. The Operations Manager has been redesignated as Operations Director.

The office team also includes a Finance Manager, responsible for the financial affairs of the Society, including payment of musicians and preparation of management and financial statements. On a contract basis, the society also hires a fixer responsible for booking musicians for our concerts, and in the Centenary year, a newly appointed Public Relations manager.

**Music Director**

The Music Director of the Brighton Philharmonic Orchestra is Joanna MacGregor CBE who is also now CEO. The Music Director is responsible for the artistic direction, including the selection and programming of the concert season. The is a paid, part-time appointment, on the basis of a three-year contractual term.

**Our volunteers**

Volunteers (most of whom are members of the Society) distribute publicity materials and programmes, and steward events and performances, enabling lower staff costs than would otherwise be the case.

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**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Induction and training of new trustees**

New trustees undergo an orientation briefing covering their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

**Wider network**

**Friends of the Society**

The Friends are the members of the Society and have their own regular newsletter and benefit from priority booking arrangements for tickets, as well as special discounts and events.

The number of Friends at 31 March 2025 was 332 (31 March 2024: 336). The Society is grateful for the continued support of the Friends.

**Related parties**

The Society established a subsidiary company, Brighton Orchestral Productions Limited, in August 2022 for purposes of claiming Orchestral Tax Relief (OTR) on concert rehearsal costs. The Society now claims OTR itself. The subsidiary company is no longer required and is being wound up.

One of our trustees is a musician and performs with the Orchestra. They receive the same remuneration as an equivalent player in the Orchestra. Complimentary concert tickets are provided to trustees who wish to bring guests as part of the promotion of the Orchestra. The trustees receive no other benefits from their work with the Society.

Any connection between a trustee or employee of the charity with a production company, performer or venue must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year no such related party transactions were reported.

The Society has a close relationship with the John Carewe Brighton Orchestra Trust, a charity which shares the Trust's passion for orchestral concerts and which has supported the orchestra over many years. The Society works closely with Brighton Dome & Brighton Festival Ltd, which operates the Brighton Dome Concert Hall where the Orchestra performs.

**Risk management**

The trustees have a risk management strategy which comprises:

- \* an annual review of the risks the charity may face;
- \* the establishment of systems and procedures to mitigate those risks identified in the plan; and
- \* the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

This work has identified that medium and longer term financial sustainability is the major financial risk for the charity. A key element in the management of financial risk is the reviewed reserves policy of the Society and the retention of sufficient working capital.

Attention has also been focussed on non-financial risks arising from health and safety of our members, musicians and audience.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**

00371316 (England and Wales)

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD (REGISTERED NUMBER: 00371316)**

**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2025**

---

**Registered Charity number**

250921

**Registered office**

Community Base  
113 Queens Road  
Brighton  
East Sussex  
BN1 3XG

**Trustees**

J A Brigden  
Ms L B Cearley  
Ms A T Cifelli  
R E Cook  
Ms C S Harrison  
N G Jacobs  
J Gill (appointed 15/7/2024)  
Ms J Blackstone (appointed 19/2/2025)

**Independent Examiner**

Dr Shona F Wardrop C.A.  
Chariot House Limited  
Chartered Accountants  
44 Grand Parade  
Brighton  
East Sussex  
BN2 9QA

**Officers**

Joanna MacGregor, CBE (Music Director)  
Barry Wordsworth (Conductor Laureate)

**Honorary Officers**

Position vacant (President)  
John Carewe (Vice-President)  
David House (Vice-President)  
Jackie Lythell, OBE (Vice-President)  
Karen Platt (Vice-President)

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors,  
on .....08 December 2025..... and signed on the board's behalf by:



.....  
J A Brigden - Trustee



**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD**

---

**Independent examiner's report to the trustees of Brighton & Hove Philharmonic Society Ltd ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants of Scotland, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

*Shona Wardrop*

Dr Shona F Wardrop C.A.  
The Institute of Chartered Accountants of Scotland

Chariot House Limited  
Chartered Accountants  
44 Grand Parade  
Brighton  
East Sussex  
BN2 9QA

