

SINFONIETTA PRODUCTIONS LIMITED

England & Wales · Charity number 255095

Details

Other names	LONDON SINFONIETTA
Status	Registered
Legal form	Charitable company
Company number	00926551
Registered	1968-03-04
Register	View on the Charity Commission register

Contact

Address	Theatro Technis 26 Crowndale Road London NW1 1TT
Phone	02038690801
Email	info@londonsinfonietta.org.uk
Website	www.londonsinfonietta.org.uk

Activities

Objects: TO ADVANCE AND ENCOURAGE PUBLIC EDUCATION IN THE PERFORMING ARTS PARTICULARLY MUSIC.

Activities: The London Sinfonietta exists to present dynamic performances of the best contemporary music to the highest standard, taking risks in commissioning new works and incubating new talent while always challenging, inspiring and engaging audiences, project participants of all ages and diverse communities locally, nationally and internationally.

Classification

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

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-09-30	£1,193,161	£1,216,840	£378,545	11
2024-09-30	£1,172,479	£1,242,009	£402,224	12
2023-09-30	£1,220,483	£1,155,925	£471,754	12
2022-09-30	£1,264,764	£1,215,838	£407,196	13
2021-09-30	£1,000,417	£964,760	£358,270	12
2020-09-30	£1,225,203	£1,222,995	£322,613	13

Trustees

Name	Role	Appointed
ANNE FIONA THOMPSON	Chair	2021-04-20
ANDREW WILLIAM BURKE		
Arber Koci		2024-12-01
Fay Sweet		2023-11-01
James Alexander Thomas		2019-12-09
Justin Spooner		2025-03-24
Kathryn Elisabeth Knight		2019-06-10
Mark van de Wiel		2024-04-23
Stephen Reid		2023-11-01
Sudeep Basu		2019-06-10
Timothy Edward Gill		2019-09-17

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2025

Company registration No: 00926551

Charity No: 255095

Sinfonietta Productions Limited
(a company limited by guarantee)

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Reference and Administrative Details

Trustees	Fiona Thompson, Chair Sudeep Basu Andrew Burke Timothy Gill Annabel Graham Paul Kathryn Knight Arbër Koci Stephen Reid Paul Silverthorne (resigned 31 March 2026) Justin Spooner (co-opted 24 March 2025) Fay Sweet James Thomas Mark Van de Wiel Ben Weston (resigned 10 December 2025)	
Secretary	Elizabeth Davies	
Chief Executive & Artistic Director	Andrew Burke	
Key Management Personnel	Andrew Burke, Frances Bryant, Elizabeth Davies, Natalie Galer (née Marchant) and Holly Isherwood	
Registered office and administrative address	Theatro Technis 26 Crowndale Road London NW1 1TT	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Fund Managers Limited COIF Charity Funds One Angel Lane London EC4R 3AB
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees **For the year ended 30 September 2025**

Our Report on the 12 months to 30 September 2025 reflects continuing intense work and artistic activity aimed at realising a more resilient organisation and evolving the business model to deliver our strategic objectives. It is clear that this is an ongoing process which will take a longer time-period to fully unfold but the last year represents a significant step towards a more sustainable future.

The Trustees, players and management continue to believe that the London Sinfonietta makes a significant contribution to the creative and musical life of London and this country and delivers strongly against Arts Council England's *Let's Create* as a National Portfolio Organisation.

In line with our strategic aims, the artistic season presented a balanced mix of classic 20th and 21st century repertoire (such as *Schoenberg: Reshaping Tradition* in October 2024 and *The Boulez/Cage Letters* in March 2025), collaborations with artists from different musical and artistic worlds (including *Refracted Sound* in November 2024 and *In C: Sasha Waltz & Guests* in April 2025) and newly commissioned works. Laurence Osborn's new piece *Mute*, the first of eight commissions supported by Cockayne – Grants for the Arts, was one of several which received its premiere during the period.

We continued to work with long-standing partner venues and promoters including Southbank Centre (for our main concert season), Turner Sims (Southampton) and Music @ Malling (Kent). It was a quieter year for overseas touring with the most significant performance outside the UK taking place in Poland as part of the Warsaw Autumn Festival in September 2025.

Culminating as usual at the annual *Sound Out!* concert at Royal Festival Hall (March 2025), the organisation's schools' programme continued its work in key locations across the UK and piloted *Composition Challenges* activity in our local area of Camden, London. Supported by a grant from Arts Council England, the organisation also took the *Sound Out!* concert format on tour with 13 additional performances for schools in Enfield (London), Isle of Wight, Southampton, Aldershot and Bristol, reaching many more enthusiastic children and young people and opening their ears to the possibilities of creating and performing new music.

Our talent development work continued with *Playing the Future* (our programme of activity for emerging performing talent) and the continuation of the *Writing the Future* programme for early career music creators. The fifth edition of *Writing the Future* came to fruition in 2024-25 with performances of new works by a diverse set of composers/creators: Pablo Martinez, Rocky Sun Keting and Omri Kochavi (a final work by Ashkan Layegh will be premiered in November 2025).

Progressing the *Transform Two* project (supported by funding from Arts Council England) formed a significant focus for our energy during the period, with strands of activity around refreshing the organisation's brand, exploring the most effective ways to adapt our business model, developing new touring relationships with promoters in the UK and overseas, re-developing our individual giving scheme to grow donor engagement and income, and looking at ways to reduce our cost base (including a reduction in employee numbers). Although the *Transform Two* funding came to an end in March 2026, we recognise that this is a long-term journey which will take continued effort. However, this work is already bearing fruit, with touring activity growing in future seasons and the launch of the refreshed brand and new individual giving scheme taking place in April 2026. These are significant milestones and the Trustees thank the management team for the huge amount of ongoing work, delivered by a smaller team. We face the future with confidence that we can continue delivering against our mission.

We continue to be incredibly grateful to the many funders, supporters and partners who share our passion for bringing the music of today into being and presenting it to audiences and participants. The success of our concerts, projects and programmes is only possible due to the generosity of numerous Trusts and Foundations including long-term and major funders Cockayne – Grants for the Arts, The Ernst von Siemens Music Foundation, Garfield Weston Foundation, John Ellerman Foundation, Jerwood Arts, Karlsson Játiva Charitable Foundation and a host of others. And we continue to be hugely grateful to the many individual donors who support our work.

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We are pleased that the Charity was able to generate a small surplus of £1,031 on General Funds, with Designated and Restricted Funds also supporting strategic activity during a busy period.

The Charity continues to find new ways for contemporary music to tell the stories of our lives, create diverse and powerful artistic experiences, connect us to the bigger issues we all face and engage audiences, including children and young people, with breathtaking performances. The thrill of experiencing musical creativity in all its many forms has the power to change lives and we are grateful for the loyalty and openness of all those who come with us on this journey.

As ever, we are grateful to the many talented and inspiring players, artists and music creators who have helped to bring such diverse new music projects to audiences and participants during the period.

A handwritten signature in dark ink, appearing to read 'F. Thompson'.

Fiona Thompson
Chair of Trustees

Report of the Council of Trustees **For the year ended 30 September 2025**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2025, which are also prepared to meet the requirements of a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 26-27 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music. From its earliest days in 1968 the Charity set out to commission and premiere new works from living composers and creators, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision

The London Sinfonietta's Vision is for new music to be an indispensable and valued part of contemporary society, education and community life, causing positive change in these areas. Experiencing world-class new music produces powerful, positive collective experiences for individuals, audiences and communities. The messages that such art communicates can provoke empathy for others, a reflection on contemporary society and promote equality of opportunity. Musical creativity and performance are fundamentally important for young people and will significantly improve their education and chances in life. Public participation in the creation and performance of new music can provide a catalyst for personal growth and positive community change. We work towards realising, and advocating for, these ideals.

Mission

We produce world-class new music projects and performances that engage with today's society, involving and inspiring the lives of individuals, audiences, communities and artists.

Activity Areas

The Charity identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) **Own and co-promoted concerts** which form its main season of performances and events
- 2.) **Commissioning** composers and artists and supporting the development of **New Work** through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of **Participation & Learning** work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) **Digital Engagement** projects and recordings which engage the audience, as well as promoting and enhancing the experience at live events
- 5.) **Engagements** to perform on tour across the UK
- 6.) **Overseas Engagements** to perform in Europe and the rest of the world

Strategy

In February 2022, the organisation developed a 10-year framework strategy which included four main Aims (see below) and since then Business Plans have been written and updated each year based on this strategy.

Subsequently, in November 2022, we received the unexpected news that our Arts Council England grant (regular funding as a National Portfolio Organisation) was to reduce by 41% to £300,000 per annum from

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April 2023. The organisation acted quickly and a successful application to Arts Council England's *Transform One* funding programme provided immediate support during the period from April to July 2023.

The organisation subsequently applied successfully to Arts Council England's *Transform Two* funding programme which has supported the organisation up to March 2026 as we started to evolve the business model and develop new income streams to become more self-reliant in the longer-term. This is a significant ongoing project for the Charity. The *Transform Two* grant has also provided a tapering level of support for ongoing activity and overhead costs whilst the business development project has been running. The 202-25 financial year therefore constituted Year 2 of this activity.

The overall 10-year Strategy is unchanged and retains the same four Aims, but the focus and emphasis are undoubtedly impacted by the Transform project (much of which sits most naturally under Aim 1 and Aim 4). Our response to the Strategy will continue to evolve yearly as the Transform project continues.

The Aims in the 10-Year strategy are:

1. To make a 21st century new music programme that is relevant and accessible to a wider audience
2. To create social impact through our activities
3. To evolve an effective, inclusive and equitable organisation and ensemble of artists
4. To evolve a resilient, sustainable organisation

The London Sinfonietta's progress during the 2024-25 financial year against the Strategic Aims above (and the Objectives which sit under them) is summarised later in this Report.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Aims, the London Sinfonietta aims to engage a wide and diverse audience with a varied and inspiring programme of contemporary classical music, placing it at the heart of today's culture. To make its programme of live events accessible to all, the organisation balances the need to earn box office income with audience development initiatives, including discounted ticket offers and promotions. Those that are unable to attend these live performances can listen to or watch selected concerts or archive performances for free on YouTube or on BBC Radio 3. The organisation continues to offer a range of free digital content through the 'LS Digital Channel' on its website including podcasts, films and audio recordings, and a large catalogue of London Sinfonietta's recordings on CDs or digital downloads are available to purchase.

The organisation offers unique opportunities to emerging composers, conductors and players, supporting them as they develop the skills necessary for their professional careers. In addition, the Participation & Learning programme offers a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music through performance and music creation. This includes projects and concerts designed especially for school children, interactive music events for families and community projects (during the period, in Enfield). We also provide opportunities for the public to participate in the creative process and live performance of new music.

ACHIEVEMENTS AND PERFORMANCE

An overview of our programme of activity and progress against our strategic aims and objectives in 2024-25 is outlined below:

Own/co-promotions

Overall, the season comprised eight own or co-promotions, most of which were at Southbank Centre as part of our Residency. This included four concerts at the Queen Elizabeth Hall (*Schoenberg: Reshaping Tradition*, *Refracted Sound*, *Hidden Voices* and *In C: Sasha Waltz & Guests*), and two at the Purcell Room (*The Boulez/Cage Letters* and *Humans*). There was also one performance at Kings Place (*Love Lines* as part of their *Scotland Unwrapped* series) and a performance of Omri Kochavi's

Report of the Council of Trustees (continued)

new work *Ladies in Bloomers*, which was due to take place at the Story Garden, British Library but moved at the last minute to Regent Theatre due to poor weather.

Composer commissions and new work

A new work by Electra Perivolaris *A Wave of Voices* received its premiere at *Love Lines* in December 2024. Later in the season, a new work by Robin Haigh was premiered at the *Sound Out!* Schools concert (March 2025) and *Hidden* (April 2025) saw the world premiere of a commission from Laurence Osborn (supported by Cockayne – Grant for the Arts: a donor advised fund held at The London Community Foundation). The same concert also featured the UK premiere of Hannah Kendall's *shouting forever into the receiver*, winner of the 2023 Ivor Novello Award for Best Large Ensemble Work.

New work created and developed through the organisation's *Writing the Future* scheme was the main focus for *Humans* (June 2025) with two new works; *Just for Today* by Pablo Martinez and *Conduit* by Rocky Sun Keting. A further *Writing the Future* outcome received its premiere in September 2025. Omri Kochavi's *Ladies in Bloomers* explored pioneering female gardeners. Ashkan Layegh, the final composer currently participating in *Writing the Future*, will see his new work performed in the early part of the 2025-26 season.

Participation and Learning

Our successful Schools' Programme continued with the Composition Challenges project, which as usual culminated in the annual *Sound Out!* Schools' Concert in March 2025 at the Royal Festival Hall, London. We were also successful in applying for a grant from Arts Council England to take *Sound Out!* on tour in June/July 2025. This resulted in 13 additional performances for schools in Enfield (London), Isle of Wight, Southampton, Aldershot and Bristol.

The final activity as part of our three-year community residency in Enfield took place during the period. The organisation will now focus on developing activity in Camden where its offices are situated.

In terms of talent development work, the *Playing the Future* programme (previously titled *Academy Pathways*) continued, with the aim of finding the next generation of players to perform with the ensemble.

Digital engagement

The organisation continued to release new digital content at regular intervals across the year, to inform and engage audiences about the contemporary music performed during the season. Altogether, 10 separate pieces of digital content were launched during the period.

UK engagements

Key engagements during the year included a performance at Turner Sims (Southampton), an engagement to perform with *Maya Dunietz & Friends* at Southbank Centre, a workshop with the Royal Overseas League and a repeat performance of *The Boulez/Cage Letters* as part of the Music @ Malling Festival in Kent.

Overseas engagements

During the period the partnerships with Sinfonietta Cracovia (which began in February 2024) was completed, with two further London Sinfonietta players performing in Poland at different concerts.

Our main overseas project for the year was a performance of mainly Polish repertoire at the Warsaw Autumn Festival in September 2025 (which is linked to a concert which includes the same repertoire at Huddersfield Contemporary Music Festival in the 2025-26 period).

Overall, the London Sinfonietta's live performances during the year to 30 September 2025 reached **26,903** people (2024 – 26,362) with **34 live performances and events** (2024 - 30) in venues and online, including nine own and co-promotions, four UK engagements, two overseas engagements and 19 events for schools and communities. The organisation delivered one performance streamed 'as live' and four performances were pre-recorded for delayed broadcast or as a separate digital production for use on the LS Channel. One

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London Sinfonietta concert was broadcast on radio, with an estimated **500,000 listeners** for the ensemble's work across the year.

The Participation and Learning programme performed live to 18,334 people (2024 – 16,873) attending **schools concerts** at venues including Royal Festival Hall and on Isle of Wight, Southampton, Alderton and Bristol. We reached **1,897 children** across **57 workshops**, workshop-rehearsals and other participatory sessions, both in-person and online. In terms of work with higher education instrumentalists we worked with **77 students** across **14 workshops**, rehearsals and side-by-side sessions with the Royal Academy of Music, Trinity Laban Conservatoire and Trinity Laban Juniors composer's ensemble, as part of our *Playing the Future* programme. In line with our new focus on the local area of Camden, we developed a new relationship with Camden Music Service, whilst strengthening established partnerships with the North London Music Hub, Music Services in Gloucestershire, Southampton, Portsmouth, and others throughout the country.

Across all its live and broadcast work, the London Sinfonietta gave **20** (2024 – 20) world premiere and UK premiere performances, which included **13** (2024 – 6) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **109,902** (2024 – 106,965) unique views of the Charity's website during the period, **7.46m** (2024 – 6.4m) listens on Spotify and **117,000** (2024 – 226,963) views on YouTube during the period. We have steadily gained followers on YouTube, Spotify and Tiktok over the year making a total subscriber and follower base on these platforms of **14,249** (2024 – 12,973). The Charity also sustained its social media following at **20,472** (2024 – 20,443) followers on Facebook and **6,255** (2024 – 5,192) on Instagram. The Charity made a strategic decision not to focus on gaining followers on Twitter.

Overall, the London Sinfonietta reached an estimated **8.12 million people** (7.69 million in the year to 30 September 2024) with its work. The variance is mainly due to the large number of Spotify streaming listens which fluctuate significantly year on year. Additionally, access to the ensemble's significant recorded legacy through radio station relays, on-demand services and activity on streaming platforms contributes hugely each year to the organisation's reach.

PROGRESS AGAINST STRATEGIC AIMS AND OBJECTIVES

Aim 1: To make a 21st century new music programme relevant & accessible to a wider audience

- *Curate a high-quality artistic programme to build and engage our audience, which includes Commissions, Collaborations and Classics*
- *Produce more projects that can tour, and capitalise on our current work, via an expanded network in the UK and abroad*
- *Redefine London Sinfonietta's vision, mission and brand*

The artistic programme in 2024-25 presented a variety of high-quality concerts which included new commissions and premieres, collaborative projects developed with artists or in partnership with other promoters and the representation of classic 20th century repertoire. Some programmes focussed on one of these objectives while others achieved a mix of these ambitions in a single concert.

The first part of the season included two sell-out concerts which allowed audiences to revisit 'classics' from contemporary music's back catalogue, including a programme of works by the pioneering Arnold Schoenberg in celebration of his 150th anniversary year (October 2024). This was followed by a pairing of American modernist Morton Feldman's tribute *For Samuel Beckett* presented alongside the playwright's mysterious works for dancers and ensemble *Quad I + II*. This project came together in collaboration with dancers from Trinity Laban and musicians from the Royal Academy of Music Manson Ensemble, working alongside London Sinfonietta players. Further 'classic' repertoire across the rest of the season included an evening exploring the relationship in letters between composers Pierre Boulez and John Cage.

In terms of new work, three pieces from the organisation's *Writing the Future* scheme came to fruition and were presented to London audiences. Pablo Martinez's *Just for Today* was paired with Sun Keting's *Conduit* and performed at the *Humans* concert in June 2025. Both were conceived as collaborative works, involving

Report of the Council of Trustees (continued)

a dancer, set designer, soprano and director as well as conductor and lighting/sound design across both pieces. In September 2025, Omri Kochavi's dramatic stage-piece *Ladies in Bloomers* explored the stories of pioneering women gardeners from the early 20th century in a theatrical work involving a female chorus (Exaudi) and live, on-stage gardeners reading the lines of these long-forgotten horticulturists.

Aim 2. To create social impact through our activities

- *Consolidate and nurture our work to support composition and creativity in schools*
- *Produce projects that support place-making work with communities*
- *Use our art form to engage audiences and the public in major societal issues including the climate emergency*

The London Sinfonietta's school and community work continued to grow this year, reaching thousands of primary school-aged children and supporting composition and creativity in schools across the UK. In 2024-25 our six partnership areas were Gloucestershire, Southampton & Isle of Wight, Portsmouth and the London Boroughs of Waltham Forest, Enfield and Haringey – all areas of low investment and engagement which have either been identified as government 'Levelling up for Culture Places' or as an Arts Council England 'Priority Place'. In addition, the fifth Composition Challenge resource was released in November 2024. With 59 schools responding to this creative call, we received over 236 compositions from all around the UK. Student compositions were included in London Sinfonietta's programme throughout the year, including our flagship *Sound Out!* concert at the Royal Festival Hall in March 2025 and *Sound Out!* Tour concerts in June-July 2025.

As usual, the culmination of our work in schools was the *Sound Out!* concert which this year took place on 28 March 2025 at the Royal Festival Hall to a live audience of school children and subsequently made available to schools online. Composer and presenter Patrick Bailey took the audience on a whistle-stop tour of contemporary music and composition, featuring 11 pieces of contemporary music, including three world premieres, two of which were by young people who participated in our Composition Challenges project. London Sinfonietta players were joined for three pieces by a youth ensemble, made up of 35 instrumentalists from the London Boroughs of Haringey, Enfield and Waltham Forest. An audience of 2,056 audience children and teachers attended the live concert, and the online recording of the concert reached 854 views.

Following a pilot in Enfield in 2024, we were successful in being awarded a grant from Arts Council England which enabled us to take *Sound Out!* on tour outside London for the first time, giving 13 concerts at venues in Enfield, Isle of Wight, Southampton, Hampshire and Bristol. In total these concerts reached an audience of 2,681 young people, involved 195 children who took part in Composition Workshops across six schools in the lead up to the tour and 139 young instrumentalists who played alongside London Sinfonietta musicians. Alongside the *Composition Challenges* workshops, teachers were invited to engage with continuing professional development (CPD) workshops, with provision in each of our partnership areas.

This season *Academy Pathways* evolved into a new programme *Playing the Future*, featuring a side-by-side project with the Royal Academy of Music and various small-scale projects with all ages from Trinity Laban Conservatoire of Music and Dance Junior, Undergraduate, Postgraduate and Graduate musicians. In November 2024 London Sinfonietta worked side-by-side with the Royal Academy of Music's Manson Ensemble to play Morton Feldman's *For Samuel Beckett* in the concert *Refracted Sound* (November 2024). A series of four workshops and one performance took place with the Trinity Laban Junior Conservatoire Composers Ensemble and London Sinfonietta musicians supported the Trinity Laban Chamber Orchestra to record third year composition students' new works. For many of the composition students, this was the first time writing for a full orchestral line up. London Sinfonietta musicians also worked with five alumni from Trinity Laban Conservatoire of Music and Dance who were awarded a fellowship to explore contemporary classical music.

2024-25 also saw the completion of our *In Town* programme in the London Borough of Enfield with a final residency at St Ignatius College, this time linked to the performance of Terry Riley's *In C* with the Sasha Waltz Dance Company during the Southbank Centre's *Multitudes* festival in late April 2025.

Aim 3. To evolve an effective, inclusive and equitable organisation and ensemble of artists

- *Provide inclusive pathways for emerging talent, including via our artist development schemes*
- *Create effective structures for the Ensemble, Council and Staff that will enable the representation of a variety of skills, genders, ages, ethnicities, disabilities and socio-economic backgrounds*
- *Establish a positive, inclusive and supportive working culture*

The organisation's approach to effectiveness, inclusivity and equity is now part of our regular thinking, planning and project implementation.

With regard to pathways for emerging talent, we progressed the 5th edition of our composer development scheme *Writing the Future*, having selected four composers from the largest and most diverse application pool we have ever achieved (over 250 applicants with 22% of applicants identified as being of a Global Majority background, 55% identified as non-heterosexual, 19% as disabled and 57% as neurodivergent. Applications were also more gender-balanced with 51% men and 49% women or gender minorities). From this pool we selected four composers who all represented different aspects of the Global Majority (Rocky Sun Keting, Pablo Martinez, Omri Kochavi and Ashkan Layegh) and then worked with them on their projects across the 2024-25 year, seeing the culmination of three of those works in professional performances as part of our main series of concerts.

Our talent development programmes have continued to support the performing skills of young players on the verge of entering professional careers. We decided after 14 editions to end our own Academy programme partly because many more colleges of music now run contemporary ensembles providing this training opportunity for young people. The most valuable offer we could continue has been side-by-side working for young players as part of our new *Playing the Future* scheme. Student musicians from the Royal Academy of Music joined us on-stage performing side-by-side with London Sinfonietta musicians in Morton Feldman's classic *For Samuel Beckett*, while four movement / dance artists from Trinity Laban appeared in the same programme, enacting the very rarely seen TV play *Quad II* by Samuel Beckett. The success of such ventures is not only in giving professional experience to the next generation, but in generating audiences for what was a sold-out house (see also under Aim 1).

The organisation continues to work on increasing representation in all key areas as part of our Inclusivity and Relevance Action Plan. Having received a grant from the Cockayne Foundation of £100,000 towards commissioning, eight composers were offered new works in the 2024-25 year (to be performed in future seasons), of which four are men, four women, three represent the Global Majority and one identifies as disabled. This spread of gender, ethnicity and disability is an example of the balance that we are seeking to apply to our programming, on stage artists and organisational make-up.

Aim 4: To evolve a resilient, sustainable organisation

- *Maximise income from individual giving, box office and profitability from touring*
- *Build new, sustainable income streams including from online transactional relationships*
- *Create efficiencies from more integrated project working and finding a lower-cost office base and archive*
- *Embed a framework of training, policies, technology and systems to underpin and develop the organisation*

During the period, the organisation continued working to achieve these objectives, supported by the *Transform Two* grant (from Arts Council England) and led by the Income Generation Committee (board sub-committee). The period saw a series of sessions with a consultant to work on the longer-term evolution of the business model, a successful fundraising event at Teatro Technis (the building in which our office is situated) which explored several new formats and income generating ideas, the redevelopment of our individual donor schemes (for relaunch in 2026) and the completion of a major brand refresh to promote better engagement with audiences (also to be launched in 2026). In addition, we moved forward with a project to explore a permanent, long-term solution for housing the organisation's archive (which would save the cost of storing it) and continued to invest in developing touring relationships with promoters in the UK and overseas. All these initiatives are aimed at helping us to reduce our cost base and grow existing or develop new income streams.

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Box office income, especially for events in the quarter October to December 2024, saw a positive increase with audiences keen to hear classic repertoire such as Schoenberg. The combination of Morton Feldman's music with a rare performance of *Quad I + II* by Samuel Beckett also attracted a large audience of music and theatre/dance aficionados.

The organisation continued to work towards its goal of Environmental Responsibility, developing ideas for maximising sustainability around its artistic programme. In line with the organisation's cycle of funding and reporting to Arts Council England the Environmental Policy and Action Plan was re-written in March 2025 for the period to March 2026. A key focus during the period was the dramatic piece *Ladies in Bloomers* project (September 2025) where we aimed to embed sustainability in the production planning. Unfortunately, due to adverse weather, we were unable to perform outside in the British Library's Story Garden as originally intended and had to compromise on some of our original aims in terms of reducing carbon emissions by using natural light and limited amplification. The performance went ahead indoors using nearby Regent School's theatre. We were still able to incorporate elements such as a team of community gardeners, who were an integral part of the live performance, and audience engagements elements such as printing the programmes on paper embedded with wildflower seeds. The management team continues to explore more efficient ways to collect Greenhouse Gas emissions data which falls under Scope 3, such as the emissions arising from business travel and touring, and to develop new initiatives to better understand and reduce the Charity's carbon footprint.

In terms of developing the organisation, research into new finance software options was completed during the period and the migration to Xero took place in February 2026. The change to Xero will reduce our budget for software licenses and also allow us to create efficiencies in our workflows and processes.

Evaluation and Review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection using formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews. Quantitative data collection takes place across key activity areas, and management staff report to the board on a quarterly basis, including progress against Business Plan objectives and key performance indicators. The management team imports, extracts and analyses data from Exchequer (finance), ArtsVision (performances and repertoire) and Tessitura (ticketing, customer and donor data).

Qualitative data is captured from internal evaluation of events and external customer surveys and focus groups, and informal feedback via social media. A full audience 'Ambition & Quality' survey was undertaken in Summer 2025 and will continue to be repeated annually. Critical feedback from press reviews and industry peers is regularly compiled to gain a rounded view of how projects are received and to inform future artistic planning, and the organisation uses tools such as Impact & Insight surveys via the Culture Counts online platform to collect customer and peer feedback on selected events.

We continue to upload data to the Arts Council England-mandated audience insights platform Illuminate, which entails quarterly uploads of activity surveys and box office data. An annual statistical data survey is also required by ACE. The organisation monitors and evaluates its progress against the requirements of ACE National Portfolio Organisation funding including ACE Activities & Outcomes and ACE Investment Principles, via the internal management team, Council (board) meetings and the board committees. ACE issue a quarterly risk assessment, and every year an evaluation is provided by the ACE relationship manager on the organisation's progress against objectives.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £1,031 (£1,653 – 2024). The Revenue Reserve shows a balance of £4,685 (£3,654 – 2024) and the Contingency Reserve remained at £130,000 (£130,000 - 2024). At the end of the period, the balance on Restricted Funds was £189,782 (£174,492 - 2024) and the balance on Designated Funds reduced to £54,078 (£94,078 - 2024) with £40,000 disbursed from the Strategic Projects Fund to support activity during the year.

The Statement of Financial Activities shows net expenditure on Total Funds (before transfers) of £23,679 (net expenditure of £69,530 – 2024). This is made up of the surplus on General Funds of £1,031, a decrease on Designated Funds of £40,000 and an increase on Restricted Funds of £15,290. The movement on Restricted Funds represents a net increase in funds held for activity which will take place in a future period.

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Total incoming resources in the year were £1,193,161 (£1,172,479 - 2024). This figure includes £497,614 of funding from Arts Council England (£469,558 - 2024); income of £407,222 (£328,337 - 2024) from other fundraised sources such as trusts, foundations and individuals and £157,671 (£235,109 - 2024) earned from the Charity's activities (principally engagement fees and box office income).

Full details of all the figures are shown in the Statement of Financial Activities and the Notes. Further details of the Charity's activities are shown in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

Restricted Funds

- funds which are earmarked for a particular purpose by those who provide them (including Future Project Funds)

Unrestricted Funds

Designated Funds

- funds which the Council earmarks for specific strategic purposes

Contingency Reserve

- funds held to provide for contingencies that may arise in the future

Revenue Reserve

- the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve at an appropriate level to provide for unforeseen liabilities and mitigate risks that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest.

In March 2026 the Trustees reviewed the Reserves Policy and agreed that the target set in September 2023 of £150,000 continued to be a prudent amount to build towards to mitigate key potential financial risks (such as a loss from delayed or non-payment of a fee on a large-scale artistic project or withdrawal of a significant grant). The target has been set on the basis of a risk-based analysis and is broadly equivalent to three months' operating costs while also reflecting risks to the Charity taking into account the current external environment and the organisation's core funding. The timetable for meeting this target was originally set at five years (from September 2023) but due to budgetary constraints the Trustees have agreed to adjust this timetable to allow the target to be met at a more sustainable pace. The Charity now aims to meet the target of £150,000 by 30 September 2030. At 30 September 2025 the Contingency Reserve remained at £130,000 (£130,000 - 2024).

Going Concern

The Trustees consider that, at the date of the signing of the Report and Accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account the impact of the reduced level of grant from Arts Council England and the ongoing evolution of our business model.

Risk Management

The Council of Trustees is ultimately responsible for the management of risks and this focus is driven by the Finance, Risk & Audit Committee. The Charity has a Risk Register which identifies the major risks to which it may be exposed and assesses these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks and any newly arising risks are reviewed and discussed regularly at Council meetings and the Risk Register is revised in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based, and systems are in place to ensure that the Charity's exposure is kept in line with secured core and project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

A key risk area faced by the organisation currently is the successful evolution of its business model. This risk is well mitigated by the funding from Transform Two which provides tapering support across the period to March 2026 for ongoing activities and aims to underpin the organisation as it explores new business models

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and income streams. From the 2026-27 financial year, the organisation's plans have been rebuilt around a reduced core funding base and greater reliance on income from Trusts & Foundations, individual donations and engagement income (from touring in the UK and overseas). The *Transform Two* project has supported the organisation to become more resilient and sustainable for the future.

As identified in the Risk Register, the Charity considers the key risks at the current time to be as follows:

Risk identified	Action taken to mitigate risk
Continuing to adapt our business model and balance our budgets with rising costs and fixed ACE grant funding.	Recent funding under ACE's Transform Two programme has helped kickstart the development of new income streams and the evolution of a new business model. We continue to work to build resilience and long-term sustainability.
Income targets from fundraising or earned sources are not met which threatens the Charity's financial stability.	As above, the organisation is working to diversify its income streams and innovate its business model. In the short term, the Reserves target has recently been reviewed and the organisation is working towards achieving a new target. Careful forward planning takes account of income which is unconfirmed and ensures that activity takes place in line with this.
Risks arising from cyber security, cyber-crime and the impact of AI, including malicious attacks resulting in fraud and/or damage to IT systems and/or loss of data or intellectual property leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data and staff receive training on spotting potential cyber risks. Cyber Security insurance is in place. Charity is in process of developing a strategy/policy around use of AI.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Risks arising from a sudden major catastrophic event (such as a weather event, pandemic, war, terrorism) causing the cancellation of events or the closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the ability to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.

Other risks identified at the current time arise from uncertainties in the external environment, such as the conflicts in Ukraine and the Middle East, government policies on funding and support for the arts, increased costs due to high inflation in recent years and increased competition for private funds (e.g. from Trusts & Foundations). This means that while costs continue to rise for the Charity it is becoming harder to secure grant funding. The Charity's ability to adapt quickly and flexibly will continue to help mitigate risks arising from external change.

Funders and supporters

The organisation continues to be supported by Arts Council England as a National Portfolio Organisation and as part of its *Transform Two* funding programme which aims to support organisations which received a significant grant cut from April 2023. The *Transform Two* funding can be used to support some core costs but at least 50% of the total grant is to be spent on researching and implementing a refreshed business model, diversifying income streams and developing the organisation to become sustainable and resilient for the long term. At the time of writing, this project is just concluding (see Progress Against Strategic Aims and Objectives, Aim 4 for further details of activity in the 2024-25 financial year).

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The London Sinfonietta is grateful to Arts Council England for its continued support as a National Portfolio Organisation and through its *Transform* programme.

We would also like to gratefully acknowledge the support of other key funders including Art Mentor Foundation Lucerne, The Arts Council of Ireland, Barbara Whatmore Charitable Trust, Big Give Arts for Impact Fund, Boris Karloff Charitable Foundation, Cockayne Grants for the Arts: a donor advised fund held at The London Community Foundation, Cuddigan Oliver Trust, De Laszlo Foundation, Ernst von Siemens Music Foundation, Finzi Trust, Garrick Charitable Trust, Garfield Weston Foundation, Hodge Foundation, Jerwood Foundation John Ellerman Foundation, John Lyon's Charity, John S Cohen Foundation, Karlsson Játiva Charitable Foundation's Signatur Programme, Leche Trust, Marchus Trust, Margaret Engering Music Trust, Patrick Rowland Foundation, PRS Foundation, Radcliffe Trust, Royal Philharmonic Society, Samuel Gardner Memorial Trust, Summerfield Charitable Trust, Simon Gibson Charitable Trust, Steven R. Gerber Trust, Thistle Trust, Three Monkeys Trust, Thriplow Charitable Trust, Vaughan Williams Foundation and Victoria Wood Foundation.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions and the continuation of its schools' programme.

The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

PLANS FOR 2025-26 AND THE FUTURE

With the *Transform Two* funding now fully committed (at April 2026), the organisation will be completing its transition to a new lower funding base and continuing to evolve the income mix during the 2025-26 season and beyond. Artistic activity for the 2025-26 period includes:

Own/co-promotions (London and UK)

A full season of live concerts at Southbank Centre including:

- *Boulez: Sonic Structures* at the Queen Elizabeth Hall in October 2025, a tribute to Pierre Boulez in his centenary year.
- *London Sinfonietta & Marius Neset* in November 2025 features *Changes*, a new commission from Marius Neset which fuses ecstatic jazz with the pulse and precision of the London Sinfonietta. This was paired with a new work by Ashkan Layegh *Ephemerality and Recurrence*, commissioned through the organisation's *Writing the Future* scheme.
- *Grisey: Quatre Chants* at the Queen Elizabeth Hall in late November 2025 explored this pioneering figure in the spectral music movement alongside younger generation composers influenced by him.
- *Toru Takemitsu: Between Music and Silence* took place in the Purcell Room in February 2026, a repeat of the programme performed at Portsmouth Guildhall.
- *Pulse and Presence* at the Queen Elizabeth Hall in March 2026 saw the UK premiere of Alex Paxton's *Scrunchy Touch Sweetly to Fall* and the London premiere of Tansy Davies's *Soul Canoe* alongside Louis Andriessen's *Zilver* and John Adam's witty, energetic *Chamber Symphony*.
- *Sympoesia* at Queen Elizabeth Hall in April 2026, a co-promotion with Southbank Centre, weaves together music and poetry.
- *Time Entwined* also at the Queen Elizabeth Hall in June 2026 celebrates the Southbank Centre's 75th anniversary and presents the world premiere of new commissions from James B Wilson (written for young musicians from the North London Music Hub, who perform side by side with London Sinfonietta players) and Florence Anna Maunders alongside Christian Mason's *In Time Entwined*, *In Space Enlaced* and Harrison's Birtwistle *Secret Theatre*.
- *Reich @ 90* in September 2026 at Royal Festival Hall celebrates the birthday of iconic American composer Steve Reich with an overview of his music including works commissioned by the ensemble in the past.

Composer commissions and new work

Commissions and co-commissions premiered in the 2025-26 season include:

- Marius Neset's *Changes* (supported by Cockayne – Grants for the Arts) and Ashkan Layegh's *Ephemerality and Recurrence* (developed through the *Writing the Future* scheme)
- A new commission for the *Sound Out! Schools Concert*, *Mach 5 (Supersonic)* by Gillian Walker

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- A new commission from Florence Anna Maunders supported by the Steven R Gerber Trust
- James B Wilson's new work (also supported by Cockayne – Grants for the Arts)
- A new piece by Louise Drewett (supported by the Cuddigan Oliver Trust) to be performed at the Aldeburgh Festival
- New works by Nathalie Joachim and Klein, co-commissioned with the Holland Festival

Participation and learning

In terms of the organisation's programme for schools, in the 2025-26 season we continue to deliver *Composition Challenges* activity in our key partnership areas (Haringey, Enfield, Islington, Barnet, Southampton & Isle of Wight and Gloucestershire) through workshops and teacher CPD. The organisation has also expanded this activity to work in depth with three schools in the area closest to its office in St Pancras and Somers Town, Camden. This activity culminated at our annual *Sound Out!* Schools Concert at the Royal Festival Hall in March 2026 which provided an opportunity to celebrate young people as composers and performers. Our *Time Entwined* concert (June 2026) will also include young musicians from the North London Hub Partners (11-18 year olds) performing a new work by James B Wilson.

In our talent developing strand, a further performance of new work from our *Writing the Future* scheme (by Ashkan Layegh) took place in November 2025, and we continue to offer work to emerging performers through our *Playing the Future* programme, with young players from Royal Academy of Music performing side-by-side with London Sinfonietta players at three concerts during the season.

A project in collaboration with Britten Pears Arts will see Aldeburgh Young Musicians (supported by the London Sinfonietta) write a new protest song inspired by Henze's *Voices*, which the ensemble will perform at the Aldeburgh Festival in June 2026.

Digital engagement

The organisation continues to release a range of digital content to introduce audiences to composers and artists programmed in its main season of concerts.

UK engagements

An engagement with Boston Consulting Group to deliver a training workshop to professionals took place in October 2025 and the ensemble returned to Huddersfield Contemporary Music Festival with a programme of new works from Poland in November 2025 (linked to our concert at Warsaw Autumn Festival in 2024-25 financial year).

A performance of music by Steve Reich took place at Southbank Centre in February 2026 as part of their *Classical Mix Tape* event, showcasing all the resident orchestras. We returned to Portsmouth Guildhall in February 2026 to explore *Takemitsu: music shaped by silence and nature*, featuring the music of Toru Takemitsu alongside other 20th Century composers who responded to nature in their music (Claude Debussy, Olivier Messiaen and Anton Webern).

An engagement to appear at the Aldeburgh Festival, performing Henze's iconic masterpiece *Voices* alongside a new commission by Louise Drewett, takes place in June 2026, and a further performance at Music @ Malling Festival is planned for September 2026, following our success there last season.

Overseas engagements

The organisation continues its efforts to strengthen existing relationships and develop new links with overseas promoters. We were pleased to return to Mexico and renew our relationship with the Cervantino Festival in October 2025. In January 2026 the ensemble gave repeat performances of Marius Neset's new commission *Changes* at three venues in Norway (Cosmopolite Scene, Harstad Kulturhaus and Tromsø Kulturhaus), following its premiere in London in November 2025.

A project with Musikene (a Spanish promoter) sees the ensemble working with young composers to develop new works for performance in April 2026 in San Sebastian. The ensemble will then travel to perform at the Holland Festival in June 2026 with a repeat performance of Henze's *Voices* alongside new works by Nathalie Joachim and Klein.

Report of the Council of Trustees (continued)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a charity with the Charity Commission (Charity number 255095). The Charity's Trustees, also Directors of the Company, are called the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees can co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly to identify specialist skills needed. All Trustees can nominate potential new Trustees for consideration, and the Council advertises publicly for them as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees can serve three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receiving relevant information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Trustees also sit on board committees and may participate in ad hoc working groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate their role. The Council regularly undertakes Self-Assessment to gain an understanding of any skill gaps. This last took place in Summer 2024 and has been used to help prioritise skills sought in recruitment processes since.

The organisation continues to ensure that there is regular rotation of Trustees in line with its governing documents. Following the appointment of two new Trustees in 2024-25, three Trustees will either step down or are due to retire in 2025-26. The organisation is therefore recruiting for further new Trustees at the time of writing, including one from the Principal Players to represent the ensemble.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on page 19.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the Head of Finance, Head of Development, Head of Concerts & Production, Head of Participation & Learning and other members of staff to deliver the programme of work. Over the period, the Charity has had a team of five full-time and six part-time salaried staff members (on average) as well as support from freelancers. Two employees were made redundant in Autumn 2024 and remaining roles were revised in order to streamline the team further. This included the evolution of the General Manager role into a new Head of Development role with a much greater focus on income generation, in particular fundraised income.

The Chief Executive is a member of the Council of Trustees and reports to it, as well as maintaining regular contact with the Chair. Budgets are set by the Chief Executive and Head of Finance and ratified by the Council. The organisation's Strategic Aims and Objectives describe the Charity's ambitions; annual and three-year Business Plans outline activity in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters, the Council monitors progress and delivery against the Business Plan aims.

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The Council has three Committees. The Finance, Risk & Audit Committee meets at least four times a year to review financial planning and reporting in advance of Council meetings and to consider the organisation's financial, strategic and operational risks as well as overseeing compliance in other areas. The Programme Strategy Committee meets at least twice a year to review past and future artistic plans including those of our public engagement programme. Lastly, the Income Generation Committee meets to consider fundraising, development of new income streams and business model innovation. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Third Party Indemnity insurance was in force during the year for the benefit of all Trustees/Directors of the Charity and the management team.

Remuneration Policy for Senior Management Personnel

The senior management team comprises the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day-to-day basis. During the year ended 30 September 2025, the senior management team were the Chief Executive & Artistic Director, the General Manager (until December 2024, when this role changed), the Head of Finance, the Head of Development (from December 2024) the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate, taking into account affordability, inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose.

No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 12. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each

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Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2025, was approved by the Council of Trustees on 28 April 2026 and signed on their behalf by:



F Thompson
Chair of Trustees



A Burke
Chief Executive

Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the accounts, 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 FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2025 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing these accounts, 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 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.

Other information

The other information comprises the information included in the annual report other than the accounts and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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- the information given in the Chair of Trustees and Council of Trustees Reports, for the financial year for which the accounts are prepared is consistent with the accounts; and
- the Chair of Trustees and Council of Trustees Reports have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chair of Trustees and Council of Trustees Reports.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these accounts. A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

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.

As part of our planning of the audit work we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- The Charities Act
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- UK Tax legislation

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We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.



Nicholas Muir FCA (Senior Statutory Auditor)

For and on behalf of MGR Weston Kay LLP

Chartered Accountants

Statutory Auditors

55 Loudoun Road

St John's Wood

London, NW8 0DL

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2025

		Unrestricted Funds		Restricted Funds	Total Funds 2025	Total 2024
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	426,341	-	478,495	904,836	797,895
Income from charitable activities	4	131,921	-	25,750	157,671	235,109
Other income	5	128,968	-	-	128,968	138,343
Investment income	7	1,686	-	-	1,686	1,132
Total income		688,916	-	504,245	1,193,161	1,172,479
Expenditure						
Costs of raising funds	8	123,303	-	7,665	130,968	86,140
Expenditure on Charitable activities	8, 9 & 10	564,582	40,000	481,290	1,085,872	1,155,869
Total expenditure		687,885	40,000	488,955	1,216,840	1,242,009
Net income/ (expenditure) before transfers		1,031	(40,000)	15,290	(23,679)	(69,530)
Gross transfers between funds		-	-	-	-	-
Net movement in funds		1,031	(40,000)	15,290	(23,679)	(69,530)
Reconciliation of funds						
Funds brought forward		133,654	94,078	174,492	402,224	471,754
Funds carried forward	18	134,685	54,078	189,782	378,545	402,224

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 26 to 35 form part of these accounts.

Sinfonietta Productions Limited
(a company limited by guarantee)

Balance Sheet
at 30 September 2025

	Notes	2024 £	2024 £
Fixed assets			
Tangible assets	13	6,638	5,980
Current assets			
Debtors	14	392,563	339,903
Short term deposits	15	4,575	4,378
Cash at bank and in hand		251,551	192,852
Total		<u>648,689</u>	<u>537,133</u>
Creditors: Amounts falling due within one year	16	<u>(276,782)</u>	<u>(140,889)</u>
Net current assets		<u>371,907</u>	<u>396,244</u>
Net assets		<u>378,545</u>	<u>402,224</u>
The Funds of the Charity			
Restricted Income Funds		189,782	174,492
Unrestricted Income Funds			
Designated Funds		54,078	94,078
Contingency Reserve		130,000	130,000
Revenue Reserve		<u>4,685</u>	<u>3,654</u>
Total Charity Funds	17	<u>378,545</u>	<u>402,224</u>

The accounts were approved by the Council of Trustees on 28 April 2026 and signed on its behalf by:



F Thompson
Chair of Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 26 to 35 form part of these accounts.

Sinfonietta Productions Limited
(a company limited by guarantee)

Statement of Cashflows
For the year ended 30 September 2025

	2025		2024
	£	£	£
Cash flows from operating activities			
Surplus for year ended	(23,679)		(69,530)
Interest received	(1,686)		(1,132)
Depreciation	1,357		1,248
Decrease/(Increase) in debtors	(52,660)		49,793
(Decrease)/increase in creditors	<u>135,893</u>		<u>(4,245)</u>
Net cash provided by operating activities		59,225	(23,866)
Cash flows from investing activities			
Interest from bank deposits	1,686		1,132
Fixed asset additions	<u>(2,015)</u>		<u>(6,282)</u>
Net cash from investing activities		<u>(329)</u>	<u>(5,150)</u>
Change in cash and cash equivalents in the year		58,896	(29,016)
Cash and cash equivalents at beginning of year		<u>197,230</u>	<u>226,246</u>
Cash and cash equivalents at end of year		<u>256,126</u>	<u>197,230</u>
Cash and cash equivalents			
Short term deposits		4,575	4,378
Cash at bank and at hand		<u>251,551</u>	<u>192,852</u>
Cash and cash equivalents at 30 September		<u>256,126</u>	<u>197,230</u>

The Notes on pages 26 to 35 form part of these accounts.

Sinfonietta Productions Limited

(a company limited by guarantee)

Notes to the Accounts for the year ended 30 September 2025

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) Income and Deferred Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period. Please refer to (j) for details regarding accounting policies for Restricted Funds.
- (c) Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) Operating leases**
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.
- (e) Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight-line basis over their estimated useful economic lives, as follows:

	Years
Office and stage equipment	5
Computer equipment	5

Sinfonietta Productions Limited

(a company limited by guarantee)

Notes to the Accounts for the year ended 30 September 2025

(h) Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(i) Taxation

The Company is a registered Charity and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(j) Fund accounting

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

Designated Funds: unrestricted funds which have been earmarked for specific purposes by the Trustees.

Contingency Reserves: funds held to provide for contingencies that may arise in the future.

Revenue Reserves: the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(k) Intangible income and gifts in kind

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(l) Legal status and share capital

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(m) Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(n) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue.

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

3. Donations

Year to 30 September 2025	Unrestricted 2025 £	Restricted 2025 £	Total 2025 £
Arts Council England	302,415	195,199	497,614
Trusts and Foundations	79,945	244,648	324,593
Donations and Individual Giving	43,981	38,648	82,629
Total	426,341	478,495	904,836

Year to 30 September 2024	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £
Arts Council England	300,000	169,558	469,558
Trusts and Foundations	85,489	197,107	282,596
Donations and Individual Giving	37,526	8,215	45,741
Total	423,015	374,880	797,895

4. Income from charitable activities

	Total 2025 £	Total 2024 £
Own/co-promotions (UK)	79,857	81,283
Engagements (UK)	17,692	67,775
Engagements (Overseas) – See Note 6	32,342	62,347
Participation and Learning	25,750	19,687
Digital projects	2,030	4,017
Total	157,671	235,109

5. Other income

	Total 2025 £	Total 2024 £
Other Income	128,968	138,343
Total	128,968	138,343

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

6. Geographical analysis of Overseas Engagements income

	Total 2025 £	Total 2024 £
European Union / EEA	32,342	29,439
Rest of world	-	32,908
Total	32,342	62,347

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

7. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

8. Analysis of expenditure

Year to 30 September 2025	Staff Costs 2025 £	Direct Costs 2025 £	Support Costs 2025 £	Total 2025 £
Cost of raising funds	91,354	10,868	28,746	130,968
Own/co-promotions (UK)	154,507	201,877	48,431	404,815
Engagements (UK)	11,172	14,597	3,502	29,271
Engagements (Overseas)	23,206	30,321	7,274	60,801
Participation & Learning	82,857	108,260	25,972	217,089
Composer commissions & new work	31,837	41,598	9,980	83,415
Digital projects	873	1,140	273	2,286
Advertising and publicity	61,735	87,862	16,295	165,892
Future Project Funds disbursed	-	122,303	-	122,303
	366,187	607,958	111,727	1085,872
Total	457,541	618,826	140,473	1,216,840

Year to 30 September 2024	Staff Costs 2024 £	Direct Costs 2024 £	Support Costs 2024 £	Total 2024 £
Cost of raising funds	60,217	5,000	20,923	86,140
Own/co-promotions (UK)	169,291	209,425	43,120	421,836
Other engagements (UK)	61,956	76,645	15,781	154,382
Overseas engagements	43,806	54,192	11,158	109,156
Participation & Learning	73,520	90,950	18,726	183,196
Composer commissions & new work	11,644	14,405	2,966	29,015
Digital projects	5,744	7,106	1,463	14,313
Advertising and publicity	56,230	31,319	14,977	102,526
Future Project Funds disbursed	-	141,445	-	141,445
	422,191	625,487	108,191	1,155,869
Total	482,408	630,487	129,114	1,242,009

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

In 2025 Support Costs includes an unrealised exchange loss of £89 (2024: exchange loss of £249).