08 December 2025  
Date: .....

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 31 MARCH 2025**

		Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
	Notes				
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	259,911	-	259,911	381,786
<b>Charitable activities</b>	5				
Dome concert season		167,176	22,675	189,851	136,121
Other trading activities	3	510	-	510	-
Investment income	4	<u>55,031</u>	<u>-</u>	<u>55,031</u>	<u>30,650</u>
<b>Total</b>		<u>482,628</u>	<u>22,675</u>	<u>505,303</u>	<u>548,557</u>
<b>EXPENDITURE ON</b>					
Raising funds	6	91,680	-	91,680	63,953
<b>Charitable activities</b>	7				
Dome concert season		<u>574,890</u>	<u>22,675</u>	<u>597,565</u>	<u>496,165</u>
<b>Total</b>		<u>666,570</u>	<u>22,675</u>	<u>689,245</u>	<u>560,118</u>
Net gains/(losses) on investments		<u>(1,541)</u>	<u>-</u>	<u>(1,541)</u>	<u>-</u>
<b>NET INCOME/(EXPENDITURE)</b>		(185,483)	-	(185,483)	(11,561)
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		<u>1,700,585</u>	<u>1,800</u>	<u>1,702,385</u>	<u>1,713,946</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><u>1,515,102</u></u>	<u><u>1,800</u></u>	<u><u>1,516,902</u></u>	<u><u>1,702,385</u></u>

The notes form part of these financial statements

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD (REGISTERED NUMBER: 00371316)****BALANCE SHEET****31 MARCH 2025**

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
<b>FIXED ASSETS</b>					
Tangible assets	14	605	-	605	-
Investments	15	<u>248,560</u>	<u>-</u>	<u>248,560</u>	<u>100</u>
		249,165	-	249,165	100
<b>CURRENT ASSETS</b>					
Debtors	16	163,919	-	163,919	85,031
Cash at bank and in hand		<u>1,155,416</u>	<u>1,800</u>	<u>1,157,216</u>	<u>1,638,316</u>
		1,319,335	1,800	1,321,135	1,723,347
<b>CREDITORS</b>					
Amounts falling due within one year	17	<u>(53,398)</u>	<u>-</u>	<u>(53,398)</u>	<u>(21,062)</u>
<b>NET CURRENT ASSETS</b>		<u>1,265,937</u>	<u>1,800</u>	<u>1,267,737</u>	<u>1,702,285</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>1,515,102</u>	<u>1,800</u>	<u>1,516,902</u>	<u>1,702,385</u>
<b>NET ASSETS</b>		<u>1,515,102</u>	<u>1,800</u>	<u>1,516,902</u>	<u>1,702,385</u>
<b>FUNDS</b>	18				
Unrestricted funds				1,515,102	1,700,585
Restricted funds				<u>1,800</u>	<u>1,800</u>
<b>TOTAL FUNDS</b>				<u>1,516,902</u>	<u>1,702,385</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD (REGISTERED NUMBER: 00371316)**

**BALANCE SHEET - continued**  
**31 MARCH 2025**

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The financial statements were approved by the Board of Trustees and authorised for issue on 04 December 2025  
and were signed on its behalf by:



.....  
R E Cook - Trustee

The notes form part of these financial statements

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	2025 £	2024 £
<b>Cash flows from operating activities</b>			
Cash generated from operations	1	<u>(285,222)</u>	<u>(40,217)</u>
Net cash used in operating activities		<u>(285,222)</u>	<u>(40,217)</u>
<b>Cash flows from investing activities</b>			
Purchase of tangible fixed assets		(908)	-
Purchase of fixed asset investments		(250,001)	-
Interest received		<u>55,031</u>	<u>30,650</u>
Net cash (used in)/provided by investing activities		<u>(195,878)</u>	<u>30,650</u>
		<hr/>	<hr/>
<b>Change in cash and cash equivalents in the reporting period</b>		(481,100)	(9,567)
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<u>1,638,316</u>	<u>1,647,883</u>
<b>Cash and cash equivalents at the end of the reporting period</b>		<u><u>1,157,216</u></u>	<u><u>1,638,316</u></u>

The notes form part of these financial statements

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2025****1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2025 £	2024 £
<b>Net expenditure for the reporting period (as per the Statement of Financial Activities)</b>	(185,483)	(11,561)
<b>Adjustments for:</b>		
Depreciation charges	303	-
Losses on investments	1,541	-
Interest received	(55,031)	(30,650)
Movement in intercompany balance	39,062	(5,849)
(Increase)/decrease in debtors	(117,950)	1,426
Increase in creditors	<u>32,336</u>	<u>6,417</u>
<b>Net cash used in operations</b>	<u>(285,222)</u>	<u>(40,217)</u>

**2. ANALYSIS OF CHANGES IN NET FUNDS**

	At 1/4/24 £	Cash flow £	At 31/3/25 £
<b>Net cash</b>			
Cash at bank and in hand	<u>1,638,316</u>	<u>(481,100)</u>	<u>1,157,216</u>
	<u>1,638,316</u>	<u>(481,100)</u>	<u>1,157,216</u>
<b>Total</b>	<u>1,638,316</u>	<u>(481,100)</u>	<u>1,157,216</u>

The notes form part of these financial statements

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

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**1. ACCOUNTING POLICIES****Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value, as modified by the revaluation of certain assets.

**Income**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment            -    33% on cost

**Taxation**

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK Corporation Tax purposes. Accordingly the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Pension costs and other post-retirement benefits**

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****2. DONATIONS AND LEGACIES**

	2025	2024
	£	£
Donations	2,298	1,346
Gift aid	-	1,895
Legacies	141,457	370,500
Membership fees	8,375	8,045
Orchestral Tax Relief	107,781	-
	<u>259,911</u>	<u>381,786</u>

**3. OTHER TRADING ACTIVITIES**

	2025	2024
	£	£
Centenary Book Sales	<u>510</u>	<u>-</u>

**4. INVESTMENT INCOME**

	2025	2024
	£	£
Deposit account interest	<u>55,031</u>	<u>30,650</u>

**5. INCOME FROM CHARITABLE ACTIVITIES**

	Activity	2025	2024
		£	£
Ticket sales	Dome concert season	162,676	119,921
Sponsorships	Dome concert season	22,675	15,300
Education project	Dome concert season	-	900
Contracted services	Dome concert season	<u>4,500</u>	<u>-</u>
		<u>189,851</u>	<u>136,121</u>



**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****6. RAISING FUNDS****Raising donations and legacies**

	2025	2024
	£	£
Marketing	<u>91,680</u>	<u>63,953</u>

**7. CHARITABLE ACTIVITIES COSTS**

	Direct Costs (see note 8)	Support costs (see note 9)	Totals
	£	£	£
Dome concert season	<u>460,662</u>	<u>136,903</u>	<u>597,565</u>

The expenditure figures for year ended 31 March 2025 include £55,182 of expenditure incurred by Brighton Orchestral Productions Limited, the subsidiary company. The expenditure has been reflected in the above figures as the costs were directly incurred in putting on the concerts and therefore in generating the ticket sales in the charity. This amount is included in the breakdown of costs in note 7.

**8. DIRECT COSTS OF CHARITABLE ACTIVITIES**

	2025	2024
	£	£
Orchestra and artists	209,636	163,529
Concert manager	-	8,760
Marketing and communications	50	480
Other direct expenses	12,271	6,244
Equipment hire	4,136	2,458
Travel	26,248	21,243
Music Director	46,500	41,400
Instrument hire	25,245	13,892
Instrument insurance	320	289
Venue hire	93,934	68,065
Production costs	<u>42,322</u>	<u>41,985</u>
	<u>460,662</u>	<u>368,345</u>

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****9. SUPPORT COSTS**

		Management £
Dome concert season		<u>136,903</u>

Support costs, included in the above, are as follows:

	2025 Dome concert season £	2024 Total activities £
Wages	72,823	48,454
Social security	1,863	-
Pensions	1,972	1,329
Advertising	504	-
Office maintenance	12,600	11,650
Insurance	1,809	1,916
Telephone and postage	144	147
Print and computer costs	6,174	23,477
Bank charges	429	264
Professional fees	31,120	23,456
Travel	512	135
Miscellaneous	2,618	10,038
Governance costs	4,032	6,954
Depreciation of tangible and heritage assets	<u>303</u>	<u>-</u>
	<u>136,903</u>	<u>127,820</u>

**10. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	2025 £	2024 £
Depreciation - owned assets	<u>303</u>	<u>-</u>

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****11. TRUSTEES' REMUNERATION AND BENEFITS**

During the year, one trustee was paid £1,911 fees as a musician for work outside of their role as a trustee (2024: none).

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

**12. STAFF COSTS**

	2025	2024
	£	£
Wages and salaries	72,823	48,454
Social security costs	1,863	-
Other pension costs	<u>1,972</u>	<u>1,329</u>
	<u>76,658</u>	<u>49,783</u>

The average monthly number of employees during the year was as follows:

2025	2024
<u>3</u>	<u>2</u>

No employees received emoluments in excess of £60,000.

Key Management Personnel, who are considered to be the trustees, the general manager and the operations manager, received remuneration (including employers national insurance and pension contributions) for year ended 31 March 2025 of £63,429 (2024: £49,783).