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

9. Staff costs and employees	Total 2025 £	Total 2024 £
Wages and salaries	416,264	427,349
Social security costs	21,804	32,036
Pension costs	12,100	12,696
	<u>450,168</u>	<u>472,081</u>
Other staff related costs	7,373	10,327
Total	<u>457,541</u>	<u>482,408</u>

The average number of employees during the year was 11 (2024: 12), which included five full-time and six part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the Head of Development, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £222,137 (2024: £227,945).

No employee except Andrew Burke, Chief Executive & Artistic Director (see Note 12 below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £12,100. Contributions totalling £1,928 were payable to the funds at the year end and are included in Creditors.

10. Support costs	Total 2025 £	Total 2024 £
Rent and equipment leases	28,069	34,183
Other establishment costs	19,922	18,345
General office expenses	44,526	32,594
IT costs and software licenses	31,099	30,944
Depreciation	1,357	1,248
Auditors remuneration	15,500	11,800
Total	<u>140,473</u>	<u>129,114</u>

Governance Costs of £46,473 (2024: £52,124) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

11. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2024 £	Total 2024 £
For audit services:		
Audit of the company's financial statements	<u>15,500</u>	<u>11,800</u>
For other services:		
Taxation services	3,000	2,600
Other services	<u>-</u>	<u>195</u>

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

12. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary	Pension	Payments as members of the orchestra	Total 2025	Total 2024
	£	£	£	£	£
Andrew Burke	77,598	3,880	-	81,478	81,478
Timothy Gill	-	-	7,304	7,304	4,518
Paul Silverthorne	-	-	5,024	5,024	11,711
Mark van de Wiel	-	-	6,856	6,856	1,804
Total	77,598	3,880	19,184	100,662	99,511

The payments made to members of the orchestra represent gross amounts paid during the year and while they were registered as Trustees of the Charity.

Reimbursements to Trustees for expenses during the year amounted to £0 (2024: £60).

During the year £7,184 of donations were received from the Trustees (2024: £6,538). The number of Trustees to whom retirement benefits are accruing is 1 (2024: 1). There were no other related party transactions.

13. Tangible fixed assets

	Office Equipment	Computer equipment	Total
	£	£	£
Cost			
At 30 September 2024	2,440	6,747	9,187
Additions	-	2,015	2,015
At 30 September 2025	<u>2,440</u>	<u>8,762</u>	<u>11,202</u>
Depreciation			
At 30 September 2024	123	3,084	3,207
Charge for the period	488	869	1,357
At 30 September 2025	<u>611</u>	<u>3,953</u>	<u>4,564</u>
Net book value			
At 30 September 2025	<u>1,829</u>	<u>4,809</u>	<u>6,638</u>
At 30 September 2024	<u>2,317</u>	<u>3,663</u>	<u>5,980</u>

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

14. Debtors

	Total 2025 £	Total 2024 £
Trade debtors	35,123	26,337
VAT	10,633	4,054
Other debtors	6,300	6,300
Prepayments	66,659	36,879
Accrued income	35,496	13,322
Tax recoverable	238,352	253,011
Total	392,563	339,903

15. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

16. Creditors: Amounts falling due within one year

	Total 2025 £	Total 2024 £
Trade creditors	80,800	25,037
Taxation and Social Security	7,891	9,315
Other creditors	2,706	2,833
Accruals	49,199	32,370
Deferred income (received in advance)	136,186	71,334
Total	276,782	140,889

Movements in deferred income in the year were as follows:

	Total 2025 £	Total 2024 £
Balance brought forward	71,334	48,640
Amounts released in the year	(70,979)	(48,640)
Amounts deferred in the year	135,831	71,334
Balance carried forward	136,186	71,334

Any amounts deferred in the year relate to cash received in the year ended 30 September 2025 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

17. Analysis of Charitable Funds

Year to 30 September 2025

	Balance at 1 October 2024 £	Net movement £	Transfers between Funds £	Balance at 30 September 2025 £
Restricted Funds				
Future Projects Fund	174,492	15,290	-	189,782
Unrestricted Funds				
Designated Funds*	94,078	(40,000)	-	54,078
Contingency Reserve	130,000	-	-	130,000
Revenue Reserve	3,654	1,031	-	4,685
Total	402,224	(23,679)		378,545

During the year £40,000 was disbursed from Designated Funds to support Strategic Projects. The remaining balance on Designated Funds allows the Charity to invest in artistic activity planned in 2025-26 and future financial years.

* Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Future Business Innovation Fund £	Total Designated Funds £
Balance at 1 October 2024	65,555	18,523	10,000	94,078
Net movement	(40,000)	-	-	(40,000)
Transfer between funds	-	-	-	-
Balance at 30 September 2025	<u>25,555</u>	<u>18,523</u>	<u>10,000</u>	<u>54,078</u>

Year to 30 September 2024

	Balance at 1 October 2023 £	Net movement £	Transfers between Funds £	Balance at 30 September 2024 £
Restricted Funds				
Future Projects Fund	210,675	(36,183)	-	174,492
Unrestricted Funds				
Designated Funds*	129,078	(35,000)	-	94,078
Contingency Reserve	125,000	-	5,000	130,000
Revenue Reserve	7,001	1,653	(5,000)	3,654
Total	471,754	(69,530)	-	402,224

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects which are continuing into or commencing during 2025-26 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended and have not yet been replaced by funds for future projects.

The Future Projects Fund contains amounts to be allocated to Own/Co-Promotions, Participation & Learning and New Work.

Unrestricted Funds:

Designated Funds

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

The Digital Production Fund relates to funds set aside to support digital production and audience engagement, including CD releases, audio and film projects and other digital projects.

The Future Business Innovation Fund relates to funds set aside to use as seed-corn funding for researching and developing new income generation ideas. This follows a decision at the Council meeting in December 2024 to re-designate the Future Office Fund following the completion of the move to new office premises at Teatro Technis in July 2024.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

18. Analysis of Net Assets between Funds

As at 30 September 2025

	Unrestricted Funds		Restricted Funds	Total 2025
	General	Designated	Funds	
	£	£	£	£
Tangible fixed assets	6,638	-	-	6,638
Debtors	178,612	-	213,951	392,563
Short term deposits	-	-	4,575	4,575
Cash at bank and in hand	24,662	54,078	172,811	251,551
Creditors falling due within one year	(75,227)	-	(201,555)	(276,782)
Total Net Assets	134,685	54,078	189,782	378,545

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2025

As at 30 September 2024

	Unrestricted Funds		Restricted	Total
	General	Designated	Funds	2024
	£	£	£	£
Tangible fixed assets	5,980	-	-	5,980
Debtors	67,946	12,707	259,250	339,903
Short term deposits	-	-	4,378	4,378
Cash at bank and in hand	105,390	81,371	6,091	192,852
Creditors falling due within one year	(45,662)	-	(95,227)	(140,889)
Total Net Assets	133,654	94,078	174,492	402,224

19. Operating lease commitments

At the reporting date the Company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025	2024
	£	£
Within one year	876	876
Between two and five years	698	1,574
Total	1,574	2,450

Lease payments of £876 (2024: £178) have been recognised as an expense in the year ended 30 September 2025.

20. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £302,415 (2024: £300,000) as a National Portfolio Organisation and grant income recognised of £158,440 (2024: £169,558) under the Transform Two programme (see Note 3).

The regular funding from Arts Council England is to support the organisation and its artistic work across all areas. The Transform Two grant allocated during the period is to support the organisation as it realigns its business model across the period up to March 2026, following a reduction in regular funding from Arts Council England from April 2023.

Additionally, the organisation was awarded a project grant of £36,759 in support of *Sound Out! On Tour* (June/July 2025) under Arts Council England's National Lottery Project Grants programme.

21. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal place of business is Teatro Technis, 26 Crowndale Road, London, NW1 1TT.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2024

Company registration No: 00926551

Charity No: 255095

Sinfonietta Productions Limited
(a company limited by guarantee)

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Sinfonietta Productions Limited
(a company limited by guarantee)

Reference and Administrative Details

Trustees	Fiona Thompson, Chair Sudeep Basu Andrew Burke Timothy Gill Annabel Graham Paul Kathryn Knight Arbër Koci (co-opted 1 December 2024) Charlotte Morgan (resigned 30 June 2024) Stephen Reid Paul Silverthorne Justin Spooner (co-opted 24 March 2025) Fay Sweet James Thomas Mark Van de Wiel (co-opted 23 April 2024) Ben Weston	
Secretary	Frances Bryant (resigned 9 December 2024) Elizabeth Davies (appointed 9 December 2024)	
Chief Executive & Artistic Director	Andrew Burke	
Key Management Personnel	Andrew Burke, Frances Bryant, Elizabeth Davies, Natalie Galer (née Marchant) and Lily Caunt.	
Registered office and administrative address	Theatro Technis 26 Crowndale Road London NW1 1TT	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Sinfonietta Productions Limited

(a company limited by guarantee)

Report of the Chair of Trustees

For the year ended 30 September 2024

Our Report on the 12 months to 30 September 2024 continues the story of an organisation that is in the process of evolving and transforming itself, consolidating and taking strength from its past successes, looking at its current position with pragmatism and realism and yet turning a positive and creative face to the future.

The Trustees, players and management continue to believe that the London Sinfonietta makes an indispensable contribution to the creative and musical life of the country and as a National Portfolio Organisation funded by Arts Council England, delivers ACE's Outcomes and Investment Principles through its activities.

The artistic season showcased concerts which presented classic 20th century repertoire (such as *Ligeti 100* in October 2023 and *Decades* in January 2024) and others which focused on new work often developed collaboratively with partners from different disciplines (such as the premiere of Nwando Ebizie's new piece and Marius Neset's *Geyser*, both in November 2023).

We continued to work with long-standing partner venues and promoters including Southbank Centre (for our main concert season) and participated in their *Sound within Sound* concert series with two concerts in early July 2024, one exploring the music of Mexican composers Julian Carrillo and Silvestre Revueltas and the other performing the music of Russian composer Galina Ustvolskaya. Building on the return to overseas touring seen in the previous financial year, Autumn 2024 saw tours to the Beijing International Festival in China (for three concerts) and to Norway's Baerum Jazz Festival.

As usual, a highlight of the year for our schools and community programme was the annual *Sound Out* concert at Royal Festival Hall (March 2024) which included two new participatory commissions. The organisation continued to work with St Ignatius College and communities in Enfield, culminating in a performance of a new piece *Enfield Protest Songs* at *Decades* concert (January 2024) which composer Lucy Armstrong developed in collaboration with students from the college, as well as a concert of minimalist repertoire alongside co-created work developed with the community which took place in Dugdale Arts Centre in May 2024.

Our talent development work continued with *London Sinfonietta Academy Pathways* supporting emerging performers and the continuation of the *Writing the Future* programme for early career music creators. The fourth edition of the scheme reached completion in November 2023 with the performance of Nwando Ebizie's new piece and the fifth iteration of *Writing the Future* was launched in 2023-24 with four composers chosen to start their journey towards new work to be premiered in 2024-25.

The *Transform Two* project (supported by funding from Arts Council England, ACE) gained momentum during the period as the organisation turned its focus to maximising the income streams that currently sustain it and looking in depth at the potential for business model innovation. A change to the staff team in January 2024 as part of this project allowed for more time and focus on developing touring partners for future years. Although it will take time for conversations and projects to come to fruition, there are already future tours in the pipeline and new commissions and programmes are increasingly being developed with touring partners in mind from the start. It was also a time for the whole organisation to come together to discuss a renewed vision for the future, building a robust, shared understanding of its position and aims. These cross-organisation conversations both reinforced and revitalized the direction of travel rather than indicating a fork in the road.

We continue to be immensely grateful to the many funders, supporters and partners who share our passion and help us bring into being our vision for creating and performing the new music of today. Our ongoing success is only possible due to the generosity of numerous Trusts and Foundations including long-term and major funders Cockayne – Grants for the Arts: a donor advised fund held at The London Community Fund, The Ernst von Siemens Music Foundation, Garfield Weston Foundation, John Ellerman Foundation, Jerwood Arts, Karlsson Játiva Charitable Foundation and a host of others. And we continue to be very grateful to the many individual donors who support our work.

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We are pleased that the Charity was able to generate a small surplus of £1,653 on General Funds, with Designated and Restricted Funds also supporting strategic activity during a busy period.

The organisation holds firm in its belief that contemporary music has the ability to create powerful artistic experiences, connect to the concerns of today's society and engage audiences with breathtaking performances. We will continue to offer audiences the opportunity to experience the thrill of musical creativity in all its many forms and we are grateful for the loyalty and curiosity of all those who come with us on this journey.

As ever, we are grateful to the many wonderful players, artists and music creators who have helped to bring such diverse new music projects to audiences and participants during the period.



Fiona Thompson
Chair of the Trustees

1 May 2025

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Report of the Council of Trustees

For the year ended 30 September 2024

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2024, which are also prepared to meet the requirements of a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 27-28 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision

The London Sinfonietta's Vision is for new music to be an indispensable and valued part of contemporary society, education and community life. Experiencing world-class new music produces powerful, positive collective experiences for individuals, audiences and communities. The messages that such art communicates can provoke empathy for others, a reflection on contemporary society and promote equality of opportunity. Musical creativity and performance are fundamentally important for young people and will significantly improve their education and chances in life. Public participation in the creation and performance of new music can provide a catalyst for personal growth and positive community change. We work towards realising, and advocating for, these benefits.

Mission

We produce world-class new music projects and performances that engage with today's society, involving and inspiring the lives of individuals, audiences, communities and artists.

Activity Areas

The Charity identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) **Own and co-promoted concerts** which form its main season of performances and events
- 2.) **Commissioning** composers and artists and supporting the development of **New Work** through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of **Participation & Learning** work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) **Digital Engagement** projects and recordings which engage the audience, as well as promoting and enhancing the experience at live events
- 5.) **Engagements** to perform on tour across the UK
- 6.) **Overseas Engagements** to perform in Europe and the rest of the world

Strategy

In February 2022, the organisation developed a 10-year framework strategy which included four main Aims (see below) and since then Business Plans have been written and updated each year based on this strategy.

Subsequently, in November 2022, we received the unexpected news that our Arts Council England grant (regular funding as a National Portfolio Organisation) was to reduce by 41% to £300,000 per annum from

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April 2023. The organisation acted quickly to adapt its budget for the rest of the 2022-23 period, taking immediate steps to find in-year savings on overhead costs. A successful application to Arts Council England's Transform One funding programme provided crucial support during a transitional period from April to July 2023, allowing the organisation to go ahead with artistic activity as planned without making drastic, last-minute changes to the programme.

The organisation subsequently applied successfully to Arts Council England's Transform Two funding programme which will support the organisation up to March 2026 as we evolve the business model and develop new income streams to become more self-reliant in the longer-term. This is a significant project for the Charity and has introduced several new work streams as we explore different ways in which we could develop a new business model. The Transform Two grant also provides a tapering level of support for ongoing activity and overhead costs whilst the business development project is running. 2023-24 financial year therefore constituted Year 1 of this activity.

The overall 10-year Strategy is unchanged and retains the same four Aims, but the focus and emphasis are undoubtedly impacted by the Transform project (much of which sits most naturally under Aim 1 and Aim 4). Our response to the Strategy will continue to evolve yearly as we move through the Transform project.

The Aims in the 10-Year strategy are:

1. To make a 21st century new music programme relevant & accessible to a wider audience
2. To create social impact through our activities
3. To evolve an inclusive & equitable organization & ensemble of artists
4. To evolve a resilient, sustainable organization

The London Sinfonietta's progress during the 2023-24 financial year against the Strategic Aims above (and the Objectives which sit under them) is summarised later in this Report.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Aims and Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with a varied and inspiring programme of contemporary classical music, placing it at the heart of today's culture. To make its programme of live events accessible to all, the organisation balances the need to earn box office income with audience development initiatives, including discounted ticket offers and promotions. Those that are unable to attend these live performances can listen to or watch selected concerts or archive performances for free on YouTube or on BBC Radio 3. The organisation continues to offer a range of free digital content through the 'LS Digital Channel' on its website including podcasts, films and audio recordings, and a large catalogue of London Sinfonietta's recordings on CDs or digital downloads are available to purchase.

The organisation offers unique opportunities to emerging composers, conductors and players, supporting them as they develop the skills necessary for their professional careers. In addition, the Participation & Learning programme offers a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music through performance and music creation. This includes projects and concerts designed especially for school children, interactive music events for families and community projects (during the period, in Enfield). We also provide opportunities for the public to participate in the creative process and live performance of new music.

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Report of the Council of Trustees (continued)

ACHIEVEMENTS AND PERFORMANCE

The number of performances fluctuates yearly due to the nature of our art form. During 2023-24, we were able to sustain comparable levels of activity as in previous years despite reduced ACE funding from April 2023, due mainly to the Transform grant. Own promotions and engagements were lower in 2023-24, however our Participation and Learning performances were higher this year due to additional performances of our Sound Out schools' concert in Enfield.

An overview of our programme of activity and progress against our strategic aims and objectives in 2023-24 is outlined below.

Own/co-promotions

Overall, the season comprised nine own or co-promotions, most of which were at Southbank Centre as part of our Residency. This included four concerts at the Queen Elizabeth Hall (*Ligeti 100*, *Marius Neset: Geyser*, *Sound within Sound: Carillo & Reveultas* and *Sound within Sound: Ustvolskaya*), and two at the Purcell Room (*Decades* and *New Traditions*). Two performances of Nwando Ebizie's new work took place at the Colour Factory in Hackney Wick (in partnership with Southbank Centre) and a further small-scale performance of minimalist works happened at Dugdale Arts Centre in Enfield, as the culmination of our engagement work there.

UK engagements

Key engagements during the year included a performance of Henze's colourful song cycle *Voices* alongside newly written protest songs at Huddersfield Contemporary Music Festival in November 2023, a performance at a private event for Francis Taylor Buildings, a concert of minimalist works at Portsmouth Guildhall and a late-night concert at the BBC Proms of Heiner Goebbels *Songs of Wars I Have Seen* with players from the Orchestra of the Age of Enlightenment.

Overseas engagements

Two overseas tours took place during the period, the first a visit to Beijing International Music Festival in October 2023 which included two performances of Béla Bartók's *Bluebeard's Castle* (in a chamber arrangement) in partnership with Theatre of Sound opera company; and a chamber concert. In November 2023 the ensemble travelled to Norway's Baerum Jazz Festival to perform *Geyser* with Marius Neset and his jazz quintet. This was subsequently repeated in London later in the month.

A small-scale partnership with Sinfonietta Cracovia began in February 2024 and resulted in two London Sinfonietta Principal Players performing in Poland at different concerts. This partnership will continue into 2024-25.

Participation and Learning

Our successful Composition Challenges project continued as part of our programme for schools, which culminated in the annual *Sound Out Schools' Concert* in March 2024 at the Royal Festival Hall, London. The concert was filmed and later made available on our digital channel and YouTube so that it could reach thousands of pupils in schools outside of London.

During the season, we delivered a second residency at St Ignatius College, Enfield, expanded our work to the adult community with our *Untold Stories* project in Edmonton and held a culmination concert at Dugdale Arts Centre

In terms of talent development work, the *Academy Pathways* programme took place in seven Higher Education Institutions, helping to find the next generation of players for the future ensemble.

Composer commissions and new work

Marius Neset's *Geyser*, developed in collaboration with the London Sinfonietta, received two performances in Norway and London. Autumn 2023 also saw the culmination of Nwando Ebizie's *Writing the Future* work, *Fall and then Rise on a Soft Winter Morning*.

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Lucy Armstrong's *Enfield Protest Songs*, commissioned by the London Sinfonietta and written with young composers from Enfield, was performed as part of *Decades* in January 2024. At the same concert, George Lewis's *Celebration* for solo piccolo, another London Sinfonietta commission, also received its world premiere.

There were three UK premieres at *New Traditions* in February 24 (works by Sky Macklay, Katherine Balch and Michel Van der Aa) and the organisation commissioned two new works to be performed at the *Sound Out* concert in March 2024. *Sound Out Suite* by Electra Perivolaris incorporated the work of young composers from schools in Enfield, Waltham Forest and Haringey to create a new collaborative work. A further commission by James B Wilson, *Sweet Tooth*, was also given its world premiere.

During the period the organisation also successfully recruited four new composers for the fifth edition of its *Writing the Future* scheme (which will begin properly in 2024-25). We are excited to be working with Rockey Sun Keting, Pablo Martinez, Ashkan Layegh, Omri Kochavi to develop new work.

Digital projects

The organisation continued to release new digital content at regular intervals across the year, to inform and engage audiences about the contemporary music performed during the season. Altogether, 17 separate pieces of digital content were launched during the period.

Overall, the London Sinfonietta's live performances during the year to 30 September 2024 reached **26,362** people (2023 – 18,148) with **30 live performances and events** (2023 - 29) in venues and online, including eight own and co-promotions, two UK engagements, three overseas engagements, one CD recording session and 13 events for schools and communities. The organisation delivered one performance streamed 'as live' and three performances were pre-recorded for delayed broadcast or as a separate digital production for use on the LS Channel. Two London Sinfonietta concerts were broadcast on radio, with an estimated **1 million** listeners for the ensemble's work across the year.

The Participation and Learning programme performed live to 16,873 people (2023 – 14,374) attending **schools and community concerts** at venues including Royal Festival Hall, Dugdale Arts Centre and online. We reached **1,698 children** across **44 workshops, workshop-rehearsals** and other participatory sessions, both in-person and online. We worked with **277 students** across **18 workshops, rehearsals** and masterclasses in seven different higher education institutions across England. Our partnerships with Haringey, Waltham Forest, Enfield, Gloucestershire, Southampton, Isle of Wight and Portsmouth went from strength to strength whilst we explored new partnerships further west to Bristol and North to Leeds.

Across all its live and broadcast work, the London Sinfonietta gave **20** (2023 – 30) world premiere and UK premiere performances, which included **6** (2023 – 12) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **106,965** (2023 – 143,539) unique views of the Charity's website during the period, **6.4m** (2023 – 12.34m) listens on Spotify and **226,933** (2023 – 115,671) views on YouTube during the period. We have steadily gained followers on YouTube, Spotify and Tiktok over the year making a total subscriber and follower base on these platforms of **12,973** (2023 – 11,942). The Charity also sustained its social media following at **20,443** (2023 – 20,544) followers on Facebook, **29,127** (2023 – 29,496) on Twitter, **5,192** (2023 – 4,161) on Instagram.

Overall, the London Sinfonietta reached an estimated **7.69 million people** (13.97 million in the year to 30 September 2023) with its work. The variance on 2022-23 is mainly due to the large number of Spotify streaming listens which fluctuate significantly year on year. Additionally, access to the ensemble's significant recorded legacy through radio station relays, on-demand services and activity on streaming platforms contributes hugely each year to the organisation's reach.

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Report of the Council of Trustees (continued)

PROGRESS AGAINST STRATEGIC AIMS AND OBJECTIVES

Aim 1: To make a 21st century new music programme relevant & accessible to a wider audience

- *Curate a high-quality artistic programme to build and engage our audience, which includes Commissions, Collaborations and Classics*
- *Produce more projects that can tour, and capitalise on our current work, via an expanded network in the UK and abroad*
- *Redefine London Sinfonietta's vision, mission and brand*

The 2023-24 season showcased a mix of projects which balanced experimental new commissions and premieres, projects developed in collaboration with artists or in partnership with other promoters and classic London Sinfonietta repertoire from the 20th century. Some programmes focussed on one of these areas while others explored new works alongside more established works.

In terms of newly commissioned work, two performances of Nwando Ebizie's ground-breaking new piece *Fall and then Rise on a Soft Winter's Morning* at the Colour Factory in November 2023 aimed to turn the concert experience on its head, giving audiences a surprising multi-sensory and theatrical experience. *Decades* in January 2024 celebrated key works commissioned by the London Sinfonietta since its inception in 1968, alongside two new commissions by American composer George Lewis and *Enfield Protest Songs*, written by Lucy Armstrong in partnership with young composers from Enfield. *New Traditions* in February 2024 featured three works new to UK audiences (by Sky Macklay, Katherine Balch and Michel van der Aa) as well as a repeat performance of a London Sinfonietta commission from 2016 (George Lewis's *Tales of the Traveller*).

Collaboration was key to three projects during the season. The first, continuing our longstanding artistic relationship with Marius Neset with a third collaboration producing *Geyser*. Other projects which involved partnerships included our BBC Proms performance of Heiner Goebbels' *Songs of Wars I Have Seen* in partnerships with the Orchestra of the Age of Enlightenment. The season also saw the instigation of a partnership with Sinfonietta Cracovia (based in Poland) involving key London Sinfonietta Principal Players.

Repertoire that fulfils the 'Classics' category included the season opening concert with a strong focus on Gyorgy Ligeti and his contemporaries, which drew a large audience and was promoted in partnership with Southbank Centre. A highlight was Pierre Laurent-Aimard performing Ligeti's *Piano Concerto* with the ensemble. Later in the season a carefully curated programme of minimalist works received performances at Dugdale Arts Centre (Enfield) and Portsmouth Guildhall. Performed as part of Southbank Centre's *Sound within Sound* Festival in July 2024, two concerts explored lesser-known 20th Century figures including a journey through the unconventional works of Mexican composers Julian Carrillo and Silvestre Revueltas and a focus on the radical resistance of Russian composer Galina Ustvolskaya who lived through the oppressive regime of Soviet Union.

The increased focus on developing projects that can also tour bore fruit during the period. A project based around Henze's *Voices* received its initial performance in Finland during 2022-23 and was subsequently repeated in Huddersfield in November 2023. Another project from a previous season, *Bluebeard's Castle* (in chamber version) went to Beijing International Festival in 2023-24 with partner Theatre of Sound opera company for two performances. Finally, our collaboration with Marius Neset was performed both in London and at Baerum Festival (Norway) in Autumn 2023.

Activity to redevelop and refresh the London Sinfonietta's Vision and Mission began during the period with several workshops in which the whole organisation participated exploring the organisation's identity through its past activities while looking to how this might evolve for the future. Since then, a rebranding project to ensure that our identity and objectives are communicated to our audiences effectively has been underway, with initial research and recommendations presented to the Council and management in February 2025.

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Aim 2. To create social impact through our activities

- *Consolidate and nurture our work to support composition and creativity in schools*
- *Produce projects that support place-making with communities*
- *Use our art form to engage audiences and the public in major societal issues including the climate emergency*

The primary focus of the London Sinfonietta's school and community work, *Composition Challenges* continued to grow this year, reaching thousands of primary school-aged children and supporting composition and creativity in schools across the UK. In 2023-24 our six partnership areas were confirmed as Gloucestershire, Southampton, Portsmouth and the London Boroughs of Waltham Forest, Enfield and Haringey – all areas of low investment and engagement which have either been identified as government 'Levelling up for Culture Places' or as an Arts Council England 'Priority Place'. With over 43 schools taking part, we received over 400 compositions from all around the UK. Student compositions were included in London Sinfonietta's programme throughout the year, including our flagship *Sound Out!* concert at the Royal Festival Hall in March 2024 (see below), as part of Own Promotion concert *Decades* in January 2024, plus at venues in Gloucester, Portsmouth and online.

The culmination of our work in schools was the *Sound Out!* concert which this year took place on 27 March 2024 at the Royal Festival Hall to a live audience of school children (and subsequently made available to schools online). The concert, led by composer and presenter Patrick Bailey, featured the outcome of workshops that LS musicians had undertaken in early Spring with our North London partner boroughs in Haringey, Waltham Forest and Enfield, engaging young people in composing, improvising and performing activities. In all, 30 young musicians created and performed brand new material and in addition, selected schools' *Composition Challenge* works were featured during the performance. 2,098 audience and 34 schools attended the live concert, and 11,000+ young people watched the concert online in over 53 schools across the UK.

We continued our place-making community partnership with Enfield London Borough *In Town*, with a second secondary school residency at St Ignatius College. We expanded our work within the adult community with our *Untold Stories* project in Edmonton and held a concert at Dugdale Arts Centre, featuring core works from our repertoire and new pieces co-created with the community and pupils of St Ignatius College. To celebrate the end of our second year of work in the area, we took part in the *Untold Edmonton Festival*, with two events in the new Edmonton Green Pavilion.

Our other objective in Aim 2 was to deliver work which was relevant to contemporary society and reflected the lives of people and communities. In November 2023 we staged our 21st Century *Voices* project at the Huddersfield Contemporary Music Festival, a project previously delivered in Finland in its entirety earlier in the year. The event featured six new works, commissioned for the project, giving composers the opportunity to voice their own protest songs to the world, using Hans Werner Henze's *Voices* as inspiration. Nwando Ebizie's *Fall and then Rise on a Soft Winter's Morning*, addressed the subject of how hearing and deaf audiences can experience live music together at the same time. In addition, our digital content releases across the season featured several films of performances and commissions which respond to contemporary issues, such as Luke Lewis' *The Echoes Return Slow*, which told the sometimes sad, sometimes jovial songs and tales of old miners, speaking of national identity, better pay and conditions, unemployment, gender roles, language and culture.

Aim 3. To evolve an inclusive & equitable organisation & ensemble of artists

- *Provide inclusive pathways for emerging talent, including via our artist development schemes*
- *Create effective structures for the Ensemble, Council and Staff that will enable the representation of a variety of skills, genders, ages, ethnicities, disabilities and socio-economic backgrounds*
- *Establish a positive, inclusive and supportive working culture*

The organisation continues to evolve a robust pipeline of talented artists and musicians via its programme of early-career talent development opportunities for composers, conductors and performers.

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Academy Pathways, a new programme aimed at broadening access to opportunities for young performers at tertiary or post-graduate level, was delivered across 2023-24, with workshops and masterclasses taking place at Trinity Laban Conservatoire of Music and Dance; Goldsmiths, University of London; London College of Music, University of West London; University of York; Leeds Conservatoire; University of Southampton and University of Bristol. A new edition of *Writing the Future* was also launched this year, with an open call process in Autumn 2023 leading to the appointment of four new Music Creators, who will receive mentoring and support to produce their works across the coming two concert seasons.

The organisation continues to work on increasing representation in all key areas as part of our Inclusivity and Relevance Action Plan. Across our commissioning programme we are steadily increasing representation in the disabled and global majority background music creators that we commission. In 2023-24 we were pleased to reach our target of a 50% / 50% balance between pieces commissioned from men and women, for 30% of works to be from those representing the Global Majority and 5% of works to be from those who are disabled. In addition, the Charity continued its policy of seeking out extra players of varied backgrounds and ages, with positive signs that the playing workforce is becoming more representative, particularly in gender and ethnicity.

We have also increased the proportion of applications from under-represented backgrounds in our talent development schemes due to refinements of recruitment methods to remove potential barriers to application. For the current *Writing the Future* edition, our open call process in Autumn 2023 saw 70% of participants identifying as having characteristics currently under-represented in the arts. Monitoring statistics showed us that 22% of applicants identified as being of a Global Majority background, 55% identified as non-heterosexual, and 76% as either disabled or neurodivergent. Applications were gender-balanced with 51% men and 49% women or gender minorities.

In April 2024, London Sinfonietta signed up to *Black Lives in Music's* ongoing campaign, in conjunction with the Musicians Union and the Association of British Orchestras, a 10-point plan to improve inclusivity of recruitment practice within orchestra settings. As part of the programme, staff attended development sessions on LGBTQ+ inclusion (delivered by Come Play with Me) and another session on creating an accessible workplace culture (delivered by Attitude is Everything). The organisation continues to be part of the programme addressing barriers to representation that may exist via standard orchestra recruitment practices.

Aim 4: To evolve a resilient, sustainable organisation

- *Maximise income from individual giving, box office and profitability from touring*
- *Build new, sustainable income streams including from online transactional relationships*
- *Create efficiencies from more integrated project working and finding a lower-cost office base and archive*
- *Embed a framework of training, policies, technology and systems to underpin and develop the organisation*

During the period, the organisation started to make real progress against these objectives, assisted by the Transform Two project (with funding from Arts Council England). In order to bring focus to this area of activity, a new Income Generation Committee (new board sub-committee) was set up and met for the first time in March 2024. The membership includes both senior managers and Council members and will draw on the advice of consultants in several areas. Since its inception the Income Generation Committee has looked closely at existing income sources and begun to explore potential new income streams. To date this has included reviewing the feasibility of running our own box office and considering other new methods of income generation (such as selling merchandise and online courses); expanding the pool of Trusts & Foundations we fundraise from and growing our donor networks and corporate partners; seeking out new relationships with promoters in the UK and abroad for future touring opportunities and developing new cross-disciplinary, multi-media concert presentation formats to grow tickets sales.

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In terms of longer-term resilience, the organisation moved to a new office space at Theatro Technis in July 2024 which has a lower rent cost and offers improved opportunities for the management team to work more closely together. It is situated in the London Borough of Camden and locates us in the middle of a community and within a stones' throw of several schools. This allows us to embed ourselves within the local community and opens up several location-specific funding opportunities for future seasons.

Our new office has a small-scale theatre within the same building which we also hope to use for rehearsing, new work development workshops, community/schools outreach activities, fundraising and other small-scale events.

The organisation continued to consider and refine its approach to Environmental Responsibility, reflecting on how it can make the biggest impact in this area in the longer-term. This encompasses its response to Arts Council England's Investment Principle as well as a broader commitment to create art which is meaningful and responds to the concerns of contemporary society.

In line with the organisation's cycle of funding and reporting to Arts Council England the Environmental Policy and Action Plan was re-written in March 2024 for the period to March 2025. The organisation also made progress with collecting and analysing its carbon emissions data, including new areas of its carbon footprint in the figures submitted to Julie's Bicycle in June 2024 (reporting on the 12-month period to 31 March 2024). The management team continues to explore more efficient ways to collect data which falls under Scope 3, such as the emissions arising from business travel and touring, and to develop new initiatives to better understand and reduce the Charity's carbon footprint.

Evaluation and Review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection using formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews. Quantitative data collection takes place across key activity areas, and management staff report to the board on a quarterly basis, including progress against Business Plan objectives and key performance indicators. The management team imports, extracts and analyses data from Exchequer (finance), ArtsVision (performances and repertoire) and Tessitura (ticketing, customer and donor data).

Qualitative data is captured from internal evaluation of events and external customer surveys and focus groups, and informal feedback via social media. A full audience 'Ambition & Quality' survey was undertaken in Summer 2024 and will continue to be repeated annually. Critical feedback from press reviews and industry peers is regularly compiled to gain a rounded view of how projects are received and to inform future artistic planning, and the organisation uses tools such as Impact & Insight surveys via the Culture Counts online platform to collect customer and peer feedback on selected events.

We continue to upload data to the Arts Council England-mandated audience insights platform Illuminate, which entails quarterly uploads of activity surveys and box office data. An annual statistical data survey is also required by ACE. The organisation monitors and evaluates its progress against the requirements of ACE NPO funding including ACE Activities & Outcomes and ACE Investment Principles, via the internal Management team, LS Council meetings and the board committees. ACE issue a quarterly risk assessment, and every year an evaluation is provided by the ACE relationship manager on the organisation's progress against objectives.

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Report of the Council of Trustees (continued)

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £1,653 (£20,154 – 2023). The Revenue Reserve shows a balance of £3,654 (£7,001 – 2023) and the Contingency Reserve increased to £130,000 (£125,000 – 2023). At the end of the period, the balance on Restricted Funds was £174,492 (£210,675 – 2023) and the balance on Designated Funds reduced to £94,078 (£129,078 – 2023) with £35,000 disbursed from the Strategic Projects Fund to support activity during the year.

The Statement of Financial Activities shows net expenditure on Total Funds (before transfers) of £69,530 (net income of £64,558 – 2023). This is made up of the surplus on General Funds of £1,653, a decrease on Designated Funds of £35,000 and a decrease on Restricted Funds of £36,183. The movement on Restricted Funds represents a net decrease in funds held for activity which will take place in a future period.

Total incoming resources in the year were £1,172,479 (£1,220,483 to 30 September 2023). This figure includes £469,558 of funding from Arts Council England (£456,513 – 2023); income of £328,337 (£367,314 – 2023) from other fundraised sources such as trusts, foundations and individuals and £235,109 (£266,049 – 2023) earned from the Charity's activities (principally engagement fees and box office income).

Full details of all the figures are shown in the Statement of Financial Activities and the Notes. Further details of the Charity's activities are shown in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

<i>Restricted Funds</i>	– funds which are earmarked for a particular purpose by those who provide them
<i>Unrestricted Funds</i>	
<i>Designated Funds</i>	– funds which the Council earmarks for specific strategic purposes
<i>Contingency Reserve</i>	– funds held to provide for contingencies that may arise in the future
<i>Revenue Reserve</i>	– the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve at an appropriate level to provide for unforeseen liabilities and mitigate risks that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest.

In September 2023 the Trustees considered the longer-term Reserves Policy and determined that due to changes in the external environment and to the organisation's core funding, a new target for reserves should be set at £150,000, this being broadly equivalent to either three months' operating costs or the amount considered prudent to mitigate against several key potential financial risks (such as safeguarding against a potential loss from non-payment of fee on a large-scale artistic project). The timetable for meeting this target was set at five years to allow time to build this amount at a sustainable pace. At 30 September 2024 the Trustees agreed to transfer £5,000 to the Contingency Reserve, bringing the total to £130,000 (£125,000 – 2023).

Going Concern

The Trustees consider that, at the date of the signing of the Report and Accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account the impact of the reduced level of grant from Arts Council England and the ongoing evolution of our business model.

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Risk Management

The Council of Trustees is ultimately responsible for the management of risks and this focus is driven by the Finance, Risk & Audit Committee. The Charity has a Risk Register which identifies the major risks to which it may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks and any newly arising risks are reviewed and discussed regularly at Council meetings and the Risk Register is revised in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based, and systems are in place to ensure that the Charity's exposure is kept in line with secured core and project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

A key risk area faced by the organisation currently is the successful evolution of its business model. This risk is well mitigated by the funding from Transform Two which provides tapering support across the period to March 2026 for ongoing activities and aims to underpin the organisation as it explores new business models and income streams. From April 2026 the organisation will need to be in a place to sustain itself and deliver against its Mission and Vision with a reduced core funding base. The Transform Two project will help to grow a more resilient and sustainable future for the Company.

As identified in the Risk Register, the Charity considers the key risks at the current time to be as follows:

Risk identified	Action taken to mitigate risk
Identifying and implementing a significant change to the business model following a reduction in core funding.	A successful application to ACE's Transform Two funding programme to support the development of new income streams and the evolution of a new business model to strengthen resilience and build long-term sustainability.
Income targets from fundraising or earned sources are not met which threatens the Charity's financial stability.	As above, the organisation is working to diversify its income streams and innovate its model. In the short term, the Reserves target has recently been reviewed and the organisation is working towards achieving a new target. Designated Funds could be used to plug an unforeseen budget shortfall. Careful forward planning takes account of income which is unconfirmed and ensures that activity is confirmed in line with this.
Cyber security and cyber-crime risks, including malicious attacks from external sources resulting in fraud and/or damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data and staff receive training on spotting potential cyber risks. Cyber Security insurance is in place.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Risks arising from a sudden major catastrophic event (such as a weather event, pandemic, war, terrorism) causing the cancellation of events or the closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the ability to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.

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Other risks identified at the current time arise from uncertainties in the external environment, such as the conflicts in Ukraine and Gaza, the new Labour government and the impact of its policies on funding and support for the arts, increased costs due to high inflation in recent years and increased competition for private funds (i.e. from Trusts & Foundations) due to the squeeze more generally on public funding from central and regional government arising from austerity. This means that while costs continue to rise for the Charity it is becoming harder to secure grant funding. From the start of the 2024-25 season the Charity has observed a promising increase in box office revenues as audiences return to the concert hall following the pandemic. We hope that this income stream will continue to grow and become more robust, helping to mitigate the challenge of raising grant income. The Charity's ability to adapt quickly and flexibly will continue to help mitigate risks arising from external change.

Funders and supporters

As already described, it was confirmed in November 2022 that the Company had been successful in maintaining its position as part of Arts Council England's (ACE) National Portfolio for the three years from April 2023 but at a much lower level of grant support than previously. The organisation's annual grant dropped from £500,757 to £300,000 per year, a reduction of 41%.

As a result of this reduction, the Company was eligible to apply to ACE's Transform Programme and was initially awarded a grant of £52,135 under Transform One for the period April to July 2023. Subsequently, in late March 2023, it was confirmed that our application to ACE's Transform Two programme, for tapered support during the period to April 2026, had also been successful.

The Transform Two funding can be used to support some core costs but at least 50% of the total grant is spent on researching and implementing a refreshed business model, diversifying income streams and developing the organisation to become sustainable and resilient for the long term. At the time of writing, this project is underway (see Progress Against Strategic Aims and Objectives, Aim 4 for further details).

The London Sinfonietta is grateful to Arts Council England for its continued support as a National Portfolio Organisation and through its Transform programme. We would also like to gratefully acknowledge the support of other key funders during the year including Barbara Whatmore Charitable Trust, Big Give Arts for Impact Fund, The Boltini Trust, The Boris Karloff Charitable Foundation, Cockayne - Grants for the Arts: a donor advised fund held at The London Community Foundation, D'Oyly Carte Charitable Trust, The Fidelio Charitable Trust, Garfield Weston Foundation, The Garrick Charitable Trust, Harold Hyam Wingate Foundation, Hodge Foundation, John Ellerman Foundation, Jerwood Foundation, Karlsson Játiva Charitable Foundation, The Marchus Trust, Patrick Rowland Foundation, PRS Foundation, Royal Bank of Canada Foundation, Samuel Gardner Memorial Trust, Stanley Thomas Johnson Foundation, The Steven R. Gerber Trust, Summerfield Charitable Trust, Three Monkeys Trust, Thistle Trust, Thriplow Charitable Trust, Vaughan Williams Foundation and 29th May 1961 Charitable Trust.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions and the continuation of its schools' programme.

The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

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Report of the Council of Trustees (continued)

PLANS FOR THE FUTURE

Due to the organisation's reduced funding and the imperative to preserve staff capacity to continue to progress with the Transform Two project, the overall scale of the artistic programme is somewhat reduced in the 2024-25 season. At the time of preparing this Report, artistic plans for the period include:

Own/co-promotions (London and UK)

A full season of live concerts at Southbank Centre including:

- *Schoenberg: Reshaping Tradition* at the Queen Elizabeth Hall in October 2024, exploring the composer's work in his 150th anniversary year.
- *Refracted Sound* which pairs Samuel Beckett's seldom performed *Quad*, involving four dancers alongside the London Sinfonietta ensemble, and Morton Feldman's *For Samuel Beckett*.
- *Love Lines* in December 2024 forms part of the *Scotland Unwrapped* series at Kings Place and explores contemporary music from Scotland.
- *The Boulez/Cage Letters* takes place in the Purcell Room in March 2025 and focuses on the music of these two major 20th century figures who corresponded with each between 1949 and 1954.
- *Hidden Voices* in April 2025 sees the world premiere of a new London Sinfonietta commission by Laurence Osborn, *Mute*, which explores different aspects of stifled voices. Alongside this is the UK premiere of Hannah Kendall's *shouting forever into the receiver* as well as classic works by Luciano Berio, including *Folk Songs*.
- *Humans* presents two outcomes from the organisation's most recent *Writing the Future* scheme cohort at the Purcell Rooms in June 2025, with premieres of works by Rocky Sun Keting and Pablo Martinez.
- *Writing the Future: Omri Kochavi* takes place in September 2025 in a garden location and explores the history of professional female gardeners.

The ensemble is also performing with world-renowned German dance company Sasha Waltz & Guests in a co-promotion as part of Southbank Centre's cross-art form festival *Multitudes* in late April 2025, performing a hypnotic music and dance version of Terry Riley's *In C*.

UK engagements

The 2024-25 season aims to sustain UK touring as a core part of the ensemble's activity while the organisation continues to develop more touring partners for the future. Performances include a concert at Southampton's Turner Sims concert hall exploring the sounds of the night *After Dark: Music in Nature's Glow* and an engagement at Southbank Centre with pianist Maya Dunietz, exploring the music of the Ethiopian composer Emahoy Tsegué-Maryam Guèbrou.

Overseas engagements

The organisation has been working to develop new relationships with overseas promoters but most of these will see their outcome take place in future artistic seasons. During the 2024-25 period the ensemble will perform at the Warsaw Autumn Festival in Poland in September 2025 (with a repeat performance of the same programme at Huddersfield Contemporary Music Festival planned in November 2025).

Participation and learning

Our Composition Challenges project will continue with a modest reduction in activity due to reduced capacity in the department. We continue to deliver workshops across our six partnership areas and then celebrate young people's compositions in events throughout the year, in particular our major *Sound Out! Schools* Concert in the Royal Festival Hall in March 2025. We have also received funding to deliver a *Sound Out* Tour in five locations beyond central London in the Summer term of 2025.

We will deliver a third and final residency at St Ignatius College in April 2025 before pivoting our community/placemaking work towards the London Borough of Camden where our office is now based.

Performances of new commissions from our *Writing the Future* composers will take place in this season, and the London Sinfonietta *Academy* (which in 2023-24 evolved into activity with institutes of

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higher education, *Academy Pathways*) will transition into a programme called *Playing the Future*, featuring a side-by-side project with the Royal Academy of Music and various small-scale projects with all ages from Trinity Laban Conservatoire of Music and Dance Junior, Undergraduate, Postgraduate and Graduate musicians.

Composer commissions and new work

Commissions and co-commissions in 2024-25 season include a new work by Electra Perivolaris. *A Wave of Voices* will receive its premiere at *Love Lines* in December 2024. Later in the season, a new work by Robin Haigh will be premiered at the *Sound Out!* Schools concert (March 2025) and *Hidden* (April 2025) will see the world premiere of a commission from Laurence Osborn (supported by Cockayne – Grant for the Arts: a donor advised fund held at The London Community Foundation). The same programme will feature the UK premiere of Hannah Kendall's *shouting forever into the receiver*, winner of the 2023 Ivor Novello Award for Best Large Ensemble Work.

New work created and developed through the organisation's *Writing the Future* scheme becomes the main focus in *Humans* (June 2025) with two new works; *Just for Today* by Pablo Martinez and *Conduit* by Rocky Sun Keting. A further *Writing the Future* outcome receives its premiere in September 2025. Omri Kochavi's *Ladies in Bloomers* explores pioneering female gardeners and will be performed in a community gardening space.

Digital engagement

The organisation continues to release a range of digital content to introduce audiences to composers and artists programmed in its main season of concerts. Content released includes recording of a London Sinfonietta commission from rising composer Electra Perivolaris, and a remaster of Samuel Beckett's experimental television play *Quad*, performed in the Queen Elizabeth Hall in November 2024 as part of *Refracted Sound*. This period will also see us brainstorm, workshop and re-shape our digital strategy and content strands to bolster our new brand story, which we anticipate will be complete by April 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, also Directors of the Company, are called the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees can co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly to identify specialist skills needed. All Trustees can nominate potential new Trustees for consideration, and the Council advertises publicly for them as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees can serve three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receiving relevant information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Trustees also sit on board committees and may participate in ad hoc working groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate

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external training events where these will facilitate their role. In Summer 2024 the board undertook a Board Self-Assessment to gain an understanding of its strengths and weaknesses. The results of this exercise were presented at the Council meeting in September 2024 and recommendations arising taken forward.

The organisation continues to ensure that there is regular rotation of Trustees in line with its governing documents. A recruitment round for new Trustees in Summer 2024 was successful, with one new Trustee expanding the skills of the current Board appointed in December 2024 and a further appointment in March 2025.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on page 20.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning and other members of staff to deliver the Company's programme of work. Over the period, the Company has had a team of eight full-time and four part-time salaried staff members (on average) although the team size is set to reduce into the 2024-25 period. Due to the need to maintain flexibility following the reduction in core NPO funding, several staff members were initially recruited on a temporary fixed-term basis. One of these contracts was not renewed when the fixed-term contract came to an end in August 2024. Subsequently two employees were made redundant in Autumn 2024 and remaining roles were revised in order to streamline the team further. We continue to use the services of a freelance fundraiser, following the loss of the full-time Development Manager role from the team.

The Chief Executive is a member of the Council of Trustees and reports to it, as well as maintaining regular contact with the Chair. Budgets are set by the Chief Executive and Head of Finance and ratified by the Council. The organisation's Strategic Aims and Objectives, revised for 2023-24, describe the Company's strategic aims and ambitions; annual and three-year Business Plans outline activity in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters, the Council monitors progress and delivery against the Business Plan aims.

The Council has three Committees. The Finance, Risk & Audit Committee meets at least four times a year to review financial planning and reporting in advance of Council meetings and to consider the organisation's financial, strategic and operational risk as well as overviewing compliance in other areas. The Programme Strategy Committee meets at least twice a year to review past and future artistic plans including those of our public engagement programme. Lastly, the Income Generation Committee meets to consider fundraising, development of new income streams and business model innovation. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Third Party Indemnity insurance was in force during the year for the benefit of all Trustees/Directors of the Charity and the management team.

Remuneration Policy for Senior Management Personnel

The senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day-to-day basis. During the year ended 30 September 2024, the senior management team were the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate, taking into account affordability, inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose.

No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 12. During the year, this included the Chief Executive & Artistic Director, one other Trustee and three Principal Players.

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Report of the Council of Trustees (continued)

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2024, was approved by the Council of Trustees on 1 May 2025 and signed on their behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

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**Independent Auditors' Report to the Members of
Sinfonietta Productions Limited (a company limited by guarantee)**

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the accounts, 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 FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2024 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing these accounts, 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 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.

Other information

The other information comprises the information included in the annual report other than the accounts and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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- the information given in the Chair of Trustees and Council of Trustees Reports, for the financial year for which the accounts are prepared is consistent with the accounts; and
- the Chair of Trustees and Council of Trustees Reports have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chair of Trustees and Council of Trustees Reports.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the accounts as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these accounts. A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

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.

As part of our planning of the audit work required we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- The Charities Act
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- UK Tax legislation

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We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.

Nicholas Muir FCA (Senior Statutory Auditor)
For and on behalf of MGR Weston Kay LLP
Chartered Accountants
Statutory Auditors
55 Loudoun Road
St John's Wood
London
NW8 0DL

8 May 2025

Sinfonietta Productions Limited
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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2024

		Unrestricted Funds		Restricted Funds	Total Funds 2024	Total 2023
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	423,015	-	374,880	797,895	823,827
Income from charitable activities	4	215,422	-	19,687	235,109	266,049
Other income	5	138,343	-	-	138,343	129,006
Investment income	7	1,132	-	-	1,132	1,601
Total income		777,912	-	394,567	1,172,479	1,220,483
Expenditure						
Costs of raising funds	8	63,641	-	22,499	86,140	81,141
Expenditure on Charitable activities	8, 9 & 10	712,618	35,000	408,251	1,155,869	1,074,784
Total expenditure		776,259	35,000	430,750	1,242,009	1,155,925
Net income/ (expenditure) before transfers		1,653	(35,000)	(36,183)	(69,530)	64,558
Gross transfers between funds		-	-	-	-	-
Net movement in funds		1,653	(35,000)	(36,183)	(69,530)	64,558
Reconciliation of funds						
Funds brought forward		132,001	129,078	210,675	471,754	407,196
Funds carried forward	18	133,654	94,078	174,492	402,224	471,754

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 27 to 36 form part of these accounts.

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**Balance Sheet
at 30 September 2024**

		2024		2023	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	12		5,980		946
Current assets					
Debtors	13	339,903		389,696	
Short term deposits	14	4,378		4,161	
Cash at bank and in hand		<u>192,852</u>		<u>222,085</u>	
Total		537,133		615,942	
Creditors: Amounts falling due within one year					
	15	<u>(140,889)</u>		<u>(145,134)</u>	
Net current assets			396,244		470,808
Net assets			<u>402,224</u>		<u>471,754</u>
The Funds of the Charity					
Restricted Income Funds			174,492		210,675
Unrestricted Income Funds					
Designated Funds			94,078		129,078
Contingency Reserve			130,000		125,000
Revenue Reserve			<u>3,654</u>		<u>7,001</u>
Total Charity Funds	16		<u>402,224</u>		<u>471,754</u>

The accounts were approved by the Council of Trustees on 1 May 2025 and signed on its behalf by:

F. Thompson

F Thompson
Chair of the Trustees

A Burke

A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 27 to 36 form part of these accounts.

Sinfonietta Productions Limited
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Statement of Cashflows
For the year ended 30 September 2024

	2024		2023
	£	£	£
Cash flows from operating activities			
Surplus for year ended	(69,530)		64,558
Interest received	(1,132)		(1,601)
Depreciation	1,248		949
Decrease/(Increase) in debtors	49,793		(188,769)
(Decrease)/increase in creditors	<u>(4,245)</u>		<u>12,909</u>
Net cash provided by operating activities		(23,866)	(111,954)
Cash flows from investing activities			
Interest from bank deposits	1,132		1,601
Fixed asset additions	<u>(6,282)</u>		<u>-</u>
Net cash from investing activities		<u>(5,150)</u>	<u>1,601</u>
Change in cash and cash equivalents in the year		(29,016)	(110,353)
Cash and cash equivalents at beginning of year		<u>226,246</u>	<u>336,599</u>
Cash and cash equivalents at end of year		<u>197,230</u>	<u>226,246</u>
Cash and cash equivalents			
Short term deposits		4,378	4,161
Cash at bank and at hand		<u>192,852</u>	<u>222,085</u>
Cash and cash equivalents at 30 September		<u>197,230</u>	<u>226,246</u>

The Notes on pages 27 to 36 form part of these accounts.

Sinfonietta Productions Limited

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Notes to the Accounts for the year ended 30 September 2024

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) Income and Deferred Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period. Please refer to (k) for details regarding accounting policies for Restricted Funds.
- (c) Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) Operating leases**
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.
- (e) Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:

	Years
Office and stage equipment	5
Computer equipment	5

Sinfonietta Productions Limited

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Notes to the Accounts for the year ended 30 September 2024

(h) Financial Instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(i) Taxation

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(j) Fund accounting

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

Designated Funds: unrestricted funds which have been earmarked for specific purposes by the Trustees.

Contingency Reserves: funds held to provide for contingencies that may arise in the future.

Revenue Reserves: the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(k) Intangible Income and gifts in kind

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(l) Legal status and share capital

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(m) Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(n) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue.

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2024

3. Donations

Year to 30 September 2023	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £
Arts Council England	300,000	169,558	469,558
Trusts and Foundations	85,489	197,107	282,596
Donations and Individual Giving	37,526	8,215	45,741
Total	423,015	374,880	797,895

Year to 30 September 2023	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £
Arts Council England	404,378	52,135	456,513
Trusts and Foundations	58,415	244,210	302,625
Donations and Individual Giving	48,609	16,080	64,689
Total	511,402	312,425	823,827

4. Income from charitable activities

	Total 2024 £	Total 2023 £
Own/co-promotions (UK)	81,283	109,191
Engagements (UK)	67,775	61,505
Engagements (Overseas) – See Note 6	62,347	69,354
Participation and Learning	19,687	24,099
Digital projects	4,017	1,900
Total	235,109	266,049

5. Other income

	Total 2024 £	Total 2023 £
Other Income	138,343	129,006
Total	138,343	129,006

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

6. Geographical analysis of Overseas Engagements income

	Total 2024 £	Total 2023 £
European Union / EEA	29,439	69,354
Rest of world	32,908	-
Total	62,347	69,354

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2024

7. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

8. Analysis of expenditure

Year to 30 September 2024	Staff Costs 2024 £	Direct Costs 2024 £	Support Costs 2024 £	Total 2024 £
Cost of raising funds	60,217	5,000	20,923	86,140
Own/co-promotions (UK)	169,291	209,425	43,120	421,836
Other engagements (UK)	61,956	76,645	15,781	154,382
Overseas engagements	43,806	54,192	11,158	109,156
Participation & Learning	73,520	90,950	18,726	183,196
Composer commissions & new work	11,644	14,405	2,966	29,015
Digital projects	5,744	7,106	1,463	14,313
Advertising and publicity	56,230	31,319	14,977	102,526
Future Project Funds disbursed	-	141,445	-	141,445
	<u>422,191</u>	<u>625,487</u>	<u>108,191</u>	<u>1,155,869</u>
Total	<u>482,408</u>	<u>630,487</u>	<u>129,114</u>	<u>1,242,009</u>
Year to 30 September 2023	Staff Costs 2023 £	Direct Costs 2023 £	Support Costs 2023 £	Total 2023 £
Cost of raising funds	53,369	5,822	21,950	81,141
Own/co-promotions (UK)	167,659	242,248	44,821	454,728
Engagements (UK)	33,771	48,795	9,028	91,594
Engagements (Overseas)	41,531	60,007	11,103	112,641
Participation & Learning	66,290	95,782	17,722	179,794
Composer commissions & new work	15,248	22,032	4,076	41,356
Digital projects	2,798	4,043	748	7,589
Advertising and publicity	53,940	47,306	14,643	115,889
Future Project Funds disbursed	-	71,193	-	71,193
	<u>381,237</u>	<u>591,406</u>	<u>102,141</u>	<u>1,074,784</u>
Total	<u>434,606</u>	<u>597,228</u>	<u>124,091</u>	<u>1,155,925</u>

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

In 2024 Support Costs includes an unrealised exchange loss of £249 (2023: exchange loss of £522).

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2024

9. Staff costs and employees	Total 2024 £	Total 2023 £
Wages and salaries	427,349	391,098
Social security costs	32,036	22,266
Pension costs	12,696	12,714
	<u>472,081</u>	<u>426,078</u>
Other staff related costs	10,327	8,528
Total	<u>482,408</u>	<u>434,606</u>

The average number of employees during the year was 12 (2023: 12), which included eight full-time and four part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £227,945 (2023: £220,814).

No employee except Andrew Burke, Chief Executive & Artistic Director (see Note 12 below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £12,696. Contributions totalling £2,165 were payable to the funds at the year end and are included in Creditors.

10. Support costs	Total 2024 £	Total 2023 £
Rent and equipment leases	34,183	32,435
Other establishment costs	18,345	16,346
General office expenses	32,594	36,570
IT costs and software licenses	30,944	29,891
Depreciation	1,248	949
Auditors remuneration	11,800	7,900
Total	<u>129,114</u>	<u>124,091</u>

Governance Costs of £52,124 (2023: £49,164) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

11. Auditors Remuneration	Total 2024 £	Total 2023 £
Fees payable to the company's auditors and associates:		
For audit services:		
Audit of the company's financial statements	<u>11,800</u>	<u>7,900</u>
For other services:		
Taxation services	2,600	3,367
Other services	<u>195</u>	<u>1,900</u>

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2024

12. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary	Pension	Payments as members of the orchestra	Total 2024	Total 2023
	£	£	£	£	£
Andrew Burke	77,598	3,880	-	81,478	77,598
Timothy Gill	-	-	4,518	4,518	5,834
Jonathan Morton	-	-	-	-	1,552
Paul Silverthorne	-	-	11,711	11,711	9,981
Mark van de Wiel	-	-	1,804	1,804	-
Total	77,598	3,880	18,033	99,511	94,965

The payments made to members of the orchestra represent gross amounts paid during the year and while they were registered as Trustees of the Charity. One player (Mark van de Wiel) was appointed during the year.

Kathryn Knight was also paid £614 during the year, following a Resolution which was agreed by the Trustees to allow her to be employed as a contractor to provide services and advice to the Charity. The Trustees agreed this payment having read the Charities Commission guidance and consulted with the Charity's governing documents.

Reimbursements to Trustees for expenses during the year amounted to £60 (2023: £0).

During the year £6,538 of donations were received from the Trustees (2023: £5,478). The number of Trustees to whom retirement benefits are accruing is 1 (2023: 1). There were no other related party transactions.

13. Tangible fixed assets

	Office Equipment	Computer equipment	Electronic stage equipment	Total
	£	£	£	£
Cost				
At 30 September 2023	-	2,905	21,463	24,368
Additions	2,440	3,842	-	6,282
At 30 September 2024	<u>2,440</u>	<u>6,747</u>	<u>21,463</u>	<u>30,650</u>
Depreciation				
At 30 September 2023	-	2,522	20,900	23,422
Charge for the period	123	562	563	1,248
At 30 September 2024	<u>123</u>	<u>3,084</u>	<u>21,463</u>	<u>24,670</u>
Net book value				
At 30 September 2024	<u>2,317</u>	<u>3,663</u>	<u>-</u>	<u>5,980</u>
At 30 September 2023	<u>-</u>	<u>383</u>	<u>563</u>	<u>946</u>

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**Notes to the Accounts
for the year ended 30 September 2024**

14. Debtors

	Total 2024 £	Total 2023 £
Trade debtors	26,337	61,488
VAT	4,054	10,623
Other debtors	6,300	-
Prepayments	36,879	39,586
Accrued income	13,322	31,482
Tax recoverable	253,011	246,517
Total	339,903	389,696

15. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

16. Creditors: Amounts falling due within one year

	Total 2024 £	Total 2023 £
Trade creditors	25,037	42,184
Taxation and Social Security	9,315	7,932
Other creditors	2,833	9,176
Accruals	32,370	37,202
Deferred income (received in advance)	71,334	48,640
Total	140,889	145,134

Movements in deferred income in the year were as follows:

	Total 2024 £	Total 2023 £
Balance brought forward	48,640	4,833
Amounts released in the year	(48,640)	(4,833)
Amounts deferred in the year	71,334	48,640
Balance carried forward	71,334	48,640

Any amounts deferred in the year relate to cash received in the year ended 30 September 2024 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

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Notes to the Accounts
for the year ended 30 September 2024

17. Analysis of Charitable Funds

Year to 30 September 2024

	Balance at 1 October 2023 £	Net movement £	Transfers between Funds £	Balance at 30 September 2024 £
Restricted Funds				
Future Projects Fund	210,675	(36,183)	-	174,492
Unrestricted Funds				
Designated Funds*	129,078	(35,000)	-	94,078
Contingency Reserve	125,000	-	5,000	130,000
Revenue Reserve	7,001	1,653	(5,000)	3,654
Total	471,754	(69,530)	-	402,224

During the year £35,000 was disbursed from Designated Funds to support Strategic Projects. The remaining balance on Designated Funds allows the Charity to invest in artistic activity planned in 2024-25 and future financial years.

*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Future Office Fund £	Total Designated Funds £
Balance at 1 October 2023	100,555	18,523	10,000	129,078
Net movement	(35,000)	-	-	(35,000)
Transfer between funds	-	-	-	-
Balance at 30 September 2024	<u>65,555</u>	<u>18,523</u>	<u>10,000</u>	<u>94,078</u>

Year to 30 September 2023

	Balance at 1 October 2022 £	Net movement £	Transfers between Funds £	Balance at 30 September 2023 £
Restricted Funds				
Future Projects Fund	111,271	99,404	-	210,675
Unrestricted Funds				
Designated Funds*	171,371	(42,293)	-	129,078
Contingency Reserve	120,000	-	5,000	125,000
Revenue Reserve	4,554	7,447	(5,000)	7,001
Total	407,196	64,558	-	471,754

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2024-25 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended and have not yet been replaced by funds for future projects.

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2024

Unrestricted Funds:

Designated Funds

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

The Digital Production Fund relates to funds set aside to support digital production and audience engagement, including CD releases, audio and film projects and other digital projects.

The Future Office Fund related to funds set aside to allow the organisation to identify and set up new office premises. It was agreed at the Council meeting in December 2024 that this fund be re-designated as the Future Business Innovation Fund and used as seed-corn funding for researching and developing new income generation ideas.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

18. Analysis of Net Assets between Funds

As at 30 September 2024

	Unrestricted Funds		Restricted Funds	Total 2024
	General	Designated		
	£	£	£	£
Tangible fixed assets	5,980	-	-	5,980
Debtors	67,946	12,707	259,250	339,903
Short term deposits	-	-	4,378	4,378
Cash at bank and in hand	105,390	81,371	6,091	192,852
Creditors falling due within one year	(45,662)	-	(95,227)	(140,889)
Total Net Assets	133,654	94,078	174,492	402,224

As at 30 September 2023

	Unrestricted Funds		Restricted Funds	Total 2023
	General	Designated		
	£	£	£	£
Tangible fixed assets	946	-	-	946
Debtors	60,064	80,922	248,710	389,696
Short term deposits	-	-	4,161	4,161
Cash at bank and in hand	128,298	48,156	45,631	222,085
Creditors falling due within one year	(57,307)	-	(87,827)	(145,134)
Total Net Assets	132,001	129,078	210,675	471,754

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2024

19. Operating lease commitments

At the reporting end date the Company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2024
	£
Within one year	876
Between two and five years	1,574
Total	<u>2,450</u>

Lease payments of £178 (2023: £0) have been recognised as an expense in the year ended 30 September 2024.

20. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £300,000 (2023: £404,378) as a National Portfolio Organisation and grant income of £169,558 under the Transform Two programme (see Note 3). The regular funding from Arts Council England is to support the organisation and its artistic work across all areas. The Transform Two grant allocated during the period is to support the organisation as it realigns its business model across the period up to March 2026, following a reduction in regular funding from Arts Council England from April 2023.

21. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal place of business is Teatro Technis, 26 Crowndale Road, London, NW1 1TT.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2023

Company registration No: 00926551

Charity No: 255095

Sinfonietta Productions Limited
(a company limited by guarantee)

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Reference and Administrative Details

Trustees	Fiona Thompson, Chair Sudeep Basu Andrew Burke Timothy Gill Annabel Graham Paul Kathryn Knight Charlotte Morgan Jonathan Morton (retired on 27 April 2023) Stephen Reid (co-opted 1 November 2023) Paul Silverthorne Fay Sweet (co-opted 1 November 2023) James Thomas Ben Weston	
Secretary	Frances Bryant	
Chief Executive & Artistic Director	Andrew Burke	
Key Management Personnel	Andrew Burke, Francis Bryant, Elizabeth Davies, Natalie Galer (née Marchant), Rhuti Carr (maternity leave) and Lily Caunt.	
Registered office and administrative address	Kings Place 90 York Way London N1 9AG	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees **For the year ended 30 September 2023**

Our Report on the 12 months to 30 September 2023 tells a story in two parts: of a busy and exciting period of artistic activity, touring and outreach work delivered successfully; and yet also of an organisation which faced the shock of a significant funding reduction. Arts Council England announced the outcome of the funding round for the period April 2023 to March 2026 in November 2022, which resulted in a funding cut of 41% (from £508,757 to £300,000) for the London Sinfonietta. Due to the scale of the grant reduction the organisation immediately faced the challenge of adjusting the plans in its 2022-23 budgets to cope with the impact of the reduced grant starting in April 2023, halfway through the financial period.

Initial steps taken identified budget savings on overheads and the organisation applied successfully for transitional support through Arts Council England's Transform One funding programme. This grant, for the period April to July 2023, supported activity and associated production staff, enabling the organisation to deliver the rest of its artistic season without cancelling activity. Subsequently we were also awarded a more substantial, three-year grant under Arts Council England's *Transform Two* funding programme which aims to support organisations as they evolve a new business model, identify new income streams and secure their long-term sustainability.

This is the path that the Charity is now pursuing, and we will approach this with vigour, creativity and determination, in order to find a vibrant, resilient new future for the organisation. We will take this as a positive opportunity to rethink, review and refresh our thinking for the next phase of our existence. The Trustees and management continue to believe that the London Sinfonietta makes an indispensable contribution to the creative reputation of the country and delivers ACE's Outcomes and Investment Principles through its activities.

To focus on the artistic achievements during the period, keystone events in our season explored the jazz-infused sound world of Marius Neset, premiered new commissions by Juste Janulyte and Jack Sheen, celebrated the life and creativity of composer Sir Harrison Birtwistle, introduced a Shamisen Concerto by Dai Fujikura to UK audiences and opened up the cutting-edge world of electronic music and how AI can be used in the creative process.

We continued to work with long-standing partner venues and promoters including Southbank Centre (for our main concert season) and Kings Place (for smaller scale work) and performed again at Huddersfield Contemporary Music Festival. We also started to rebuild international partnerships and were pleased to return to overseas touring following a hiatus caused by the pandemic. A performance at *Time of Music Festival* (Finland) in July 2023 brought to the stage movements from Henze's *Voices* alongside newly commissioned protest songs from an eclectic group of international composers. This overseas touring activity continues in Autumn 2023 with trips to China and Norway.

Highlights of the year for our schools and community programme were the annual *Sound Out* concert at Royal Festival Hall (March 2023) and our residency at St Ignatius College in Enfield (May 2023) where we rehearsed, gave workshops and invited in the community to experience live music-making.

Our talent development work continued with the fourteenth year of the *London Sinfonietta Academy* and the continuation of the *Writing the Future* programme for early year music creators. The fourth edition of the scheme will reach completion in November 2023.

As we evolve our business model and develop our long-term resilience, we value even more highly the loyalty of our many other funders, supporters and partners. So many have voiced their support publicly or privately and want to come with us as we embark upon this new journey. Our ongoing success is only possible due to the generosity of numerous Trusts and Foundations including long-term funders The Ernst von Siemens Music Foundation, John Ellerman Foundation, Jerwood Arts, The Leverhulme Foundation and a host of others. And we continue to be very grateful to the many individual donors who support our work.

In terms of the Charity's financial position, our accounts show a surplus of £20,154 on General Funds and Net Income on Total Funds of £64,558. We were able to allocate our original budgeted amount of £55,000

Sinfonietta Productions Limited

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of Designated Funds to support activity during the year and to transfer £12,707 into Designated Funds for future work at the year-end due to Orchestra Tax Relief continuing to be claimable at the higher rate. The result was also helped by a combination of finding savings against budget in-year, the Transform One grant and Restricted Funds carried forward at the year-end. Following the confirmation of a new target for reserves (see Reserves Policy), the Trustees decided to continue building the organisation's resilience by adding £5,000 to the Contingency Reserve at the year-end. This leaves the organisation with £129,078 Designated Funds and £125,000 in its Contingency Reserve.

We firmly believe that contemporary music has the power to connect and engage audiences with the stories of our time, through the creative vision of the composers and artists we work with. We will continue to offer audiences the opportunity to experience the thrill of musical creativity in all its many forms and we are grateful for the loyalty and curiosity of all those who come with us on this journey.

As ever, we are grateful to the talented and loyal players, artists and music creators who have helped to bring into existence the inspiring new music projects which the London Sinfonietta has brought to audiences and participants during the period.



Fiona Thompson
Chair of the Trustees

Sinfonietta Productions Limited

(a company limited by guarantee)

Report of the Council of Trustees

For the year ended 30 September 2023

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2023, which are also prepared to meet the requirements of a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 27-28 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision

The London Sinfonietta's Vision is for new music to be an indispensable and valued part of contemporary society, education and community life, causing positive change in these areas. Experiencing world-class new music produces powerful, positive collective experiences for individuals, audiences and communities. The messages that such art communicates can provoke empathy for others, a reflection on contemporary society and promote equality of opportunity. Musical creativity and performance are fundamentally important for young people and will significantly improve their education and chances in life. Public participation in the creation and performance of new music can provide a catalyst for personal growth and positive community change. We work towards realising, and advocating for, these ideals.

Mission

We produce world-class new music projects & performances that engage with today's society, involving and inspiring the lives of individuals, audiences, communities and artists.

Activity Areas

The Charity identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) **Own and co-promoted concerts** which form its main season of performances and events
- 2.) **Commissioning** composers and artists and supporting the development of **New Work** through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of **Participation & Learning** work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) **Digital Engagement** projects and content for digital platforms which engage the audience, as well as promoting and enhancing the experience at live events
- 5.) **Engagements** to perform on tour across the UK
- 6.) **Overseas Engagements** to perform in Europe and the rest of the world

Strategy

In February 2022, the organisation developed a 10-year strategy which included four main Aims (see below) and a one-year Business Plan was subsequently written for the period 2022-23 based on this strategy.

Subsequently, in November 2022, we received the unexpected news that our Arts Council England grant (regular funding as a National Portfolio Organisation) was to reduce by 41% to £300,000 per annum from

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April 2023. The organisation acted quickly to adapt its budget for the rest of the 2022-23 period, taking immediate steps to find in-year savings on overhead costs. A successful application to Arts Council England's Transform One funding programme provided crucial support during a transitional period from April to July 2023, allowing the organisation to go ahead with artistic activity as planned without making drastic, last-minute changes to the programme.

The organisation subsequently applied to Arts Council England's Transform Two funding programme which aims to support organisations from August 2023 up to March 2026 as they evolve their business model and develop new income streams to become more self-reliant in the longer-term. This is a significant project for the Charity in the coming years and has introduced several new work streams as we explore different ways in which we could develop a new business model. The Transform Two grant also provides a tapering level of support which can be put towards ongoing activity and overhead costs as the business development project is ongoing.

The overall 10-year Strategy is unchanged and retains the same four Aims, but the focus and emphasis are undoubtedly impacted by the Transform project (much of which sits naturally under Aim 1 and Aim 4). Our response to the Strategy will continue to evolve yearly as we move through the Transform project.

The Aims in the 10-Year strategy are:

1. To make a 21st century new music programme relevant & accessible to a wider audience
2. To create social impact through our activities
3. To evolve an inclusive & equitable organization & ensemble of artists
4. To evolve a resilient, sustainable organization

The objectives for this first year of the 10-year journey are:

1. To make a 21st century new music programme relevant & accessible to a wider audience
 - Revive our London programme post-pandemic and evolve our digital programme of work
 - Place more live performances in our London community and out-of-London town settings
2. To create social impact through our activities
 - Co-curate projects with people in school & community settings in and out of London
 - Commission, perform and digitally distribute work which focusses on issues affecting society
3. To evolve an inclusive & equitable organisation & ensemble of artists
 - Expand the creative team of musicians and artists, including via our artist development schemes
 - Complete and enact the programmes and policies that will promote inclusivity across the organisation
4. To evolve a resilient, sustainable organization
 - Develop a new programme to broaden our income streams, including corporate events
 - Establish the best position we can to fulfil our Environmental Responsibility

The London Sinfonietta's progress during the 2022-23 financial year against the Strategic Aims and Objectives listed above is summarised later in this Report.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Aims and Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with a varied and inspiring programme of contemporary classical music, placing it at the heart of today's culture. To make its programme of live events accessible to all, the organisation balances the need to earn box office income with audience development initiatives, including discounted ticket offers and promotions. Those that are unable to attend these live performances can listen to or watch selected concerts or performances on YouTube or on BBC Radio 3. The organisation continues to offer a range of digital content available free of charge through the 'LS Digital Channel' on its

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website including podcasts, films and audio recordings, and a large catalogue of London Sinfonietta's recordings on CDs or digital downloads are available to purchase.

The organisation offers unique opportunities to emerging composers, conductors and players, supporting them as they develop the skills necessary for their professional careers. In addition, the Participation & Learning programme offers a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music through performance and music creation. This includes projects and concerts designed especially for school children, interactive music events for families and community projects (during the period, in Enfield). We also provide opportunities for the public to participate in the creative process and live performance of new music. Most of the creative projects involve no payments by the participants.

ACHIEVEMENTS AND PERFORMANCE

In terms of live performances during the year to 30 September 2023, the London Sinfonietta reached **18,148** people (2022 – 27,273) with **29 live performance events** (2022 - 48) in venues and online, including 12 own and co-promotions, nine UK engagements and eight events for schools and communities. The organisation delivered one live streamed performance, a private digital event for our donors and supporters, and a further eight events were pre-recorded for delayed broadcast or as a separate digital production for use on the LS Channel. Three London Sinfonietta concerts were broadcast on radio, with an estimated **1.5 million listeners** for the ensemble's work across the year.

The Participation and Learning programme performed live to **14,374** people (2022 – 13,716) attending **schools' concerts** at venues including Royal Festival Hall, in schools and online. In addition, we reached **1,312 children** across **63** workshops, workshop-rehearsals and other participatory sessions, both in-person and online, and developing **22** new partnerships and relationships with schools across London, Gloucestershire and Wiltshire. The **London Sinfonietta Academy** provided training in contemporary music performance to **18 players**, this year culminating in two performances, one in London at Purcell Room, and one in Folkestone.

Across all its live and broadcast work, the London Sinfonietta gave **30** (2022 – 14) world premiere and UK premiere performances, which included **12** (2022 – 12) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **143,539** (2022 – 141,350) unique views of the Charity's website during the period, **12.34m** (2022 – 13.69m) listens on Spotify and **115,671** (2022 – 78,970) views on YouTube during the period. We have steadily gained followers on YouTube, Spotify and TikTok over the year making a total subscriber and follower base on these platforms of **11,942** (2022 – 9,555). The Charity also sustained its social media following at **20,544** (2022 – 20,570) followers on Facebook, **29,496** (2022 – 30,088) on Twitter, **4,161** (2022 – 3,423) on Instagram.

Overall, the London Sinfonietta reached an estimated **13.97 million people** (14.5 million in the year to 30 September 2022) with its work. The variance on 21-22 is mainly due to the large number of Spotify streaming listens which fluctuate significantly year on year. Additionally, access to the ensemble's significant recorded legacy through radio station relays, on-demand services and activity on streaming platforms contributes hugely each year to the organisation's reach.

The number of performances also fluctuates yearly due to the nature of our art form. New, cutting-edge work and collaborations necessarily take time to develop and curate, and the market for such work in the UK and world-wide is smaller than for mainstream classical or popular music.

In 2022-23 we were able to sustain comparable levels of activity despite reduced ACE funding from April 2023, due mainly to the Transform One grant.

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An overview of our programme is outlined below:

Own/co-promotions

Overall, the season comprised nine own or co-promotions, most of which were at Southbank Centre as part of our Residency. This included one concert at Royal Festival Hall (*Reich/Richter*), five concerts at the Queen Elizabeth Hall (*Xenakis: Architect of Sound*, *Quartet for the End of Time*, *Sleeping Patterns*, *Sir Harrison Birtwistle: A Tribute* and *Fireworks*), and one at the Purcell Room (*Changing Standards*). The season also included two concerts at Kings Place as part of the organisation's ongoing *Turning Points* series; one exploring the music of Tōru Takemitsu and *Sound Unwrapped*, a programme of electro-acoustic music and manipulated sound.

UK engagements

Key engagements during the year included the initial performance of *Sleeping Patterns* at Huddersfield Contemporary Music Festival in November 2022 (prior to its repeat performance in London) and a performance of Gérard Grisey's *Vortex temporum* at the Queen Elizabeth Hall. The ensemble was also engaged by Oregon Music Festival to record a series of works by Polish composers.

Overseas engagements

Following several years with no overseas touring due to the pandemic, the ensemble returned to this area of its work in July 2023 with two performances at the *Time of Music Festival* in Viitasaari, Finland. The programme included movements from Hans Werner Henze's colourful song cycle *Voices* alongside newly written protest songs written by composers from around the world. Next season will see more touring work with trips to China and Norway confirmed.

Smaller scale engagements during the period included a business training workshop for the Boston Consulting Group, a filming session for Arsenal Football Club and a performance at the ISM Conference.

Participation and learning

With generous support in place from the Peter Sowerby Foundation and other funders, the organisation was able to expand its *Composition Challenge* programme to reach many more schools in areas of the UK. The programme included in-school workshops, online workshops and continuing professional development sessions for teachers, to enhance their abilities to teach creative compositional skills within the classroom. We were also able to expand our wider schools' programme of workshops and performances through partnership working with Orchestras Live (delivering projects in Northamptonshire and Cambridgeshire) and Royal Overseas League (delivering activity in schools in north London).

As usual, one of the highlights of the year was our *Sound Out Schools Concert* in March 2023 at the Royal Festival Hall, London. In addition to the live performance, the concert was filmed and later made available on our digital channel and YouTube so that it could reach thousands of pupils in schools outside of London.

A focal point of our work with communities during the year was our partnership with Enfield London Borough; between 22 - 25 May 2023, the London Sinfonietta set up residency in St Ignatius College, Enfield for a week of creative workshops, collaborative projects and open rehearsals, leading up to our Southbank Centre concert, *Fireworks*.

Our flagship professional development opportunity for emerging performers, *London Sinfonietta Academy* returned in July 2023 for its fourteenth edition culminating with two *Musicians of Tomorrow* concerts. Finally, the organisation delivered a project in October 2022 as part of its *Untold Stories* series, focussing on the story of a member of the public who is a central part of a community. This Community Commission, *A Piece of the Puzzle* by Derek Nisbet, was featured in a film released online and screened at Warwick Arts Centre.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2022-23 season included five new works commissioned from jazz musicians Elliot Galvin, Laura Jurd, Robert Mitchell, Alex Paxton and Trish Clowes, a new piece called *Sleeping Patterns* from Juste Janulyte, a commission by Jack Sheen

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titled *Phant Heap Render* and a commission for the *Sound Out Schools'* concert by Zoe Martlew. A commission by Samantha Fernando was also premiered as part of the *Musicians of Tomorrow* concert by participants of the *Academy* scheme. Two new works by Eduardo Miranda and Ailis Ni Riain, both exploring the possibilities of combining acoustic musicians with electronics, were developed with support from the London Sinfonietta and premiered at *Sound Unwrapped* (June 2023).

The organisation also continued its *Writing the Future* scheme, with development of the final work by Nwando Ebizie (written as part of the fourth edition of the scheme) ongoing during 2022-23 ahead of its planned premiere in November 2023. Evaluation of the scheme and planning work ahead of the launch of its fifth edition in Autumn 2023 was also undertaken during the period. Lastly, the organisation worked with partners at Trinity Laban to develop digital commissions which explore the musical possibilities offered by new technology and digital realms. The project will continue in 2023-24 with partners Royal Northern College of Music and Drake Music.

Digital projects

The organisation continued to release new digital content at regular intervals across the year, to inform and engage audiences about the contemporary music performed during the season. Altogether, 19 separate pieces of digital content were launched during the period, with views of over 40,000 to date.

PROGRESS AGAINST STRATEGIC AIMS AND OBJECTIVES

Aim 1: To make a 21st century new music programme relevant & accessible to a wider audience

- **Revive our London programme post-pandemic and evolve our digital programme of work**
- **Place more live performances in our London community and out-of-London town settings**

The artistic season was split into two concentrated periods of activity, the first in Autumn 2022 and the second from March 2023 until the end of the year. The Autumn period showcased a varied series of concerts for audiences in London and Huddersfield, with programmes exploring influential composers from the 20th century (Xenakis, Messiaen, Penderecki and Takemitsu), many of whom had strong personal links to the London Sinfonietta through key works commissioned by the ensemble; new commissions from composers with a contemporary jazz background (*Changing Standards*) and from composers rooted more in a central European tradition of contemporary art music (Juste Janulyte, Jack Sheen).

The second period of activity began in March 2023 and included a concert celebrating the music of Sir Harrison Birtwistle (who passed away in 2022 and enjoyed a long and fruitful relationship with the London Sinfonietta), as well as *Reich/Richter*, a multi-media piece by Steve Reich set to a film by Gerhard Richter. This event at Royal Festival Hall drew a large audience of Reich fans and also included a tribute to Mira Calix following her untimely death. In May 2023, pieces by Dai Fujikura and Augusta Read Thomas received their UK premiere alongside a performance of György Ligeti's *Chamber Concerto*, introducing this timeless work from the London Sinfonietta's back-catalogue to another generation of music-lovers.

Considerable investment and effort went into the *Couch to Concert* audience development initiative during the season, designed to support new audiences attending contemporary music concerts for the first time. This project, which began in 2021-22 with support from the Royal Philharmonic Society Audience Fund, was linked to our *Turning Points* concert series. It offered those who signed up to participate a podcast series in which BBC Radio 6 Music's Cerys Matthews joined seasoned music journalist Paul Morley to explore the music ahead of the *Turning Points: Takemitsu* concert. Those attending were also provided with supporting materials to welcome them to the event. A further podcast series hosted by Jamz Supernova (DJ BBC 6Music, 1Xtra) focussed on electronic music and culminated with the *Turning Points: Sound Unwrapped* concert. Podcast guests included Paul Morley (music journalist), Eduardo Miranda (electroacoustic composer), Sally Pendelbury (cellist) and Jonathan Berman (conductor).

The organisation's digital programme continued to release regular content. This included professionally captured and edited performance films of *Indígena* by Tania León, *Assemblage* by

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George Lewis, *Verdala* by Hannah Kendall and *In Broken Images* by Sir Harrison Birtwistle, amongst many others. In addition, we showcased the work of our Participation and Learning department with films of our community programme *In Town* and two *Composition Challenge* concerts in Spring and Summer 2023.

Following analysis of the level of engagement with different types of digital content across previous seasons, the programme became more focussed on content that explored the music and/or provided insight into the performance of contemporary music. Our *Introduction to...* series, diving into performance techniques for different instruments, was particularly popular, providing online masterclasses from our Principal Players which can be used by music students around the world.

Aim 2. To create social impact through our activities

- **Co-curate projects with people in school & community settings in and out of London**
- **Commission, perform and digitally distribute work which focusses on issues affecting society**

Over the course of the year, the London Sinfonietta engaged directly with school & community settings both in and out of London - involving people closely with our music as co-creators and participants. One of the highlights of our work in this area was London Sinfonietta's partnership with Enfield London Borough; between 22 - 25 May 2023, the London Sinfonietta set up residency in St Ignatius College, Enfield for a week of creative workshops, collaborative projects and open rehearsals, leading up to our Southbank Centre concert, *Fireworks*. We engaged the secondary-age students with world-class contemporary music, with opportunities to compose, film and learn the inner workings of a professional ensemble. By the end of the residency, the students had written a series of extracts based on protest songs, featuring themes such as racial inequality, discrimination and lack of representation. They then worked collectively to rehearse and perform their final composition, to be performed in a main concert next season. This activity was supported by the Transform One grant.

The London Sinfonietta's *Composition Challenges* initiative continued to grow, reaching thousands of primary school-aged children across the UK. Thanks in part to a grant from the Peter Sowerby Foundation for the academic year 2022-23, LS delivered workshops in Enfield, Haringey, Waltham Forest, Southwark, Gloucester, Isle of Wight, Portsmouth and Wiltshire, areas of low investment and engagement which have either been identified as government 'Levelling up for Culture Places' or as an Arts Council England 'Priority Place'. Participating schools were invited to submit their compositions to London Sinfonietta for inclusion in different concerts throughout the year. Two of these were held online in the Autumn and Spring terms and comprised entirely of the pieces created by participating schools. Two compositions were included in London Sinfonietta's flagship *Sound Out* concert at the Royal Festival Hall in March 2023 (see below) and a third online concert was filmed and released in the first week of July 2023.

In November 2022 we co-produced an exciting project with *Orchestras Live* in Northampton involving Zingaresque, an ensemble from Northamptonshire Music and Performing Arts Trust (NMPAT), and Dexterity, a local Northamptonshire dance group. Exploring themes of photosynthesis, barren landscapes and incorporating a piece of Native American chant, the project helped to facilitate a creative process of young people thinking, creating and composing collaboratively.

The culmination of our work in schools was the *Sound Out* concert which this year took place on 9 March 2023 at the Royal Festival Hall to a live audience of school children and repeated as a digital performance. The concert featured the outcome of workshops that LS musicians had undertaken in early Spring with our North London partner boroughs in Haringey, Waltham Forest and Enfield, engaging young people in composing, improvising and performing activities. In all, 32 young musicians created and performed brand new material with Lucy Armstrong, conductor, at the helm, and in addition, selected schools' *Composition Challenge* compositions were featured during the performance. In total, the *Sound Out* concert reached an in-person audience of 1,726 at the RFH, 4,824 watched the online performance within 24 hours and 6,836 watched online later.

Our other primary objective in Aim 2 was to deliver work which was relevant to contemporary society and reflected the lives of people and communities. In Autumn 2022, another edition of *Untold Stories*

was premiered at Warwick Arts Centre, bringing to life stories from the local community and celebrating the importance of connecting with those around us. Derek Nisbet's film *A Piece of the Puzzle* was inspired by Avi Tordjman, a member of the Jewish community in Coventry, charting his story via unique composition, interviews, images and traditional Jewish instrumentation. In July 2023 the iconic 20th Century work *Voices* by Hans Werner Henze was used as a creative springboard for six composers to write new protest songs, comparing societal issues around the world. These new commissions were performed at the Finnish festival *Time in Music*.

In addition, our digital content releases across the season featured several films of performances and commissions which respond to contemporary issues, such as Alicia Jane Turner's *Tell me when you Get Home*, released in October 2022, a theatrical and sensory piece that explores gendered experiences of walking alone at night.

Aim 3. To evolve an inclusive & equitable organisation & ensemble of artists

- **Expand the creative team of musicians and artists including via our artist development schemes**
- **Complete and enact the programmes and policies that will promote inclusivity across the organisation**

The organisation continues to evolve a robust pipeline of talented artists and musicians via its programme of early-career talent development opportunities for composers, conductors and performers.

The fourteenth edition of the *London Sinfonietta Academy* took place 16 to 20 July 2023, enabling musicians in the early stages of their careers to develop their contemporary music performance skills. In all, 18 player participants received expert one-to-one tuition and mentorship from London Sinfonietta Principals and Emeritus Principals and took advantage of opportunities such as composition workshops, Participation & Learning activity, talks, sectionals, side-by-side sessions and a social evening. Led and conducted by London Sinfonietta Academy alumnus Geoffrey Paterson, the emerging musicians also had the chance to premiere a new work by Samantha Fernando. The course culminated in two *Musicians of Tomorrow* concerts; one at the Purcell Room and one at the Church of St Mary & St Eanswythe in Folkestone.

Towards the end of the year, plans for *Academy Pathways*, a new programme aimed at broadening access to development opportunities for young performers at tertiary or post-graduate level, began to be put in place prior to its launch in 2023-24 season.

2022-23 saw the launch of a new programme forged with partners Royal Northern College of Music, Trinity Laban and the disability organisation Drake Music Project, exploring how to make new compositions for digital payout. The *Writing the Future* programme for early-career music creators also continued, with Nwando Ebizie putting the finishing touches to her work *Fall And Then Rise*. This was subsequently premiered at the Colour Factory in Hackney (November 23). A new edition of *Writing the Future* is being planned and will be launched during the 2023-24 season.

The Charity continued to feature composers from different backgrounds and perspectives, with a notable increase in commissioned music creators from a Global Majority background and we were able to feature many more commissions from women or gender minority composers, achieving a 50% / 50% balance in gender across 2022-23.

We have also worked to improve the diversity of the artists featured on stage. The organisation is continuing its policy of seeking out extra players of varied backgrounds and ages in order to diversify the playing ensemble as much as possible. The 2022-23 workforce survey of Council, staff and freelancers demonstrated that our workforce has shown positive signs of becoming more representative in several protected characteristic areas over the past five years, although the organisation remains under-representative of the UK population in terms of disability and ethnicity. The organisation continues to work on increasing representation in these key areas as part of our Inclusivity and Relevance Action Plan.

Several EDI training and development sessions took place across 2022-23. One of these with Tonic Theatre, in June 2023, was a refresher course in essentials of Equality, Diversity and Inclusion, and the second session, led by Culture Shift, in September 2023, was specifically on Disability Awareness. In addition, members of the team attended a 'Teamwork in Practice' workshop exploring socio-economic inclusion, and the Management team with a member of the playing ensemble also attended a series of discussion groups convened by *Black Lives in Music* around developing more inclusive orchestral recruitment practice.

Aim 4: To evolve a resilient, sustainable organization

- **Develop a new programme to broaden our income streams, including corporate events**
- **Establish the best position we can to fulfil our Environmental Responsibility**

As previously mentioned, the Transform grants from Arts Council England are crucial in supporting the organisation as it adjusts its business model to become sustainable at a lower level of core funding from Arts Council England. Transform One provided stability in 2022-23 and enabled our programme to go ahead as planned. Transform Two will allow the organisation to explore new avenues for fundraised and earned income and evolve the business model to become more resilient.

A key part of the organisation's initial strategy under the Transform Two project, is to grow UK and overseas touring activity to earn more revenue from this area. It was therefore a positive step to begin overseas touring again in July 2023, following the complete cessation of this activity during the years during and directly following the pandemic. With funding from Transform Two, a new post is to be created which is solely aimed at developing this area of work.

Although we have not yet been successful in developing a traditional business sponsorship relationship with a corporate, the organisation undertook some activities in this area during the year, including providing musicians to help lead a training workshop for the Boston Consulting Group. Our long-term relationship with Francis Taylor Building (barristers' chambers) is also likely to lead to future performances for private events to entertain their clients (planned for November 2023).

The Charity continued to explore different models to attract individual donors, with an intimate fundraising evening held in June 2023 in a private home and hosted by conductor Martyn Brabbins. This small-scale event was successful in allowing us to build relationships with new and existing donors and helped to increase the Charity's support base.

The organisation continued to consider and refine its approach to Environmental Responsibility, reflecting on how it can make the biggest impact in this area in the longer-term. This encompasses its response to Arts Council England's Investment Principle as well as a broader commitment to create art which is meaningful and responds to the concerns of contemporary society.

During the period we continued to produce projects and programmes which inspired and engaged audiences on environmental themes. This included:

- *Turning Points: Takemitsu* (Kings Place), a programme of works inspired by nature and the composer's love of the outdoors.
- *21st Century Voices* (Time of Music Festival, Finland) programmed a series of newly written protest songs alongside Hans Werner Henze's *Voices* and included *Green Tress* by Riikka Talvitie which explores global political attitudes to ecological projects, focussing on a tree planting initiative in north eastern Syria which gives the piece its title.

In line with the organisation's cycle of funding and reporting to Arts Council England the Environmental Policy and Action Plan was re-written in March 2023 for the period to March 2024. The organisation also made progress with collecting and analysing its carbon emissions data, including new areas of its carbon footprint in the figures submitted to Julie's Bicycle in June 2023 (reporting on the 12-month period to 31 March 2023). The management team continues to explore more efficient ways to collect data which falls under Scope 3, such as the emissions arising from business travel and touring, and to develop new initiatives to better understand and reduce the Charity's carbon footprint.

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Evaluation and Review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection using formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews. Quantitative data collection takes place across key activity areas, and management staff report to the board on a quarterly basis, including progress against Business Plan objectives and key performance indicators. The management team imports, extracts and analyses data from Exchequer (finance), ArtsVision (performances and repertoire) and Tessitura (ticketing, customer and donor data).

Qualitative data is captured from internal evaluation of events and external customer surveys and focus groups, and informal feedback via social media. A full audience 'Ambition & Quality' survey was launched in Summer 2023 and will be repeated annually. Critical feedback from press reviews and industry peers is regularly compiled to gain a rounded view of how projects are received and to inform future artistic planning, and the organisation uses tools such as Impact & Insight surveys via the Culture Counts online platform to collect customer and peer feedback on selected events.

This year saw an increase in reporting requirements for ACE NPO funding with the launch of a new audience and event data insights platform, called Illuminate, which entails quarterly uploads of activity survey and box office data via the Illuminate portal. An annual statistical data survey is also required by ACE. The organisation monitors and evaluates its progress against the requirements of ACE NPO funding including ACE Activities & Outcomes and ACE Investment Principles, via the internal Management team, LS Council meetings and the board committees. ACE issue a quarterly risk assessment, and every year an evaluation is provided by the ACE relationship manager on the organisation's progress against objectives.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £20,154 (£94,200 – 2022). The Revenue Reserve shows a balance of £7,001 (£4,554 – 2022) and the Contingency Reserve has increased to £125,000 (£120,000 - 2022). At the end of the period, the balance on Restricted Funds was £210,675 (£111,271 - 2022) and the balance on Designated Funds reduced to £129,078 (£171,371 - 2022) with £55,000 disbursed from the Strategic Projects Fund to support activity during the year and £12,707 transferred in from income earned during the period.

The Statement of Financial Activities shows net income on Total Funds (before transfers) of £64,558 (£48,926 – 2022). This is made up of the surplus on General Funds of £20,154, a decrease on Designated Funds of £55,000 and an increase on Restricted Funds of £99,404. The movement on Restricted Funds represents a net increase in funds held for activity which will take place in future periods.

Total incoming resources in the year were £1,220,483 (£1,264,764 to 30 September 2022). This figure includes £456,513 of funding from Arts Council England (£508,757 - 2022); income of £367,314 (£330,454 – 2022) from other fundraised sources such as trusts, foundations and individuals and £266,049 (£297,980 - 2022) earned from the Charity's activities (principally engagement fees and box office income).

Full details of all the figures are shown in the Statement of Financial Activities and the Notes. Further details of the Charity's activities are shown in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

<i>Restricted Funds</i>	– funds which are earmarked for a particular purpose by those who provide them
<i>Unrestricted Funds</i>	
<i>Designated Funds</i>	– funds which the Council earmarks for specific strategic purposes
<i>Contingency Reserve</i>	– funds held to provide for contingencies that may arise in the future
<i>Revenue Reserve</i>	– the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

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Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve at an appropriate level to provide for unforeseen liabilities and mitigate risks that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest.

In December 2022, following news on the reduction in core grant from Arts Council England, the Trustees agreed that due to the change in circumstances, it would be prudent to transfer £25,000 to the Contingency Reserve to achieve the £120,000 target previously set in the Reserves Policy ahead of schedule. At 30 September 2022 the Contingency Reserve therefore reached £120,000.

In September 2023 the Trustees considered the longer-term Reserves Policy and determined that due to changes in the external environment and to the organisation's core funding, a new target for reserves should be set at £150,000, this being broadly equivalent to either three months' operating costs or the amount considered prudent to mitigate against several key potential financial risks (such as safeguarding against a potential loss from non-payment of fee on a large-scale artistic project). The timetable for meeting this target was set at five years to allow time to build this amount at a sustainable pace. At 30 September 2023 the Trustees agreed to transfer £5,000 to the Contingency Reserve, bringing the total to £125,000 (£120,000 - 2022).