**13. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	381,786	-	381,786
<b>Charitable activities</b>			
Dome concert season	119,921	16,200	136,121
Investment income	<u>30,650</u>	<u>-</u>	<u>30,650</u>
<b>Total</b>	<u>532,357</u>	<u>16,200</u>	<u>548,557</u>
<b>EXPENDITURE ON</b>			
Raising funds	63,953	-	63,953
<b>Charitable activities</b>			
Dome concert season	466,276	29,889	496,165

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****13. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

	Unrestricted fund £	Restricted funds £	Total funds £
<b>Total</b>	<u>530,229</u>	<u>29,889</u>	<u>560,118</u>
<b>NET INCOME/(EXPENDITURE)</b>	2,128	(13,689)	(11,561)
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	1,698,457	15,489	1,713,946
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>1,700,585</u>	<u>1,800</u>	<u>1,702,385</u>

**14. TANGIBLE FIXED ASSETS**

	Computer equipment £
<b>COST</b>	
Additions	<u>908</u>
<b>DEPRECIATION</b>	
Charge for year	<u>303</u>
<b>NET BOOK VALUE</b>	
At 31 March 2025	<u>605</u>
At 31 March 2024	<u>-</u>

**15. FIXED ASSET INVESTMENTS**

	Shares in group undertakings £	Listed investments £	Totals £
<b>MARKET VALUE</b>			
At 1 April 2024	100	-	100
Additions	-	250,001	250,001
Revaluations	<u>-</u>	<u>(1,541)</u>	<u>(1,541)</u>
At 31 March 2025	<u>100</u>	<u>248,460</u>	<u>248,560</u>
<b>NET BOOK VALUE</b>			
At 31 March 2025	<u>100</u>	<u>248,460</u>	<u>248,560</u>
At 31 March 2024	<u>100</u>	<u>-</u>	<u>100</u>

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****15. FIXED ASSET INVESTMENTS - continued**

There were no investment assets outside the UK.

Cost or valuation at 31 March 2025 is represented by:

	Shares in group undertakings £	Listed investments £	Totals £
Valuation in 2025	<u>100</u>	<u>248,460</u>	<u>248,560</u>

**16. DEBTORS**

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	30,173	24,057
Amounts owed by group undertakings	8,412	47,474
Other debtors	621	1,889
Prepayments and accrued income	<u>123,856</u>	<u>10,754</u>
	<u>163,062</u>	<u>84,174</u>
Amounts falling due after more than one year:		
Other debtors	<u>857</u>	<u>857</u>
Aggregate amounts	<u>163,919</u>	<u>85,031</u>

Debtors due after more than one year relates to the rental deposit recoverable on the charity's leased offices.

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2025	2024
	£	£
Trade creditors	42,171	16,170
Social security and other taxes	(1,080)	915
Other creditors	826	677
Accrued expenses	<u>11,481</u>	<u>3,300</u>
	<u>53,398</u>	<u>21,062</u>

**18. MOVEMENT IN FUNDS**

	At 1/4/24 £	Net movement in funds £	At 31/3/25 £
<b>Unrestricted funds</b>			
General fund	1,700,585	(185,483)	1,515,102
<b>Restricted funds</b>			
Education project	1,800	-	1,800
	<u>1,702,385</u>	<u>(185,483)</u>	<u>1,516,902</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
<b>Unrestricted funds</b>				
General fund	482,628	(666,570)	(1,541)	(185,483)
<b>Restricted funds</b>				
Sponsorships	22,675	(22,675)	-	-
	<u>505,303</u>	<u>(689,245)</u>	<u>(1,541)</u>	<u>(185,483)</u>

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD****NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025****18. MOVEMENT IN FUNDS - continued****Comparatives for movement in funds**

	At 1/4/23 £	Net movement in funds £	At 31/3/24 £
<b>Unrestricted funds</b>			
General fund	1,698,457	2,128	1,700,585
<b>Restricted funds</b>			
Sponsorships	14,589	(14,589)	-
Education project	<u>900</u>	<u>900</u>	<u>1,800</u>
	<u>15,489</u>	<u>(13,689)</u>	<u>1,800</u>
<b>TOTAL FUNDS</b>	<u><u>1,713,946</u></u>	<u><u>(11,561)</u></u>	<u><u>1,702,385</u></u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	532,357	(530,229)	2,128
<b>Restricted funds</b>			
Sponsorships	15,300	(29,889)	(14,589)
Education project	<u>900</u>	<u>-</u>	<u>900</u>
	<u>16,200</u>	<u>(29,889)</u>	<u>(13,689)</u>
<b>TOTAL FUNDS</b>	<u><u>548,557</u></u>	<u><u>(560,118)</u></u>	<u><u>(11,561)</u></u>

**BRIGHTON & HOVE PHILHARMONIC SOCIETY LTD**

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**FOR THE YEAR ENDED 31 MARCH 2025**

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**19. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 March 2025.

**20. PENSION NOTE**

During the year the charity made contributions of £1,972 (2024: £1,329) to defined contribution pension schemes. At 31 March 2025 £826 (2024: £677) was due to pension providers.