Going Concern

The Trustees consider that, at the date of the signing of the Report and Accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account the impact of the reduced level of grant from Arts Council England and the ongoing evolution of our business model.

Risk Management

The Council of Trustees is ultimately responsible for the management of risks and this focus is driven by the Finance, Risk & Audit Committee. The Charity has a Risk Register which identifies the major risks to which it may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks and any newly arising risks are reviewed and discussed regularly at Council meetings and the Risk Register is revised in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based, and systems are in place to ensure that the Charity's exposure is kept in line with secured core and project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

A key risk area faced by the organisation currently is the successful evolution of its business model following confirmation of a reduction in core funding from Arts Council England (ACE). This risk is well mitigated by the funding from Transform Two which provides tapering support across the period from August 2023 to March 2026 and aims to underpin the organisation as it explores new business models and income streams. From April 2026 the organisation will need to be in a place to sustain itself and deliver against its Mission and Vision with a reduced core funding base. The Transform Two project will help to grow a more resilient and sustainable future for the Company.

As identified in the Risk Register, the Charity considers the key risks at the current time to be as follows:

Risk identified	Action taken to mitigate risk
Identifying and implementing a significant change to the business model following a reduction in core funding.	A successful application to ACE's Transform Two funding programme to support the development of new income streams and the evolution of a new business model to strengthen resilience and build long-term sustainability.
A further significant drop in income from a key source which threatens the Charity's financial stability.	As above, the organisation is working to diversify its income streams and innovate its model.

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	In the short term, the Reserves target has recently been reviewed and the organisation is working towards achieving a new target. Designated Funds could be used to plug an unforeseen budget shortfall. Careful forward planning takes account of income which is unconfirmed and ensures that activity is confirmed in line with this.
Cyber security and cyber-crime risks, including malicious attacks from external sources resulting in fraud and/or damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data and staff receive training on spotting potential cyber risks. Cyber Security insurance is in place.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Risks arising from a sudden major catastrophic event (such as a weather event, pandemic, war, terrorism) causing the cancellation of events or the closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the ability to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.

Other risks identified at the current time arise from uncertainties in the external environment, such as the conflicts in Ukraine and Gaza, the upcoming General Election and the impact this could have on funding and support for the arts, increased costs due to high inflation in recent years and increased competition for private funds (i.e. from Trusts & Foundations) due to the squeeze more generally on public funding from central and regional government arising from austerity. This means that while costs continue to rise for the Charity it is becoming harder to secure grant funding. The Charity's ability to adapt quickly and flexibly will continue to help mitigate risks arising from external change.

Funders and supporters

As already described, it was confirmed in November 2022 that the Company had been successful in maintaining its position as part of Arts Council England's (ACE) National Portfolio for the three years from April 2023 (responding to ACE's new 10-year strategy *Let's Create*, its Three Outcomes and four Investment Principles) but at a much lower level of grant support than previously. The organisation's annual grant dropped from £500,757 to £300,000 per year from April 2023, a reduction of 41%.

As a result of this reduction, the Company was eligible to apply to ACE's Transform Programme and was initially awarded a grant of £52,135 under Transform One for the period April to July 2023, providing transitional support as the organisation adjusted its plans in response to the reduced funding level.

In late March 2023, it was confirmed that our application to ACE's Transform Two programme, for tapered support during the period August 2023 to April 2026, had also been successful. The funding can be used to support some core costs but at least 50% of the total grant is to be spent on researching and implementing a refreshed business model, diversifying income streams and developing the organisation to become sustainable and resilient for the long term. At the time of writing, this project is underway, and the organisation is engaged in a process of refreshing its Vision, Mission and Values.

The London Sinfonietta is grateful to Arts Council England for its continued support as a National Portfolio Organisation and through its Transform programme. We would also like to gratefully acknowledge the support of other key funders during the year including The Boltini Trust, Daiwa Anglo Japanese Foundation, D'Oyly Carte Charitable Trust, The Ernst von Siemens Music Foundation, The Garrick Charitable Trust, Harold Hyam Wingate Foundation, John Ellerman Foundation, The John S Cohen Foundation, Jerwood Arts, The Lucille Graham Trust, The Marchus Trust, The Royal Philharmonic Society Audience Fund – in association with the

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Rachel Baker Memorial Charity, Peter Sowerby Foundation, PRS Foundation, The Radcliffe Trust, Stanley Thomas Johnson Foundation, The Steven R. Gerber Trust and Thriplow Charitable Trust.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions and the continuation of its schools' programme.

The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

PLANS FOR THE FUTURE

Due to the organisation's reduced funding and the imperative to preserve staff capacity to progress with the Transform Two project (developing new income streams and evolving the business model), the overall scale of the artistic programme is somewhat reduced in the 2023-24 season.

At the time of preparing this Report, artistic plans for the period include:

Own/co-promotions (London and UK)

A full season of live concerts at Southbank Centre including:

- *Ligeti @ 100* (Queen Elizabeth Hall, 14 October 2023) a celebration of the distinctive music of György Ligeti, with conductor Vimbayi Kaziboni and pianist Pierre-Laurent Aimard.
- *Writing the Future: Nwando Ebizie* (Colour Factory, 15 November 2023) turns the traditional concert experience on its head, using multi-sensory immersion to challenge the attendee's perception of reality. *Fall and then Rise on a Soft Winter's Morning* has been written by Nwando Ebizie as part of the organisation's *Writing the Future* scheme.
- *Marius Neset: Geyser* (Queen Elizabeth Hall, 17 November 2023) presents the third collaboration with Norwegian saxophonist Marius Neset and his jazz quintet.
- *Decades* (Purcell Room, 24 January 2024) marks the anniversary of the ensemble's first ever concert in 1968 and celebrates the eclectic, surprising and beautiful music commissioned and performed throughout our history, including works by Tansy Davies, Thomas Ades and Tōru Takemitsu.
- *New Traditions* (Purcell Room, 22 February 2024) looks to the future with three UK premieres by Sky Macklay, Katherine Balch and Michel van der Aa, alongside George Lewis's *Tales of the Traveller*, commissioned previously by the ensemble.
- *Minimalism with the London Sinfonietta* (Dugdale Community Centre, 3 May 2024) sees the culmination of our second year of community outreach activity and schools work in Enfield.
- *Sound within Sound* (Queen Elizabeth Hall, date tbc in July 2024) will feature a programme of works curated in line with Kate Molleson's book of the same name.

UK engagements

The 2023-24 season aims to sustain UK touring as a core part of the ensemble's activity while the organisation also works to develop more touring partners for the future. Performances include:

- *21st Century Voices* at Huddersfield Contemporary Music Festival (24 November 2023), includes movements from Hans Werner Henze's *Voices* (commissioned by the London Sinfonietta in 1973) and protest songs written by composers from around the world.
- *Private Event for Francis Taylor Building* (8 November 2023) builds on our existing relationship with this corporate supporter with a small-scale event for their clients delivered at World Heart Beat Academy.
- *Minimalism with the London Sinfonietta* at Portsmouth Guildhall (15 May 2024) explores music from the minimalist movement on both sides of the Atlantic, including Steve Reich, Philip Glass, Julia Wolfe, Michael Nyman and Gavin Bryars.
- *Songs of Wars I have seen* at the Royal Albert Hall (9 August 2024) as part of the BBC's season of Prom concerts. This seminal work commissioned in 2007 by Southbank Centre for the London Sinfonietta and the Orchestra of the Age of Enlightenment features female musicians performing on period and modern instruments and draws on the wartime diaries of Gertrude Stein.

Overseas engagements

Following the ensemble's return to overseas touring in July 2023, touring in 2023-24 includes a trip to Beijing, China in October 2023 to give two performances of Béla Bartók's *Bluebeard's Castle* (in a new

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version for chamber ensemble) with opera company *Theatre of Sound*. This will be followed by a chamber concert featuring music by Olivier Messiaen and Chinese composer Chou wen Chung. In early November 2023 the ensemble will also travel to Bærum Jazz Festival, Norway to perform Marius Neset's *Geyser* ahead of its London performance.

Participation and learning

The London Sinfonietta continues to deliver work in three strands: Learning, Participation and Talent Development.

Our successful *Composition Challenges* project is ongoing with generous funding from The Foyle Foundation, bringing composition workshops and concerts in person to upper Primary school children across England. Our work in North London boroughs also continues, culminating in a live Schools' Concert at the Royal Festival Hall in March 2024. This concert is filmed for subsequent release online for schools who are unable to make the live performance.

Our work in schools crosses over with work in the community in the London Borough of Enfield. We return to St Ignatius College for our second residency and begin working with the community in a local library, commissioning a new piece of music and film inspired by the stories of residents. The second year of in-depth work in Enfield will be celebrated with a concert at Dugdale Arts Centre in May 2024, featuring the work of young people and the community alongside a programme of minimalist works.

Participation work also surrounds our concerts, with the audience invited to join us in a performance of Ligeti's *Poème Symphonique* (100 metronomes) ahead of our Ligeti concert at Southbank Centre.

Our Talent Development work continues with the next round of *Writing the Future* for emerging composers and the newly launched *Academy Pathways* aims to reach beyond the conservatoires who traditionally engage with our programmes for emerging performing talent.

Composer commissions and new work

Commissions and co-commissions in 2023-24 season will include a new work by Nwando Ebizie, a new work for solo piccolo by George Lewis, a new work incorporating protest songs written by Lucy Armstrong in collaboration with students from St Ignatius College, Enfield and a new piece by Electra Perivolaris, written in collaboration with young composers from schools in Enfield, Waltham Forest and Haringey (to be performed at the Sound Out Schools' concert).

Digital engagement

The organisation continues to produce a range of digital content to introduce audiences to composers programmed in its main season of concerts and to explore contemporary music from a variety of perspectives. We have an existing bank of digital content which is still to be released in future seasons including music from Xenakis, Diana Burrell, John Woolrich and Saariaho. We will also continue to produce brand-new digital commissions developed in collaboration with composers and academic partners which will also be released in a variety of contexts, including online.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, also Directors of the Company, are called the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees can co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly (most recently in March 2024) to identify specialist skills needed. All Trustees can nominate potential new Trustees for consideration, and the Council advertises publicly for them as required.

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A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees can serve three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receiving relevant information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Trustees also sit on board committees and may participate in ad hoc working groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate their role.

The organisation continues to ensure that there is regular rotation of Trustees in line with its governing documents. A recruitment round for new Trustees in Summer 2023 was successful, with two new Trustees expanding the skills and diversity of the current Board appointed in Autumn 2023.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on page 20.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning and other members of staff to deliver the Company's programme of work. Over the period, the Company has had a team of six full-time and five part-time salaried staff members (on average). This is a loss of one (FTE on average) staff member from 2021-22 (although the average in 2022-23 includes two employees who were on maternity leave during the first six months of the period, increasing the figure a little). Due to the need to maintain flexibility following the reduction in core NPO funding, several staff members this year have been recruited on a temporary fixed-term basis, and one role (the Digital Productions Manager) was not replaced when the post-holder left the organisation. We also continue to use the services of a freelance Fundraiser, following the loss of the full-time Development Manager role from the team.

The Chief Executive is a member of the Council of Trustees and reports to it, as well as maintaining regular contact with the Chair. Budgets are set by the Chief Executive and Head of Finance and ratified by the Council. The organisation's Strategic Aims and Objectives, revised for 2022-32, describe the Company's strategic aims and ambitions; annual and three-year Business Plans outline activity in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters, the Council monitors progress and delivery against the Business Plan aims.

The Council has three Committees. The Finance, Risk & Audit Committee meets at least four times a year to review financial planning and reporting in advance of Council meetings and to consider the organisation's financial, strategic and operational risk. The Programme Strategy Committee meets at least twice a year to review past and future artistic plans including those of our public engagement programme. Lastly, the Income Generation Committee meets to consider fundraising, areas of new income streams and business model innovation. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Third Party Indemnity insurance was in force during the year for the benefit of all Trustees/Directors of the Charity and the management team.

Remuneration Policy for Senior Management Personnel

The senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day-to-day basis. During the year ended 30 September 2023, the senior management team were the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate, taking into account affordability, inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose. Taking into account the continued challenges from increases in cost-of-living, the Charity recently awarded modest pay uplifts to staff in order to remain competitive.

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No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 11. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2023, was approved by the Council of Trustees on 26 April 2024 and signed on their behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the accounts, 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 FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2023 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing these accounts, 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 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.

Other information

The other information comprises the information included in the annual report other than the accounts and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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- the information given in the Chairman's And Trustees' Report for the financial year for which the accounts are prepared is consistent with the accounts; and
- the Chairman's And Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chairman's And Trustees Report.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

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.

As part of our planning of the audit work required we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- UK Tax legislation

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We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.

Nigel Walfisz FCA (Senior Statutory Auditor)

For and on behalf of MGR Weston Kay LLP

Chartered Accountants

Statutory Auditors

55 Loudoun Road

St John's Wood

London

NW8 0DL

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2023

		Unrestricted Funds		Restricted Funds	Total Funds 2023	Total 2022
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	511,402	-	312,425	823,827	839,211
Income from charitable activities	4	241,950	-	24,099	266,049	297,980
Other income	5	129,006	-	-	129,006	127,475
Investment income	6	1,601	-	-	1,601	98
Total income		883,959	-	336,524	1,220,483	1,264,764
Expenditure						
Costs of raising funds	7	81,141	-	-	81,141	59,892
Expenditure on Charitable activities	7, 8 & 9	782,664	55,000	237,120	1,074,784	1,155,946
Total expenditure		863,805	55,000	237,120	1,155,925	1,215,838
Net income/ (expenditure) before transfers		20,154	(55,000)	99,404	64,558	48,926
Gross transfers between funds		(12,707)	12,707	-	-	-
Net movement in funds		7,447	(42,293)	99,404	64,558	48,926
Reconciliation of funds						
Funds brought forward		124,554	171,371	111,271	407,196	358,270
Funds carried forward	17	132,001	129,078	210,675	471,754	407,196

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 27 to 35 form part of these accounts.

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Balance Sheet
at 30 September 2023

	Notes	2023	2022
		£	£
Fixed assets			
Tangible assets	12	946	1,895
Current assets			
Debtors	13	389,696	200,927
Short term deposits	14	4,161	33,032
Cash at bank and in hand		222,085	303,567
Total		<u>615,942</u>	<u>537,526</u>
Creditors: Amounts falling due within one year	15	<u>(145,134)</u>	<u>(132,225)</u>
Net current assets		<u>470,808</u>	<u>405,301</u>
Net assets		<u>471,754</u>	<u>407,196</u>
The Funds of the Charity			
Restricted Income Funds		210,675	111,271
Unrestricted Income Funds			
Designated Funds		129,078	171,371
Contingency Reserve		125,000	120,000
Revenue Reserve		<u>7,001</u>	<u>4,554</u>
Total Charity Funds	16	<u>471,754</u>	<u>407,196</u>

The accounts were approved by the Council of Trustees on 26 April 2024 and signed on its behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 27 to 35 form part of these accounts.

Sinfonietta Productions Limited
(a company limited by guarantee)

Statement of Cashflows
For the year ended 30 September 2023

	2023		2022
	£	£	£
Cash flows from operating activities			
Surplus for year ended	64,558		48,926
Interest received	(1,601)		(98)
Depreciation	949		949
Decrease/(Increase) in debtors	(188,769)		(57,728)
(Decrease)/increase in creditors	<u>12,909</u>		<u>(33,060)</u>
Net cash provided by operating activities		(111,954)	(41,011)
Cash flows from investing activities			
Interest from bank deposits	<u>1,601</u>		<u>98</u>
Net cash from investing activities		<u>1,601</u>	<u>98</u>
Change in cash and cash equivalents in the year		(110,353)	(40,913)
Cash and cash equivalents at beginning of year		<u>336,599</u>	<u>377,512</u>
Cash and cash equivalents at end of year		<u>226,246</u>	<u>336,599</u>
Cash and cash equivalents			
Short term deposits		4,161	33,032
Cash at bank and at hand		<u>222,085</u>	<u>303,567</u>
Cash and cash equivalents at 30 September		<u>226,246</u>	<u>336,599</u>

The Notes on pages 27 to 35 form part of these accounts.

Sinfonietta Productions Limited

(a company limited by guarantee)

Notes to the Accounts for the year ended 30 September 2023

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) Income and Deferred Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period. Please refer to (k) for details regarding accounting policies for Restricted Funds.
- (c) Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) Operating leases**
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.
- (e) Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:

	Years
Office and stage equipment	5
Computer equipment	5
- (h) Investments**
Investments are shown at market value and all changes in value in the year, whether or not realised, are reported in the Statement of Financial Activities.

Sinfonietta Productions Limited

(a company limited by guarantee)

Notes to the Accounts for the year ended 30 September 2023

(i) Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(j) Taxation

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(k) Fund accounting

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

Designated Funds: unrestricted funds which have been earmarked for specific purposes by the Trustees.

Contingency Reserves: funds held to provide for contingencies that may arise in the future.

Revenue Reserves: the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(l) Intangible income and gifts in kind

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(m) Legal status and share capital

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(n) Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(o) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2023

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

3. Donations

Year to 30 September 2023	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £
Arts Council England	404,378	52,135	456,513
Trusts and Foundations	58,415	244,210	302,625
Donations and Individual Giving	48,609	16,080	64,689
Total	511,402	312,425	823,827

Year to 30 September 2022	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Arts Council England	508,757	-	508,757
Trusts and Foundations	50,418	225,078	275,496
Donations and Individual Giving	31,641	23,317	54,958
Total	590,816	248,395	839,211

4. Income from charitable activities

	Total 2023 £	Total 2022 £
Own/co-promotions (UK)	109,191	168,064
Engagements (UK)	61,505	108,599
Engagements (Overseas)	69,354	-
Participation and Learning	24,099	20,038
Composer Commissions and New Work	-	1,234
Digital projects	1,900	45
Total	266,049	297,980

5. Other income

	Total 2023 £	Total 2022 £
Other Income	129,006	127,475
Total	129,006	127,475

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2023

6. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

7. Analysis of expenditure

Year to 30 September 2023	Staff Costs 2023 £	Direct Costs 2023 £	Support Costs 2023 £	Total 2023 £
Cost of raising funds	53,369	5,822	21,950	81,141
Own/co-promotions (UK)	167,659	242,248	44,821	454,728
Engagements (UK)	33,771	48,795	9,028	91,594
Engagements (Overseas)	41,531	60,007	11,103	112,641
Participation & Learning	66,290	95,782	17,722	179,794
Composer commissions & new work	15,248	22,032	4,076	41,356
Digital projects	2,798	4,043	748	7,589
Advertising and publicity	53,940	47,306	14,643	115,889
Future Project Funds disbursed	-	71,193	-	71,193
	381,237	591,406	102,141	1,074,784
Total	434,606	597,228	124,091	1,155,925

Year to 30 September 2022	Staff Costs 2022 £	Direct Costs 2022 £	Support Costs 2022 £	Total 2022 £
Cost of raising funds	38,134	6,171	15,587	59,892
Own/co-promotions (UK)	196,314	270,200	38,220	504,734
Other engagements (UK)	78,838	108,510	15,349	202,697
Participation & Learning	69,963	96,295	13,621	179,879
Composer commissions & new work	19,866	27,343	3,868	51,077
Digital projects	1,221	1,680	236	3,137
Advertising and publicity	53,940	31,318	11,624	96,882
Future Project Funds disbursed	-	117,540	-	117,540
	420,142	652,886	82,918	1,155,946
Total	458,276	659,057	98,505	1,215,838

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

In 2023 Support Costs includes an unrealised exchange loss of £522 (2022: exchange gain of £6,015).

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2023

8. Staff costs and employees	Total 2023 £	Total 2022 £
Wages and salaries	391,098	418,694
Social security costs	22,266	16,338
Pension costs	12,714	13,178
	<u>426,078</u>	<u>448,210</u>
Other staff related costs	8,528	10,066
Total	<u>434,606</u>	<u>458,276</u>

The average number of employees during the year was 12 (2022: 13), which included six full-time and six part-time employees. For 6 months of the year, there were 2 employees on maternity leave. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £220,814 (2022: £231,136).

No employee except Andrew Burke, Chief Executive & Artistic Director (see note 11 below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £12,714. Contributions totalling £1,715 were payable to the funds at the year end and are included in Creditors.

9. Support costs	Total 2023 £	Total 2022 £
Rent and equipment leases	32,435	31,332
Other establishment costs	16,346	15,127
General office expenses	36,570	16,062
IT costs and software licenses	29,891	28,535
Depreciation	949	949
Auditors remuneration	7,900	6,500
Total	<u>124,091</u>	<u>98,505</u>

Governance Costs of £49,164 (2022: £42,365) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

10. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2023 £	Total 2022 £
For audit services:		
Audit of the company's financial statements	<u>7,900</u>	<u>6,500</u>
For other services:		
Taxation services	3,367	1,950
Other services	<u>1,900</u>	<u>-</u>

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2023

11. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary	Pension	Payments as members of the orchestra	Total 2023
	£	£	£	£
Andrew Burke	73,903	3,695	-	77,598
Timothy Gill	-	-	5,834	5,834
Jonathan Morton	-	-	1,552	1,552
Paul Silverthorne	-	-	9,981	9,981
Total	73,903	3,695	17,367	94,965

The payments made to members of the orchestra represent gross amounts paid during the year and while they were registered as Trustees of the Charity. Reimbursements to other Trustees for expenses during the year amounted to £0 (2022: £0).

During the year £5,478 of donations were received from the Trustees (2022: £3,312). The number of Trustees to whom retirement benefits are accruing is 1 (2022: 1). There were no other related party transactions.

12. Tangible fixed assets

	Computer equipment	Electronic stage equipment	Total
	£	£	£
Cost			
At 30 September 2022	2,905	21,463	24,368
At 30 September 2023	2,905	21,463	24,368
Depreciation			
At 30 September 2022	2,139	20,334	22,473
Charge for the period	383	566	949
At 30 September 2023	2,522	20,900	23,422
Net book value			
At 30 September 2023	383	563	946
At 30 September 2022	766	1,129	1,895

13. Debtors

	Total 2023 £	Total 2022 £
Trade debtors	61,488	34,618
VAT	10,623	7,568
Prepayments	39,586	37,681
Accrued income	31,482	3,060
Tax recoverable	246,517	118,000
Total	389,696	200,927

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(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2023

14. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

15. Creditors: Amounts falling due within one year

	Total 2023 £	Total 2022 £
Trade creditors	42,184	71,998
Taxation and Social Security	7,932	8,744
Other creditors	9,176	9,696
Accruals	37,202	36,954
Deferred income (received in advance)	48,640	4,833
Total	145,134	132,225

Movements in deferred income in the year were as follows:

	Total 2023 £	Total 2022 £
Balance brought forward	4,833	70,417
Amounts released in the year	(4,833)	(70,417)
Amounts deferred in the year	48,640	4,833
Balance carried forward	48,640	4,833

Any amounts deferred in the year relate to cash received in the year ended 30 September 2023 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

16. Analysis of Charitable Funds

Year to 30 September 2023

	Balance at 1 October 2022 £	Net movement £	Transfers between Funds £	Balance at 30 September 2023 £
Restricted Funds				
Future Projects Fund	111,271	99,404	-	210,675
Unrestricted Funds				
Designated Funds*	171,371	(42,293)	-	129,078
Contingency Reserve	120,000	-	5,000	125,000
Revenue Reserve	4,554	7,447	(5,000)	7,001
Total	407,196	64,558	-	471,754

During the year £55,000 was disbursed from Designated Funds to support Strategic Projects. The remaining balance on Designated Funds allows the Charity to invest in artistic activity planned in 2023-24 and future financial years.

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2023

*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Future Office Fund £	Total Designated Funds £
Balance at 1 October 2022	142,848	18,523	10,000	171,371
Net movement	(42,293)	-	-	(42,293)
Transfer between funds	-	-	-	-
Balance at 30 September 2023	<u>100,555</u>	<u>18,523</u>	<u>10,000</u>	<u>129,078</u>

Year to 30 September 2022

	Balance at 1 October 2021 £	Net movement £	Transfers between Funds £	Balance at 30 September 2022 £
Restricted Funds				
Future Projects Fund	156,545	(45,274)	-	111,271
Unrestricted Funds				
Designated Funds*	103,156	-	68,215	171,371
Contingency Reserve	95,000	-	25,000	120,000
Revenue Reserve	3,569	94,200	(93,215)	4,554
Total	<u>358,270</u>	<u>48,926</u>	<u>-</u>	<u>407,196</u>

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2023-24 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended, and have not yet been replaced by funds for future projects.

Unrestricted Funds:

Designated Funds

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

The Digital Production Fund relates to funds set aside to support digital production and audience engagement, including CD releases, audio and film projects and other digital projects.

The Future Office Fund relates to funds set aside to allow the organisation to identify and set up new office premises in the medium-term future.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2023

17. Analysis of Net Assets between Funds

As at 30 September 2023

	Unrestricted Funds		Restricted Funds	Total
	General	Designated	Funds	2023
	£	£	£	£
Tangible fixed assets	946	-	-	946
Debtors	60,064	80,922	248,710	389,696
Short term deposits	-	-	4,161	4,161
Cash at bank and in hand	128,298	48,156	45,631	222,085
Creditors falling due within one year	(57,307)	-	(87,827)	(145,134)
Total Net Assets	132,001	129,078	210,675	471,754

As at 30 September 2022

	Unrestricted Funds		Restricted Funds	Total
	General	Designated	Funds	2022
	£	£	£	£
Tangible fixed assets	1,895	-	-	1,895
Debtors	158,814	-	42,113	200,927
Short term deposits	-	-	33,032	33,032
Cash at bank and in hand	22,999	171,371	109,197	303,567
Creditors falling due within one year	(59,154)	-	(73,071)	(132,225)
Total Net Assets	124,554	171,371	111,271	407,196

18. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £404,378 (2022: £508,757) as a National Portfolio Organisation and a grant of £52,135 under the Transform One programme (see Note 3). The regular funding from Arts Council England is to support the organisation and its artistic work across all areas. The Transform One grant received during the period was to support the organisation during the period April to July 2023 following the reduction of its core funding in April 2023.

19. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal place of business is Kings Place, 90 York Way, London, N1 9AG.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2022

Company registration No: 00926551

Charity No: 255095

Sinfonietta Productions Limited
(a company limited by guarantee)

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Sinfonietta Productions Limited
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General Information

Trustees	Fiona Thompson, Chair Sudeep Basu Andrew Burke Timothy Gill Annabel Graham Paul Kathryn Knight Charlotte Morgan Jonathan Morton Paul Silverthorne James Thomas Ben Weston	
Secretary	Frances Bryant	
Registered office and administrative address	Kings Place 90 York Way London N1 9AG	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees **For the year ended 30 September 2022**

Our Report on activity in the 12 months to 30 September 2022 covers the first full season following the pandemic during which concert venues were fully open again. There was therefore a natural focus on welcoming audiences back to our live events and encouraging them to attend concerts in-person. Whilst ticket-booking patterns were somewhat unpredictable, audiences were very enthusiastic to experience live music again.

The return to live venues also gave newly commissioned works their opportunity to have premiere performances. In Autumn 2021, this included four new cross-genre pieces by composers from the jazz world Shabaka Hutchings, Elliot Galvin, Cassie Kinoshi and Laura Jurd, performed at *London Third Stream*. During Spring 2022, three works commissioned as part of our *Writing the Future* scheme came to fruition. Each explored very different ideas and themes: *The Echoes Return Slow* by Luke Lewis used historic spoken-word recordings to reveal the experience of striking miners, national identity and gendered roles; *Tell me when you get home* by Alicia Jane Turner engaged with the gendered experiences of walking home alone at night, taking the audience on a subversive journey into their fear of the dark; and Alex Paxton's colourful *Candyfolk Space-Drum* delivered a high-energy, joyful music-making experience described by one critic as possessing the "...polymorphous, day-glo chaos of a TikTok stream."

Commissioned specifically to involve audience participation, a new work by composer Cathy Milliken *Night Shift* was commissioned as part of the *CONNECT: Audience as Artist* initiative in a collaborative project involving London Sinfonietta, Ensemble Modern (Germany), Asko/Schoenberg (The Netherlands) and Remix Ensemble (Portugal). Other new commissions during the season included *The Deformation of Mastery* by George Lewis and the pilot of a new commission series celebrating community figures, *Untold Stories*.

We were pleased to work with several partners, both old and new, to deliver key performance projects across the year. As always, our residency at Southbank Centre formed the backbone of our main concert season, with some concerts, such as *Long Song of Solitude* exploring Claude Vivier's music, co-promoted with the venue. Following its postponement during the pandemic, we worked as ensemble in association with Music Theatre Wales to present the long-awaited premiere of Tom Coult's opera *Violet*, initially in Aldeburgh and then on tour. New partners during the year included Institut Ramon Llull with whom the ensemble performed concerts in London and as part of Huddersfield Contemporary Music Festival, featuring the music of Roberto Gerhard and the younger generation of Catalan composers. Another new partner for the period was Oregon Music Festival (and their UK-based partner producer ICCM) which underwrote the presentation of *Leaning East* exploring contemporary music from Poland.

Our UK touring and engagements began to build back up to pre-pandemic levels. In addition to the tour of *Violet* (at five venues in England and Wales) and the Catalan composers' concert at Huddersfield Contemporary Music Festival, we gave 14 performances of *Bluebeard's Castle* (as associate ensemble for a Theatre of Sound production) and performances at Aldeburgh Festival and the BBC Proms.

Another area of work that we were delighted to expand during the year was the *Sound Out Schools'* programme. Due to a successful fundraising campaign as part of *The Big Give*, which we combined with strong support from Trusts and Foundations, we were able to reach many more school children around the country with our creative composition workshops, delivered both in live and online sessions.

During the year, the Council agreed a longer-term Strategy for 2022-32. This formed the framework in May 2022, for the organisation's reapplication to Arts Council England (ACE) for continued support as a National Portfolio Organisation from April 2023. The Trustees and management team were proud of the application submitted and London Sinfonietta's own 10-year Strategy underlying it. The news in early November 2022 that the Charity's grant from ACE had been reduced significantly was therefore disappointing, considering the extent to which London Sinfonietta's vision and strategy aligns with *Let's Create*. Nevertheless, we greatly appreciate the public funding confirmed from ACE for the three-year period from April 2023.

We have since been planning for a changed future with adjusted plans in place for the 2022-23 season and additional support now confirmed through ACE's Transform One and Transform Two programmes. This

Sinfonietta Productions Limited (a company limited by guarantee)

transitional funding will help to support the organisation as it goes through a process of remodelling its business over the next couple of years, finding a new future that is both exciting and sustainable. We are approaching this challenge as a positive opportunity to rethink, review and refresh our aims for the next phase of our existence. The Trustees and management continue to believe that the London Sinfonietta makes a major contribution to the creative reputation of the country and can deliver ACE's Outcomes and Investment Principles through its activities.

In light of our reducing grant from ACE, our other loyal funders and supporters are ever more important to us. We could not achieve any of our work without the generous support from numerous Trusts and Foundations including long-term funders The Ernst von Siemens Music Foundation, John Ellerman Foundation, Jerwood Arts, The Leverhulme Foundation and a host of others. We continue to be extremely grateful to the many individual donors who give us financial support.

In terms of the Charity's financial position, these accounts show a surplus of £94,200 on General Funds and Net Income of £48,926. The surplus was boosted as a result of the increased rate of relief at which Orchestra Tax Relief can be claimed for the period from 27 October 2021. In order to help underpin the organisation's resilience during the times of change ahead, the Trustees confirmed a decision to add £25,000 to the Contingency Reserve at the year-end in order to meet the target set in its Reserves Policy ahead of schedule. The Trustees also decided to set aside £68,215 of Designated Funds (see Note 16), to provide crucial support for strategic activity in 2022-23 and beyond as we adjust our plans for the future.

We remain resolute in our vision that participation in contemporary music-making has the power to change lives for the better and open important conversations about the world we live in. We will continue to offer audiences the opportunity to experience the thrill of musical creativity in all its many forms and we celebrate the loyalty and curiosity of all those who come with us on a journey of exploration at every concert they attend.

As ever, we are grateful to all the talented and loyal players who have performed and worked with the London Sinfonietta during the period across all activities and continue to give so many new commissions the best possible start in life.



Fiona Thompson
Chair of the Trustees

Report of the Council of Trustees **For the year ended 30 September 2022**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2022, which are also prepared to meet the requirements of a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 31-32 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision

The London Sinfonietta's Vision is for contemporary classical music to be an indispensable part of contemporary society that challenges and inspires audiences, the public and policy-makers. This is built on the art-form's ability to produce powerful moments of collective experience and communicate messages to audiences that result in empathy and reflection on contemporary society. The Charity has a vision for musical creativity and performance as a fundamental part of a young person's education while public participation and engagement in the sounds and ideas of new music can provide a catalyst for personal growth and positive community change.

Mission

The London Sinfonietta makes new music to inspire and engage a world-wide audience.

The Charity identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) **Own and co-promoted concerts** which form its main season of performances and events
- 2.) **Commissioning** composers and artists and supporting the development of **New Work** through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of **Participation & Learning** work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) **Digital Engagement** projects and content for digital platforms which engage the audience, as well as promoting and enhancing the experience at live events
- 5.) **Engagements** to perform on tour across the UK
- 6.) **Overseas Engagements** to perform in Europe and the rest of the world

In March 2021, an update to the Business Plan was written covering the one-year period 2021-22 which took into account changes to the broader context that the Charity works within.

The Business Plan 2021-22 states eight Aims:

Aim 1: Artistic Programme

Produce a programme of world-class projects reflecting contemporary society that inspires and engages a wider audience both live and online.

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Aim 2: Professional Development

Expand our opportunities and access to training for performers and innovative creative projects for composers.

Aim 3: Participate and Learn

Expand and deepen the creative participation of children, young people, public and communities in our work.

Aim 4: Audiences

Build the size and depth of engagement of our audiences.

Aim 5: Financial Resilience

Build financial resilience back into our long-term business model.

Aim 6: Workforce and Governance

Evolve our workforce and governance, investing in people and skills, using technology systems and data effectively to create greater resilience in a changing environment.

Aim 7: Inclusivity and Relevance

Progress our commitments to equality, diversity and inclusion across the organisation.

Aim 8: The Environment

Progress our commitment to the care of the environment.

The London Sinfonietta's progress during the 2021-22 financial year against the Strategic Aims listed above (and the Objectives to realise them) is summarised later in this Report.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Aims and Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with the best contemporary classical music, by placing it at the heart of today's culture. To make its programme of live events accessible to all, the organisation balances the need to earn box office income with audience development initiatives, including ticket discounts and promotions, which encourage a wide and diverse audience. Those that are unable to attend these live performances can listen to or watch selected concerts or performances on YouTube or on BBC Radio 3. The organisation continues to build a range of digital content available free of charge through its 'LS Digital Channel' on its website including podcasts, films and audio recordings, and a large catalogue of London Sinfonietta's work on CDs or digital downloads are available from Spotify and other outlets.

The organisation offers unique opportunities to emerging composers, conductors and players, supporting them as they develop the skills necessary for their professional careers. In addition, the Participation & Learning programme offers a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music. This includes projects and concerts designed especially for school children and live, interactive music events for families. We also provide opportunities for the public to participate in the creative process and live performance of new music. Most of the creative projects involve no payments by the participants.

ACHIEVEMENTS AND PERFORMANCE

In all, the London Sinfonietta reached an estimated **14.5 million people** (10.6 million in the year to 30 September 2021) with its work. The large increase from year to year is mainly due to the significant number of Spotify streaming listens which fluctuates year on year. Additionally, access to the ensemble's significant recorded legacy through radio station relays, on-demand services and activity on streaming platforms contributes hugely each year to the organisation's reach.

In terms of live performances during the year to 30 September 2022, the London Sinfonietta reached **27,273** people (2021 – 22,827) with **48 live performance events** (2021 – 34) in venues and online, including 15 own and co-promotions, 24 UK engagements and nine events for schools and communities. The organisation delivered two live streamed performances, one of which was the magazine-style LS Live Online programme in February and the other was the LS Sound Out schools concert in March. A further eight events were pre-recorded for delayed broadcast or as a separate digital production for use on the LS Channel. In addition, three London Sinfonietta concerts were broadcast on radio, adding an estimated **1.5 million listeners** for the ensemble's work across the year.

The Participation and Learning programme performed live to **13,716** (2021 – 15,845) children attending **schools' concerts** (both at venues including Royal Festival Hall, in schools and online). In addition, across 40 workshops we reached **4,184 children** (734 children in live workshops and **4080** in online workshops) (2021 – **691**). The **London Sinfonietta Academy** provided training in contemporary music performance to **17 players and three conductors** and a further **75 young people** in higher education attended workshops and masterclasses with the ensemble.

Across all its live and broadcast work, the London Sinfonietta gave **14** (2021 – 25) world premiere and UK premiere performances, which included **12** (2021 – 22) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **141,350** (2020 – 113,323) unique views of the Charity's website during the period. The Charity also sustained its social media following at **20,570** (2021 – 20,534) on Facebook, **30,088** (2021 – 30,047) on Twitter and **3,423** (2021 – 2,925) on Instagram. For the first time we added TikTok, with views of **2,154** during the year. We were also able to grow our followers to **6,274** followers (2021 – 5,111), **13.69m** (2021 – 8.75m) listens on Spotify and **78,970** (2021 – 84,343) views on YouTube during the period.

The number of performances and the level of activity across all areas often fluctuates from year to year due to the nature of our art form. New, cutting-edge work and collaborations necessarily take time to develop and curate, and the market for such work in the UK and world-wide is smaller than for mainstream classical or popular music.

An overview of our programme is outlined below:

Own/co-promotions

With restrictions lifted and concert halls open to the public again, the organisation was able to mount a full season of concerts and events, returning to a more normal level of activity following the pandemic. Overall the season comprised 15 own or co-promotions, a majority of which were at the Southbank Centre as part of our Residency. This included five concerts at the Queen Elizabeth Hall (*London Third Stream*, *Catalan Celebration*, *Night Shift*, *Tapestries* and *Long Song of Solitude*), and one at the Purcell Room (*Then & Now*). The season also included two co-promoted performances in Coventry and London of *Illusions* by Philip Venables and David Hoyle as part of the New Music Biennial presented by PRS Foundation and Southbank Centre, in partnership with Coventry UK City of Culture, BBC Radio 3 and NMC Recordings.

In early March 2022 a co-promotion with CoMA at their Festival of Contemporary Music for All saw London Sinfonietta musicians come together with amateur musicians from CoMA London, East London Community Band, Queen Mary University of London chamber ensemble and CoMA Singers to bring new music to life. Later in the season, the ensemble reprised its *Turning Points* series at Kings Place, performing a programme which explored key chamber-scale works of the 20th century, as composers responded to world wars, technological advances and a shrinking world.

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UK engagements

Several large-scale engagements took place during the year including a return to the Huddersfield Contemporary Music Festival in November 2021 with our own-promotion of the programme of music by Catalan composers including Roberto Gerhard. The London Sinfonietta was associate ensemble for a Theatre of Sound production (co-produced by Opera Ventures and partnership with Stone Nest) of *Bluebeard's Castle* and we were engaged by Oregon Music Festival (presented by its UK promoter the International Centre for Contemporary Music) to perform a concert at London's Queen Elizabeth Hall celebrating contemporary musical life in Poland.

In June 2022 the ensemble was engaged by Britten Pears Arts to give a repeat performance of Laura Bowler's bicycle-powered work about climate anxiety *Houses Slide* at Aldeburgh Festival, following its premiere in London in July 2021. The premiere of Tom Coult's new opera *Violet* also took place in Aldeburgh (co-produced by Music Theatre Wales and Britten Pears Arts) and subsequently toured to Cardiff, Mold, London and Buxton across the summer months.

The last engagement of the year was a performance of a new commission by Marius Neset at the Royal Albert Hall as part of the BBC Proms in early September 2022.

Overseas engagements

Due to the pandemic and the additional costs and logistical challenges caused by Brexit, no overseas touring took place in 2021-22. However, with several overseas tours planned for 2022-23 season and onwards, this area of activity is beginning to return.

Participation and learning

Following the lifting of Covid restrictions, the 2021-22 *Sound Out* schools programme resumed live activity in secondary schools with our North London partner boroughs (Enfield, Haringey, Waltham Forest) this year. Alongside this our *Composition Challenge* programme was extended during the year, to reach many more schools in areas of the UK: overall, 317 pupils took part in in-school workshops, with 4,080 pupils taking part in online workshops and 47 teachers participating in continuing professional development sessions to enhance their abilities to teach creative compositional skills within the classroom. This was a considerable increase in reach from 2020-21.

The highlight of the year for Participation and Learning was our live *Sound Out Schools Concert* in March 2022 at the Royal Festival Hall, London. In addition to the live performance, a separate livestreamed performance of the same programme was also later made available on our digital channel and YouTube.

Our flagship professional development programme *London Sinfonietta Academy* returned in July 2022 for its thirteenth edition, culminating in the *Musicians of Tomorrow* concert at a new venue for us, Grand Junction, conducted by ex-Academy alumnus Geoffrey Paterson. This year also saw the culmination of the three-year *London Sinfonietta Junior Academy* programme which has supported a cohort of young musicians to explore contemporary repertoire and develop their skills as creative musicians through workshops delivered online and live.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2021-22 season included four pieces by composers from the jazz world including *Hordes of Undemocratic Savages* by Shabaka Hutchings, *Beginning of the Sharpness* by Elliot Galvin, *Solaristic Precepts* by Cassie Kinoshi and *Ornette Variations* by Laura Jurd, all premiered in November 2021 at *London Third Stream*.

Two commissions created as part of the *Writing the Future* scheme were given their first performances at *Then & Now* in February 2022, *The Echoes Return Slow* by Luke Lewis and *Tell me when you get home* by Alicia Jane Turner. Cathy Milliken's *Night Shift* involved two soloists, a choir and lots of audience participation and was commissioned as part of the *CONNECT: Audience as Artist* initiative funded by Art Mentor Foundation Lucerne in collaboration with London Sinfonietta, Ensemble Modern, Asko/Schoenberg and Remix Ensemble, premiered in March 2022.

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In the same month a new commission *Candyfolk Space-Drum* by Alex Paxton, written during his participation in the *Writing the Future* scheme, received its premiere at the *Tapestries* concert, alongside a new work *The Deformation of Mastery* by George Lewis.

Other new work which the ensemble helped to premiere during the period included *The Seeds of Solitude* by Canadian composer Nicole Lizée, performed at a concert in May 2022 celebrating the music and life of composer Claude Vivier, and Tom Coult's new opera *Violet*.

A further *Sinfonietta Short* (short solo works by composers at a variety of career stages) was commissioned from Tom Coult and premiered in December 2021. The organisation also added to its series of miniature *Community Commissions*, *Untold Stories*; short works written for members of the public who have been proposed by their local communities. Alys Scott-Hawkins and Benjamin Oliver made a film with a score called *A-Listers*, telling the story of Southampton-based record shop owner and drum'n'bass event promoter Anil Sood.

Digital projects

With concert halls open again and live audiences returning to venues, we moved the focus back towards live concerts, with a reduced number of live digital events taking place during the year. Following the success of the format in 2020-21 season, an hour-long, magazine-style programme *London Sinfonietta Live Online* was live-streamed in February 2022. As part of the same day of activity, a screening took place at Kings Place showcasing new films made by students from Central St Martin's using *Sinfonietta Shorts* as soundtracks.

Alongside digital events, the organisation continued to make other forms of digital content to inform and engage audiences about the contemporary music programmed and performed during the season. Content launched during the period included a film about the making of Laura Bowler's piece *Houses Slide*, exploring climate anxiety, a film of Steve Reich's *Violin Phase* and a further episode in the series of shorts introducing contemporary performance techniques, this time focusing on the clarinet.

PROGRESS AGAINST STRATEGIC AIMS AND OBJECTIVES

Aim 1: Artistic Programme

Produce a programme of world-class projects reflecting contemporary society that inspires and engages a wider audience both live and online.

The 2021-22 season was the first full year since the start of the pandemic, during which restrictions did not curtail activity to any great extent, and a full season of concerts took place in front of a live audience. The organisation was therefore able to produce a larger number of live events, some also with a live, digital outcome, and begin to return to UK-wide touring.

One aim for the period was to provide live digital experiences, to reach audiences outside of London, as well as standard concerts at a venue. Two projects helped us to achieve this. In February 2022, *LS Live Online* was broadcast on the *London Sinfonietta Channel* as an hour-long magazine-style broadcast hosted by Zoe Martlew and including talks with composers and performers involved in future concerts, live performances, the release of new content and an insight into different aspects of the organisation's work (e.g. working with schools and communities). In March 2022 the annual *Sound Out Schools' Concert* took place at the Royal Festival Hall in front of c. 1,200 school children and was then repeated as a live stream which was available online for a week afterwards, giving schools further afield the chance to watch and listen.

Another key objective for the year was to deliver work which was relevant to contemporary society and reflected the lives of people and communities. This could be seen in several projects across the season including:

- *Bluebeard's Castle* in November 2021 (produced by ground-breaking new opera company Theatre of Sound in association with the London Sinfonietta) which comprised a radical re-telling of Bela Bartok's opera, reimagining the narrative as a love story between a long-

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married couple coming to terms with living with dementia. The Guardian described it as “...an unforgettable production in its own right” and the production recently won a 2023 Royal Philharmonic Society Award for Opera and Music Theatre.

- *Then & Now* in February 2022 presented two new works created on London Sinfonietta’s *Writing the Future* composer development scheme. Alicia Jane Turner’s *Tell me when you get home*, a theatrical and sensory piece for solo soprano, and Luke Lewis’s *The Echoes Return Slow* sparked a conversation with distant lost voices and the present.
- *Untold Stories: Anil Sood* took place in Southampton in July 2022, the outcome of a *Community Commission* project which premiered a new film in this series exploring the story of a local community figure.
- *Houses Slide* was performed for a second time at Aldeburgh Festival in June 2022, following its London premiere in July 2021. The work by Laura Bowler addresses the most serious issue of our generation, describing one woman’s response to the climate crisis. The concert was bicycle-powered, as conceived by acclaimed director Katie Mitchell.

A further objective under this aim was to re-establish UK touring to reach audiences outside of London. This was achieved through:

- A performance in November 2021 at the Huddersfield Contemporary Music Festival with a programme celebrating the music of Catalan composers, in particular Roberto Gerhard, in association with Institut Ramon Llull
- The repeat performance of *Houses Slide* in Aldeburgh (June 2022) mentioned above
- A touring production of *Violet*, a new opera by composer Tom Coult and librettist Alice Birch, co-commissioned and produced by Music Theatre Wales and Britten Pears Arts and presented in association with the London Sinfonietta. Performances took place at Aldeburgh Festival, Sherman Theatre (Cardiff), Theatr Clwyd (Mold), Hackney Empire (London) and Buxton Festival, reaching audiences around the UK. The Telegraph called it “...the best new British opera in years” and The Times and The Guardian both gave it four stars.

Aim 2: Professional Development

Expand our opportunities and access to training for performers and innovative creative projects for composers.

The period saw four early-career UK composers participate in the fourth iteration of our *Writing the Future* programme that nurtures the talent of artists and provides them with a world-class producing and performing partner to showcase their work. One of the main aims was to broaden both the contemporary music genre and our programming through diversification of composers in approach and background, including non-classical. Due to changes in the open call process we were able to recruit a more diverse set of music creators: Nwando Ebizie, Luke Lewis, Alex Paxton and Alicia Jane Turner, each of whom set about producing pieces drawing on very different influences, art forms and genres. Mentors were an important element of the tailored support provided by the organisation, with renowned composers George Lewis, Tansy Davies and Cassandra Miller contributing to the successful realisation of their ideas and additional supporting mentors in sound and stage direction including Lucy Bailey and Michael McCarthy. Three of the music creators’ works received their premiere during the year, with a fourth to come in the 2023-24 season.

The thirteenth edition of the *London Sinfonietta Academy* took place in July 2022, enabling musicians and conductors in the early stages of their careers to develop their contemporary music performance skills. In all, 17 player participants received expert one-to-one tuition and mentorship from seven London Sinfonietta Principals and Emeritus Principals, and three conductors were able to work with renowned conductor Sian Edwards to develop their technique. This edition featured for the first time an extended period of opportunities starting in Spring 2022, which was greatly appreciated by participants, including a facilitation workshop, opportunities to take part in Participation and Learning activity, a composers talk, and social evenings, culminating in the *Musicians of Tomorrow* concert at Grand Union in July 2022.

The three-year *London Sinfonietta Junior Academy* programme concluded in 2021-22, with a programme of activity designed to support young musicians to explore contemporary repertoire and develop their performing skills. Projects delivered included side-by-side workshops in London,

Southampton and Gloucestershire; side-by-side coaching with young musicians, online creative projects; and activity in music conservatoire junior departments including Trinity Laban. One of the *Junior Academy's* aims was to drive more diverse engagement and c. 40% of participants were of Global Majority backgrounds. By working with participants from the London boroughs of Enfield, Haringey and Waltham Forest, and by forming a relationship with Awards for Young Musicians and Music Masters the programme has been able to equip a more diverse group of secondary-aged students with the skills and motivation they will need to approach new music in higher education.

Aim 3: Participate and Learn

Expand and deepen the creative participation of children, young people, public and communities in our work.

Over the course of 2021-22 the Charity expanded its participatory and community work despite the lingering impact of Covid-19 continuing to affect some in-person activity. One highlight in our public participation work took place on 10 March 2022, where we gave the world premiere of an extended version of Cathy Milliken's *Night Shift*, a boundary-breaking commission as part of CONNECT, a project that aims to commission new music featuring the *Audience as Artist*. It included two community choirs (the City Lit Inclusive Choir and Sing Tower Hamlets) and the audience who were given "Wonderbags" full of sound-making objects, from sheets of paper to stones, torches and tiny bells.

We continued our stated aim to establish a long-term partnership with a London Borough through further planning with Enfield (where we have been delivering schools work extensively for many years) - and specifically with St Ignatius College secondary school, where plans have been put in place for a residency in the latter part of 2022-23 season. We also established further cultural bases in England, piloting another edition of *Untold Stories* (previously called *Community Commissions*) in Southampton, with a collaboration between composer Benjamin Oliver and artist Alys Scott-Hawkins which created a film to bring to life stories from the local community. A further edition of *Untold Stories* was devised and filmed during the year inspired by a member of the Jewish community in Coventry which will be premiered at Warwick Arts Centre at the beginning of the 2022-23 season.

This year saw the welcome return of live schools' workshops in creative composition, with a London project and concert in Spring 2022. The project worked with 95 young people in secondary schools in Haringey, Waltham Forest and Enfield, engaging them in composing, improvising and performing activities. Inspired by Elliot Galvin's commission and his approach to composing, 32 young musicians created new material through improvisation and experimentation on their instruments which was shaped into a brand-new work, *Shifting Sands*, by Pete Letanka.

The London Sinfonietta's *Composition Challenges* initiative continued to reach thousands of young people, with 18 workshops in Enfield, Haringey, Camden, Islington, Tower Hamlets and Newham. Over 2021-22 the scheme expanded to reach many more areas in the UK, including a three-day focus on Gloucester schools in September 2022. Composition Challenges were first created during 2020-21 in response to the pandemic and as part of our wider digital strategy to find new, more accessible ways to reach and support teachers, students and schools with composition. Inspired by the work and approach of a living composer, the project invites young people to submit their compositions to the London Sinfonietta which will share and perform selected works, giving value to the young people's ideas and providing a public platform for their work to be celebrated. The 2021-22 academic year saw two new Composition Challenges added to the original two which used as a focus the works and ideas of Leila Adu-Gilmore and Pauline Oliveros.

The culmination of our work in schools was the *Sound Out* concert which this year took place on 24 March 2022 at Royal Festival Hall to a live audience of school children and was then repeated as a live stream to a digital audience, with participants performing live on stage in both. The concert featured the work with our North London partner boroughs and selected schools' *Composition Challenge* compositions were shown in a concert pre-roll to both the in-person and digital audiences, providing a platform to share as many young people's musical works as widely as possible. In total,

the *Sound Out* concert reached many thousands of children, with 1,201 in-person audience in the RFH, 4,824 watching the livestream on the day and an estimated 5,975 watching online at a later date.

A selection of childrens' responses to *Composition Challenges* were also featured in performances during a *Create and Play* concert at the Union Chapel (Islington) in March, and an online sharing later in the year. In July, a *Composition Challenge* workshop and performance took place in the Royal Marsden Hospital's Teenage Cancer Unit, and a series of workshops and concerts were delivered in three schools in Gloucester where the organisation has been developing a long-term relationship.

Aim 4: Audiences

Build the size and depth of engagement of our audiences.

Although Covid-19 restrictions were fully lifted by venues and government in Autumn 2021, ticket sales during the year remained unpredictable with a late booking pattern in place, a feature noted by many arts organisations during this period. However, over the year we were successful in restoring in-person audiences for our performances to nearer the historic norm, with a total live audience figure (both estimated and actual) of 11,718 (57% of the total capacity of our venues). In addition, we achieved a digital audience of 15,555 for our events, including both live-streamed and pre-recorded events. This was lower than 2020-21 mainly because our primary focus was on restoring live performance, with a move away from live streaming of events.

In terms of online subscribers for YouTube, Spotify and podcast platforms, we gained 1,889 subscribers, an increase of 24%, while our social media followers increased to 54,081 across all platforms (2021 – 53,506). These gains were in part due to the implementation of the recommendations of our 2021 Digital Review, with specific tactics to increase click-through rates and engagement online. Programming also began to pivot to more 'YouTube-friendly' formats and strands (such as our *Introduction to Contemporary Instruments* series) with greater inclusion of 'behind-the-scenes' content. We also worked hard to design and deliver all digital initiatives to be inclusive of those with visual, hearing and other accessibility requirements. For all new content produced in 2021-22, roughly 50% of content was in line with web accessibility best practice guidelines and this will increase to 100% of new content produced in 2022-23.

Another development over this period has seen the creation of London Sinfonietta's TikTok channel which has enabled us to reach a new, younger and highly active community. Although follower numbers are still relatively small, we hope for TikTok to become another important outlet for our digital content and also a space to develop more behind-the-scenes content for our audience.

Notable audience development initiatives in the year included the first module of our *Couch to Concert* scheme, aimed at introducing a new, musically curious audience to contemporary classical music. A two-part podcast, hosted by BBC 6 Music presenter and singer Cerys Matthews and music journalist Paul Morley, introduced listeners to our art form and was accompanied by two curated playlists, and a free ticket was offered to our *Turning Points* concert at Kings Place which featured the music played. In total, 73% of the scheme participants to module 1 had never been to a London Sinfonietta concert before and although overall numbers for this pilot were relatively small, additional modules will take place over the 2022-23 season to build new audiences further.

2021-22 saw the continuation of the project to integrate donor contributions data with ticketing history within Tessitura Customer Relationship Management software and to establish new processes of tracking and reporting on our individual donors. The project timeline suffered some setbacks during the year which means that the work to connect data to our finance software systems will not be completed until 2023. Once completed we will be able to interrogate all our ticketing, donation and communications data more intelligently to gain insights for our future work.

In terms of other longer strategic initiatives, we continued to progress the objectives around 'Re:set', the brand consultancy work with Winster Marsh that was completed immediately prior to the first

lockdown. One recommendation of the review was the instigation of more data-sharing with our key venues, and in 2022 we signed a data sharing agreement with Kings Place which will enable us to gain a closer relationship with that audience.

Aim 5: Financial Resilience

Build financial resilience back into our long-term business model.

As noted under Aim 4, the organisation began the journey of rebuilding audiences and box office revenue following the pandemic. Due to the unpredictable nature of ticket-booking patterns and caution from some sections of the audience about returning to in-person concert-going, ticket sales income as a proportion of turnover was at a reduced level compared to pre-pandemic years. Concerns about the rising cost-of living may also have contributed to lower-than-average box office earnings. Due to the risk and uncertainty around income from ticket sales, the organisation did not promote an evening concert at the Royal Festival Hall during the season and many of the events which did see strong ticket sales (e.g. *Bluebeard's Castle*, *Violet*) were engagements rather than own promotions and the ticket income did not therefore come directly to the London Sinfonietta.

Another objective for the year was to rebuild touring networks and this was achieved in the UK with a good number of performances, including the tour with Music Theatre Wales of *Violet* in summer 2022. Planning for a return to overseas touring is also progressing well, and although none took place during the year, a good number are planned for 2022-23 season and beyond.

A further area of focus in terms of financial resilience was increasing donated income from individual supporters. This was achieved through the organisation's participation in *The Big Give* campaign in December 2021 which raised close to £13,300 of funds (including Gift Aid) for the *Sound Out* schools' programme. The organisation had not been a part of *The Big Give* previously and learnt a lot from the experience.

The organisation also set itself an objective of earning some income from running corporate events during the period (as piloted in previous seasons), with a potential event in discussion at the start of the season. Due to vacancies in the fundraising team and its impact on this area of work, we were not able to progress planning during the period; however, we will return to this area of income-earning activity over the coming year.

The 2021-22 financial year ended with a surplus which enabled it to add to reserves and meet its stated reserves target of £120,000. The decision to meet the target sooner than originally planned was confirmed by Trustees after hearing the news of a reduced annual funding settlement from Arts Council England for the three years from April 2023. Higher reserves will strengthen the organisation's resilience as it explores the remodelling of its business and identifies new income streams. In addition, the year-end surplus was used to bolster Designated Funds. These funds will be crucial in supporting activity during the 2022-23 and 2023-24 periods as regular funding from ACE decreases (see the Financial Review section for further details).

Aim 6: Workforce and Governance

Evolve our workforce and governance, investing in people and skills, using technology systems and data effectively to create greater resilience in a changing environment.

During the 2021-22 season, the organisation worked to strengthen and replenish its staff team with several vacant posts recruited during the year including Marketing Officer, Development & Events Assistant, Participation & Learning Producer and Event Producer. Two roles also went on maternity leave, leading to the recruitment of temporary Head of Concerts & Production and Head of Participation & Learning. The turnover of staff, particularly in the events delivery area, meant a greater reliance on freelance support staff during the year. Along with others in the charity sector as a whole we have struggled to recruit fundraising personnel. However the organisation continued to make use of the services of a freelance consultant to enable fundraising work, in particular applications to Trusts and Foundations, to continue successfully.

2021-22 saw the organisation run several schemes focused around developing the workforce and offering more opportunities to work in the arts for those with a broader diversity of background and experience. In October 2021, a six-month long placement began with the appointment of a Digital and Events Assistant, funded by the government's Kickstart scheme and aimed at young people (aged 16-24) who have been on long-term Universal Credit. We were also pleased to be able to accommodate a Professional University Placement during the year, with the recruitment of a student from Royal Welsh College of Music and Drama for a short-term position between May-July 2022, and plans were put in place for another student from Huddersfield University to work with us in 2022-23. Lastly, our Participation & Learning team worked to renew their school-age work experience offer, with five secondary school students shadowing events and working with the management team in the office at various points throughout the month of July 22.

Professional development for management staff during the year has included personal training as well as attendance at industry events including those offered by Association of British Orchestras, Incorporated Society of Musicians, Knowledge Quarter and the Directory of Social Change. There were two whole-company training sessions in Equality, Diversity & Inclusion led by Tonic Theatre, focussing on Creating Inclusive Workplaces, which was also attended by Trustees and ensemble personnel. The marketing and development teams continued technical skills training on Tessitura CRM software and Exchequer training took place for the finance team, in anticipation of the completion of the Tessitura data-migration project.

Following the appointment of Fiona Thompson as Chair of the London Sinfonietta Council in 2021-22, preparations took place for recruitment of further Directors/Trustees. As part of this work a skills matrix of the existing council was drawn up and a revised role specification was prepared. It is anticipated that recruitment will start in 2022-23.

In terms of the playing ensemble, recruitment for the vacant Principal positions has been put on hold as part of a strategic move to enact a positive change to the diversity of the organisation. Instead, the organisation is pursuing a policy of seeking out and trialling guest players of varied backgrounds and ages over a longer period. In this way the ensemble has been able to work with a wider demographic of performer over the course of this year than might otherwise have been the case.

Aim 7: Inclusivity and Relevance

Progress our commitments to equality, diversity and inclusion across the organisation.

The Charity continued to make good progress in achieving its commitments to equality, diversity and inclusion (EDI) and make the organisation more representative of the diversity of contemporary England. The Diversity Working Group (renamed as the Inclusivity & Relevance Group) continued to meet throughout the period to refine the organisational Inclusivity & Relevance Action Plan. To inform this progress we continued our partnerships with Black Lives in Music (BLIM) and Tonic Theatre, increasing our organisational awareness and knowledge of EDI with training and development sessions including the Council and Musicians. The first of these with Tonic Theatre, in Spring 2022, was specifically around the subject of Creating Inclusive Environments which challenged participants to consider how the workplace could be improved to be more accessible and welcoming. The second, organized by BLIM, held an open dialogue with Principal Players around broader themes of diversity in the music industry context. The management team also worked with Tonic to revise and update the organisation's public EDI policy statement which was made available on the website.

Over the year, we have been successful in increasing representation in programmed and commissioned composers across all our concert and education events. We continued to feature composers from different backgrounds and perspectives, with a notable increase in commissioned music creators from a Global Majority background. We were also able to feature many more women composers as part of our pledge to the Key Change campaign led by PRS Foundation to ensure a gender balance in our commissioned work by 2022. These commissions included a new work by Canadian composer Nicole Lizée *The Seeds of Solitude* and a repeat of Laura Bowler's work *Houses Slide* at the Aldeburgh Festival – a project also featuring a female soloist (Jessica Aszodi), female conductor (Sian Edwards), female director (Katie Mitchell) and female text writer (Cordelia Lynn). Earlier in the year, for the staging of her work *Tell Me When You Get Home*, we were also able to

respond to Alicia Jane Turner's request for an all-women orchestra and creative team including stage crew, lighting designer and director, to create a "safe space" to explore the themes of gendered violence within the work.

The Charity has also worked to improve the gender balance and include greater diversity within the artists featured on stage. By enlarging the pool of diverse extras and guest musicians approached to work with the group, we achieved a near 50:50 gender balance of musicians on stage. Our public participation projects are by their very nature diverse and inclusive, with our *Night Shift* performance in March 2022 featuring the inclusive City Lit Choir and Tower Hamlets choirs, as well as the audience in a participatory role, and our *Tapestries* concert featuring a childrens' chorus from Belham Primary School performing on stage alongside professional London Sinfonietta players.

The 2021-22 workforce survey of Council, staff and contracted players and artists demonstrated that our workforce is currently broadly representative of the UK population in terms of workforce age, gender, ethnicity and LGBTQ+ representation, with a small but definite increase in representation in all these areas since 2019; the exception is disability, where the organisation as a whole is significantly under-representative of the UK population. We will continue to work on increasing representation in key areas as part of our Inclusivity and Relevance Action Plan as well as continuing efforts to drive engagement with demographic surveys of this nature to give us better quality data on which to base our planning.

Aim 8: The Environment

Progress our commitment to the care of the environment.

The Charity continued to consider and refine its approach to Environmental Responsibility, reflecting on how it can make the biggest impact in this area in the longer-term. This encompasses its response to Arts Council England's Investment Principle in this area as well as a broader commitment to create art which is meaningful and responds to the concerns of contemporary society.

During the period we continued to produce music and art projects which inspired and engaged audiences on environmental themes. This included:

- the release of a 40-minute film in April 2022 charting the making of Laura Bowler's *Houses Slide*, including interviews with composer Laura Bowler and librettist Cordelia Lynn exploring their personal and artistic responses to the profound implications of climate change.
- a repeat production of *Houses Slide* at Aldeburgh Festival in June 2022 with social media initiatives built around it to encourage audience engagement.
- other new works which touched on ecological themes, such as Cathy Milliken's *Night Shift*

In line with the organisation's cycle of funding and reporting to Arts Council England, a one-year extension to the Environmental Policy and Action Plan was written in March 2022 for the period to March 2023. The Charity has since started working towards developing a longer-term Policy and Action Plan. Over Summer 2022 a Context Paper engaged staff and Council in discussion around key questions for the future strategy and the Finance Committee, as the governance-level committee responsible for this Investment Principle, devoted significant time to considering this paper and discussing the shape of a new Policy. The management team is currently working on the development of this updated Policy & Action Plan.

The organisation will continue to collect data from partners regarding its carbon footprint, reporting these annually via Julie's Bicycle *Creative Green Tools*. We have taken various steps to reduce the emissions arising from operations, including reducing our office space, moving to paperless working and focussing on digital marketing. The management team will continue to develop new initiatives to better understand and reduce the Charity's carbon footprint.

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Evaluation and Review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection and several formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews. Quantitative data collection takes place across key activity areas, and management staff report to the board quarterly, including progress against Business Plan objectives and key performance indicators. The management team also extracts and analyses data from Exchequer (finance), ArtsVision (performances and repertoire) and Tessitura (ticketing, customer and donor data).

Qualitative data is captured from internal evaluation of events and external customer feedback forms, surveys and focus groups, and informal feedback via social media. Critical feedback from press reviews and industry peers is compiled to gain a rounded view of how projects are received and to inform future artistic planning, and the organisation uses tools such as Impact & Insight surveys via the ACE Culture Counts online platform to collect customer and peer feedback on selected events, including digital events.

At the end of each year, Arts Council England (ACE) requires statistical data from all organisations it funds which leads to an evaluation statement on the organisation's progress against its own Business Plan and ACE's objectives. In light of the introduction of the four 'Investment Principles' by ACE (Ambition & Quality, Dynamism, Environmental Responsibility and Inclusivity & Relevance) the organisation has this year investigated new structures of monitoring progress against these in more detail, including through existing or new board committees, each of which will have the overview of a different Investment Principle.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £94,200 (£19,108 – 2021) prior to a transfer to Designated Funds of £68,215. The Revenue Reserve shows a balance of £4,554 (£3,569 – 2021) and £25,000 has been transferred to the Contingency Reserve to achieve the target of £120,000 (£95,000 - 2021). At the end of the period, the balance on Restricted Funds was £111,271 (£156,545 - 2021) and the balance on Designated Funds increased to £171,371 (£103,156 - 2021).

The Statement of Financial Activities shows net income on Total Funds of £48,926 (£35,657 – 2021). This is made up of the surplus on General Funds of £94,200 and a decrease on Restricted Funds of £45,274. The movement on Restricted Funds represents a net decrease in funds held for activity which will take place in future periods.

Total incoming resources in the year were £1,264,764 (£1,000,417 to 30 September 2021). This figure includes £508,757 of core funding from Arts Council England (£508,757 - 2021); income of £330,454 (£262,978 – 2021) from other fundraised sources such as trusts, foundations and individuals and £297,980 (£84,145 - 2021) earned from the Charity's activities (principally engagement fees and box office income). This is higher than in 2021 due to the impact of the pandemic on the Company's ability to earn income across all areas of charitable activity in prior periods.

Full details of all the figures are shown in the Statement of Financial Activities and Note 16. Further details of the Charity's activities are shown in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

<i>Restricted Funds</i>	– funds which are earmarked for a particular purpose by those who provide them
<i>Unrestricted Funds</i>	
<i>Designated Funds</i>	– funds which the Council earmarks for specific strategic purposes
<i>Contingency Reserve</i>	– funds held to provide for contingencies that may arise in the future
<i>Revenue Reserve</i>	– the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

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Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up an appropriate Contingency Reserve to provide for unforeseen liabilities that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest.

In December 2017, the target for the Contingency Reserve was set at £120,000, this being broadly equivalent to either three months' operating costs or the amount required to safeguard against a potential loss (such as non-payment of fee on a large-scale artistic project). Due to the pandemic, the timetable for meeting this target was revised to 30 September 2024, to allow for a period of recovery when it may not be possible to build reserves.

In December 2022 and in the light of recent news on the Company's reduction in core grant from Arts Council England, the Trustees agreed that due to the change in circumstances, it would be prudent to transfer £25,000 to the Contingency Reserve to achieve the target set in the Reserves Policy ahead of schedule. At 30 September 2022 the Contingency Reserve was therefore £120,000 (£95,000 – 2021).

The Trustees will review the Company's longer-term reserves policy in the next 12 months, to determine whether a revised target should now be set.

Going Concern

The Trustees consider that, at the date of the signing of the Report and Accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account anticipated impacts of the reduced level of grant from Arts Council England and assumes that the Company will adjust its business model and activity plans in response to this.

Risk Management

The Council of Trustees is ultimately responsible for the management of risks and this focus is driven by the Finance, Audit & Risk Committee (which was given a broader remit and revised Terms of Reference during 2021-22). The Charity has a written Risk Register which identifies the major risks to which it may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks are reviewed regularly at Council meetings and the Risk Register is revised in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based and systems are in place to ensure that the Charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

Following the end of the period, the Charity heard the outcome of its re-application to Arts Council England for continued core funding from April 2023. The Charity is pleased to continue as a National Portfolio Organisation but was disappointed to be offered a reduced grant for the next three-year period, considering how closely aligned its own Mission and strategy are with ACE's *Let's Create*.

Other key risks identified at the current time arise from uncertainties in the external environment, such as the conflict in Ukraine, supply chain disruption, the rise in inflation and increased costs of living. This is likely to mean that costs increase for the Charity and could have an impact on fundraising. The Charity's ability to adapt quickly and flexibly will continue to help mitigate risks arising from external change.

Key risks and uncertainties facing the Charity, in no particular order, have been identified as follows:

Risk identified	Action taken to mitigate risk
Identifying and implementing a major evolution of the Charity's business model, in response to the reduction in its core funding from ACE.	Successful applications to ACE's Transform One and Two funding programmes to support the transition. Trustees plan a process of review, with appropriate advice and support regarding potential future business models and the Charity will seek to diversify income streams and strengthen resilience.

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Another significant drop in income in the future which threatens the Charity's financial stability.	The Reserves target has been met and Designated Funds could be used to plug an unforeseen budget shortfall. Careful planning takes account of income which is unconfirmed and ensures that activity is confirmed in line with this.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Cyber security risks, including malicious attacks from external sources resulting in damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data. Cyber Security insurance is in place.
Risks arising from a sudden major catastrophic event (such as a weather event, pandemic, war, terrorism) causing the cancellation of events or the closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the ability to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.

Funders and supporters

Following the Charity's application in May 2022 to become part of Arts Council England's (ACE) National Portfolio for the three years from April 2023 (responding to ACE's new 10-year strategy *Let's Create*, its Three Outcomes and four Investment Principles), it was confirmed in November 2022 that the Company had been successful in maintaining its position as part of the National Portfolio but at a lower level of grant support. The annual grant awarded from April 2023 was offered at £300,000 per year, a reduction of 41% (£200,757).

As a result of this reduction, the Company was eligible to apply to ACE's Transform Programme and submitted an application to Transform One in late November 2022. A grant of £52,135 was awarded in December 2022 for the period April to July 2023, providing transitional support to adapt and adjust the business model.

In early February, the organisation also applied to Transform Two for tapered support during the period August 2023 to April 2026, with 50% of the amount applied for to be spent on changing its business model. It was confirmed in late March 2024 that our application was successful and we had been offered the full grant applied for.

The London Sinfonietta is grateful to Arts Council England for its continued support as a National Portfolio Organisation.

We would also like to gratefully acknowledge the support of other key funders during the year including Art Mentor Foundation Lucerne, The Boltini Trust, Cockayne – Grants for the Arts, The Ernst von Siemens Music Foundation, John Ellerman Foundation, Jerwood Arts, The Leverhulme Foundation, The London Community Foundation, The Lucille Graham Trust, The Lord and Lady Lurgan Trust (for *Academy* 2022), The Marchus Trust, The Royal Philharmonic Society Audience Fund – in association with the Rachel Baker Memorial Charity, PRS Foundation, Stanley Thomas Johnson Foundation and The Steven R. Gerber Trust.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions, its *Sound Out* schools' programme and digital work. This includes those that responded to The Big Give campaign in December 2021.

The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

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PLANS FOR THE FUTURE

In March 2022 the new ten-year Strategic Framework and Business Plan for 2022-23 was confirmed. Following news of a reduced NPO grant offer from Arts Council England in November 2022 (see details under Funders and supporters) and the subsequent confirmation of a grant under the Transform One and Two schemes, the Business Plan and artistic programme for the 2022-23 period has now been revised in line with funding in place.

At the time of preparing this Report, artistic plans for the 2022-23 financial year include:

Own/co-promotions (London and UK)

A full season of live concerts at Southbank Centre and Kings Place, including:

- *Xenakis: Architect of Sound* (Queen Elizabeth Hall, 8 October 2022) an all-Xenakis programme in his centenary year, exploring the ferociously intellectual world and visceral aesthetics of this composer who shocked in the musical avant-garde of the 1950s.
- *Quartet for the End of Time* (Queen Elizabeth Hall, 3 November 2022) exploring chamber music by Polish composer Krzysztof Penderecki alongside Olivier Messiaen's profoundly affecting *Quartet for the End of Time*. Presenter Jonathan Cross provides context for both works from the stage and tells the extraordinary stories behind them.
- *Changing Standards* (Purcell Room, 18 November 2022) presents five newly commissioned jazz standards with a difference. Elliott Galvin, Laura Jurd, Robert Mitchell, Alex Paxton and Trish Clowes have been commissioned by the London Sinfonietta to transform familiar tunes into something completely new and fresh.
- *Turning Points: Takemitsu* (Kings Place, 27 November 2022) continuing the Turning Points series which presents the music of great composers, this time exploring the music of Japanese composer Toru Takemitsu, whose distinctive output influenced the direction of contemporary music. The programme draws on works which express the composer's love of nature and the outdoors.
- *Sleeping Patterns* (Queen Elizabeth Hall, 2 December 2022) following an initial performance at Huddersfield Festival of Contemporary Music in November, a programme presenting a new London Sinfonietta commission by Juste Janulyte alongside the world premiere of a work by Jack Sheen, who also conducts this concert.
- *Sir Harrison Birtwistle: A Tribute* (Queen Elizabeth Hall, 5 March 2023) the ensemble pays tribute to one of its longest-standing collaborators with a concert spanning his varied output and long career, including his first commission for the ensemble to more recent works. It is a showcase of his enormous, varied and mysterious ingenuity.
- *Reich/Richter* (Royal Festival Hall, 6 April 2023) sees the return of the minimalist master Steve Reich to his New York roots with a bright, rhythmically agile work written to be performed alongside painter Gerhard Richter's film *Moving Picture*. Other works to be presented include *Nunu* the London Sinfonietta's commission from the late Mira Calix.
- *Fireworks* (Queen Elizabeth Hall, 25 May 2023) introduces a night of virtuosic fireworks from different musical and cultural traditions, including the sounds of the Far East in Dai Fujikura's *Shamisen Concerto* (UK premiere), Tania León's *Rítmicas* based on the polyrhythms of Cuba and the micropolyphonic textures of György Ligeti's astonishing *Chamber Concerto* from 1970.
- *Turning Points: Sound Unwrapped* (Kings Place, 24 June 2023) explores the boundaries between sound and music, delving into the earliest innovations used by twentieth century composers to manipulate sound and comparing these with their modern-day counterparts such as digital electronics and artificial intelligence. This event will be preceded by a mini-lecture and performance: *Navigating the Dawn of AI* and followed by *Late Night Tapes*, a post-concert performance exploring early developments in electronic tape music.

UK engagements

The 2022-23 season continues to build back UK touring as a core part of the ensemble's activity post-pandemic. Performances include:

- *Sleeping Patterns* at Huddersfield Contemporary Music Festival (20 November 2022), continues our long-term relationship.
- *Vortex Temporum* (21 May 2023) focuses on our perceptions of time, through two different yet complementary masterpieces. The London Sinfonietta and violinist Daniel Pioro are engaged by

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Southbank Centre to perform Grisey's *Vortex Temporum* alongside Vivaldi's iconic *The Four Seasons*.

- A workshop performance of works shortlisted for the Royal Overseas League's Composition Award for composers aged 18-35. The London Sinfonietta will also premiere the new chamber work commissioned from the winning composer.
- Recording sessions for Oregon Music Festival of works by Polish composers.
- A concert as part of Folkstone Festival in July 2023, also involving participants of the *London Sinfonietta Academy*.

Overseas engagements

Following a hiatus during the pandemic, the ensemble returns to overseas touring with a performance of Henze's *Voices* planned in Finland in July 2023. Further touring is planned during Autumn 2023 at the start of the 2023-24 financial year.

Participation and learning

Continuing the activity of recent years, the London Sinfonietta will deliver in-person projects in schools during the Autumn and Winter terms, culminating in a live Schools' Concert at Royal Festival Hall in March 2023, with a second performance to be filmed for delayed broadcast to schools further afield. In-school workshops are planned for schools in London with young people from Enfield, Waltham Forest and Haringey creating and performing music to be included in the concert alongside ensemble players. Alongside this, the organisation will continue to deliver its successful *Composition Challenges* project. In 2022-23 the project has been boosted by receipt of additional funding which will further extend its nationwide reach. The Charity will also deliver workshops for schoolchildren in Northamptonshire and Cambridgeshire music hubs across Autumn 2022 in partnership with Orchestras Live.

The *London Sinfonietta Academy* will return in July 2023 for its fourteenth edition, offering young professional musicians and conductors the opportunity to develop their skills and knowledge of contemporary music and culminating in a concert at Southbank Centre's Purcell Room. The organisation also continues its side-by-side work with emerging musicians from the Royal Academy of Music combining with the forces of the London Sinfonietta ensemble to perform *The Fields of Sorrow* and *In Broken Images* in the second half of the Birtwistle Tribute concert in March 2023.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2022-23 season include five new works commissioned from jazz musicians Elliot Glavin, Laura Jurd, Robert Mitchell, Alex Paxton and Trish Clowes, a new piece called *Sleeping Patterns* from Juste Janulyte, a commission by Jack Sheen titled *Phant Heap Render* and a commission for the *Sound Out Schools'* concert by Zoe Martlew. A commission by Samantha Fernando will also be premiered as part of the *Musicians of Tomorrow* concert by participants of the *Academy* scheme.

The organisation also continues with its *Writing the Future* scheme, with plans to launch its fifth iteration and recruit a cohort of new composers towards the end of the period. Lastly, working with partners at Trinity Laban, Royal Northern College of Music and Drake Music, the organisation will also develop several digital commissions which explore the musical possibilities offered by new technology and digital realms.

Digital engagement

The organisation continues to produce a range of digital content to introduce audiences to composers programmed in its main season of concerts and to explore contemporary music from a variety of perspectives. As well as the continuation of successful series (such as *In Performance*), new content to be released during the year includes podcasts including two released as part of the *Couch to Concert* audience development scheme and brand new digital commissions developed in collaboration with composers and academic partners will also be released in a variety of contexts, including online.

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, who are also Directors of the Company, are referred to as the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees have the power to co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly (most recently in Summer 2022), in order to identify any specialist skills needed. All Trustees are able to nominate potential new Trustees for consideration and the Council advertises publicly for new Trustees as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees can serve a total of three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receiving relevant information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Trustees also sit on board committees and may participate in ad hoc working groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

The organisation will continue to ensure that there is regular rotation of Trustees in line with its governing documents. The recruitment of new Trustees was paused until the Company's position in terms of core funding from Arts Council England from April 2023 was clarified. Plans to recruit new Trustees will be reactivated as appropriate, probably in Summer or Autumn 2023.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on pages 23-24.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning, Development Manager and other senior members of staff (Marketing Manager, Digital Officer) to deliver the Company's programme of work. Over the period, the Company has had a team of seven full-time and six part-time salaried staff members (on average). The Chief Executive is a member of the Council of Trustees and reports to it, as well as maintaining regular contact with the Chair. Budgets are set by the Chief Executive and ratified by the Council. The organisation's Strategic Aims and Objectives, revised for 2022-32, describe the Company's strategic aims and ambitions and annual and three-year Business Plans outline activity in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters the Council monitors progress and delivery against the aims of the Business Plans and budget.

Taking account of the uncertainty arising from the pandemic, an update to the Business Plan covering the 2021-22 financial period was agreed in March 2021. A new longer-term Strategic Aims & Objectives for the next 10-years was completed in February 2022, as well as specific plans for the first year (2022-23). This formed the strategic framework for our application to Arts Council England in May 2022. Following confirmation from ACE in November 2022 that our grant for the period April 2023 to March 2026 would be reduced to £300,000 per annum, we have been working to revise future plans and starting the process of remodeling our business structure. Now that our final funding position for the next three years is clear

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(following the March 2023 outcome of our application to ACE's Transform Two funding stream), an update to the Business Plan covering the ACE funding period 2023-26 will be drafted.

The Council has two long-running Committees: the Finance, Audit & Risk Committee, which consists of Council members and staff, and meets at least four times a year to review financial planning and reporting in advance of Council meetings, and to consider the organisation's financial, strategic and operational risk, and the Development Committee consists of Council members, staff and occasional external consultants who give advice and bring contacts in the search for more funding. Both groups allow the management team to draw upon the specific areas of expertise that members of the Council can provide, and allow Council members to maintain regular contact with management between Council meetings and to gain a deeper understanding of these crucial areas of work.

During the period, meetings of the Development Committee were paused and its role undertaken by the Finance, Audit and Risk Committee and the Board whilst the Strategic Framework and ACE bids were being finalised.

A new Committee was also instigated during the period to co-ordinate and allow space for governance and management to discuss its future artistic plans and to review the success of past artistic seasons. The Programme Review Committee will meet at least twice a year and will report to the Council.

Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Remuneration Policy for Senior Management Personnel

The senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day-to-day basis. During the year ended 30 September 2022, the senior management team were the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate taking into account affordability, inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose. Taking into account several years of frozen pay rates and the rising cost-of-living, the Charity recently awarded modest pay uplifts to staff in order to remain competitive.

No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 11. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the

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financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2022, was approved by the Council of Trustees on 27 April 2023 and signed on their behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the accounts, 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 FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2022 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing these accounts, 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 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.

Other information

The other information comprises the information included in the annual report other than the accounts and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Chairman's And Trustees' Report for the financial year for which the accounts are prepared is consistent with the accounts; and

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- the Chairman's And Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chairman's And Trustees Report.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

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.

As part of our planning of the audit work required we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- UK Tax legislation

We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

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Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.

Nigel Walfisz FCA (Senior Statutory Auditor)
For and on behalf of MGR Weston Kay LLP
Chartered Accountants
Statutory Auditors
55 Loudoun Road
St John's Wood
London
NW8 0DL

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2022

		Unrestricted Funds		Restricted Funds	Total Funds 2022	Total 2021
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	590,816	-	248,395	839,211	893,149
Income from charitable activities	4	277,942	-	20,038	297,980	84,145
Other income	5	127,475	-	-	127,475	23,112
Investment income	6	98	-	-	98	11
Total income		996,331	-	268,433	1,264,764	1,000,417
Expenditure						
Costs of raising funds	7	59,892	-	-	59,892	82,988
Expenditure on Charitable activities	7, 8 & 9	842,239	-	313,707	1,155,946	881,772
Total expenditure		902,131	-	313,707	1,215,838	964,760
Net income/ (expenditure) before transfers		94,200	-	(45,274)	48,926	35,657
Gross transfers between funds		(68,215)	68,215	-	-	-
Net movement in funds		25,985	68,215	(45,274)	48,926	35,657
Reconciliation of funds						
Funds brought forward		98,569	103,156	156,545	358,270	322,613
Funds carried forward	17	124,554	171,371	111,271	407,196	358,270

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 31 to 39 form part of these accounts.

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Balance Sheet
at 30 September 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	12	1,895	2,844
Current assets			
Debtors	13	200,927	143,199
Short term deposits	14	33,032	2,946
Cash at bank and in hand		303,567	374,566
Total		<u>537,526</u>	<u>520,711</u>
Creditors: Amounts falling due within one year	15	<u>(132,225)</u>	<u>(165,285)</u>
Net current assets		<u>405,301</u>	<u>355,426</u>
Net assets		<u>407,196</u>	<u>358,270</u>
The Funds of the Charity			
Restricted Income Funds		111,271	156,545
Unrestricted Income Funds			
Designated Funds		171,371	103,156
Contingency Reserve		120,000	95,000
Revenue Reserve		<u>4,554</u>	<u>3,569</u>
Total Charity Funds	16	<u>407,196</u>	<u>358,270</u>

The accounts were approved by the Council of Trustees on 27 April 2023 and signed on its behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 31 to 39 form part of these accounts.

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Statement of Cashflows
For the year ended 30 September 2022

	2022		2021
	£	£	£
Cash flows from operating activities			
Surplus for year ended	48,926		35,657
Interest received	(98)		(11)
Depreciation	949		949
Decrease/(Increase) in debtors	(57,728)		(43,855)
(Decrease)/increase in creditors	<u>(33,060)</u>		<u>(13,939)</u>
Net cash provided by operating activities		(41,011)	(21,199)
Cash flows from investing activities			
Interest from bank deposits	<u>98</u>		<u>11</u>
Net cash from investing activities		<u>98</u>	<u>11</u>
Change in cash and cash equivalents in the year		(40,913)	(21,188)
Cash and cash equivalents at beginning of year		<u>377,512</u>	<u>398,700</u>
Cash and cash equivalents at end of year		<u>336,599</u>	<u>377,512</u>
Cash and cash equivalents			
Short term deposits		33,032	2,946
Cash at bank and at hand		<u>303,567</u>	<u>374,566</u>
Cash and cash equivalents at 30 September		<u>336,599</u>	<u>377,512</u>

The Notes on pages 31 to 39 form part of these accounts.

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Notes to the Accounts for the year ended 30 September 2022

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) **Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) **Income and Deferred Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period. Please refer to (k) for details regarding accounting policies for Restricted Funds.
- (c) **Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) **Operating leases**
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.
- (e) **Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) **Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) **Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:
- | | Years |
|----------------------------|-------|
| Office and stage equipment | 5 |
| Computer equipment | 5 |
- (h) **Investments**
Investments are shown at market value and all changes in value in the year, whether or not realised, are reported in the Statement of Financial Activities.

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Notes to the Accounts for the year ended 30 September 2022

(i) **Financial instruments**

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(j) **Taxation**

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(k) **Fund accounting**

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

- Designated Funds:* unrestricted funds which have been earmarked for specific purposes by the Trustees.
- Contingency Reserves:* funds held to provide for contingencies that may arise in the future.
- Revenue Reserves:* the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(l) **Intangible income and gifts in kind**

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

The main donation in kind included in these accounts for 2020 is in relation to the use of office space at Kings Place on a peppercorn rent basis.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(m) **Legal status and share capital**

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(n) **Creditors**

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(o) **Government Grants**

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue.

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**Notes to the Accounts
for the year ended 30 September 2022**

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

3. Donations

Year to 30 September 2022	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Arts Council England	508,757	-	508,757
Trusts and Foundations	50,418	225,078	275,496
Corporate Support	-	-	-
Donations and Individual Giving	31,641	23,317	54,958
Total	590,816	248,395	839,211

Year to 30 September 2021	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Arts Council England	508,757	121,414	630,171
Trusts and Foundations	48,283	149,010	197,293
Corporate Support	-	3,000	3,000
Donations and Individual Giving	50,762	11,923	62,685
Total	607,802	285,347	893,149

4. Income from charitable activities

	Total 2022 £	Total 2021 £
Own/co-promotions (UK)	168,064	60,329
Engagements (UK)	108,599	7,800
Participation and Learning	20,038	14,301
Composer Commissions and New Work	1,234	1,666
Digital projects	45	49
Total	297,980	84,145

5. Other income

	Total 2022 £	Total 2021 £
Other Income	127,475	23,112
Total	127,475	23,112

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

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Notes to the Accounts
for the year ended 30 September 2022

6. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

7. Analysis of expenditure

Year to 30 September 2022	Staff Costs 2022 £	Direct Costs 2022 £	Support Costs 2022 £	Total 2022 £
Cost of raising funds	38,134	6,171	15,587	59,892
Own/co-promotions (UK)	196,314	270,200	38,220	504,734
Other engagements (UK)	78,838	108,510	15,349	202,697
Participation & Learning	69,963	96,295	13,621	179,879
Composer commissions & new work	19,866	27,343	3,868	51,077
Digital projects	1,221	1,680	236	3,137
Advertising and publicity	53,940	31,318	11,624	96,882
Future Project Funds disbursed	-	117,540	-	117,540
	420,142	652,886	82,918	1,155,946
Total	458,276	659,057	98,505	1,215,838

Year to 30 September 2021	Staff Costs 2021 £	Direct Costs 2021 £	Support Costs 2021 £	Total 2021 £
Cost of raising funds	48,830	11,597	22,561	82,988
Own/co-promotions (UK)	192,196	200,973	45,075	438,244
Other engagements (UK)	8,161	8,534	1,914	18,609
Participation & Learning	70,126	73,329	16,447	159,902
Composer commissions & new work	40,449	42,296	9,486	92,231
Digital projects	12,833	13,419	3,010	29,262
Advertising and publicity	47,394	17,207	11,678	76,279
Future Project Funds disbursed	-	67,245	-	67,245
	371,159	423,003	87,610	881,772
Total	419,989	434,600	110,171	964,760

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

In 2022 Support Costs includes an exchange gain of £6,015 (2021: exchange loss of £2,267).

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**Notes to the Accounts
for the year ended 30 September 2022**

8. Staff costs and employees	Total 2022 £	Total 2021 £
Wages and salaries	418,693	371,524
Social security costs	16,338	31,639
Pension costs	13,178	12,472
	<u>448,210</u>	<u>415,635</u>
Other staff related costs	10,066	4,354
Total	<u>458,276</u>	<u>419,989</u>

The average number of employees during the year was 13 (2021: 12), which included seven full-time and six part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £231,136 (2021: £208,877).

No employee except Andrew Burke, Chief Executive & Artistic Director (see note 11 below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £13,178. Contributions totalling £2,237 were payable to the funds at the year end and are included in Creditors.

9. Support costs	Total 2022 £	Total 2021 £
Rent and equipment leases	31,332	29,976
Other establishment costs	15,127	15,454
General office expenses	16,062	29,798
IT costs and software licenses	28,535	27,994
Depreciation	949	949
Auditors remuneration	6,500	6,000
Total	<u>98,505</u>	<u>110,171</u>

Governance Costs of £42,365 (2021: £41,663) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

10. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2022 £	Total 2021 £
For audit services:		
Audit of the company's financial statements	<u>6,500</u>	<u>6,000</u>
For other services:		
Taxation services	<u>1,950</u>	<u>2,875</u>

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Notes to the Accounts
for the year ended 30 September 2022

11. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary	Pension	Payments as members of the orchestra	Total 2022
	£	£	£	£
Andrew Burke	71,750	3,588	-	75,338
Timothy Gill	-	-	6,830	6,830
Jonathan Morton	-	-	2,880	2,880
Paul Silverthorne	-	-	14,033	14,033
Total	71,750	3,588	23,743	99,081

The payments made to members of the orchestra represent amounts paid during the year and while they were registered as Trustees of the Charity. Reimbursements to other Trustees for expenses during the year amounted to £0 (2021: £0).

During the year £3,312 of donations were received from the Trustees (2021: £11,434). The number of Trustees to whom retirement benefits are accruing is 1 (2021: 1). There were no other related party transactions.

12. Tangible fixed assets

	Computer equipment	Electronic stage equipment	Total
	£	£	£
Cost			
At 30 September 2021	2,905	21,463	24,368
At 30 September 2022	2,905	21,463	24,368
Depreciation			
At 30 September 2021	1,756	19,768	21,524
Charge for the period	383	566	949
At 30 September 2022	2,139	20,334	22,473
Net book value			
At 30 September 2022	766	1,129	1,895
At 30 September 2021	1,149	1,695	2,844

13. Debtors

	Total 2022 £	Total 2021 £
Trade debtors	34,618	4,349
VAT	7,568	10,866
Prepayments	37,681	29,991
Accrued income	3,060	24,986
Tax recoverable	118,000	73,007
Total	200,927	143,199

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Notes to the Accounts
for the year ended 30 September 2022

14. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

15. Creditors: Amounts falling due within one year

	Total 2022 £	Total 2021 £
Trade creditors	71,998	30,714
Taxation and Social Security	8,744	9,457
Other creditors	9,696	9,460
Accruals	36,954	45,237
Deferred income (received in advance)	4,833	70,417
Total	132,225	165,285

Movements in deferred income in the year were as follows:

	Total 2022 £	Total 2021 £
Balance brought forward	70,417	74,895
Amounts released in the year	(70,417)	(65,096)
Amounts deferred in the year	4,833	60,618
Balance carried forward	4,833	70,417

Any amounts deferred in the year relate to cash received in the year ended 30 September 2022 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

16. Analysis of Charitable Funds

Year to 30 September 2022

	Balance at 1 October 2021 £	Net movement £	Transfers between Funds £	Balance at 30 September 2022 £
Restricted Funds				
Future Projects Fund	156,545	(45,274)	-	111,271
Unrestricted Funds				
Designated Funds*	103,156	-	68,215	171,371
Contingency Reserve	95,000	-	25,000	120,000
Revenue Reserve	3,569	94,200	(93,215)	4,554
Total	358,270	48,926	-	407,196

At the year-end, a transfer of £25,000 from General Unrestricted Income was made to the Contingency Reserve in order to meet the target stated in the Reserves Policy.

In addition, a transfer of £68,215 was made from General Unrestricted Income to Designated Funds. This allows the Charity to invest in artistic activity planned in 2022-23 and future financial years. At the year-end a new Designated Fund was set up to build a provision for identifying and moving to new office premises in the future.

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Notes to the Accounts
for the year ended 30 September 2022

*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Future Office Fund £	Total Designated Funds £
Balance at 1 October 2021	84,633	18,523	-	103,156
Transfer between funds	58,215	-	10,000	68,215
Balance at 30 September 2022	<u>142,848</u>	<u>18,523</u>	<u>10,000</u>	<u>171,371</u>

Year to 30 September 2021

	Balance at 1 October 2020 £	Net movement £	Transfers between Funds £	Balance at 30 September 2021 £
Restricted Funds				
Future Projects Fund	139,996	16,549	-	156,545
Unrestricted Funds				
Designated Funds*	84,156	-	19,000	103,156
Contingency Reserve	95,000	-	-	95,000
Revenue Reserve	3,461	19,108	(19,000)	3,569
Total	<u>322,613</u>	<u>35,657</u>	<u>-</u>	<u>358,270</u>

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2022-23 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended, and have not yet been replaced by funds for future projects.

Unrestricted Funds:

Designated Funds

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

The Digital Production Fund relates to funds set aside to support digital production and audience engagement, including CD releases, audio and film projects and other digital projects.

The Future Office Fund relates to funds set aside to allow the organisation to identify and set up new office premises in the medium-term future.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

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Notes to the Accounts
for the year ended 30 September 2022

17. Analysis of Net Assets between Funds

As at 30 September 2022

	Unrestricted Funds		Restricted	Total
	General	Designated	Funds	2022
	£	£	£	£
Tangible fixed assets	1,895	-	-	1,895
Debtors	158,814	-	42,113	200,927
Short term deposits	-	-	33,032	33,032
Cash at bank and in hand	22,999	171,371	109,197	303,567
Creditors falling due within one year	(59,154)	-	(73,071)	(132,225)
Total Net Assets	124,554	171,371	111,271	407,196

As at 30 September 2021

	Unrestricted Funds		Restricted	Total
	General	Designated	Funds	2021
	£	£	£	£
Tangible fixed assets	2,844	-	-	2,844
Debtors	114,748	-	28,451	143,199
Short term deposits	-	-	2,946	2,946
Cash at bank and in hand	86,691	103,156	184,719	374,566
Creditors falling due within one year	(105,714)	-	(59,571)	(165,285)
Total Net Assets	98,569	103,156	156,545	358,270

18. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £508,757 (2021: £508,757) as a National Portfolio Organisation (see Note 3). This is to support the organisation and its artistic work across all areas.

During the year, the Company also received a grant of £7,449 under the government's Kickstart Scheme, which enabled the organisation to create a new six-month paid employment opportunity for a young person aged 16 – 24 who was previously on Universal Credit.

In 2020-21, the Company received a government grant of £1,245 (in October 2020) under the Coronavirus Job Retention Scheme.

19. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal place of business is Kings Place, 90 York Way, London, N1 9AG.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2021

Company registration No: 00926551

Charity No: 255095

Sinfonietta Productions Limited
(a company limited by guarantee)

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General Information

Trustees	Paul Zisman, Chair (resigned 9 August 2021) Fiona Thompson, Chair (appointed 20 April 2021) Sudeep Basu Andrew Burke Régis Gautier-Cochefert (resigned 6 December 2021) Timothy Gill Annabel Graham Paul Kathryn Knight Sally Millett (resigned 28 June 2021) Charlotte Morgan Jonathan Morton Paul Silverthorne James Thomas Ben Weston	
Secretary	Frances Bryant	
Registered office and administrative address	Kings Place 90 York Way London N1 9AG	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees **For the year ended 30 September 2021**

Our Report on activity in the 12 months to 30 September 2021 tells a story of our gradual return to live music-making in venues, with audiences able to attend in person again by summer 2021. The year was marked by ongoing uncertainty, with regular changes to government guidance and the restrictions in place to combat the Covid-19 pandemic. It was therefore necessary to review, adapt and flex our plans continually during the period.

Restrictions during the early part of the year (autumn 2020) meant that venues were mostly unable to open their doors to the public and concerts were broadcast (by radio or online livestream) to audiences. Events in this period included an online magazine-style programme *ReAssemble Online*, a programme of new music by black composers in *Yet Unheard*, Matthew Herbert's *more more more* and *Pharmakeia*, the premiere of a new commission by James Dillon.

In the early part of 2021, restrictions tightened up again and there was a pause in concert-giving while the country worked from home and venues were fully closed, even for behind-closed doors activity. Thankfully this started to ease in March 2021 and we were able to livestream our *Sound Out* Schools' Concerts to an estimated 12,000 school children from the Royal Festival Hall (London) and Turner Sims Concert Hall (Southampton). This was a time during which all children had experienced significant interruption to their education with long periods spent learning from home which was impacting on their well-being and mental health. The Charity therefore felt it was important to offer this creative, musical experience to as many children as possible and were able to adapt the programme quickly for digital delivery and move activity for schools, including these concerts, online.

Another strategic adaptation to our plans was to build digital content (for future release online) by setting up filming / recording sessions to replace concerts that had to be cancelled. This enabled us to both sustain the relationship with our audience (especially the digital audience we had started to build in the previous year) and also to provide work for our freelance players, who faced a challenging time during the pandemic with a severe reduction in work opportunities across the orchestral sector.

By May 2021 the Charity was able to start planning for the return of audiences to venues, with two small-scale concerts in June (at Kings Place) and the premiere of a major new work by Laura Bowler *Houses Slide* in July at Royal Festival Hall acting as a significant marker in the return to normality.

Our talent development programme for emerging performers and composers was reactivated during the year, following unavoidable interruptions to activity in the previous period. The Academy course planned for July 2020 had to be postponed, and following several attempts to reschedule it in autumn 2021, Conductor Workshops (one element of the overall programme) were able to take place in December 2020. Following coaching sessions arranged in May 2021 to provide some interim activity for participants, the full course and concert finally went ahead in July 2021.

The Charity also launched the fourth edition of its longstanding *Writing the Future* scheme for music creators, who are given the opportunity to work alongside the ensemble as they develop a new work. Three of these new works will receive their premiere in the 2021-22 artistic season, with a further one in 2022-23.

I was delighted to be offered the position of Chair of the London Sinfonietta Council in April 2021 and, after a period of handover, took over from Paul Zisman in summer 2021. I would like to thank Paul and other Trustees who retired during the last year (Sally Millest and Régis Gautier-Cochefert) for their long-standing and much valued support of the Charity. The Council continued to play a vital role in shaping the strategic future of the London Sinfonietta as the organisation launched its new 10-year Strategy (2022-2032) and 1 Year Business Plan (2022-23). This provided a good foundation for the Council to work alongside management to gain a shared understanding of Arts Council England's own Strategic Framework, *Let's Create*, and *Investment Principles* and start to shape the Charity's response ahead of its application for renewed funding in April 2022. Cross-organisational workshops focusing on each of the *Investment Principles* during spring and summer 2021 provided an opportunity to galvanise thinking and establish future direction.

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Following a recruitment process that was much hindered by the pandemic over the past two years, the Charity has used this time to further review the best way to evolve the performing ensemble for the future, taking into consideration the broad skillsets needed by our artists and musicians across all areas of our activity, and the need to ensure we attract a diverse talent pool. Open Principal positions (including Principal Bassoon, Principal Horn, Principal Piano, Principal Second Violin and Principal Trumpet, as well as Principal Sound Engineers) have provided the flexibility to offer work to a wider group of musicians whilst we continue the process of trialling potential candidates for the Principal posts. We are grateful to all the talented and loyal players who have performed with the London Sinfonietta over this challenging period and continue to give such extraordinary performances on stage.

Following the Charity's previous commitment to creating a step-change in improving Equality, Diversity and Inclusion across all of its activities, the past year included a strong artistic statement of intent with *Yet Unheard* (October 2020), a concert of music by established and emerging black composers co-curated by George Lewis and Elaine Mitchener. The London Sinfonietta has also commissioned George Lewis and this new work received its premiere in March 2022. Behind the scenes, work has continued to provide training for management staff, Trustees and players to develop our thinking in this area and to ensure that we challenge ourselves to make change.

Climate change and the preservation of the natural world became a more visible thread in our 2020-21 season, with the premiere of Matthew Herbert's *more more more* (November 2021) commenting on consumerism and Laura Bowler's *Houses Slide* (July 2021) exploring climate anxiety. The latter was produced in rehearsal and onstage almost entirely using pedal power from 16 volunteer cyclists for light and sound. The Charity also further developed its understanding of the carbon footprint of its activities by tracking the carbon arising from the development and production of *Houses Slide*. Following strategic conversations across the organisation in 2021, the Charity is now working to develop its longer term Environmental Policy and Action Plan.

In terms of the Charity's financial position, it has continued to take a prudent approach in the face of rising costs, aiming to deliver high quality artistic events and learning experiences which also represent good value for money. Its activities in the early part of the year were supported by an emergency grant from Paul Hamlyn Foundation, a proportion of which is recognised in these accounts. Crucially, the Charity also applied successfully to Arts Council England's Culture Recovery Fund and was the recipient of two grants totaling £121,414. In particular the grants helped to offset the costs of working in line with Covid-19 safety guidelines and some of the additional investment required in order to deliver work digitally during periods of lockdown. The Charity is truly grateful to Arts Council England and to DCMS for boosting the Charity's resilience during this vital period.

We are pleased to report in these accounts a surplus of £108 on General Funds and Net Income of £35,657 on Total Funds. Trustees made a decision not to add to Reserves at the year-end, but it was possible to set aside £19,000 of Designated Funds, to help underpin the organisation's future resilience and provide crucial support for new strategic projects as the Charity rebuilds its income streams following the pandemic.

Now that the most challenging period of the pandemic is hopefully behind us, the London Sinfonietta is looking to the future with optimism. The Charity remains passionate about the power of music to change lives and bring communities together and will continue to make the best new music for and with audiences, and to enable musical creativity and support talent development.

Finally, we could not achieve any of our work without the generous support that we receive from Arts Council England and numerous trusts, foundations, corporate supporters and individuals. We are extremely grateful to all of them. We are also indebted to our loyal, curious and passionate audiences for coming on a journey with us to explore new music and experience the thrill of artistic creation.



Fiona Thompson
Chair of the Trustees

Report of the Council of Trustees **For the year ended 30 September 2021**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2021, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 31-32 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision

The London Sinfonietta's Vision is for contemporary classical music to be an indispensable part of contemporary society that challenges and inspires audiences, the public and policy-makers. This is built on the art-form's ability to produce powerful moments of collective experience and communicate messages to audiences that result in empathy and reflection on contemporary society. The Charity has a vision for musical creativity and performance as a fundamental part of a young person's education while public participation and engagement in the sounds and ideas of new music can provide a catalyst for personal growth and positive community change.

Mission

The Charity's current Mission Statement is:

The London Sinfonietta is a new music organisation that commissions, curates and produces new music performed by an ensemble of the highest calibre musicians. We work with the greatest living composers of contemporary classical music and collaborate with innovative contemporary artists to create new work and engage audiences and participants of all ages and backgrounds. We seek to produce contemporary music projects to both reflect and shape life in contemporary society and to challenge perceptions, stimulate imaginations and unlock creativity in individuals and communities.

The Charity identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) **Own and co-promoted concerts** which form its main season of performances and events
- 2.) **Commissioning** composers and artists and supporting the development of **New Work** through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of **Participation & Learning** work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) **Digital Engagement** projects and content for digital platforms which engage the audience, as well as promoting and enhancing the experience at live events
- 5.) **Engagements** to perform on tour across the UK
- 6.) **Overseas Engagements** to perform in Europe and the rest of the world

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In January 2018 the London Sinfonietta wrote a new Business Plan for the four-year period 2018-22 which took effect from the start of the 2018-19 financial year. This Report and Accounts is therefore the third to report against the Aims and Objectives included in this Business Plan. An update to the Business Plan covering the one-year period 2021-22 was written in March 2021 and a further update covering the 2022-23 year will be finalised in March 2022. Both take into account the recent changes to the broader context that the Charity now finds itself working within.

The Business Plan 2018-22 states six Aims:

AIM 1: ARTISTIC PROGRAMME

We want to radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.

AIM 2: PROFESSIONAL DEVELOPMENT

We plan to expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.

AIM 3: PARTICIPATE AND LEARN

We will work to embed Participation and Learning as a core part of our work through immersive and collaborative relationships.

AIM 4: COMMUNITY

We will develop and enact the London Sinfonietta Community Project through both digital and communication strategies.

AIM 5: FINANCIAL RESILIENCE

We aim to build financial resilience into our long-term business model by increasing income generation and strategic investment.

AIM 6: BUSINESS RESILIENCE

We plan to create greater business resilience by investing and developing the Charity's people and processes.

The London Sinfonietta's progress during the 2020-21 financial year against the Strategic Aims listed above (and the Objectives to realise them) is summarised later in this Report, including details of how the Coronavirus pandemic continued to impact on the Charity's activities.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Aims and Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with the best contemporary classical music, by placing it at the heart of today's culture. Usually, the London Sinfonietta achieves this primarily through a season of live concerts and touring but during the first part of the 2020-21 period this was not possible due to the closure of venues and restrictions related to the pandemic. It was therefore necessary to adapt our activity in order to continue reaching audiences. Following the success of small-scale live events delivered online in the early part of the pandemic, the organisation was able to film and broadcast (either live or delayed) concerts from behind-closed-doors in the first part of its 2020-21 season, opening itself up to a worldwide audience.

From May 2021, venues were able to open their doors once more and the organisation adopted a ticket pricing policy designed to be accessible to all and encouraging hesitant audiences back to the concert hall. Those that were unable to attend these live performances were able to listen to selected concerts either as live/delayed broadcasts on YouTube or on BBC Radio 3.

The organisation continues to build a wide range of digital content available free of charge on its website and digital channels, including podcasts and films introducing the composers and artists the ensemble works with. Recordings (CDs or digital downloads) are available from various outlets and free audio streams (including excerpts from live concerts) are also available through the Charity's website.

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The organisation offers unique opportunities to young composers, conductors and players, supporting them as they develop the skills necessary for their professional careers as performers and makers. Emerging composers and music creators are given the chance to develop their ideas and practice through working with the ensemble to help create inspiring new work which engages the public and promotes a collaborative way of working.

The Participation & Learning programme works to achieve the Charity's objective to advance musical education and provides a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music. This includes projects and concerts designed especially for school children, which involve young people participating as composers and performers as part of the London Sinfonietta's main concert season, and live, interactive music events for families. We also provide opportunities for the public to explore and contribute to the creative process and workshops which involve participants in the performance of new music. Most of the creative projects involve no payments by the participants.

Achievements and Performance

During the 2020-21 year, the world-wide Coronavirus pandemic continued to have a significant impact on activity with concerts up until May 2021 only possible behind-closed-doors with audiences watching via live streams or pre-recorded broadcasts. This has had a significant impact on ticket sales and audience figures across the season. UK touring was also curtailed and all overseas touring cancelled. Some planned activity was postponed to future periods due to restrictions in place.

In addition, the number of performances and the level of activity across all areas often fluctuates from year to year due to the nature of our art form. New, cutting-edge work and collaborations necessarily take time to develop and curate, and the market for such work in the UK and world-wide is smaller than for mainstream classical or popular music.

During the year to 30 September 2021, the London Sinfonietta reached an estimated **10.6 million people** (4.9 million in the year to 30 September 2020) with its work. The large increase from year to year is mainly due to the significant rise in those listening to our work through Spotify and is broken down as follows:

The London Sinfonietta reached **22,827** people (2020 – 22,110) with **34 live performance events** (2020 – 58) in venues and online, including 16 own and co-promotions, 4 UK engagements and 14 performances for schools and communities. Due to restrictions, 8 performances during the year welcomed a live audience attending at the venue (3 of which were also livestreamed), a further 18 were broadcast live online and 8 were pre-recorded for delayed broadcast. In addition, 3 London Sinfonietta concerts were broadcast on radio, adding an estimated **1.5 million listeners** for the ensemble's work across the year.

The Participation and Learning Department programme performed live to **15,845** (2020 – 2,427) children attending **schools' concerts** (both at venues including Royal Festival Hall, and in schools), with **691** (2020 – 330) children also attending **workshops**. The London Sinfonietta **Academy** provided training in contemporary music performance to **23** players and **6** conductors across the year and a further **45 young people** in higher education attended workshops and masterclasses with the ensemble.

Across all its live and broadcast work, the London Sinfonietta gave **25** (2020 – 14) world premiere performances, which included **22** (2020 – 9) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **113,323** (2020 – 122,046) unique views of the Charity's website during the period. The Charity also sustained and grew its social media following to **20,534** (2020 – 18,697) on Facebook, **30,047** (2020 – 30,337) on Twitter and **2,925** (2020 – 2,245) on Instagram, in addition to **5,111** followers (2020 – 3,768) and over **8,754,681** (2020 – 3,564,732) listens on Spotify and **84,343** (2020 – 85,508) views on YouTube during the period. *Steve Reich's Clapping Music App* continued to be successful, with estimated downloads of **80,000** during the period bringing the total downloads since its launch to **555,000** to date.

Further audience reach for the London Sinfonietta is achieved through digital streaming via a range of other platforms (in addition to Spotify, as mentioned above), radio play of its CD back catalogue and repeats of live

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radio broadcasts. This number is unquantifiable (or even estimable), and therefore not included in the figures reported above. Access to the ensemble's significant recorded legacy through radio station relays, (with their subsequent opportunities to 'listen again') and activity on streaming platforms, adds hugely each year to the organisation's reach.

Artistic highlights during the 2020-21 financial year included:

Own/co-promotions

Due to restrictions in place, many venues, including Southbank Centre, were closed to audiences until May 2021. Concerts in the first 6 months of the financial year were mostly broadcast to the public. This includes audio broadcasts on BBC Radio 3 and streamed films of concerts (live or delayed) available on YouTube. In Autumn 2020 three events took place at Southbank Centre:

- *ReAssemble Online*, a day-long festival of contemporary music, streamed live from Southbank Centre, including an introduction to the artistic season ahead, live performances of solo and chamber pieces and conversation with composers and artists involved in the music;
- *Yet Unheard*, showcasing music by emerging and established black composers, co-curated by leading composer and thinker George Lewis and experimental vocalist Elaine Mitchener;
- *James Dillon: Pharmakeia*, the premiere of a now complete four-movement cycle by James Dillon, commissioned by the London Sinfonietta and presented as part of Huddersfield Contemporary Music Festival.

A concert at Kings Place (November 2020) with a socially-distanced audience in attendance, premiered *more more more* by Matthew Herbert, a comment on endless consumerism, and *The Melt* which drew attention to climate change.

Following the cancellation or postponement of nearly all concerts in January-March 2021, events in Spring/Summer 2021 included:

- *Landmarks*, behind-closed-doors performances at the Royal Festival Hall in late March 2021, and other venues in June, of pieces from the ensemble's core repertoire, filmed for digital release
- *Lessons from the Past*, the premiere at Kings Place of a new work by Luke Bedford written for tenor Mark Padmore (the work was also audio recorded for digital release through NMC)
- *Notes about Now*, poetry and music at Kings Place, in association with Poet in the City
- *Houses Slide*, the premiere of a new work by Laura Bowler, exploring issues around climate change and the loss of biodiversity.

A socially-distanced, live, audience was able to attend all of these events (except for *Landmarks*).

Other small-scale activity across the season included solo online performances (World Premiere Wednesdays and performances of Postcard Pieces) acting as taster events for new audiences and helping to sustain relationships with existing audiences during the extended period of restrictions.

UK engagements

Planned UK engagements for 2020-21 were considerably impacted by the Coronavirus pandemic, with nearly all touring in the first 6 months of the period cancelled or postponed while venues remained closed to audiences. During this period, the longstanding relationship with Huddersfield Contemporary Music Festival was sustained by the inclusion of the broadcast on BBC Radio 3 of *James Dillon: Pharmakeia* in their 2020 festival.

The ensemble was also engaged to deliver workshops as part of the Royal Overseas League's Composition Prize in November 2020 and gave a performance of the work chosen as part of *Musicians of Tomorrow* in July 2021. A small-scale corporate event for Francis Taylor Buildings was delivered online in January 2021.

Overseas engagements

Due to the pandemic and the additional costs and logistical challenges caused by Brexit, no overseas touring took place in 2020-21 financial year.

Participation and learning

As a result of restrictions around going into schools, *Sound Out*, the organisation's annual schools programme, was delivered digitally during the year, culminating in a live-streamed Schools' Concert from the Royal Festival Hall and a repeat performance at Southampton's Turner Sims Concert Hall which was broadcast online to local schools (both in late March 2021). The organisation also set two Composition Challenges and encouraged schools to respond by sending in the pieces their students had composed. Some of the pieces written were subsequently performed on-stage by members of the London Sinfonietta. At least 50 schools signed up to live-stream the London concert to their students, with more watching in the following seven days. In September 2021, workshops and performances took place in schools in Gloucestershire, continuing the organisation's long-term relationship there.

The London Sinfonietta's *Academy* returned in July 2021, following its postponement in July 2020, for its twelfth edition, offering young professional musicians the opportunity to develop their skills and knowledge of contemporary music. The course culminated in a concert at Cecil Sharp House *Musicians of Tomorrow*, with a live audience able to attend. Workshops with aspiring conductors also took place as part of the *Academy* programme in December 2020.

The London Sinfonietta *Junior Academy* programme supports young musicians to explore contemporary repertoire and develop their skills as creative musicians through workshops delivered online and live (where possible). These included continuing to develop our relationship with the Royal College of Music's Junior Department, supporting teenage composers. A Showcase took place in May 2021 at which new pieces by these young composers were performed.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2020-21 season included Mathew Herbert's *more more more*, James Dillon's *Pharmakeia* (co-commissioned by the London Sinfonietta and Ensemble Intercontemporain), Luke Bedford's *In the Voices of the Living* and Laura Bowler's *Houses Slide*. Four new songs were commissioned from Larry Goves, Kerry Andrew, Robert Mitchell and Gavin Higgins (with words by poets involved with a project curated by Poet in the City) to be premiered at *Notes about Now*. Other new works planned to be premiered in the 2020-21 season were postponed until 2021-22.

The organisation continued to commission and perform *Sinfonietta Shorts* each year, short solo works by composers at a variety of career stages from student to established professionals. Composers during 2020-21 included Robert Mitchell, Oliver Leith, Luke Lewis, Anders Nordentoft, Matthew Kaner, Lisa Illean, Naomi Pinnock and Hannah Kendall. A new series of miniatures is also being established with Community Commissions; short works written for members of the public who have been proposed by their local communities.

Digital projects

With concert halls closed and restrictions in force for much of the 2020-21 period, filming or recording performances for live or delayed digital relay was a necessity in order to reach audiences. This resulted in the organisation quickly building on its existing skills and developing its technical expertise in-house, although larger-scale projects also required investment to expand our capabilities in terms of equipment and resourcing and maintain the high production values we aspire to. Grants from Arts Council England's Culture Recovery Fund during the period helped support the hire and purchase of crucial audio-visual digital equipment without which we would not have been able to successfully capture events in our season for digital relay.

Progress against Strategic Aims and Objectives

Aim 1: To radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.

Objective 1: Develop ambitious concerts and staged projects created by composers of world-renown that lead to repeat performances and help build audiences.

Objective 2: Create varied event formats to reach new audiences for both concert halls and alternative venues, particularly for UK touring partners and international audiences

One of the most ambitious concerts in the early part of the season was *Yet Unheard* (October 2020), a programme of music by established and emerging black composers, co-curated by leading US composer and new music thinker George Lewis and experimental vocalist Elaine Mitchener. Inspired partly by the seismic changes in society over the summer of 2020, the programme addressed a range of under-represented experiences and points of view. A live YouTube chat to accompany the video relay of the concert, including interviews with both curators and conductor Vimbayi Kaziboni, helped provide further context and insight for audiences. It also marked the start of a longer-term relationship with George Lewis, who has been co-commissioned to write a new piece for the London Sinfonietta to be premiered in 2022.

A major new commission by James Dillon *Pharmakeia* was premiered in November 2020 on BBC Radio 3 in partnership with Huddersfield Contemporary Music Festival. The film of the behind-closed doors performance was subsequently released as a streamed video including a live Q&A with James Dillon, the possibilities of digital dissemination providing opportunities to experiment with new hybrid online formats involving pre-recorded and live content. The piece was well-received by audiences and critics and was shortlisted for both the Scottish Awards for New Music 2021 (in the category for Large Scale New Work) and for the Ivors Composer Awards 2021 (in the category for Large Scale Composition)

In June 2021, as we finally returned to the concert hall with live audiences able to attend, we collaborated with Poet in the City to produce an event which combined music and poetry, exploring the experience of communities in London during lockdown, searching for a sense of identity amidst tragedy, kindness and the start of the vaccination programme. The event took place in Hall 2 at Kings Place in an intimate setting and welcomed a diverse audience to explore the words and music. We hope this will become a template for future events which combine spoken word and music.

One of the most ambitious productions during the season took place in July 2021 and involved the premiere of Laura Bowler's new work *Houses Slide*. It was performed at the Royal Festival Hall with a live audience able to attend. As covered by the BBC News and the tabloid press, the production (light and sound at rehearsals and performance) was powered solely by 16 volunteer cyclists who pedalled onstage throughout. The piece has since been picked up by promoters in the UK and overseas leading to repeat performances planned at Aldeburgh Festival in June 2022 as well as at Festival d'Aix-en-Provence in 2023.

Aim 2: To expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.

Objective 3: Expand our training for early-career composers and creators by seeking to include those from different musical and cultural backgrounds, while also involving younger people in composition through education and public participation programmes

Objective 4: Embed our performance training ethos into all areas of the educational journey and use our alumni to inspire the next generation of performers and conductors.

2020-21 saw the start of the fourth edition of its *Writing the Future* scheme, the London Sinfonietta's open-call programme supporting a talented group of music creators through the process of making new work with the ensemble. The organisation identified artists from non-classical backgrounds, including creators from historically under-represented groups or communities, to ensure that the scheme represents a diverse range of voices and is as inclusive as possible. The participants (Alex Paxton, Alicia Turner, Luke Lewis and Nwando Ebizie) were each paired with a mentor to work with (George Lewis, Tansy Davies, Cassandra Miller and Anna Meredith).

This edition of the scheme encouraged a focus on the creation of work which reflects issues in contemporary society and engages with specific communities or places. Although there have been necessary adjustments to the timetable to take account of lockdowns and social distancing

restrictions, the composers made excellent progress with their works and all except Nwando Ebizie's works are due to be premiered in the 2021-22 season.

The twelfth London Sinfonietta *Academy* took place in July 2021, following its postponement in July 2020, offering young professional musicians the opportunity to develop their skills and knowledge of performing contemporary music. As they had first been recruited over a year earlier, additional workshop sessions were arranged throughout the Spring and early Summer to keep the performing cohort engaged. These included three sectional coaching sessions in May, two public performance opportunities with coaching – performing Berio *Duetti* with violinist Darragh Morgan at a Fundraising Event in June, side-by-side performance for two players of Michael Nyman's *In C* in the same event, and Edward Nesbit's Sinfonietta Short *Two Lines*. The course culminated in the *Musicians of Tomorrow* concert at Cecil Sharp House in July 2021. In addition, six conductors were given the opportunity to develop their skills in a separate set of workshops during December 2020. The level of applicants was incredibly strong representing a range of diverse backgrounds, and were led by conductor Geoffrey Paterson, himself an alumnus of the organisation's artist development schemes.

The London Sinfonietta *Junior Academy* programme, which supports young musicians to explore contemporary repertoire and develop their performing skills, took place albeit partly online and with less activity than originally planned due to Coronavirus restrictions. Projects took place in Autumn 2020 (including a project with Matthew Herbert to help create a new piece *The Melt*) and in May/June once restrictions had been lifted. However, some of the activity was postponed to 2021-22 when live events are again possible. The year also saw a development in our relationship with the Royal College of Music's Junior Department, supporting their teenage composers. A showcase took place in May 2021 at which new pieces by these young composers were performed and broadcast live online.

Aim 3: To embed Participation and Learning as a core part of our work through immersive and collaborative relationships.

Objective 5: Develop longer-term residencies with schools and music hubs that will create more profound and developmental learning journeys that positively affect the learning of young people and the culture of the schools

Objective 6: Promote Participation Projects across the year to actively engage the public in the music and inspiration of our concert programme

As with the main concert season, the Participation & Learning Department also had to re-develop projects for digital delivery in order to continue reaching schools during the periods of lockdown and restrictions. Two Composition Challenges were produced and released in Autumn 2020 and Spring 2021 to which 15 schools responded by submitting compositions created by their students. Two pieces were chosen to be performed live as part of the Schools' Concert Online in March 2021. The organisation also invested in the development and production of a further two Composition Challenges for release in 2021-22. Schools Concerts in London and Southampton also moved online and were streamed to an estimated 12,000 students at more than 50 schools.

In September 2021, the team were very pleased to be able to return to in-person schools work and continued our long-term relationship with workshops and concerts at four schools in Gloucestershire. The department also supported the delivery of 'Go Compose' workshops with the Royal Overseas League at schools in Waltham Forest and Enfield during late September 2021.

In terms of projects that engaged and involved the public in the creation and performance of new music, unfortunately both projects which had been planned to offer these opportunities (CoMA and *Connect*), had to be postponed to 2022 due to restrictions and the difficulty of bringing people together in person. The *Connect* participation and performance project originally due to take place in April 2020, and postponed initially to April 2021, is now due to take place in March 2022 at the Queen Elizabeth Hall. This project is the third cycle of the *CONNECT- Audience as Artist* participation project, supported by Arts Mentor Foundation Lucerne and in partnership with Ensemble Modern, Asko Schoenberg and Casa da Musica.

Aim 4: To develop and enact the London Sinfonietta Community Project through both digital and communication strategies.

Objective 7: Create an audience cultivation and development strategy that utilises software tools, data knowledge and the artistic assets of the London Sinfonietta

Objective 8: Expand significantly our digital output with a focus on engaging new audiences to discover the London Sinfonietta and encouraging existing audiences to learn more about new music

The year a time of mixed fortune for progression of our Audience Development and Digital Strategy; our live concert making was curtailed for a large part of the season owing to the pandemic, with a severe impact on our live audience numbers, but we successfully managed to build our digital audiences with specially created projects, live streams and digital-only content. Throughout the main season, we achieved ticket sales of 600, which was 45% of the total capacity of our venues (74% of our target), but our online subscribers (Youtube, Spotify and podcast platforms) increased by 1670, an increase of 28%, while our social media followers increased by 2,173, an increase of 4%.

The first six months of the season were marked by severe restrictions either imposed by the government or by the London venues which meant concerts in Autumn 2020 and Spring 2021 were either postponed, performed behind closed doors or to a small socially distanced audience. However, we ensured that all performances were either streamed live or captured for later broadcast. Our capacity for digital capture was aided by Culture Recovery Funds from ACE which meant we could direct and film smaller-scale productions in-house, such as solo online performances for World Premiere Wednesdays and our Schools concert live stream from RFH and from Turner Sims. Additional funds also meant we could invest more in our larger productions (e.g. *Yet Unheard*), utilising a full camera crew, script editors and director.

In several cases, London Sinfonietta events went on to have even greater exposure and a new life via digital distribution, achieving audiences in the thousands. One particular digital highlight in October 2020 was the Live Streamed *Re:Assemble Online* event, presenting a lively mix of solo, chamber and digital pieces alongside interviews and relays of pre-recorded content. Over 1800 people tuned in over the two weeks it was available online. The release of James Dillon's major new work *Pharmakeia* for deferred relay was viewed 2,000 times in only two weeks with 500 of those viewers watching during its premiere play out on 3 February 2021. Our Sound Out schools concerts moved to two live-streamed events – one from the Royal Festival Hall and one from Southampton Turner Sims in March 2021 which drew huge interest from schools; with our largest YouTube concurrent viewer figures and 1,756 views accrued on YouTube for both combined and an estimated online audience of over 12,000.

Later in the season, following the re-opening of concert halls, there were modest yet positive live attendance figures; *Lessons from The Past* achieved a sell-out socially-distanced attendance of 125 at Kings Place and *Houses Slide* achieved a house of 335 in the Royal Festival Hall. However, a reported lack of public willingness to return to live events meant uncertainty around attendee figures persisted. Although our digital work this season has given us confidence that we can upscale our reach and impact by working online, LS will need to invest time and resource over the coming season finding ways to welcome its audience back to live concerts in venues.

In terms of longer strategic initiatives, we continued to progress the objectives around 'Re:set', the brand consultancy work with Winster Marsh that was completed immediately prior to lockdown starting. Tessitura systems developments this year included the commencement of a project to migrate and integrate historic donor data with ticketing history to produce a 'single customer view'. This project will enable the development and marketing teams to more closely understand how customers have engaged with the ensemble, and will also mean the end of several manual entry systems, and is due to be completed in 2021-22.

Aim 5: To build financial resilience into our long-term business model by increasing income generation and strategic investment.

Objective 9: Increase income by harnessing the power of our commissions and innovative projects that inspire support, and develop relationships with businesses

Objective 10: Build reserves and designated funds to support new work, training, digital innovations and new opportunities

The organisation continued its relationship with Francis Taylor Building, following the success of the event delivered for them in 2019. Due to the ongoing restrictions the organisation developed a new online format for the corporate event which took place in January 2021. Feedback was very positive and the London Sinfonietta hopes to develop further formats and programmes for both in-person and online corporate events for future seasons.

In June 2021, the organisation innovated a new format for fundraising events by holding its first live-streamed Fundraising Event Online. Those purchasing tickets to attend were able to donate and participate in a Prize Draw via an online portal, while watching the live stream of the fundraising event which included performances, interviews and films. The event met its target by raising almost £15,000.

The organisation continued to sustain donations from individual donors during periods of lockdown and restrictions, with many keen to support the organisation and newly aware of it from content released digitally such as broadcasts of concerts.

Due to the ongoing challenges and uncertainty arising from the pandemic, the Trustees renewed their decision to continue their policy of sustaining Reserves at the current time, rather than actively building them. The Reserves Policy has therefore been revised to show that the timetable for meeting the £120,000 target is postponed to September 2024 and the Contingency Reserve remained at £95,000 at the year-end.

The organisation was also able to complete the 2020-21 financial year without needing to allocate Designated Funds to support activity and, instead, was able to add £19,000 to Designated Funds. This helps to build greater resilience, supports cash flow and will enable strategic projects to take place in future periods. This brings the total balance on Designated Funds at 30 September 2021 to £103,156.

Aim 6: To create greater business resilience by investing and developing the Charity's people and processes.

Objective 11: Invest in people through recruitment and training to develop our workforce and reflect and respond to the diversity of society and the evolution of the business

Objective 12: Embed and integrate new software and develop an ethos of sharing knowledge, information and decision-making

The period saw a higher than usual level of staff turnover at the Charity and subsequently a strong focus on recruitment, echoing the high level of churn across many sectors following the first 12-18 months of the pandemic. Positions that became vacant in 2021 were Participation & Learning Officer, Marketing Assistant, Development Assistant, Events Producer and Development Manager. At the end of the period, the Head of Concerts & Production went on maternity leave, and her maternity cover was recruited just before the start of the 2021-22 season.

The large volume of churn was reported across the arts and charity sectors as people sought changes in their personal and professional lives coming out of the pandemic. However, the high number of vacant roles made resourcing particularly challenging. To provide cover for the various gaps within the team we made use of freelance contractors, particularly within the Development area, to assist in creating applications and reports to Trusts and Foundations. We also established

relationships with new freelance producers to cover the period while a new Events Producer was being recruited. For the Development Manager role, we moved to use a recruitment agency to broaden the search for quality candidates. To ensure that salaries were competitive we also undertook a pay and fees benchmarking review over the summer of 2021 which meant some salaries were adjusted in the junior level roles.

Because of the pandemic and the uncertainty around live events delivery, we were unable to run a Professional University Placement in 2020-21. The provision around placements, interns and apprenticeships in general is being reviewed for the 2021-22 year and beyond. However, 2021 saw a new development, with research and interviews taking place over the summer for a 6-month long Kickstart placement starting in October 2021, funded by the government's Kickstart scheme and aimed at young people (aged 16-24) who have been on long term Universal Credit.

Professional development for management staff during the year has included personal training as well as attendance at industry events including Association of British Orchestra, Incorporated Society of Musicians and regular specialist sessions, mostly taking place online during the pandemic which has increased the facility to attend such events. There have also been whole company training sessions in Equality, Diversity & Inclusion with Tonic Theatre, skills training on Tessitura CRM software for the marketing and fundraising teams and Exchequer training for finance teams.

The year saw the organisation predominantly working remotely, which necessitated a renewed focus on communication and information flow. Work was undertaken to refine our office systems such as Microsoft 365, Sharepoint and Zoom videoconference facilities and move towards developing new IT and data security policies.

In terms of the playing ensemble there were further changes to the Principal Player roles this year, as the sound production duo Ian Dearden and David Sheppard (Sound Intermedia) took the decision to step back to allow them to explore other creative projects and work across a broader range of work. Along with the other pre-existing Principal Player vacancies (Piano, Violin II, Trumpet, Bassoon) this represented further change and evolution to the group of named Principal Players. Over the course of the year, no further auditions took place for vacant positions owing to the difficulties around Covid-19 restrictions, and only limited progress could be made with trialists given the circumstances. The recruitment of new Principal Players and other musicians will continue to be a focus as we enter 2021-22 year.

Equality, Diversity and Inclusion

The events of May 2020 and the Black Lives Matter movement gave new impetus to redressing institutionalised inequality in society, and diversity and inclusion has been an increasingly important focus for all those working in the arts and music sectors over the past year. At the start of 2020-21, Arts Council England issued new guidance on how organisations must respond to the Investment Principle of *Inclusivity & Relevance*, which takes the idea of the 'Creative Case for Diversity' and moves it forward into the workforce and governance areas as well as placing a new focus on working with, and for, our communities.

As a result of this shift in emphasis, the Charity has devoted considerable resource to developing its response to equality, diversity and inclusion and making progress against stated aims. The Diversity working group (renamed to Inclusivity & Relevance group) continued to meet fortnightly, and the whole staff team spent time during Spring reviewing the 2020-21 EDI Action Plan. Two Inclusivity & Relevance working group sessions took place in May and June as part of the overall business plan and strategy planning, involving all Trustees, players and staff, exploring the strategic principles, project ideas and ways in which work to progress this area may impact the organisation. Following this work, the management team submitted an updated Inclusivity & Relevance Plan to Arts Council England in July 2021, with actions focussing around the 'Creative Case for Diversity' as well as Workforce, Governance and Communities. An updated version has since been approved (submitted October 2021).

One of the key aims identified in our Inclusivity & Relevance Plan is for LS to explore ways to make its workforce, governance structures, artists, composers, participants and audiences - as well as its programming - more representative of the diversity of contemporary England. Over the course of the year the organisation has continued to progress these aims. Our *Yet Unheard* concert of music by black composers, at Southbank's RFH in October 2020 was a shift in how we represent diversity through our onstage

performance programme. The performance received very positive feedback and delivered an important social message to both the Radio 3 audience and to our digital channel viewers for why it matters to focus on such agendas. Discussions with ensemble representatives have also been ongoing this year in order to explore ways in which we can work to achieve better gender balance and include greater diversity within player representation, such as by enlarging the pool of diverse extras and guest musicians that are approached to work with the group. We forged a new partnership with Black Lives in Music, a new organisation set up to improve opportunities for black musicians working in the classical and jazz industries, and we look forward to organising specific sessions with them over the course of next year.

In terms of training and development we continued to work closely with Tonic Theatre, who provided consultancy around themes of diversity within artistic representation and two sessions of Unconscious Bias training for all staff, Board members and players in June 2021. Tonic also worked with LS management team in developing a more inclusive recruitment practice; current processes and application materials were re-worked, exploring ways to eliminate bias and present a more inclusive and welcoming organisation to potential candidates. As noted under Aim 6, a benchmarking process was undertaken to review pay structures to ensure they are equitable. Changes to website wording and appearance were also made to ensure we are presenting the right working ethos and culture to attract a broader range of potential employees.

Environmental Responsibility

Following the release of various resources and guidance by Arts Council England around its Investment Principle on Environmental Responsibility from April 2021, the Charity organised two organisation-wide working group sessions involving Trustees, players and staff which took place in May and July 2021 and focussed on how the organisation could respond to the reality of climate change as part of its overall business plan and strategy. Key discussion points were how to collect better quality data in order to improve our understanding of the organisation's carbon footprint across all areas of activity, what initiatives, policies and actions we could put in place during this post-pandemic period which would mitigate and reduce our carbon footprint, and also the ambition to consistently make new music and art about the many aspects of climate change and the destruction of the environment in order to engage and open discussions with the audience on this, arguably the most important issue of our time. It is out of these working group sessions that our ambitions for the 3-year ACE application period are starting to take shape.

During 2020-21 the organisation took steps against its Environmental Action Plan by:

- Commissioning a new work by Matthew Herbert *more more more* (commenting on consumerism) and performing it alongside *The Melt*.
- Publishing a statement on its website to affirm its commitment to taking steps to reduce its carbon footprint and raise awareness of climate change.
- Signing up to Music Declares Emergency and supporting their Earth Day 2021 campaign.
- Commissioning and producing *Houses Slide* a new work by composer Laura Bowler and librettist Cordelia Lynn exploring climate anxiety and powered in rehearsal and performance by bicycles. The evening included an on-stage discussion with artists after the performance.
- Collecting data in order to measure and calculate the carbon footprint of making *Houses Slide*, from the start of the production period to the final performance.

A one-year extension to the existing Environmental Action Plan was written in March 2021 and this will be extended further to encompass the period up to March 2023 (to coincide with Arts Council England's yearly cycle) while we undertake training, consultancy and mentoring to support the development of a 3-year Policy and Action Plan for the period from April 2023.

Evaluation and review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection and a number of formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews.

At the end of each fiscal year, Arts Council England requires statistical data from all organisations it funds which leads to an evaluation statement on the organisation's progress against its own Business Plan and Arts Council England's objectives.

Each quarter, the London Sinfonietta executive team reports back to the Council of Trustees on their progress against the Business Plan. Quantitative data collection takes place across key areas of activity and is held

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centrally in a monitoring database. This database forms a source of statistical information on our performances and activities and holds some organisational and musician data. Management staff also extract and analyse data from Exchequer (finance), ArtsVision (performer and repertoire) and Tessitura (ticketing, customer and donor data). Audience demographic information is available via AudienceFinder survey reports and ShowStats websites.

Qualitative data is captured via feedback forms, surveys and focus groups as well as via informal feedback via social media, which assists both with reporting back to funders and planning future projects. Since 2019 the organisation has established the use of AudienceFinder surveys and Impact & Insight surveys via Culture Counts to collect customer and peer feedback on selected events, including online-only events. In addition, the organisation undertook a general survey of its audience in late 2020 as part of research for the Re:set project. Other external feedback, for example from press reviews and industry peers, helps us to gain a rounded view of how projects are critically received.

A challenge in 2020-21 was collecting sufficient data on audiences and their views as very few tickets were sold via normal box office methods and most activity took place online. This is in addition to the challenge of low response rates for surveys in general. The organisation will continue to investigate how to make surveys more effective over 2021-22 in order to gain a better response rate and collect more feedback from audience and participants.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £19,108 (£23,601 – 2020) prior to a transfer to Designated Funds of £19,000. The Revenue Reserve shows a balance of £3,569 (£3,461 – 2020) and the Contingency Reserve has maintained a balance of £95,000 (£95,000 - 2020). At the end of the period, the balance on Restricted Funds was £156,545 (£139,996 - 2020) and the balance on Designated Funds increased to £103,156 (£84,156 - 2020).

The Statement of Financial Activities shows net income on Total Funds of £35,657. This is made up of a surplus on General Funds of £19,108 and an increase on Restricted Funds of £16,549. The movement on Restricted Funds represents a net increase in funds held for activity which will take place in future periods.

Total incoming resources in the year were £1,000,417 (£1,225,203 to 30 September 2020). This figure includes £508,757 of core funding from Arts Council England (£504,161 - 2020); grants received from Arts Council England's Culture Recovery Fund totalling £121,414; £262,978 (£312,255 – 2020) from other fundraised sources such as trusts, foundations and individuals and £84,145 (£302,144 - 2020) earned from the Charity's activities (principally engagement fees and box office income). This is lower than in previous years due to the impact of the pandemic on the Company's ability to earn income across all areas of charitable activity.

Full details of all the figures are shown in the Statement of Financial Activities and Note 17. Further details of the Charity's Key Performance Indicators are shown in the Report of the Chair of Trustees and in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

<i>Restricted Funds</i>	– funds which are earmarked for a particular purpose by those who provide them
<i>Unrestricted Funds</i>	
<i>Designated Funds</i>	– funds which the Council earmarks for specific strategic purposes
<i>Contingency Reserve</i>	– funds held to provide for contingencies that may arise in the future
<i>Revenue Reserve</i>	– the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve to provide for unforeseen liabilities that may arise, whilst

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also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest. Following a review by the Council in December 2017, the target for Contingency Reserves was set at £120,000, this being broadly equivalent to either 3 months' operating costs or the amount required to safeguard against a potential loss (such as non-payment of fee on a large-scale artistic project). The Business Plan for the period 2018-22 stated that the organisation planned to meet this revised target by the end of the 2021-22 financial year. However, due to the impact of the Coronavirus pandemic, the Trustees have revised the timetable for meeting this target. In the short to medium term, as the arts sector recovers from the impact of the pandemic, the organisation will seek to maintain Reserves at their existing level. A new date of 30 September 2024 has recently been agreed for achieving the £120,000 target and in line with this policy the Contingency Reserve remained at £95,000 at 30 September 2021 (£95,000 - 2020).

Going Concern

The Trustees consider that, at the date of the signing of the report and accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account known or anticipated impacts of the Coronavirus (Covid-19) pandemic at the date of signing these accounts.

Risk Management

The Council of Trustees is ultimately responsible for the management of risks. The Charity has a written Risk Register which identifies the major risks to which it may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks are reviewed at Council meetings throughout the year and the Risk Register is revised regularly in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based and systems are in place to ensure that the Charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

The Charity has faced significant uncertainty over the last two years due to the pandemic and risks associated with loss of activity and income. Supported by the government's Culture Recovery Fund (two grants in 2020-21) and by other funders and donors, the London Sinfonietta has been able to sustain activity, moving to digital delivery where possible, and maintain financial stability during this difficult period. The organisation looks forward to delivering a much more normal programme of activity in 2021-22, aiming to rebuild income from box office and engagement fees from UK touring. Current projections show that the Charity will achieve break-even at 30 September 2022, with some Designated Funds allocated to support activity during the period.

One of the key risks currently facing the Charity is its re-application to Arts Council England for continued core funding from April 2023. The Trustees and management team have spent considerable time over the past 12 months discussing and considering the organisation's response to *Let's Create*, and how the organisation can contribute to both the Outcomes and Investment Principles, and hopes to build a strong case for continued funding.

The current uncertainties in the external environment, such as the conflict in Ukraine, supply chain disruption, the rise in inflation and increased costs of living, are also a potential source of risk in the coming period as the world adjusts to a new economic and political environment. This is likely to mean that costs increase for the Charity and could have an impact on fundraising. The Charity's ability to adapt quickly and flexibly, for example by adapting its programming and delivering activity digitally, will continue to help mitigate risks arising from external change.

Other key risks and uncertainties facing the Charity, in no particular order, have been identified as follows:

Risk identified	Action taken to mitigate risk
A significant drop in income which changes the organisation's business model and threatens stability (e.g. a substantial reduction in our grant from Arts Council England).	Strong awareness and knowledge of ACE's current 10-year strategy <i>Let's Create</i> and their wider policy (e.g. Outcomes, Investment Principles, Levelling Up agenda) to ensure our aims and objectives remain well-aligned. Belief that we are able to make a

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	strong case for renewed 3-year (2023-26) NPO funding when we submit our application in May 22. Membership of industry bodies, such as the Association of British Orchestras, who engage with politicians from all main parties and work to communicate the concerns of their members. Cultivation of strong relationships and regular communication with other key partners and funders.
Risks arising from an unforeseen Force Majeure event, such as a major catastrophe in London, causing the cancellation of events at late notice, impacts from the war in Ukraine and/or removing access to LS's office facilities.	The pandemic has helped us to put in place better business continuity plans and the organisation was quickly able to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.
Failure to meet key fundraising targets in the budget.	A high proportion of funds are usually confirmed in advance of committing to projects.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Cyber security risks including malicious attacks from external sources resulting in damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data. Cyber Security insurance cover was increased from April 2021 in line with broker recommendations.

Funders and supporters

For the 4-year cycle of its National Portfolio of funded organisations (NPOs) running from April 2018 to March 2022, Arts Council England (ACE) confirmed in July 2017 that the London Sinfonietta would receive standstill grant funding of £499,565 per fiscal year with an inflationary increase of 1.84% (to £508,757) confirmed from April 2020.

Due to the Coronavirus pandemic, in late March 2020 ACE confirmed that they would be delaying their new investment process by 12 months. This means that the London Sinfonietta, along with all other funded arts organisations in the National Portfolio, will be reapplying for funding in Spring 2022 for the period starting from April 2023. In the meantime, existing funding agreements have been rolled over for an additional 12 months from April 2022. At the time of writing, the organisation is preparing its application to become part of ACE's National Portfolio for the 3-years from April 2023, responding to ACE's new 10-year strategy *Let's Create*, its Three Outcomes and four Investment Principles.

The London Sinfonietta is incredibly grateful to Arts Council England for its continued support as a National Portfolio Organisation and also during the period of these accounts through the government's Culture Recovery Fund which helped to sustain the organisation through the pandemic.

The London Sinfonietta would also like to gratefully acknowledge the support of other key funders including The Boltini Trust, Britten-Pears Foundation, Cockayne – Grants for the Arts, The Ernst von Siemens Music Foundation, Garfield Weston Foundation, Jerwood Arts, The Leverhulme Foundation, The London Community Foundation, The Royal Philharmonic Society, Paul Hamlyn Foundation, PRS for Music Foundation and Stanley Thomas Johnson Foundation and The Steven R. Gerber Trust.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions, its *Sound Out* schools' programme and digital work. This includes supporters of an Online Fundraising Event in June 2021 and those that responded to The Big Give campaign in December 2021. The London Sinfonietta was a

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member of the Fundraising Regulator during this financial year.

Plans for the Future

At the time of preparing this Report, artistic plans for the 2021-22 financial year include:

Own/co-promotions (London and UK)

A return to live concerts with audiences allowed back in venues has allowed the organisation to plan a full season of events at Southbank Centre and Kings Place, including:

- *London Third Stream* (Queen Elizabeth Hall, 17 November 2021) a showcase of four new London Sinfonietta commissions by stars of the UK jazz scene Shabaka Hutchings, Cassie Kinoshie, Elliot Galvin and Laura Jurd as part of the London Jazz Festival.
- *A Catalan Celebration* (Queen Elizabeth Hall, 1 December 2021, a repeat performance (following an initial performance at Huddersfield Festival of Contemporary Music in November) of a programme exploring the legacy of Roberto Gerhard and music by younger generation Catalan composers, produced in association with Institut Ramon Llull.
- *Then & Now* (Purcell Room, 6 February 2022) bringing to public performance two works created by Luke Lewis and Alicia Jane Turner on the London Sinfonietta's *Writing the Future* composer development scheme, both influenced by issues affecting society today.
- *New Music Now* (Queen Mary University of London, 6 March 2022)
- *Night Shift* (Queen Elizabeth Hall, 10 March 2022), as part of the CONNECT series dedicated to involving the public as creators and performers, sees the premiere of a new work by Cathy Milliken where dreams, visions and love meet ecology and walls.
- *Tapestries* (Queen Elizabeth Hall, 31 March 2022) includes new commissions by Alex Paxton and George Lewis.
- *Illusions* (Coventry and London, April/July 2022) sees the repeat performance of Philip Venables' piece with performance artists David Hoyle (commissioned by the London Sinfonietta in 2015 and reworked in 2017) as part of the New Music Biennial 2022 which celebrates its ten-year anniversary.
- *Long Song of Solitude* (Queen Elizabeth Hall, 6 May 2022) celebrates the music and influence of Canadian composer Claude Viver alongside a new work by Nicole Lizée.

UK engagements

The 2021-22 season sees the gradual return to UK touring, following the cessation of most activity during the pandemic. Performances include:

- *Bluebeard's Castle* (November 2021) a Theatre of Sound Production at Stone Nest (London), fourteen performances of a new chamber orchestration and radical re-telling of Bartok's gothic masterpiece which reimagines the piece as a loving married couple coming to terms with dementia.
- *A Catalan Celebration* at Huddersfield Contemporary Music Festival (November 2021), furthering our long-term relationship.
- *Leaning East* (April 2022) celebrates contemporary musical life in Poland and is presented by ICCM in association with the London Sinfonietta.
- A second performance of *Houses Slide* at Aldeburgh Festival (June 2022) London Sinfonietta's commission by Laura Bowler (premiered in July 2021) with bicycle-powered concert presentation conceived and directed by Katie Mitchell
- *Violet* (June/July 2022) the world premiere of Tom Coult's new opera, presented by Music Theatre Wales in association with the London Sinfonietta, with the premiere at Aldeburgh Festival and then touring to Cardiff, Mold, London and Buxton.
- *BBC Proms* (September 2022) a collaboration between Marius Neset and the London Sinfonietta.

Overseas engagements

Due to the continued impacts of the pandemic, plus the challenges and additional costs around overseas touring caused by Brexit, there is no activity planned in 2021-22 financial year. We are in conversation with overseas promoters in Europe regarding a potential return to international touring in 2022-23 but this is not yet confirmed.

Participation and learning

Following a year during which most activity for schools had to be moved online and delivered digitally, the organisation is pleased to return to in-person projects in schools culminating in a live Schools' Concert at Royal Festival Hall in March 2022, with a second performance to be live-streamed to schools. In-school workshops are planned for 8 schools in London (in Enfield, Camden, Tower Hamlets and Newham Borough Councils) with some children from Waltham Forest also creating and performing music to be performed at the concert alongside ensemble players. The organisation is continuing to deliver its successful Composition Challenges, a project developed specifically for online dissemination during the pandemic, with 58 schools signed up to participate at the time of writing. Schools are encouraged to compose music with their students in response to one of the Composition Challenges (films and resources provided on the organisation's website) and the best are chosen to be performed by London Sinfonietta players. Due to its digital nature, the project has nationwide (and worldwide) reach. Online CPD sessions around the Composition Challenges are also taking place, to support teachers as they use this in the classroom.

A return to schools in Gloucestershire is also planned for September 2022, following the ongoing success of the project.

Opportunities for the public to participate in creating and performing music with the ensemble are provided by *New Music Now* (Queen Mary University London, 6 March 2020) supporting CoMA as part of a Festival of Contemporary Music for All. A day of workshops including an all-comers rehearsal for singers and players will culminate in an evening performance.

A Family Concert in April 2022 will introduce children and their families to composing by allowing them to mould their own masterpiece at an interactive event.

The London Sinfonietta *Academy* returns in July 2022 for its thirteenth edition, offering young professional musicians and conductors the opportunity to develop their skills and knowledge of contemporary music and culminating in a concert at Kings Place to showcase the next generation of performers in action. The organisation has also re-instigated its side-by-side work with emerging musicians from the Royal Academy of Music combining with the forces of the London Sinfonietta ensemble for a celebration of Claude Vivier's music, including *Lonely Child*, in May 2022.

The London Sinfonietta *Junior Academy* programme continues to support young musicians to explore contemporary repertoire and develop their skills as creative musicians through workshops and performances.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2021-22 season include the four new works commissioned from jazz musicians Shabaka Hutchings, Elliot Glavin, Cassie Kinoshi and Laura Jurd, Luke Lewis's *The Echoes Return Slow*, Alicia Jane Turner's *Tell me when you get home*, Cathy Milliken's *Night Shift*, Alex Paxton's *Candyfolk Space-Drum* and George Lewis's *The Deformation of Mastery* (co-commissioned by the London Sinfonietta and Southbank Centre) and a new work by Nicole Lizée.

The organisation continues to commission and perform *Sinfonietta Shorts* each year, miniature pieces for solos and duos, and in 2021-22 their focus will be on climate change and issues connected to the environment. The series of Community Commissions, short works written for members of the public who have been proposed by their local communities, also continues to grow with two new commissions (and performances in the community) planned.

Digital engagement

Following a season during which much of our activity was delivered to audiences online and we were able to focus on building a digital audience, the organisation is keen to continue provision for this new online audience, whilst also returning to giving live concerts at venues in 2021-22. The organisation takes a strategic approach to the digital content it develops and has not continued to film and broadcast all of its concert performances online. New content to be released during the year includes:

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- A series called *In Performance*, showcasing live performances of landmark works, some filmed during lockdowns in 2021 (including Steve Reich's *Violin Phase*, Tania Leon's *Toque*, Cassie Kinoshi's *Solaristic Precepts* and Toru Takemitsu's *Rain Coming*)
- A series introducing contemporary performance techniques, with short films on the Trombone, Cello and Clarinet planned in summer 2022
- Podcasts including two released in October 2021 exploring the lived experiences of black composers and performers involved in *Yet Unheard* (London Sinfonietta, October 2020)
- A documentary-style film exploring climate anxiety in the context of Laura Bowler's work *Houses Slide*, to be released in the run up to its second performance at Aldeburgh Festival (June 2022).

The organisation also continues with its magazine-style *London Sinfonietta Live Online*, a live stream event hosted by Zoe Martlew (February and April 2022) exploring new music through talks, interviews with composers and performances, which help to introduce audiences to repertoire in our live concert season with the intention of encouraging ticket sales and acting as a taster for new audiences.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, who are also Directors of the Company, are referred to as the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company. The registered office of the Company/Charity is at Kings Place in London, as detailed on page 3.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees have the power to co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly in order to identify any specialist skills needed. All Trustees are able to nominate potential new Trustees for consideration and the Council advertises publicly for new Trustees as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees are able to serve a total of three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receiving relevant information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Many also sit on Working Groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Paul Zisman, who joined the Council in 2010 and was appointed as Chair of the Trustees in 2012, stood down as Chair and retired from the Council during the year. Following a recruitment campaign in Spring 2021, the Trustees were delighted to appoint Fiona Thompson as a new Director/Trustee and Chair Elect at the Council meeting and AGM on 20 April 2021. She subsequently took over from Paul Zisman following the Council meeting in June.

The organisation will continue the regular rotation of Trustees and, under Fiona's guidance, will be looking to recruit further new Trustees in the next 12-18 months.

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Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on pages 23-24.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning, Development Manager and other senior members of staff (Marketing Manager, Digital Officer) to deliver the Company's programme of work. Over the period, the Company has had a team of nine full-time and three part-time salaried staff members (on average). The Chief Executive reports to the Council of Trustees and maintains regular contact with the Chair. Budgets are set by the Chief Executive and ratified by the Council. The organisation's Business Plan describes the Company's strategic aims and ambitions in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters the Council monitors progress and delivery against the aims of the Business Plan and budget.

The current Business Plan originally covered the 4-year period from October 2018. However, due to the considerable social change arising from the pandemic, an update to the Business Plan covering the 1-year period 2021-22 was written in March 2021 and a further update covering the 2022-23 year is currently being finalised. A new Business Plan for 2023-26 is also being drafted as the Charity reapplies to Arts Council England for renewed funding from April 2023.

The Council has two long-running sub-groups: the Development Working Group, which meets 4 times a year and consists of Council members, staff and occasional external consultants who give advice and bring contacts in the search for more funding; and the Finance, Audit & Risk Committee, which consists of Council members and staff, and meets at least 4 times a year to review financial planning and reporting in advance of Council meetings, and to consider the organisation's financial, strategic and operational risk. Both groups allow the management team to draw upon the specific areas of expertise that members of the Council can provide, and allow Council members to maintain regular contact with management between Council meetings and to gain a deeper understanding of these crucial areas of work. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Remuneration Policy for Senior Management Personnel

The senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day-to-day basis. During the year ended 30 September 2021, the senior management team were the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate taking into account inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose. Taking into account the ongoing impact of the pandemic, the charity has instituted a temporary pay freeze until activity can be fully resumed.

No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 12. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;

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- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2021, was approved by the Council of Trustees on 19 April 2022 and signed on their behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the accounts, 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 FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2021 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing these accounts, 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 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.

Other information

The other information comprises the information included in the annual report other than the accounts and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Chairman's And Trustees' Report for the financial year for which the accounts are prepared is consistent with the accounts; and

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- the Chairman's And Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chairman's And Trustees Report.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

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.

As part of our planning of the audit work required we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- Implementation of government support schemes relating to COVID.
- UK Tax legislation

We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

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Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.

Nigel Walfisz FCA (Senior Statutory Auditor)

For and on behalf of MGR Weston Kay LLP

Chartered Accountants

Statutory Auditors

55 Loudoun Road

St John's Wood

London

NW8 0DL

4 May 2022

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2021

		Unrestricted Funds		Restricted Funds	Total Funds 2021	Total 2020
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	607,802	-	285,347	893,149	816,416
Income from charitable activities	4	69,844	-	14,301	84,145	302,144
Other income	5	23,112	-	-	23,112	106,382
Investment income	7	11	-	-	11	261
Total income		700,769	-	299,648	1,000,417	1,225,203
Expenditure						
Costs of raising funds	8	82,988	-	-	82,988	108,789
Expenditure on Charitable activities	8, 9 & 10	598,673	-	283,099	881,772	1,114,206
Total expenditure		681,661	-	283,099	964,760	1,222,995
Net income/ (expenditure) before transfers		19,108	-	16,549	35,657	2,208
Gross transfers between funds		(19,000)	19,000	-	-	-
Net movement in funds		108	19,000	16,549	35,657	2,208
Reconciliation of funds						
Funds brought forward		98,461	84,156	139,996	322,613	320,405
Funds carried forward	18	98,569	103,156	156,545	358,270	322,613

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 31 to 39 form part of these accounts.

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Balance Sheet
at 30 September 2021

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	13	2,844	3,793
Current assets			
Debtors	14	143,199	99,344
Short term deposits	15	2,946	2,945
Cash at bank and in hand		374,566	395,755
Total		<u>520,711</u>	<u>498,044</u>
Creditors: Amounts falling due within one year	16	<u>(165,285)</u>	<u>(179,224)</u>
Net current assets		<u>355,426</u>	<u>318,820</u>
Net assets		<u>358,270</u>	<u>322,613</u>
The Funds of the Charity			
Restricted Income Funds		156,545	139,996
Unrestricted Income Funds			
Designated Funds		103,156	84,156
Contingency Reserve		95,000	95,000
Revenue Reserve		<u>3,569</u>	<u>3,461</u>
Total Charity Funds	17	<u>358,270</u>	<u>322,613</u>

The accounts were approved by the Council of Trustees on 19 April 2022 and signed on its behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 31 to 39 form part of these accounts.

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Statement of Cashflows
For the year ended 30 September 2021

	2021		2020
	£	£	£
Cash flows from operating activities			
Surplus for year ended	35,657		2,208
Interest received	(11)		(261)
Depreciation	949		1,491
Decrease/(Increase) in debtors	(43,855)		208,505
(Decrease)/increase in creditors	<u>(13,939)</u>		<u>(87,593)</u>
Net cash provided by operating activities		(21,199)	124,350
Cash flows from investing activities			
Interest from bank deposits	<u>11</u>		<u>261</u>
Net cash from investing activities		<u>11</u>	<u>261</u>
Change in cash and cash equivalents in the year		(21,188)	124,611
Cash and cash equivalents at beginning of year		<u>398,700</u>	<u>274,089</u>
Cash and cash equivalents at end of year		<u>377,512</u>	<u>398,700</u>
Cash and cash equivalents			
Short term deposits		2,946	2,945
Cash at bank and at hand		<u>374,566</u>	<u>395,755</u>
Cash and cash equivalents at 30 September		<u>377,512</u>	<u>398,700</u>

The Notes on pages 31 to 39 form part of these accounts.

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Notes to the Accounts for the year ended 30 September 2021

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) **Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) **Income and Deferred Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period. Please refer to (k) for details regarding accounting policies for Restricted Funds.
- (c) **Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) **Operating leases**
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.
- (e) **Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) **Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) **Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:
- | | Years |
|----------------------------|-------|
| Office and stage equipment | 5 |
| Computer equipment | 5 |
- (h) **Investments**
Investments are shown at market value and all changes in value in the year, whether or not realised, are reported in the Statement of Financial Activities.

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Notes to the Accounts for the year ended 30 September 2021

(i) Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(j) Taxation

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(k) Fund accounting

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

Designated Funds: unrestricted funds which have been earmarked for specific purposes by the Trustees.

Contingency Reserves: funds held to provide for contingencies that may arise in the future.

Revenue Reserves: the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(l) Intangible income and gifts in kind

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

The main donation in kind included in these accounts for 2020 is in relation to the use of office space at Kings Place on a peppercorn rent basis.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(m) Legal status and share capital

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(n) Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(o) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue. The Coronavirus Job Retention Scheme grant is therefore recognised as income in the period in which it becomes receivable, against expenses already incurred.

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Notes to the Accounts
for the year ended 30 September 2021

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

3. Donations

	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £	Total 2020 £
Arts Council England	508,757	121,414	630,171	504,161
Trusts and Foundations	48,283	149,010	197,293	145,229
Corporate Support	-	3,000	3,000	5,000
Donations and Individual Giving	50,762	11,923	62,685	62,916
Donations in Kind	-	-	-	99,110
Total	607,802	285,347	893,149	816,416

4. Income from charitable activities

	Total 2021 £	Total 2020 £
Own/co-promotions (UK)	60,329	109,804
Engagements (UK)	7,800	75,698
Overseas Engagements	-	84,014
Participation and Learning	14,301	23,312
Composer Commissions and New Work	1,666	7,500
Digital projects	49	1,816
Total	84,145	302,144

5. Other income

	Total 2021 £	Total 2020 £
Other Income	23,112	106,382
Total	23,112	106,382

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

6. Geographical analysis of foreign touring income

	Total 2021 £	Total 2020 £
European Union / EEA	-	51,250
Rest of world	-	32,764
Total	-	84,014

7. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

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Notes to the Accounts
for the year ended 30 September 2021

8. Analysis of expenditure	Staff Costs 2021 £	Direct Costs 2021 £	Support Costs 2021 £	Total 2021 £	Total 2020 £
Cost of raising funds	48,830	11,597	22,561	82,988	108,789
Own/co-promotions (UK)	192,196	200,973	45,075	438,244	418,157
Other engagements (UK)	8,161	8,534	1,914	18,609	195,509
Overseas engagements	-	-	-	-	153,028
Participation & Learning	70,126	73,329	16,447	159,902	52,026
Composer commissions and new work	40,449	42,296	9,486	92,231	70,780
Digital projects	12,833	13,419	3,010	29,262	33,303
Advertising and publicity	47,394	17,207	11,678	76,279	120,693
Future Project Funds disbursed	-	67,245	-	67,245	70,710
	371,159	423,003	87,610	881,772	1,114,206
Total	419,989	434,600	110,171	964,760	1,222,995

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

Support Costs above includes an exchange loss of £2,267 (2020: exchange loss of £856).

9. Staff costs and employees	Total 2021 £	Total 2020 £
Wages and salaries	371,524	396,316
Social security costs	31,639	30,761
Pension costs	12,472	12,337
	415,635	439,414
Other staff related costs	4,354	6,245
Total	419,989	445,659

The average number of employees during the year was 12 (2020: 13), which included nine full-time and three part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £208,877 (2020: £200,665).

No employee except Andrew Burke, Chief Executive & Artistic Director (see below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £12,472. Contributions totalling £2,016 were payable to the funds at the year end and are included in Creditors.

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Notes to the Accounts
for the year ended 30 September 2021

10. Support costs

	Total 2021 £	Total 2020 £
Rent and equipment leases	29,976	101,297
Other establishment costs	15,454	52,569
General office expenses	29,798	38,811
IT costs and software licenses	27,994	25,814
Depreciation	949	1,491
Auditors remuneration	6,000	6,870
Total	<u>110,171</u>	<u>226,852</u>

Governance Costs of £41,663 (2020: £34,962) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

The cost of Rent and equipment leases in 2021 no longer includes a donation-in-kind, valued at £99,110 in 2020, representing office space made available to us on a peppercorn rent basis up until 30 September 2020. During the year to 30 September 2021 the Company paid to rent 6 desks and the actual cost is included above.

11. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2021 £	Total 2020 £
For audit services:		
Audit of the company's financial statements	<u>6,000</u>	<u>6,870</u>
For other services:		
Taxation services	<u>2,875</u>	<u>1,950</u>

12. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary £	Pension £	Payments as members of the orchestra £	Total 2021 £
Andrew Burke	71,750	3,588	-	75,338
Timothy Gill	-	-	6,928	6,928
Jonathan Morton	-	-	6,195	6,195
Paul Silverthorne	-	-	6,681	6,681
Total	<u>71,750</u>	<u>3,588</u>	<u>19,804</u>	<u>95,142</u>

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**Notes to the Accounts
for the year ended 30 September 2021**

The payments made to members of the orchestra represent amounts paid during the year and while they were registered as Trustees of the Charity.

Reimbursements to other Trustees for expenses during the year amounted to £0 (2020: £0).

During the year £11,434 of donations were received from the Trustees (2020: £6,501). The number of Trustees to whom retirement benefits are accruing is 1 (2020: 1). There were no other related party transactions.

13. Tangible fixed assets

	Computer equipment £	Electronic stage equipment £	Total £
Cost			
At 30 September 2020	2,905	21,463	24,368
At 30 September 2021	<u>2,905</u>	<u>21,463</u>	<u>24,368</u>
Depreciation			
At 30 September 2020	1,373	19,202	20,575
Charge for the period	383	566	949
At 30 September 2021	<u>1,756</u>	<u>19,768</u>	<u>21,524</u>
Net book value			
At 30 September 2021	<u>1,149</u>	<u>1,695</u>	<u>2,844</u>
At 30 September 2020	<u>1,532</u>	<u>2,261</u>	<u>3,793</u>

14. Debtors

	Total 2020 £	Total 2020 £
Trade debtors	4,349	4,750
VAT	10,866	1,132
Prepayments	29,991	18,457
Accrued income	24,986	21,530
Tax recoverable	73,007	53,475
Total	<u>143,199</u>	<u>99,344</u>

15. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

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Notes to the Accounts
for the year ended 30 September 2021

16. Creditors: Amounts falling due within one year

	Total 2021 £	Total 2020 £
Trade creditors	30,714	26,817
Taxation and Social Security	9,457	9,481
Other creditors	9,460	9,538
Accruals	45,237	58,493
Deferred income (received in advance)	70,417	74,895
Total	<u>165,285</u>	<u>179,224</u>

Movements in deferred income in the year were as follows:

	Total 2021 £	Total 2020 £
Balance brought forward	74,895	130,611
Amounts released in the year	(65,096)	(120,811)
Amounts deferred in the year	60,618	65,095
Balance carried forward	<u>70,417</u>	<u>74,895</u>

Any amounts deferred in the year relate to cash received in the year ended 30 September 2021 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

17. Analysis of Charitable Funds

	Balance at 1 October 2020 £	Net movement £	Transfers between Funds £	Balance at 30 September 2021 £
Restricted Funds				
Future Projects Fund	139,996	16,549	-	156,545
Unrestricted Funds				
Designated Funds*	84,156	-	19,000	103,156
Contingency Reserve	95,000	-	-	95,000
Revenue Reserve	3,461	19,108	(19,000)	3,569
Total	<u>322,613</u>	<u>35,657</u>	<u>-</u>	<u>358,270</u>

A transfer of £19,000 was made at the year end from General Unrestricted Income to Designated Funds. This allows the Charity to invest in activity postponed in 2020-21 which will now take place in 2021-22 and beyond.

*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Total Designated Funds £
Balance at 1 October 2020	65,633	18,523	84,156
Transfer between funds	19,000	-	19,000
Balance at 30 September 2021	<u>84,633</u>	<u>18,523</u>	<u>103,156</u>

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Notes to the Accounts
for the year ended 30 September 2021

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2021-22 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended, and have not yet been replaced by funds for future projects.

Unrestricted Funds:

Designated Funds

The Digital Production Fund relates to funds set aside to support digital production and audience engagement, including CD releases, audio and film projects and other digital projects.

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

18. Analysis of Net Assets between Funds

As at 30 September 2021	Unrestricted Funds		Restricted Funds	Total 2021
	General	Designated		
	£	£	£	£
Tangible fixed assets	2,844	-	-	2,844
Debtors	114,748	-	28,451	143,199
Short term deposits	-	-	2,946	2,946
Cash at bank and in hand	86,691	103,156	184,719	374,566
Creditors falling due within one year	(105,714)	-	(59,571)	(165,285)
Total Net Assets	98,569	103,156	156,545	358,270

As at 30 September 2020	Unrestricted Funds		Restricted Funds	Total 2020
	General	Designated		
	£	£	£	£
Tangible fixed assets	3,793	-	-	3,793
Debtors	61,994	23,000	14,350	99,344
Short term deposits	-	-	2,945	2,945
Cash at bank and in hand	163,314	61,156	171,285	395,755
Creditors falling due within one year	(130,640)	-	(48,584)	(179,224)
Total Net Assets	98,461	84,156	139,996	322,613

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Notes to the Accounts
for the year ended 30 September 2021

19. Operating lease commitments

During the period, the Company recognised settlement fees to terminate both operating lease contracts as the equipment was no longer in use. All future liabilities were paid in full during the year.

	2021	2020
	£	£
Within one year	-	2,130
Between two and five years	-	724
Total	<u>-</u>	<u>2,854</u>

Lease payments of £1,362 (2020: £2,187) have been recognised as an expense in the year ended 30 September 2021.

20. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £508,757 (2020: £504,161) as a National Portfolio Organisation (see Note 3). This is to support the organisation and its artistic work across all areas.

During the period, the organisation was also in receipt of two grants totalling £121,414 (2020: £0) from Arts Council England's Culture Recovery Fund which has helped the organisation to sustain, adapt and restart its artistic activities, helping to mitigate the impacts of the pandemic and the loss of earned income.

The Company received a grant of £1,245 (2020: £39,677) in October 2020 under the Coronavirus Job Retention Scheme.

21. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal place of business is Kings Place, 90 York Way, London, N1 9AG.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

SINFONIETTA PRODUCTIONS LIMITED

England & Wales - Charity number 255095

Accounts

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2020

Company registration No: 00926551

Charity No: 255095

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(a company limited by guarantee)

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General Information

Trustees	Paul Zisman (Chair) Sudeep Basu Andrew Burke Régis Gautier-Cochefert Timothy Gill Annabel Graham Paul Kathryn Knight Sally Millest Charlotte Morgan Jonathan Morton Matthew Pike (resigned 9 December 2020) Paul Silverthorne James Thomas Ben Weston	
Secretary	Frances Bryant	
Registered office and administrative address	Kings Place 90 York Way London N1 9AG	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees
For the year ended 30 September 2020

It was impossible to imagine at the start of the 2019-20 financial year, that so many of the exciting events and artistic projects that were planned for the season would be postponed or cancelled due to restrictions put in place by governments to save lives in the face of a deadly pandemic.

Our Report on activity in the 12 months to 30 September 2020 is therefore one of two very different halves. During the first 6 months of the year the London Sinfonietta continued to deliver planned activity in line with the Business Plan. However, from mid-March 2020 the organisation was forced to adapt its operations, cancel or postpone concerts and discover new ways to maintain contact with audiences. We have always prided ourselves on our ability to innovate and respond quickly to changing circumstances, skills which stood us in good stead as we faced an uncertain period ahead.

During the first half of the year we continued to implement our longstanding goal of reaching wider audiences through artistic projects developed especially with touring and repeat performances in mind. Our association with Music Theatre Wales (MTW) led to performances of Gerald Barry's music theatre work *The Intelligence Park* both in London (Linbury Studio Theatre, ROH) and then on tour to Cardiff, Manchester and Birmingham. Later in the year we continued the partnership with MTW with a touring production of Philip Venables' *Denis & Katya* which went to Newport, Mold and Aberystwyth followed by two performances at Southbank Centre's Purcell Room. We also achieved success in building and diversifying our audiences through a chamber tour exploring the music of minimalist composers, *The Emergence of Minimalism*. With support from the Foyle Foundation we developed new presentational formats to offer to venues, including for families and schools.

Southbank Centre, where the ensemble is proud to be resident, continued to be where we created the backbone of our artistic season, including concerts of new commissions by Edward Nesbit, Tansy Davies and GF Haas; a major collaboration with Marius Neset; a family concert as part of their *Imagine Festival* and a concert as part of the *Sound Across a Century* series exploring music of the 20th and 21st centuries. We thank them for the long-standing, mutually beneficial and collaborative relationship our residency represents.

Our schools programme, *Sound Out*, continued to work with children and young people in the London boroughs of Haringey, Waltham Forest and Enfield allowing them to experience contemporary classical music for the first time. The project resulted in both compositions and performances as part of our annual Schools Concert at Royal Festival Hall (which took place in March 2020, shortly before the first lockdown). We also worked with schools in Southampton.

Unfortunately, following successfully recruiting early-career instrumentalists to participate in the course, our annual *Academy*, which develops talent in young musicians, had to be postponed due to restrictions. We look forward to working with these outstanding, emerging performers in 2020-21.

As the pandemic tightened its grip in March 2020, we started to plan how best to respond to such unprecedented and uncertain circumstances. The staff team swiftly moved to remote working from home, adapting existing office-based working practices and systems.

The recently launched Digital Channel became our main platform of communication with audiences as the team quickly conceived, planned and delivered a series of live, online events with players performing from their own homes. The highlights have included a series of live solo performances of new works, a *Postcard Pieces* project which encouraged young people to compose works to be performed online, as well as a more ambitious 8-hour live streaming marathon of music, discussion and films. Our players and staff have overcome many technical difficulties to deliver performances of unfailing excitement and quality. Encouragingly we have seen a high level of engagement with our digital offerings both by our loyal supporters but also from many new viewers. We are thinking of ways in which once we move beyond the current restrictions back to live performances, we can maintain these audiences.

The Council played a vital role in giving its oversight and advice during this period, supporting the management team as it worked to review and mitigate the risks and impacts of the pandemic. It was planned that I would be retiring as Chair during 2020 but, understandably, recruitment for a new Chair has taken

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longer than originally envisaged and I therefore agreed to extend my tenure until such time that a new appointment could be made. We are pleased to be able to announce that Fiona Thompson has been appointed as the new Chair of the London Sinfonietta Council and will be taking up the role later in 2021. We are also grateful to Matthew Pike, who retired during the year, for his unstinting support of the organisation over his time as Trustee.

The evolution of the performing ensemble has also been slowed by the restrictions over the last year. A recruitment process for the positions of Principal Piano, Principal Second Violin and Principal Trumpet started with auditions in 2020 but trialing those shortlisted has been delayed. Once the ensemble is able to perform again regularly together the process of completing these appointments and recruiting for two other vacant positions (Principal Bassoon and Principal Horn) will begin again. We have considered carefully how to evolve our recruitment process to ensure that we attract a broad and diverse pool of applicants.

While the pandemic continued, Summer 2020 became an important moment in the Black Lives Matter movement and provided a catalyst for deeper reflection on how the organisation can respond more authentically and become more truly representative of the communities and audiences it serves. We had already embarked on a journey to build consideration of Equality, Diversity and Inclusion into all our activities and this year has seen us commit fully to making significant and visible progress in this area. One response as part of this commitment took place early in the 2020-21 season with *Yet Unheard* (October 2020), a concert of music by established and emerging black composers co-curated by George Lewis and Elaine Mitchener.

Climate change and ecological considerations are also moving up our agenda as we work towards a more embedded and comprehensive approach to understanding and reducing our carbon footprint. This includes writing a new Environmental Policy and Action Plan and delivering projects which raise awareness of the issues with audiences.

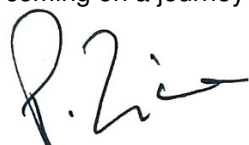
Financial stability in the face of considerable risk and uncertainty has become a crucial focus for all charities over the last year. We took steps early in the lockdown to reduce costs wherever possible, furloughing staff who could not work due to the restrictions and applying for emergency funding. We were successful in applying for a grant from Paul Hamlyn Foundation, a proportion of which is recognised in these accounts. After the year-end the organisation also heard that it had been offered a grant of £80,990 following its application to Arts Council England's Culture Recover Fund. The grant will support the organisation and help to offset the additional costs of working in line with Covid-19 safety guidelines during the 6-months to 31 March 2021.

As planned, and after eleven happy years in our offices at Kings Place, the London Sinfonietta moved out in September 2020. Due to the difficulty of finding and moving offices in a pandemic, we have rented six desks at Kings Place Music Base to provide us with a base while the staff team continue to work mainly from home. We are grateful to Peter Millican and Kings Place Music Foundation for our continued relationship at Kings Place during this uncertain time.

We are pleased to report in these accounts a surplus of £601 on General Funds and Net Income of £2,208 on Total Funds. Although we were not in a position to increase our Reserves at the year end, it has been possible to set aside £23,000 of Designated Funds, to help underpin the organisation's future resilience and provide crucial support for new strategic projects in the next season.

Despite the challenges of the last 12 months and the uncertainty we all face ahead, we believe that the London Sinfonietta can play a crucial role in restoring hope and changing lives through the music it creates and performs. We therefore face the future with optimism and determination.

Finally, we could not achieve any of our work without the generous and unwavering support that we receive from Arts Council England and numerous trusts, foundations, corporate supporters and individuals. We are extremely grateful to all of them. We are also indebted to our loyal, curious and passionate audiences for coming on a journey with us to explore new music and experience the thrill of artistic creation.



Paul Zisman, Chair of the Trustee

Report of the Council of Trustees **For the year ended 30 September 2020**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2020, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 32-33 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective for all periods commencing on 1 January 2019 (October 2019 SORP) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

STRATEGIC REPORT

Purposes

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

Vision and Mission

The London Sinfonietta's current Vision is for contemporary classical music to be an indispensable part of contemporary society that challenges and inspires audiences, the public and policy-makers. This is built on the art-form's ability to produce powerful moments of collective experience and communicate messages to audiences that result in empathy and reflection on contemporary society. The organisation has a vision for musical creativity and performance as a fundamental part of a young person's education while public participation and engagement in the sounds and ideas of new music provide a catalyst for personal growth and positive community change.

To achieve this Vision, the London Sinfonietta has identified that its current priority is to develop the orchestra's world-class standards and programme the best contemporary classical music made in the 21st century while involving the public in co-creating new work that reflect the communities of which they are a part. It seeks out the most interesting composers and collaborating artists to work with from around the world, while also actively supporting the early careers of composers and musicians. It continues to programme the music of the 20th century to establish a context for the work of today.

It commissions new work, fosters new music and collaborations with other art-forms, works with experimental sound-worlds, creates new performance events inside and outside the concert hall, devises co-creative projects that involve the community, making contemporary music ever more relevant to people's lives, and delivers digital performances to reach wider audiences (learning from our experience of streaming events during the pandemic).

The ensemble aims to perform inspiring and challenging new music to an ever wider audience and creates projects that directly engage and involve the public as creators, curators, learners and performers in order to change the way they see the world.

It evaluates its work to develop practice and shares the outcomes to provoke public discussion that adds to the evidence for the positive impact of music and arts on society.

The Charity's current Mission Statement is:

The London Sinfonietta is a new music organisation that commissions, curates and produces new music performed by an ensemble of the highest calibre musicians. We work with the greatest living

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composers of contemporary classical music and collaborate with innovative contemporary artists to create new work and engage audiences and participants of all ages and backgrounds. We seek to produce contemporary music projects to both reflect and shape life in contemporary society and to challenge perceptions, stimulate imaginations and unlock creativity in individuals and communities.

The Company identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) Own and co-promoted concerts which form its main season of performances and events
- 2.) Commissioning composers and artists and supporting the development of new work through collaborative processes and programmes such as *Writing the Future*
- 3.) A programme of Participation & Learning work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent
- 4.) Developing digital projects and content for digital platforms which engage the audience and enhance their experience of our live events
- 5.) Engagements to perform on tour across the UK
- 6.) Overseas engagements to perform in Europe and the rest of the world

In January 2018 the organisation wrote a new Business Plan for the four-year period 2018-22 which took effect from the start of the 2018-19 financial year. This Report and Accounts is therefore the second to report against the Aims and Objectives included in this Business Plan. An update to the Business Plan covering the 1-year period 2021-22 is currently being written (March 2021) and a further update covering the 2022-23 season will be written in the coming months. Both take into account the recent changes to the broader context that the organisation now finds itself working within.

The Company discusses its ambitions under three key areas: **Inspire**, **Engage** and **Evolve**. Each of these areas identify two main Aims under which two Objectives delineate how we plan to achieve the Aims:

INSPIRE

AIM 1: ARTISTIC PROGRAMME

We want to radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.

- **Objective 1:** To develop ambitious concert and staged projects created by composers of world-renown that will lead to repeat UK and international performances and help further build audiences for the London Sinfonietta.
- **Objective 2:** To create varied event formats to reach new audiences for both concert halls and alternative venues, particularly for UK touring partners and international audiences.

AIM 2: PROFESSIONAL DEVELOPMENT

We plan to expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.

- **Objective 3:** To expand our training for early-career composers by seeking to include those from different musical and cultural backgrounds, while also involving younger people in composition through our education and public participation programmes.
- **Objective 4:** To embed our performance training ethos and philosophy into all areas of the educational journey and use alumni to inspire the next generation of performers and conductors.

ENGAGE

AIM 3: PARTICIPATE AND LEARN

We will work to embed Participation and Learning as a core part of our work through immersive and collaborative relationships.

- **Objective 5:** To develop longer-term residencies with schools and Music Hubs that will create more profound and developmental learning journeys that positively affect the learning of young people and the culture of the schools.
- **Objective 6:** To promote Participations Projects across the year to actively engage the public in the music and inspiration of our concert programme.

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AIM 4: COMMUNITY

We will develop and enact the London Sinfonietta Community Project through both digital and communication strategies.

- **Objective 7:** To create an audience cultivation and development strategy that utilizes software tools, data knowledge and the artistic assets of the London Sinfonietta.
- **Objective 8:** To expand significantly our digital output with a focus on engaging new audiences to discover the London Sinfonietta and encouraging existing audiences to learn more about new music.

EVOLVE

AIM 5: FINANCIAL RESILIENCE

We aim to build financial resilience into our long-term business model by increasing income generation and strategic investment.

- **Objective 9:** To increase income by harnessing the power of our commissions and innovative projects that inspire support and develop our relationship with businesses.
- **Objective 10:** To build reserves and designated funds to support new work, training, digital innovations and new opportunities.

AIM 6: BUSINESS RESILIENCE

We plan to create greater business resilience by investing and developing the organisation's people and processes.

- **Objective 11:** To invest in people through recruitment and training to develop our workforce and reflect and respond to the diversity of society and the evolution of the business.
- **Objective 12:** To embed and integrate new software and develop an ethos of sharing knowledge, information and decision-making.

The organisation's progress during the 2019-20 financial year against the Strategic Aims listed above is summarised later in this Report, including details of how the Coronavirus pandemic impacted on planned activity.

Public Benefit

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with the best contemporary classical music, by placing it at the heart of today's culture. The organisation's ticket pricing policies are designed to be accessible to all, with frequent special offers and concessions for students and young people. Those that are unable to experience live performances can listen to selected concerts which are broadcast on BBC Radio 3. There is also a wide range of digital content available free of charge on the organisation's website and digital channels, including podcasts and films introducing the composers and artists the ensemble works with. Recordings (CDs or digital downloads) of the London Sinfonietta are available from various outlets and free audio streams (including excerpts from live concerts) are also available through the Charity's website. These digital channels were particularly important during periods of lockdown in Spring 2020, in enabling the organisation to maintain a relationship with its audiences.

The organisation offers unique opportunities to young composers, conductors and players, supporting them as they develop the skills necessary for their professional careers as performers and music creators. Emerging composers and music creators are given the chance to develop their ideas and practice through working with the ensemble to help create inspiring new work which engage the public and promote a collaborative way of working.

The Participation & Learning programme works to achieve the Charity's objective to advance musical education and provides a wide range of opportunities to individuals from a variety of backgrounds to engage with contemporary classical music. This includes projects and concerts designed especially for school children which involve young people participating as composers and performers in events as part of the London Sinfonietta's main season. We also provide opportunities for the public to explore and contribute to the creative process and workshops which involve participants in the performance of new music. Most of the creative projects involve no payments by the participants.

Achievements and Performance

The number of performances and the level of activity across all areas often fluctuates from year to year due to the nature of our art form. New, cutting edge work and collaborations necessarily take time to develop and curate, and the market for such work in the UK and world-wide is smaller than for mainstream classical or popular music. During the 2019-20 year, the world-wide Coronavirus pandemic had a significant impact on activity from March 2020 onwards with all activity planned (including concerts, touring, work in schools and in support of talent development) needing to be cancelled or postponed. The London Sinfonietta had in previous seasons started to diversify its output to include more regular production of digital content in order to reach new audiences in new ways and as part of this development the organisation launched its own Digital Channel in January 2020. This fortuitous timing put the organisation in a strong position to respond to the restrictions put in place to combat the spread of the virus and allowed us to continue reaching audiences with digital output even when concert halls had to close their doors.

During the 12-month period to 30 September 2020, the London Sinfonietta reached an estimated **4.9 million people** (3.9 million in the 12 month period to 30 September 2019) with its work. The increase from year to year is mainly due to increases in digital reach and is broken down as follows:

It reached **22,110** people with **58** live performance events (2019 - 48) in venues and online, including 19 own and co-promotions, 20 UK engagements, 2 overseas engagement and 17 online events, including 9 performances for schools and families. The total number of performances reflects our partnership working with Music Theatre Wales as well as the ensemble's own chamber tour (as part of the Foyle New Music Touring Network). In addition, 4 London Sinfonietta concerts were broadcast on radio, adding an estimated **1 million** listeners for the ensemble's work across the year.

The Participation and Learning Department programme performed live to **2,427** (2019 – 2,151) children attending schools' concerts, with **330** (2019 – 895) children also attending workshops. The London Sinfonietta Academy was postponed and did not take place in the period due to the pandemic. **20** (2019 – 37) students from the Royal Welsh College of Music & Drama performed side-by-side with the ensemble and at least **141** students and young artists were given opportunities across the year to attend workshops and masterclasses with the ensemble.

20 participants from Contemporary Music for All (CoMA) were given the opportunity to participate in a live performance with the ensemble. Concerts such as *Turning Points: Kagel* included a presentational element which provided the audience with information about the composer and the piece being performed (in place of separate pre-concert talks).

Across all its live and broadcast work, the London Sinfonietta gave **14** (2019 – 16) world premiere performances and **2** (2019 – 4) UK or territory premieres, which included **9** (2019 – 14) works that have been commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **122,046** (2019 – 126,746) unique views of the Charity's website during the period. The organisation also sustained and grew its social media following to **18,697** (2019 – 17,776) on Facebook, **30,337** (2019 – 29,945) on Twitter and **2,245** (2019 – 1,665) on Instagram, in addition to **3,768** followers (2019 – 2,747) and over **3,564,732** (2019 - 2,563,717) listens on Spotify and **85,508** (2019 – 64,804) views on YouTube during the period. *Steve Reich's Clapping Music App* continued to be successful, with estimated downloads of **90,000** during the period bringing the total downloads since its launch to **475,000** to date. The increased digital interactions in the year were partly due to the Launch of the LS Channel in January 2020 and increased online-only performances during the Spring lockdown.

Further audience reach for the London Sinfonietta is achieved through digital streaming via a range of other platforms (in addition to Spotify, as mentioned above), radio play of its CD back catalogue and repeats of live radio broadcasts. This number is unquantifiable (or even estimable), and therefore not included in the figures reported above. Access to the ensemble's significant recorded legacy through radio station relays, (with their subsequent opportunities to 'listen again') and activity on streaming platforms, adds hugely each year to the organisation's reach.

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Artistic highlights of the 2019-20 financial year included:

Own/co-promotions

In the first 6 months of the period, prior to the first Coronavirus lockdown in March 2020, there were 5 own and co-promotions at Southbank Centre, 2 at Kings Place and 3 performances in association with Music Theatre Wales at Linbury Theatre (Royal Opera House) which subsequently toured to 3 venues in the UK. Performances at Southbank Centre's Queen Elizabeth Hall included:

- *Solos, Duos, Ensemble* (October 2019) with works by Harrison Birtwistle, Cheryl Frances-Hoad, Chaya Czernowin and a new commission by Edward Nesbit;
- *London Jazz Festival: Marius Neset* (November 2019) performing *Viaduct* and *Math of Mars*;
- *GF Haas: Hommage a Bridget Riley* (December 2019) also including work by Katherine Balch; and
- *Sound Across a Century 1* (January 2020) which showcased classic works by 20th century masters alongside contemporary pieces by Kaija Saariaho, Sofia Gubaidulina and Jonathan Harvey.

There was also a Family Concert at Purcell Room, *Repeating Patterns* (February 2020) which explored the musical patterns of minimalism with presenter Patrick Bailey.

Concerts at Kings Place included *Venus Unwrapped* and another in the ensemble's *Turning Points* series, this time exploring the music of Mauricio Kagel (February 2020).

A concert in collaboration with Contemporary Music for All (March 2020) at Queen Mary University of London invited musicians of all abilities to perform with the London Sinfonietta.

Due to the pandemic, 4 Own Promotion concerts (3 at Southbank Centre and 1 at Kings Place) planned for the period March to May 2020 had to be postponed to a future year or cancelled. In response to these cancelled events, the organisation quickly conceived, planned and delivered a series of live-streamed digital events from players' homes as a way of staying in contact with audiences and allowing players to continue performing. *Lockdown Live* was very well-received by the public, in the UK and overseas, and is described in more detail under Digital projects below.

UK engagements

Although UK touring was curtailed from mid-March 2020 onwards, the ensemble enjoyed a busy period of touring work during the first half of the year. During Autumn 2019 the ensemble toured with Music Theatre Wales (MTW) to Cardiff, Manchester and Birmingham (following dates at Linbury Studio Theatre, ROH) with Gerald Barry's *The Intelligence Park*.

Also during the Autumn period, a chamber tour of work by minimalist composers, funded by The Foyle Foundation, toured to Warwick Arts Centre, RWCMD Cardiff, Wiltshire Music Centre and Turner Sims, Southampton. There were 2 performances at most venues, usually a family or schools concert in the afternoon followed by a further concert in the evening.

Continuing our long association with Huddersfield Contemporary Music Festival, the premiere of a new commission by GF Haas took place at the festival (November 2019) before receiving a repeat performance in London (see under Own Promotions).

Then in Spring 2020 the ensemble toured to Newport, Mold and Aberystwyth with MTW's production of *Denis & Katya*, followed by 2 performances at Southbank Centre's Purcell Room. A final date planned as part of the tour at RWCMD, Cardiff in late March had to be cancelled due to the pandemic.

A further tour with MTW of *Violet*, a new chamber opera by composer Tom Coult with text by Alice Birch, was due to begin production in May 2020 with the premiere taking place in Aldeburgh in June 2020 and subsequently touring to Mold and Buxton Festival, but all dates including at Linbury Studio Theatre (ROH) in late September/early October 2020 unfortunately had to be postponed.

After these cancellations, the London Sinfonietta was pleased to be invited to perform at the BBC Proms in September 2020, as part of a limited number of concerts that were able to go ahead. The

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London Sinfonietta's performance was broadcast on TV and radio as well as being made available on BBC iplayer.

Overseas engagements

There were two international engagements planned for the year, both of which took place before the impact of the pandemic took effect. The ensemble toured to Singapore for a performance at the Esplanade in November 2019 and to France for a performance at Radio France in February 2020.

Participation and learning

In 2019-20 *Sound Out* continued its relationship with music education hubs in the London boroughs of Haringey, Enfield and Waltham Forest, working with children from primary and secondary schools. The project focused on the link between contemporary music and visual art, in particular the work of Bridget Riley. Students participating in *Sound Out* were offered the opportunity to visit an exhibition of her work at the Hayward Gallery as part of the project and created their own musical responses through composition workshops. Following 3 In-School Concerts at the participating schools, the project culminated in the organisation's annual mainstage Schools Concert at the Royal Festival Hall (March 2020) which included the performance of a new piece created collaboratively with all the participating schools (arranged by composer Trish Clowes). Over 65 secondary age students were provided with free tickets to attend a concert through our Concert Club scheme.

A further Schools concert took place in Southampton (November 2019) in partnership with Turner Sims and local music hubs. Unfortunately, due to the pandemic, a return to Gloucestershire for a project with local schools that was planned for June 2020 had to be postponed to 2021.

The London Sinfonietta *Academy* was due to take place (for the 12th year running) in July 2020 but had to be postponed due to restrictions around working face-to-face with students. It was initially re-planned for September 2020 but was subsequently postponed into the 2020-21 financial year.

Continuing our work to support students in developing their understanding and experience of contemporary classical music we worked with Royal Welsh College of Music & Drama, the Royal College of Music Junior Department and the Royal Northern College of Music offering workshops and masterclasses for performers and composers to support their studies.

Further higher education work was developed with Central Saint Martins, University of the Arts London (students made 5 short films set to Sinfonietta Shorts), the Institute of Education (teacher training CPD) and Huddersfield University (a year-long student placement as part of a sandwich degree).

Other opportunities for public engagement included 3 family concerts (in Cardiff, Wiltshire and London) and several pre-concert talks and open workshops.

A concert involving the public in the performance of a new piece by Cathy Milliken was postponed to a future season due to the pandemic.

Composer commissions and new work

Key London Sinfonietta commissions which received their premiere during the 2019-20 season included Edward Nesbit's *Viola Concertante*, Tansy Davies *Love is the answer* (commissioned with Kings Place) and *Hommage a Bridget Riley* by GF Haas (co-commissioned with Southbank Centre).

The ensemble also gave the UK premiere of Marius Neset's *Viaduct* (commissioned for the Kongsberg Jazz Festival in 2018) and Philip Venables true-story chamber opera *Denis & Katya* (co-commissioned by Opera Philadelphia, Music Theatre Wales and Opéra Orchestre National Montpellier) which won the Fedora Generali Prize for Opera 2019.

Finally, the organization continued to commission and perform *Sinfonietta Shorts* (4 during the year), short solo works by composers at a variety of career stages from student to established professionals.

Digital projects

The organisation was proud to launch its new Digital Channel in January 2020, fulfilling its ambition to re-focus and increase the organisation's digital content as part of its artistic and audience development strategies. The launch period included a series of live, ticketed events at Spiritland (a bar beneath Royal Festival Hall) which were recorded for release as podcasts on the Channel and included discussions with composers and artists about recent and upcoming work on the concert platform.

Following the nationwide lockdown in March 2020, and the cancellation or postponement of the rest of the organisation's concert season, revised plans for the Digital Channel were swiftly put in place to enable us to maintain contact with audiences during this difficult period. *Lockdown Live* was conceived as an online festival which started in April 2020, with players broadcasting short performances live from their homes via YouTube. The series included several formats such as performances of Sinfonietta Shorts alongside informal chat with composers/performers, introductions to contemporary performance techniques for different instruments and performances of short pieces sent in on postcards by the public. In total 17 online events took place in the period from April to mid-June which have been watched by over 10,000 people online since their release. This enabled the organisation to reach its audience and build a relationship with them in a new way, hopefully sustaining their interest in the music we perform until such time that concert halls can re-open again.

Other changes during the year

The organisation was originally due to move out of its 17-desk office at Kings Place (shared with the Orchestra of the Age of Enlightenment) in July 2020 and had been looking for a new base to use as its headquarters. When the pandemic started in March 2020 and the office team moved swiftly to remote working from home, plans to rent a new office space were put on hold. Kings Place Music Foundation generously extended our period of peppercorn rent at Kings Place to the end of September 2020 in order to give the organisation more time to make plans for the immediate future and clear our existing office. Following discussions, management made a decision to continue the relationship with Kings Place by renting 6 desks in the Kings Place Music Base (a shared office space for arts organisations within the same building) and follow a model of working mainly from home with staff using the office only when necessary (and as allowed by government restrictions). This has provided the continuity of an office base in the same building in the short-term and helped minimise overhead costs. It is envisaged that the organisation will continue to be based at Kings Place Music Base for at least the next 6-12 months, until such a time that we can plan for the longer-term future.

Progress against Strategic Aims and Objectives

Aim 1: To radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.

Objective 1: Develop ambitious concerts and staged projects created by composers of world-renown that lead to repeat performances and help build audiences.

Objective 2: Create varied event formats to reach new audiences for both concert halls and alternative venues, particularly for UK touring partners and international audiences

The organisation's partnership with Music Theatre Wales (MTW) was especially productive during the period and three, staged music theatre projects were planned for the 2019-20 period, two of which were able to go ahead (Gerald Barry's *The Intelligence Park* and Philip Venables' *Denis and Katya*). In the end the third project had to be postponed due to the pandemic but is anticipated to take place in a future season.

One major new commission premiered during the season, GF Haas's *Hommage a Bridget Riley*, received its first performance at Huddersfield Contemporary Music Festival (hcmf) and a subsequent repeat performance in London, thereby helping to build audiences for new music in both locations. The organisation has built a long-term relationship with GF Haas, following the first UK performance of his seminal work *in vain* which the ensemble performed at 2013 in hcmf and London.

New concert formats were also developed and trialled as part of *The Emergence of Minimalism* tour in Autumn 2019 (part of the Foyle New Music Network). Each chamber venue visited as part of the tour was offered different formats to suit their local audiences, including a family concert, a schools concert and a main evening concert. This enabled us to tailor each event by altering the presentation, although the same repertoire was performed across all events. A new family concert format, *Repeating Patterns*, was also developed during the year as part of the Foyle New Music Network minimalism package and successfully delivered at the Purcell Room in February 2020 as part of Southbank Centre's *Imagine Festival* for children and families. The concert received very positive feedback from the audience.

The *Turning Points* concert format, involving high quality production values, video materials and elements of stage and lighting design, was developed this year around the music of Mauricio Kagel, adding to a series of concerts in this format that have been produced over the last few years. The objective of this concert format is to showcase the composer in a more accessible way by using intimate performance settings and leading the audience on a journey through different spaces at Kings Place.

Aim 2: To expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.

Objective 3: Expand our training for early-career composers and creators by seeking to include those from different musical and cultural backgrounds, while also involving younger people in composition through education and public participation programmes

Objective 4: Embed our performance training ethos into all areas of the educational journey and use our alumni to inspire the next generation of performers and conductors.

During 2019-20 the organisation was proud to launch the fourth edition of its *Writing the Future* scheme which is an open-call programme supporting a talented group of music creators through the process of making new work with the London Sinfonietta ensemble. First launched in 2011, the programme has, to date, supported 22 composers and music creators, leading to the creation of several new works and larger-scale commissions from the London Sinfonietta. In fact, a new piece *Viola Concertante* by Edward Nesbit, participant in the 3rd edition of the *Writing the Future* scheme, was premiered in October 2020 as part of the *Solos, Duos, Ensemble* programme.

For the fourth edition of the programme, which will start in 2020-21, the organisation sought to identify artists from non-classical backgrounds, including creators from historically under-represented groups or communities to ensure that the scheme represents a diverse range of voices and is as inclusive as possible. The participants have now been announced as Nwando Ebizie, Luke Lewis, Alicia Jane Turner and Alex Paxton. This edition of the scheme also has a strong focus on the creation of work which reflects issues in contemporary society and engages with specific communities or places. The participants will begin their journey with the ensemble in the 2020-21 financial year, with some adjustments to the timetable to take account of lockdowns and social distancing restrictions. Some of the projects may therefore culminate in performances in the 2021-22 season.

A younger age-group of up-and-coming composers worked with the ensemble through its *Sound Out* programme on a project entitled *Art of Sound*. The project aimed to unlock the creative imaginations of young people in Haringey, Enfield and Waltham boroughs through interactive, experimental composition workshops, led by professional composers and musicians, involving 69 pupils aged 11-18. The workshops explored the use of visual art as a stimulus for creative music-making and participants from all three London boroughs attended curated tours of the Hayward Gallery's Bridget Riley exhibition in order to develop their art appreciation and contribute to their creative journey. Children in each borough then made their own short musical extracts which were woven into a new piece for youth orchestra arranged by Trish Clowes.

40 school-age performers formed the *Sound Out Youth Orchestra* to give the premiere of the new work created, *Three Rhythmic Vehicles for Colour*. The young performers received coaching from

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London Sinfonietta musicians and performed on stage alongside London Sinfonietta musicians as part of the *Sound Out* Schools Concert at Southbank Centre's Royal Festival Hall in March 2020.

In terms of performance training for students and emerging professionals, the organisation's 12th annual Academy course and concert, planned to take place in July 2020, had to be postponed due to national Covid-19 restrictions. This will now take place in 2020-21 period.

Workshops and performances as part of London Sinfonietta's Junior Academy scheme, offering training opportunities to young musicians under the age of 18 and supported by a grant from the Leverhulme Foundation, were also postponed to a future season.

Aim 3: To embed Participation and Learning as a core part of our work through immersive and collaborative relationships.

Objective 5: Develop longer-term residencies with schools and music hubs that will create more profound and developmental learning journeys that positively affect the learning of young people and the culture of the schools

Objective 6: Promote Participation Projects across the year to actively engage the public in the music and inspiration of our concert programme

During 2019-20 the organisation's flagship *Sound Out* programme again worked with its music education hub partners in Enfield, Haringey and Waltham Forest to provide concerts and workshops for primary and secondary age schoolchildren in the boroughs. This year the project focused on the link between contemporary music and visual art, in particular the work of Bridget Riley. 3 in-school concerts (one in each borough) were delivered, presented by cellist Zoe Martlew, providing an opportunity for more than 480 secondary school pupils to experience a live performance of new music in their schools. For most of the participants, the *Art of Sound* project was their first experience of contemporary classical music. The project also provided an opportunity for participants to work closely with pupils from across different schools and Key Stages with a shared creative aim, creating a strong element of peer aspiration to encourage longer-term instrumental learning.

The *Art of Sound* project culminated in a Schools concert at the Royal Festival Hall (March 2020) – see Aim 2 for more details. The concert was sold out with over 2,000 primary school children from 16 different London boroughs attending. Teachers were provided with a bespoke resource pack to support creative composition and music making activity in the classroom and 14 teachers attended a CPD session in January to support their group's attendance at the concert.

Other schools concerts during the year included events in Southampton (November 2019) in partnership with Turner Sims and local music hubs. Due to the pandemic, a return to Gloucestershire for a project with local schools that was planned for June 2020 had to be postponed to 2021.

In early March London Sinfonietta again collaborated with Contemporary Music for All (CoMA) for its annual festival, providing public participation opportunities to a wide range of amateur musicians of all ages. Ensemble musicians provided coaching and took part in side-by-side performances of contemporary works alongside members of the public, culminating in a concert at Queen Mary's University.

The *Connect* participation and performance project had been due to take place in April at the Queen Elizabeth Hall, but will now be re-scheduled in a future season. This project is the third cycle of the CONNECT- Audience as Artist participation project, supported by Arts Mentor Foundation Lucerne and in partnership with Ensemble Modern, Askó Schoenberg and Casa da Musica. The concert, entitled *Night Shift*, will feature a co-commission from Cathy Milliken.

Aim 4: To develop and enact the London Sinfonietta Community Project through both digital and communication strategies.

Objective 7: Create an audience cultivation and development strategy that utilises software tools, data knowledge and the artistic assets of the London Sinfonietta

Objective 8: Expand significantly our digital output with a focus on engaging new audiences to discover the London Sinfonietta and encouraging existing audiences to learn more about new music

During the period the organisation continued to attract large audiences to its live events both in London and across the UK, and for the first time, created a substantial new digital audience as a result of initiatives throughout the year, including the launch of the London Sinfonietta Digital Channel. Total audience attendance overall was 22,110 including 11,305 live audience attendance (a reduction on 2018-19 due to the impact of coronavirus and concert cancellations from Spring 2020 onwards). Audience reach was aided by the London Sinfonietta's continuing partnership work with Music Theatre Wales (with touring productions of Gerald Barry's *The Intelligence Park*, and Philip Venables' *Denis and Katya*) and the delivery of *The Emergence of Minimalism* tour in Autumn 2019 (as part of the Foyle New Music Network). These took the ensemble to wider regions of the UK including Wiltshire, Southampton, Newport, Mold and Birmingham, amongst others, where contemporary music is not often performed.

A highlight of the year was the launch of London Sinfonietta's new Digital Channel, in January 2020, as a platform for streaming regular releases of captured content including video and audio to engage a wider audience and encourage attendance at concerts. Content includes streams of live performances as well as series such as *The Composer's Mind* (interviews with composers) and a podcast series *The Music That Made Me*. Over the coming season we will continue to develop and pilot new strands of content for the Channel, focusing on providing a 'way in' to contemporary music, as well as a platform through which we can make content available to world-wide audience who would otherwise not be able to attend.

The impact of the Covid-19 pandemic in Spring 2020 naturally accelerated work in digital capture and transmission, as our principal route to reaching audiences in extended periods of lockdown. One key initiative was the *Lockdown Live* series comprising 17 separate live stream events between April and June 2020. This online festival featured short, live solo performances from players' homes, alongside conversations with players and composers, using an entirely new informal, presentation style. It led to an increase in our digital audience of 16% between March and June. With over 10,000 digital views to date, *Lockdown Live* received hugely positive feedback and the format will be carried into future initiatives planned for Autumn 2020.

Over the year we have increasingly used digital means to engage, market to and communicate with our audiences, using email and platforms such as our own website and social media services Twitter, Facebook, YouTube and Instagram. As of the end of September 2020 we are happy to report significant increases in digital views, listens and subscriber numbers. Total Spotify listens and Youtube views combined reached 3,564,732 and our total digital subscribers (podcasts, Youtube and Spotify followers) reached 5958 (up from 4198 in 2018-19). Digital releases this year included *Viaduct*, our second collaboration with Marius Neset which was released on CD and digitally in November 2019. Radio broadcasts included the Marius Neset and GF Haas: *Hommage to Bridget Riley* concerts for BBC Radio 3. A particular highlight was our BBC Proms performance in September 2020 which not only captured a large live TV audience but continues to accumulate hundreds of thousands of viewers through BBC iplayer and website streaming.

The 2019-20 year saw further exploration of audience development strategy with an external review of the London Sinfonietta's brand position, outward-facing messaging and audience reach entitled 'Re:set'. This review was delivered by the consultants Winster Marsh, and the recommendations from the project will start to be implemented over the course of 2020-21 beginning with targeted measures to re-engage with our most loyal audience. Alongside this we continue to embed our Customer Relationship Management system Tessitura. Further training

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took place across the teams to exploit existing targeting and segmentation capabilities through Tessitura and fully utilize the potential of the system.

Aim 5: To build financial resilience into our long-term business model by increasing income generation and strategic investment.

Objective 9: Increase income by harnessing the power of our commissions and innovative projects that inspire support, and develop relationships with businesses

Objective 10: Build reserves and designated funds to support new work, training, digital innovations and new opportunities

The Charity started to explore new avenues for building corporate relationships and a corporate event package was developed. This was trialled in November 2019 with a pilot event for law partnership Francis Taylor Building. Following a successful event this is something that we plan to develop further in future seasons.

The organisation also maintained its close relationship with Lark Music who have supported the organisation for 6 years. Discussions are in progress regarding renewal of their sponsorship support, although this will now fall into a future period.

Our ongoing partnership with Music Theatre Wales (MTW) helped to increase earned income with two UK tours in association with them taking place in Autumn 2019 and Spring 2020. Unfortunately the tour of a third production (Tom Coult's new chamber opera *Violet*) had to be postponed to a future period due to the pandemic.

With the pandemic severely restricting activity from March 2020 onwards, the organisation needed to put in place measures to support business resilience during this difficult period. A decision was made to furlough a minority of staff during April and May. Additional staff, up to a maximum of 10 members of the team, were furloughed from June onwards (mostly on a part-time basis from July) due to most events being cancelled. Staff have since been brought back from furlough with all employees working their full hours from late October onwards.

The organisation also sought additional support from individual donors to help the organisation during this period by running a campaign to encourage donations which ran alongside the organisation's *Lockdown Live* (a series of live online events broadcast from players' homes in April to June 2020). This saw an uplift in general (unrestricted) donations from individual donors which helped to support the 2019-20 financial year, and raised restricted donations towards digital activity in the 2020-21 financial year.

Due to the challenging financial picture arising from the pandemic, the Trustees made a decision that the aim should be to maintain Reserves at the current time, rather than build them. The Reserves Policy has therefore been revised to show that the timetable for meeting the £120,000 target is postponed to September 2024. The Contingency Reserve therefore remained at £95,000 at the year end.

At the end of the 2019-20 financial year we were, however, able to add £23,000 to Designated Funds to help build greater resilience to support strategic projects in future periods. This brings the total balance on Designated Funds at 30 September 2020 to £84,156.

Aim 6: To create greater business resilience by investing and developing the organisation's people and processes.

Objective 11: Invest in people through recruitment and training to develop our workforce and reflect and respond to the diversity of society and the evolution of the business

Objective 12: Embed and integrate new software and develop an ethos of sharing knowledge, information and decision-making

The early part of 2019-20 saw some key staff changes at the Charity. During the Autumn of 2019 we recruited a new Head of Participation & Learning and a new Concerts & Touring Co-ordinator. This was followed in Spring 2020 with recruitment for a new Marketing Manager. Although we continue to aim to provide progression opportunities in-house, some staff churn is inevitable as individuals look to further their career in larger scale organisations.

Over 2019-20 we were again fortunate to run a successful Professional Placement Position which takes place during the 3rd (sandwich) year of a University Course and provides a broad grounding in orchestral management. However, because of the pandemic and the uncertainty around live events delivery, we were unable to move forward with recruiting this position for 2020-21. Instead the Charity will work to refine its Placement offer and will look to launch this in time for the 2021-22 season.

Professional development for management staff has included personal training and mentoring as well as attendance at industry events including Association of British Orchestra, Incorporated Society of Musicians and regular specialist sessions arranged by the Association of British Orchestras. Meetings have mostly moved online during the pandemic which has increased the facility to attend such events. In addition a whole-company training session in EDI (see section below) took place in November 2019 and two separate workshops were organised in the Autumn for all staff and Council to scope possibilities for a future office base for the organisation (although these plans have now been put on hold).

During the year we were sad to see two members of the London Sinfonietta Principal Players step down from their positions: John Orford (Principal Bassoon) and Michael Thompson (Principal Horn). Alongside this, auditions for pre-existing vacancies of Principal Piano, Principal Trumpet and Principal 2nd violin continued during the year; however, progress on trialling was halted due to the pandemic lockdown. We look forward to restarting recruitment processes when a wider return to in-person playing is possible in 2021.

Alongside many other workers in the UK, the London Sinfonietta staff team made the switch to fully remote working from home during March 2020 when lockdown began. A full return to the office has not, to date, been possible within Covid-safe guidelines, although members of the team returned over the summer period to help pack up the office for the move to the Kings Place Music Base at the end of September 2020. Previous measures undertaken in 2018-19 to strengthen IT infrastructure and remote working processes proved crucial and additional software was installed including MS Teams and Zoom video conferencing. New electronic based processes were put in place to ensure continuity and we anticipate this change to mainly paperless systems will remain in place even when the organisation returns more fully to the office.

Because of the impact of the pandemic on the delivery of our work, Spring 2020 saw several members of the team furloughed on the government's Coronavirus Job Retention Scheme. This was managed carefully to ensure a continuity of staff across the organisation and also to enable us to deliver *Lockdown Live*. In July we entered the flexible furlough period where staff could be furloughed for any pattern or hours of work according to the needs of the business. Preparation work for the new season stepped up during this period across all the teams, and staff were required on site to help clear out and pack up the office. Accordingly working hours for staff were gradually increased between July and October with all staff returning to their full contracted hours by late October 2020.

Equality, Diversity and Inclusion

The Trustees are including this new section in the Report this year as a statement of their serious intent to work towards achieving greater Equality, Diversity and Inclusion across the organisation. The worldwide Black Lives Matter movement provided a catalyst for deeper reflection about how the organisation can be more representative of the communities in which it performs and how its artistic programme can become more inclusive to people of all backgrounds.

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The Diversity Working group expanded to include members of the Council and ensemble as well as the management team, and has reviewed progress towards achieving greater diversity of representation within the organisation's governance, workforce, performing artists, composers, participants and audiences as well as within its programming. Discussions with ensemble representatives have opened up ways in which we can work to achieve better gender balance and include greater diversity within player representation in the future.

In 2019 the organisation evolved its recruitment processes for composers and conductors to participate in talent development schemes, seeking specifically to include more people from groups under-represented in the classical music industry. As a result of this we achieved 41% female, 16% ethnically diverse and 10% disabled applicants for the Writing the Future Scheme Edition 4. In addition, our schools and community projects over the year reached areas of social deprivation and cultural diversity both in London and in the regions of England (including Southampton and Wiltshire).

The Charity will continue to seek further projects and opportunities in coming seasons to progress its aims around EDI. Planning for the 2020-21 season represents a significant positive shift in the diversity and inclusion profile of both our artistic and participation programmes and a concert specifically featuring the music of Black composers (*Yet Unheard*) took place in the Royal Festival Hall in October 2020.

Over 2019-20 the organisation continued its relationship with Tonic Theatre (Director, Lucy Kerbel) who delivered a whole company training session in key principles of Equality, Diversity and Inclusion in November 2019. This was followed by a workshop in June 2020 with the Diversity Working group which explored further themes of diversity within the playing ensemble. The services of Tonic Theatre will be retained to lead the Charity through the next stages of realising its ambitions in this important area.

Environmental Responsibility

The Trustees are also reporting on the organisation's response to the climate crisis for the first time in this Report, as part of a renewed commitment to enacting change across the organisation in order to minimise the impact of our activities on the environment and raise awareness of these issues with partners and audiences.

An existing Environmental Policy and Action Plan (written in 2019) outlines the actions the organisation planned to take during the 2019-20 period to reduce its carbon impact. However, due to significant changes to circumstances as a result of the pandemic it was necessary to adapt our operations (e.g. moving to remote working) so some of the actions listed in the plan became less relevant. Since then a working group has been set up with a view to developing a new Policy and Action Plan for the 2021-22 period. A key aim in this interim 1-year plan will be to improve data collection and monitoring so that we better understand our impacts. This improved understanding will also support the development of a longer-term Policy and Action plan for the 3-5 year period from April 2022.

In the 2020-21 season, two artistic projects are planned that have strong environmental themes and will raise awareness of the climate crisis (in particular focussing on narratives around waste and consumer culture, the loss of polar ice and the loss of biodiversity) with audiences.

Evaluation and review

The London Sinfonietta already benefits from an annual review with its major stakeholder, Arts Council England, and has further evolved a tiered structure for gaining feedback on its work. At the end of each fiscal year, Arts Council England requires data and an activity report from all organisations it funds which leads to an evaluation statement on the organisation's progress against its own Business Plan and Arts Council England's objectives.

Each quarter, the London Sinfonietta executive team reports back to the Council of Trustees on their progress against the Business Plan. In order to do this, the management team collects monitoring data across all key areas of activity in order to assist the executive team and Trustees in evaluating and appraising whether the organisation has been successful in delivering on the key Aims and Objectives set out in the Business Plan.

Feedback from our audiences and participants is important to us and we regularly ask them to provide their views on the experience of attending our concerts, workshops and events through Audience Finder Surveys, digital surveys (such as Culture Counts) and paper questionnaires. Qualitative and quantitative evaluation is carried out based on the data from these surveys which assists both with reporting back to funders and

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planning future projects. We also welcome informal and anecdotal feedback received through social media platforms or in conversation with audience members.

Other external feedback, for example from press reviews and industry peers, helps us to gain a rounded view of how projects are critically received.

Key individual projects across the London Sinfonietta year are also independently externally evaluated in order to give guidance on how they may evolve. In addition, the executive team regularly review, discuss and record the internal experience of delivering each major project at an operational level so that lessons learned from this can be fed into planning and support efficient and effective delivery of future projects.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £23,601 (£4,277 – 2019) prior to a transfer to Designated Funds of £23,000. The Revenue Reserve shows a balance of £3,461 (£2,860 – 2019) and the Contingency Reserve has maintained a balance of £95,000 (£95,000 - 2019). At the end of the period, the balance on Restricted Funds was £139,996 (£161,389 - 2019) and the balance on Designated Funds increased to £84,156 (£61,156 - 2019).

The Statement of Financial Activities shows net income on Total Funds of £2,208. This is made up of a surplus on General Funds of £23,601 and a decrease on Restricted Funds of £21,393. The movement on Restricted Funds represent net expenditure on restricted projects which will take place in future periods.

Total incoming resources in the year were £1,225,203 (£1,497,831 to 30 September 2019). This figure includes £504,161 of core funding from Arts Council England (£499,565 - 2019), £312,255 (£405,639 – 2019) from other fundraised sources such as trusts, foundations and individuals and £302,144 (£529,929 - 2019) earned from the Charity's activities (principally engagement fees and box office income).

Full details of all the figures are shown in the Statement of Financial Activities and Note 17. Further details of the Charity's Key Performance Indicators are shown in the Report of the Chair of Trustees and in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

Restricted Funds – funds which are earmarked for a particular purpose by those who provide them

Unrestricted Funds

Designated Funds – funds which the Council earmarks for specific strategic purposes

Contingency Reserve – funds held to provide for contingencies that may arise in the future

Revenue Reserve – the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve to provide for unforeseen liabilities that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest. Following a review by the Council in December 2017, the target for Contingency Reserves was set at £120,000, this being broadly equivalent to either 3 months' operating costs or the amount required to safeguard against a potential loss (such as non-payment of fee on a large-scale artistic project). The Business Plan for the period 2018-22 stated that the organisation planned to meet this revised target by the end of the 2021-22 financial year. However, due to the impact of the Coronavirus pandemic, the Trustees have revised the timetable for meeting this target. In the short to medium term, as the arts sector recovers from the impact of the pandemic, the organisation will seek to maintain Reserves at their existing level. A new date of 30 September 2024 has recently been agreed for achieving the £120,000 target and in line with this policy the Contingency Reserve remained at £95,000 at 30 September 2020 (£95,000 - 2019).

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Going Concern

The Trustees consider that, at the date of the signing of the report and accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account confirmed and likely cancellations and other known or anticipated impacts of the Coronavirus (Covid-19) pandemic at the date of signing these accounts.

Risk Management

The Council of Trustees is responsible for the management of the risks faced by Sinfonietta Productions Limited. The organisation has a written Risk Register which identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks are reviewed at Council meetings throughout the year and the Risk Register is revised annually in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based and systems are in place to ensure that the Charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

The most significant risk the Charity has faced in the past year is the uncertainty and loss of income arising from the ongoing Coronavirus (Covid-19) pandemic. This has caused several government-mandated shutdowns of performance venues and non-essential business operations which saw much of our activity curtailed between March and September 2020. Staff have been working effectively from home for almost a year at the time of writing and this is set to continue into summer 2021. Arts Council England confirmed in the early stages of the pandemic that it would continue to fund and support all National Portfolio Organisations during this uncertain period and launched a Culture Recovery Fund in July 2020. The organisation was successful in applying for funding to support activity in the 6-month period to March 2021 and has since applied to round 2 of the Culture Recovery Fund for follow-on funding for the 3-months April to June 2021 as venues start to re-open. This has provided a foundation of financial stability for the organisation during the 2020-21 financial year, until normal activity can be resumed. The outcome for the 2020-21 year is re-forecast regularly to take into account changes to government restrictions, changing date availability at venues and other factors arising from the pandemic. Current projections show that the organisation will achieve break-even at 30 September 2021, with Designated Funds used to support activity during the period. Other key risks and uncertainties facing the Charity, in no particular order, have been identified as follows:

Risk identified	Action taken to mitigate risk
A significant drop in income which changes the organisation's business model and threatens stability (e.g. a substantial reduction in our grant from Arts Council England).	Regular monitoring of changes to ACE strategy and wider government policy to ensure our aims and objectives remain well-aligned. Positive working relationship with officers at ACE. Membership of industry bodies, such as the Association of British Orchestras, who engage with politicians from all main parties and work to communicate the concerns of their members. Cultivation of strong relationships and regular communication with other key partners.
Risks arising from an unforeseen Force Majeure event, such as a major catastrophe in London, causing the cancellation of events at late notice and/or closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the organisation was quickly able to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.
Multiple impacts arising from the continuing Covid-19 pandemic which further negatively affect the organisation's ability to deliver activity and operate effectively.	LS's flexibility as a smaller organisation allows it to respond quickly to change. We remain in close contact with industry bodies (e.g. ABO, MU, ISM) for guidance on best practice while performances continue 'behind closed doors' to provide our audiences with artistic experiences.

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An adverse change to the organisation's long-standing relationship with Southbank Centre as Resident Orchestra, as their annual contribution to LS's artistic season at the venue is reduced, leading to loss of income, a reduced level of work and a diminished artistic profile at the venue.	There is considerable goodwill between both partners to continue a mutually beneficial relationship. LS is seeking discussions as soon as possible regarding how best LS and SC can work together in the future under new financial arrangements.
Failure to meet key fundraising targets in the budget.	A high proportion of funds are usually confirmed in advance.
Cash flow difficulties arising from timing of receipts (e.g. significant promoter fees and Orchestra Tax Relief).	Careful cash flow forecasting undertaken well in advance, strong credit control practices and day-to-day cash management. Support from regular funders in helping to manage cash flow fluctuations. A proportion of tax relief claimed each year is used to build Designated Funds for future years, reducing the risk of cash flow issues arising as the funds will only be used to support activity once the cash inflow has taken place.
Cyber security risks including malicious attacks from external sources resulting in damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advise and manage security and back up procedures. Relevant Employee Policies in place to help safeguard IT security and data. Cyber Security insurance cover to be increased in April 2021 in line with broker recommendations.

Funders and supporters

For the 4-year cycle of its National Portfolio of funded organisations (NPOs) running from April 2018 to March 2022, Arts Council England (ACE) confirmed in July 2017 that the London Sinfonietta would receive standstill grant funding of £499,565 per fiscal year (although the final, fourth year of this commitment is formally contingent on the next government's spending review). In December 2019, the organisation received written confirmation from ACE that as a result of the Department for Culture, Media and Sport confirming an inflationary increase of 1.84% on their 2020-21 budgets, all NPOs would also receive an inflationary increase to their annual grant funding for the 12 months from April 2020. This means that the London Sinfonietta's grant increased by £9,192 to £508,757 for the funding year April 2020 to March 2021.

Due to the Coronavirus pandemic, in late March 2020 ACE confirmed that they would be delaying their new investment process by 12 months. This means that the London Sinfonietta, along with all other funded arts organisations in the National Portfolio, will need to reapply for funding in January 2022 for the period starting from April 2023. In the meantime, existing funding agreements will be rolled over for an additional 12 months from April 2022. In terms of longer-term planning, the organisation has already started to review and discuss its strategy for the future in order to begin the process of writing a new 4-year Business Plan for the artistic season and financial period starting in 2022. This will consider and respond to ACE's new 10-year strategy *Let's Create* which was published in January 2020.

The London Sinfonietta is incredibly grateful to Arts Council England for its continued support.

The London Sinfonietta would also like to gratefully acknowledge the support of other key funders including Art Mentor Foundation Lucerne, The Boltini Trust, Britten-Pears Foundation, Cockayne – Grants for the Arts, The Foyle Foundation, Garfield Weston Foundation, The London Community Foundation, London Music Fund, Paul Hamlyn Foundation and PRS for Music Foundation.

We also acknowledge with gratitude the donation-in-kind from Kings Place Music Foundation of office space at Kings Place for the 13 years up to 30 September 2020. Due to the necessity of working mostly remotely since mid-March 2020, the organisation is now renting 6 desks in the Music Base at Kings Place until such a time that it can review its office requirements for the longer-term future.

The London Sinfonietta was grateful to receive continued corporate support from Lark Music during the year.

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The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions and digital work. The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

Plans for the Future

At the time of preparing this Report, artistic plans for the 2020-21 financial year are coming into focus after a period of uncertainty due to the lockdown in January to March 2021. The government's Roadmap and the successful roll-out of the vaccine give us confidence that planned activity is likely to go ahead, including:

Own/co-promotions (London and UK)

Due to restrictions in place and many venues, including Southbank Centre, being closed to audiences until May 2021, concerts in the first 6 months of the financial year are all being broadcast to the public. This includes audio broadcasts on BBC Radio 3 and streamed films of concerts (live or delayed) available for free on YouTube. In Autumn 2020 3 events took place at Southbank Centre:

- *ReAssemble Online*, a day-long festival of contemporary music, streamed live from Southbank Centre, including an introduction to the artistic season ahead, live performances of solo and chamber pieces and conversation with composers and artists involved in the music,
- *Yet Unheard*, showcasing music by emerging and established black composers, co-curated by leading composers and new music tinker George Lewis and experimental vocalist Elaine Mitchener; and
- *James Dillon: Pharmakeia*, the premiere of a now complete four-movement cycle by James Dillon, commissioned by the London Sinfonietta and presented as part of Huddersfield Contemporary Music Festival.

A concert at Kings Place (November 2020) with socially-distanced audience in attendance, performed *more more more* by Matthew Herbert, a comment on endless consumerism, and premiere *The Melt* which draws attention to climate change.

Following the cancellation or postponement of nearly all concerts in January-March 2021, events planned for Spring/Summer 2021 include:

- *Landmarks*, a behind-closed-doors performance at the Royal Festival Hall in late March 2021 of 3 pieces from the ensemble's core repertoire, filmed for digital release on the LS Channel.
- *Extinction Manifesto*, the premiere of a new work by Laura Bowler, exploring issues around climate change and the loss of biodiversity.
- *In the Voices of the Living*, the premiere of a new work by Luke Bedford written for tenor Mark Padmore (the work is also being audio recorded for digital release through NMC)
- A further *ReAssemble* event including a concert performance of *Notes about Now*, a set of solo songs newly written by a range of composers for jazz singer and ensemble

The government's latest roadmap means that we can, with reasonable confidence, plan for a socially-distanced, ticket-buying audience to attend all these events (except for *Landmarks*).

Other small-scale activity across the season includes solo online performances (World Premiere Wednesdays and performances of Postcard Pieces) acting as taster events for new audiences and helping to sustain relationships with existing audiences during the extended period of restrictions across 2020-21.

UK engagements

Planned UK engagements for 2020-21 have been considerably impacted by the Coronavirus pandemic, with nearly all touring in the first 6 months of the period cancelled or postponed while venues remain closed to audiences. The only engagement to go ahead is a Schools Concert in Southampton's Turner Sims Concert Hall in late March 2021 which was broadcast online to local schools.

Our longstanding relationship with Huddersfield Contemporary Music Festival was also sustained by the inclusion of *James Dillon: Pharmakeia* in their 2020 festival.

A small-scale corporate event for Francis Taylor Buildings was delivered online in January 2021.

Overseas engagements

Due to the pandemic, and the uncertainty around Brexit, no overseas touring is planned in 2020-21 financial year. We are in conversation with overseas promoters regarding a potential return to international touring in 2021-22 but this is not yet confirmed.

Participation and learning

Due to restrictions around going into schools, *Sound Out*, the organisation's annual schools programme, was a digitally-delivered project this year, culminating in a live-streamed Schools Concert from the Royal Festival Hall in March 2021. 15 schools took part in the project which set 2 Commission Challenges and requested responses from the students. Some of the pieces written by the students were performed at the concert by members of the London Sinfonietta. At least 50 schools planned to stream the concert to their students live, with more watching in the following 7-days. A return to schools in Gloucestershire is also planned for June 2021, postponed from June 2020.

The London Sinfonietta *Academy* returns in July 2021, following its postponement in July 2020, for its twelfth edition, offering young professional musicians and conductors the opportunity to develop their skills and knowledge of contemporary music. The course will also include opportunities to gain industry experience through curated sessions led by London Sinfonietta musicians and staff and will culminate in a concert at the Purcell Room in July 2021. As a leading training provider supporting students to develop their understanding and experience of contemporary classical music the organisation will re-institute its work with music colleges and conservatoires offering workshops and masterclasses for performers and composers to support their studies, from the 2021-22 season.

The London Sinfonietta *Junior Academy* programme supports young musicians to explore contemporary repertoire and develop their skills as creative musicians through workshops delivered online and live (where possible). These include continuing to develop our relationship with the RCM Junior Department, supporting teenage composers.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2020-21 season include James Dillon's *Pharmakeia*, Luke Bedford's *In the Voices of the Living* and Laura Bowler's *Extinction Manifesto*. Four songs for jazz singer commissioned from Shabaka Hutchings, Elliot Glavin, Cassie Kinoshi and Laura Jurd will be premiered as part of the *Notes about Now* event. Other new works planned to be premiered in the 2020-21 season have been postponed until 2021-22 (including a new work by Cathy Milliken and another by Nicole Lizée).

The organization continues to commission and perform *Sinfonietta Shorts* each year, short solo works by composers at a variety of career stages from student to established professionals. Composers during 2020-21 will include Robert Mitchell, Oliver Leith, Luke Lewis, Anders Nordentoft, Matthew Kaner, Lisa Illean, Naomi Pinnock and Hannah Kendall. A new series of solo miniatures is also being established with Community Commissions, short works written for members of the public who have been proposed by their local communities.

Digital projects

With concert halls closed and lockdowns in force for much of the 2020-21 period, filming or recording performances for live or delayed digital relay has been a necessity in order to reach audiences. This has resulted in the organisation quickly gaining new skills and experience in order to build technical expertise in-house although larger-scale projects have also required investment to expand our capabilities in terms of equipment and resourcing and maintain the high production values we aspire to. This activity has only been made possible due to the organisation's appointment (2 years ago) of a full-time member of staff responsible for digital output and the timely launch of the LS Digital Channel in January 2020. A grant from Arts Council England in October 2020 (Culture Recovery Fund 1) also helped support the purchase of crucial digital equipment without which we would not have been able to successfully capture events in our season for digital relay.

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a Company limited by guarantee (Company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, who are also Directors of the Company, are referred to as the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company. The registered office of the Company/Charity is at Kings Place in London, as detailed on page 3.

Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees have the power to co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly in order to identify any specialist skills needed. All Trustees are able to nominate potential new Trustees for consideration and the Council advertises publicly for new Trustees as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees are able to serve a total of three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive as well as receipt of an induction pack containing information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and they are encouraged to attend the organisation's programme of concerts, events and projects. Many also sit on Working Groups involving the management team where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Paul Zisman, who joined the Council in 2010 and was appointed as Chair of the Trustees in 2012, was due to step down from the Council in June 2020. However, due to delays to the recruitment process as a result of the pandemic, the Trustees were thankful to Paul for agreeing to extend his tenure as Chair, to allow additional time to find a new Chair and ensure a smooth transition. A successful recruitment process took place during the early part of 2021 and the appointment of Fiona Thompson as the new Chair has just been announced. She will start in post later this year. The organisation will continue the regular rotation of Trustees and be looking to recruit one or two further new Trustees in the next 12-18 months.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on pages 25-26.

Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning, Development Manager and other senior members of staff (Marketing Manager, Digital Officer) to deliver the Company's programme of work. Over the period, the Company has had a team of ten full-time and three part-time salaried staff members. The Chief Executive reports to the Council of Trustees and maintains regular contact with the Chair. Budgets are set by the Chief Executive and ratified by the Council. The organisation's Business Plan describes the Company's strategic aims and ambitions in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. The Business Plan also includes an analysis of the perceived main risks to the organisation. In all matters the Council monitors progress and delivery against the aims of the Business Plan and budget.

The current Business Plan originally covered the 4-year period from October 2018. However, due to the considerable social change arising from the pandemic, an update to the Business Plan covering the 1-year period 2021-22 is currently being written (March 2021) and a further update covering the 2022-23 season will be written in the coming months, both to be submitted to Arts Council England. A new Business Plan for

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2023-27 will be drafted during 2021 as the Charity prepares to re-apply to Arts Council England for renewed funding from April 2023.

The Council has two long-running sub-groups: the Development Working Group, which meets 8 times a year and consists of Council members, staff and occasional external consultants who give advice and bring contacts in the search for more funding; and the Finance Working Group, which meets 4 times a year and consists of Council members and staff who review the organisation's finances in advance of Council meetings. Both groups allow the management team to draw upon the specific areas of expertise that members of the Council can provide, and allow Council members to maintain regular contact with management between Council meetings and to gain a deeper understanding of these crucial areas of work. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

Remuneration Policy for Senior Management Personnel

The Trustees consider that the Council of Trustees and the senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day to day basis. During the year ended 30 September 2020, the senior management team were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. The remuneration of all staff is reviewed annually and increased at regular intervals in accordance with inflation to reflect a cost of living adjustment. Trustees regularly benchmark pay levels against other charities of similar size and purpose. Taking into account the ongoing impact of the pandemic the charity has instituted a temporary pay freeze until activity can be fully resumed.

Council members give of their time freely to undertake their responsibilities as Charity Trustees. No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 12. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The following statement is made in order to clarify the responsibilities of the Trustees in relation to the accounts.

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss of the charitable company for that period.

In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Trustees are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

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So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Auditors

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2020, was approved by the Council of Trustees on 20 April 2021 and signed on their behalf by:



P Zisman
Chair of the Trustees



A Burke
Chief Executive

Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)

Opinion

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2020 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the accounts, 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 accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2020 and of its 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 Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

Other information

The other information comprises the information included in the annual report, other than the accounts and our auditor's report thereon. The Trustees are responsible for the other information. Our opinion on the accounts does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the accounts or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report the fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Chairman's And Trustees' Report for the financial year for which the accounts are prepared is consistent with the accounts; and

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- the Chairman's And Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chairman's And Trustees Report.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; 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 Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the Trustees are responsible for assessing the 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 company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and regulations made under that Act. 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.

Nigel Walfisz
for and on behalf of MGR Weston Kay LLP
Chartered accountants
Statutory auditors

55 Loudoun Road
St John's Wood
London
NW8 0DL

5 May 2021

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2020

		Unrestricted Funds		Restricted Funds	Total Funds 2020	Total 2019
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	699,024	-	117,392	816,416	905,204
Income from charitable activities	4	278,832	-	23,312	302,144	529,929
Other income	5	106,382	-	-	106,382	62,280
Investment income	7	261	-	-	261	418
Total income		1,084,499	-	140,704	1,225,203	1,497,831
Expenditure						
Costs of raising funds	8	108,789	-	-	108,789	110,724
Expenditure on Charitable activities	8, 9 & 10	952,109	-	162,097	1,114,206	1,261,197
Total expenditure		1,060,898	-	162,097	1,222,995	1,371,921
Net income/ (expenditure) before transfers		23,601	-	(21,393)	2,208	125,910
Gross transfers between funds		(23,000)	23,000	-	-	-
Net movement in funds		601	23,000	(21,393)	2,208	125,910
Reconciliation of funds						
Funds brought forward		97,860	61,156	161,389	320,405	194,495
Funds carried forward	18	98,461	84,156	139,996	322,613	320,405

This Statement of Financial Activities includes all gains and losses recognised in the year.
All income and expenditure is derived from continuing activities.

The Notes on pages 32 to 40 form part of these accounts.

Sinfonietta Productions Limited
(a company limited by guarantee)

Balance Sheet
at 30 September 2020

	Notes	2020 £	2019 £
Fixed assets			
Tangible assets	13	3,793	5,284
Current assets			
Debtors	14	99,344	307,849
Short term deposits	15	2,945	67,728
Cash at bank and in hand		395,755	206,361
Total		<u>498,044</u>	<u>581,938</u>
Creditors: Amounts falling due within one year	16	<u>(179,224)</u>	<u>(266,817)</u>
Net current assets		<u>318,820</u>	<u>315,121</u>
Net assets		<u>322,613</u>	<u>320,405</u>
The Funds of the Charity			
Restricted Income Funds		139,996	161,389
Unrestricted Income Funds			
Designated Funds		84,156	61,156
Contingency Reserve		95,000	95,000
Revenue Reserve		<u>3,461</u>	<u>2,860</u>
Total Charity Funds	17	<u>322,613</u>	<u>320,405</u>

The accounts were approved by the Council of Trustees on 20 April 2021 and signed on its behalf by:



P Zisman
Chair of the Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 32 to 40 form part of these accounts.

Sinfonietta Productions Limited
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Statement of Cashflows
For the year ended 30 September 2020

	2020		2019
	£	£	£
Cash flows from operating activities			
Surplus for year ended	2,208		125,910
Interest received	(261)		(418)
Depreciation	1,491		748
Decrease/(Increase) in debtors	208,505		(87,601)
(Decrease)/increase in creditors	<u>(87,593)</u>		<u>485</u>
Net cash provided by operating activities		124,350	39,124
Cash flows from investing activities			
Interest from bank deposits	261		418
Fixed asset additions	<u>-</u>		<u>(4,743)</u>
Net cash from investing activities		<u>261</u>	<u>(4,325)</u>
Change in cash and cash equivalents in the year		124,611	34,799
Cash and cash equivalents at beginning of year		<u>274,089</u>	<u>239,290</u>
Cash and cash equivalents at end of year		<u>398,700</u>	<u>274,089</u>
Cash and cash equivalents			
Short term deposits		2,945	67,728
Cash at bank and at hand		<u>395,755</u>	<u>206,361</u>
Cash and cash equivalents at 30 September		<u>398,700</u>	<u>274,089</u>

The Notes on pages 32 to 40 form part of these accounts.

Sinfonietta Productions Limited

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Notes to the Accounts for the year ended 30 September 2020

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

The principal accounting policies adopted in the preparation of these financial statements are as follows:

- (a) Going concern**
The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.
- (b) Income**
Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period.
- (c) Expenditure**
Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.
All expenditure is accounted for under the accruals concept.
- (d) Operating leases**
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.
- (e) Foreign currency translation**
Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.
- (f) Pension costs**
The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.
- (g) Tangible fixed assets and depreciation**
Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:

	Years
Office and stage equipment	5
Computer equipment	5
- (h) Investments**
Investments are shown at market value and all changes in value in the year, whether or not realised, are reported in the Statement of Financial Activities.

Sinfonietta Productions Limited

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Notes to the Accounts for the year ended 30 September 2020

(i) Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

(j) Taxation

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

(k) Fund accounting

Funds held by the Charity are categorised as follows:

Restricted Funds: funds which are earmarked for a specific purpose by the donors.

Unrestricted Funds: funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

Designated Funds: unrestricted funds which have been earmarked for specific purposes by the Trustees.

Contingency Reserves: funds held to provide for contingencies that may arise in the future.

Revenue Reserves: the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

(l) Intangible income and gifts in kind

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

The main donation in kind included in these accounts is in relation to the use of office space at Kings Place on a peppercorn rent basis.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

(m) Legal status and share capital

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

(n) Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

(o) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue. The Coronavirus Job Retention Scheme grant is therefore recognised as income in the period in which it becomes receivable, against expenses already incurred.

Sinfonietta Productions Limited
(a company limited by guarantee)

Notes to the Accounts
for the year ended 30 September 2020

2. Critical accounting judgements and estimates

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

3. Donations

	Unrestricted 2020 £	Restricted 2020 £	Total 2020 £	Total 2019 £
Arts Council England	504,161	-	504,161	499,565
Trusts and Foundations	53,658	91,571	145,229	248,521
Corporate Support	-	5,000	5,000	10,000
Donations and Individual Giving	42,095	20,821	62,916	52,964
Donations in Kind	99,110	-	99,110	94,154
Total	699,024	117,392	816,416	905,204

4. Income from charitable activities

	Total 2020 £	Total 2019 £
Own/co-promotions (UK)	109,804	204,717
Engagements (UK)	75,698	261,035
Overseas Engagements	84,014	34,000
Participation and Learning	23,312	30,177
Composer Commissions and New Work	7,500	-
Digital projects	1,816	-
Total	302,144	529,929

5. Other income

	Total 2020 £	Total 2019 £
Other Income	106,382	62,280
Total	106,382	62,280

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

6. Geographical analysis of foreign touring income

	Total 2020 £	Total 2019 £
European Union / EEA	51,250	34,000
Rest of world	32,764	-
Total	84,014	34,000

7. Investment income

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

Sinfonietta Productions Limited
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**Notes to the Accounts
for the year ended 30 September 2020**

8. Analysis of expenditure	Staff Costs 2020 £	Direct Costs 2020 £	Support Costs 2020 £	Total 2020 £	Total 2019 £
Cost of raising funds	56,734	3,861	48,194	108,789	110,724
Own/co-promotions(UK)	153,332	195,525	69,300	418,157	539,767
Other engagements (UK)	71,690	91,418	32,401	195,509	337,612
Overseas engagements	56,113	71,554	25,361	153,028	49,418
Participation & Learning	19,077	24,327	8,622	52,026	98,656
Composer commissions and new work	25,954	33,096	11,730	70,780	80,068
Digital projects	12,212	15,572	5,519	33,303	4,558
Advertising and publicity	50,547	44,421	25,725	120,693	124,675
Future Project Funds disbursed	-	70,710	-	70,710	26,443
	388,925	546,623	178,658	1,114,206	1,261,197
Total	445,659	550,484	226,852	1,222,995	1,371,921

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

Support Costs above includes an exchange loss of £856 (2019: exchange loss of £1,195).

9. Staff costs and employees	Total 2020 £	Total 2019 £
Wages and salaries	396,316	372,454
Social security costs	30,761	31,180
Pension costs	12,337	11,813
	439,414	415,447
Other staff related costs	6,245	4,564
Total	445,659	420,011

The average number of employees during the year was 13 (2019: 13), which included ten full-time and three part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £200,665 (2019: £197,251).

No employee except Andrew Burke, Chief Executive & Artistic Director (see below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £12,337. Contributions totalling £2,094 were payable to the funds at the year end and are included in Creditors.

Sinfonietta Productions Limited
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**Notes to the Accounts
for the year ended 30 September 2020**

10. Support costs

	Total 2020 £	Total 2019 £
Rent and equipment leases	101,297	101,297
Other establishment costs	52,569	51,345
General office expenses	38,811	39,317
IT costs and software licenses	25,814	22,958
Depreciation	1,491	748
Auditors remuneration	6,870	6,000
Total	<u>226,852</u>	<u>221,665</u>

Governance Costs of £34,962 (2019: £34,101) are included in Staff costs and Support costs which include audit fees as shown above. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function.

11. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2020 £	Total 2019 £
For audit services:		
Audit of the company's financial statements	<u>6,870</u>	<u>6,000</u>
For other services:		
Taxation services	<u>1,950</u>	<u>1,950</u>

12. Transactions with Trustees and Related Parties

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary £	Pension £	Payments as members of the orchestra £	Total 2020 £
Andrew Burke	71,750	3,588	-	75,338
Timothy Gill	-	-	14,534	14,534
Jonathan Morton	-	-	4,607	4,607
Paul Silverthorne	-	-	7,882	7,882
Total	<u>71,750</u>	<u>3,588</u>	<u>27,023</u>	<u>102,361</u>

The payments made to members of the orchestra represent amounts paid during the year and while they were registered as Trustees of the Charity.

Reimbursements to other Trustees for expenses during the year amounted to £0 (2019: £0).

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**Notes to the Accounts
for the year ended 30 September 2020**

The Chief Executive and Trustee, Andrew Burke, had an interest-free loan from Sinfonietta Productions Limited for a travel season ticket brought forward from the previous year. At the year end the loan had been fully paid off and the amount owed was nil (2019: £1,149).

During the year £6,501 of donations were received from the Trustees (2019: £8,599). The number of Trustees to whom retirement benefits are accruing is 1 (2019: 1). There were no other related party transactions.

13. Tangible fixed assets

	Computer equipment £	Electronic stage equipment £	Office equipment £	Total £
Cost				
At 30 September 2019	2,905	25,619	80,920	109,444
Disposals	-	(4,156)	(80,920)	(85,076)
At 30 September 2020	<u>2,905</u>	<u>21,463</u>	<u>-</u>	<u>24,368</u>
Depreciation				
At 30 September 2019	841	22,399	80,920	104,160
Depreciation on disposals	-	(4,156)	(80,920)	(85,076)
Charge for the period	532	959	-	1,491
At 30 September 2020	<u>1,373</u>	<u>19,202</u>	<u>-</u>	<u>20,575</u>
Net book value				
At 30 September 2020	<u>1,532</u>	<u>2,261</u>	<u>-</u>	<u>3,793</u>
At 30 September 2019	<u>2,064</u>	<u>3,220</u>	<u>-</u>	<u>5,284</u>

14. Debtors

	Total 2020 £	Total 2019 £
Trade debtors	4,750	49,340
VAT	1,132	4,854
Other debtors	-	6,162
Prepayments	18,457	54,465
Accrued income	21,530	14,117
Tax recoverable	53,475	178,911
Total	<u>99,344</u>	<u>307,849</u>

15. Short-term deposits

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

Sinfonietta Productions Limited
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Notes to the Accounts
for the year ended 30 September 2020

16. Creditors: Amounts falling due within one year

	Total 2020 £	Total 2019 £
Trade creditors	26,817	86,002
Taxation and Social Security	9,481	9,504
Other creditors	9,538	10,580
Accruals	58,493	30,120
Deferred income (received in advance)	74,895	130,611
Total	179,224	266,817

Movements in deferred income in the year were as follows:

	Total 2020 £	Total 2019 £
Balance brought forward	130,611	152,556
Amounts released in the year	(120,811)	(142,756)
Amounts deferred in the year	65,095	120,811
Balance carried forward	74,895	130,611

Any amounts deferred in year are related to expenditure on concerts and projects taking place in a future financial year for which cash was received in the year ended 30 September 2020 or a prior year.

17. Analysis of Charitable Funds

	Balance at 1 October 2019 £	Net movement £	Transfers between Funds £	Balance at 30 September 2020 £
Restricted Funds				
Future Projects Fund	161,389	(21,393)	-	139,996
Unrestricted Funds				
Designated Funds*	61,156	-	23,000	84,156
Contingency Reserve	95,000	-	-	95,000
Revenue Reserve	2,860	23,601	(23,000)	3,461
Total	320,405	2,208	-	322,613

A transfer of £23,000 was made at the year end from General Unrestricted Income to Designated Funds. This allows the organisation to invest in activity postponed in 2019-20 which will now take place in 2020-21 and beyond.

*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Total Designated Funds £
Balance at 1 October 2019	47,633	13,523	61,156
Transfer between funds	18,000	5,000	23,000
Funds disbursed in period	-	-	-
Balance at 30 September 2020	65,633	18,523	84,156

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Notes to the Accounts
for the year ended 30 September 2020

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2020-21 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended, and have not yet been replaced by funds for future projects.

Unrestricted Funds:

Designated Funds

The Digital Production Fund relates to funds set aside to support digital production, including CD releases and other digital projects.

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

Contingency Reserve

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

Revenue Reserve

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

18. Analysis of Net Assets between Funds

As at 30 September 2020

	Unrestricted Funds		Restricted Funds	Total 2020
	General	Designated		
	£	£	£	£
Tangible fixed assets	3,793	-	-	3,793
Debtors	61,994	23,000	14,350	99,344
Short term deposits	-	-	2,945	2,945
Cash at bank and in hand	163,314	61,156	171,285	395,755
Creditors falling due within one year	(130,640)	-	(48,584)	(179,224)
Total Net Assets	98,461	84,156	139,996	322,613

As at 30 September 2019

	Unrestricted Funds		Restricted Funds	Total 2019
	General	Designated		
	£	£	£	£
Tangible fixed assets	5,284	-	-	5,284
Debtors	146,006	18,000	143,843	307,849
Short term deposits	24,341	6,268	37,119	67,728
Cash at bank and in hand	116,607	29,633	60,121	206,361
Creditors falling due within one year	(187,123)	-	(79,694)	(266,817)
Total Net Assets	105,115	53,901	161,389	320,405

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Notes to the Accounts
for the year ended 30 September 2020

19. Operating lease commitments

At the reporting end date the Company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2020	2019
	£	£
Within one year	2,130	2,130
Between two and five years	724	2,854
Total	<u>2,854</u>	<u>4,984</u>

Lease payments of £2,187 (2019: £2,187) have been recognised as an expense in the year ended 30 September 2020.

20. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £504,161 (see Note 3) as a National Portfolio Organisation. This is to support the organisation and its artistic work across all areas. During the period the organisation also received grant receipts under the Coronavirus Job Retention Scheme totalling £39,677.

21. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principle place of business is Kings Place, 90 York Way, London, N1 9AG.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.