

**Charity registration number: 297852**

## **THE LONDON CHAMBER ORCHESTRA TRUST**

**Trustees' annual report and financial statements**

**For the year ended 30 June 2021**

# **The London Chamber Orchestra Trust**

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# **The London Chamber Orchestra Trust**

## **Reference and Administrative Details**

### **Legal status**

The London Chamber Orchestra Trust (LCOT) was established under a Trust Deed in 1987 and is a registered charity under number 297852. The accounts comply with the Trust Deed, the Statement of Recommended Practice 'Accounting and Reporting by Charities' and the Charities Act 2011.

### **Trustees**

Edward Longstaff (appointed 6 April 2021)  
Peter Jamieson (appointed 6 April 2021)  
Julian Payne (appointed 6 April 2021)  
The Reverend J N Wates OBE

### **Registered Office**

6 Hambalt Road  
London SW4 9EB

### **Management of the London Chamber Orchestra**

The trust directly employs no staff or officers.

Oversight management of the activities of the London Chamber Orchestra (LCO) is managed by London Chamber Society Ltd (LCSL), 1 Green Way, Swaffham, PE37 7FD.

The day-to-day activities of the London Chamber Orchestra were, and still are, managed by London Chamber Society Ltd (LCSL)

### **Bankers**

Barclays Bank plc  
43 High Street  
Sutton  
Surrey  
SM1 1DR

### **Independent examiner**

David Turner  
Aims Accountancy  
32 Caxton House  
Northampton Science Park  
Kings Park Road  
Moulton Park  
Northampton  
NN3 6LG

# **The London Chamber Orchestra Trust**

## **REPORT OF THE TRUSTEES**

The Trustees present their report together with the financial statements for the year ended 30 June 2021.

### **OBJECTIVES AND ACTIVITIES**

#### **Objective**

LCOT's main objective is to promote chamber music and music education through the London Chamber Orchestra (LCO). As noted above, management of the day-to-day activities of LCO is undertaken by LCSL.

Resources spent by LCOT in furtherance of the core work and performance of LCO amounted to £141,307 (62.8%) of the total outgoing resources in the year (2020 - £263,472 (75%)). Resources spent in furtherance of the Music Junction education and outreach programme amounted to £83,693 (37.2%) of total outgoing resources (2020 - £88,322 (25%)). These amounts were paid to LCSL by way of direct grants approved by the Trustees.

#### **Public benefit**

The trustees have taken account of Charity Commission guidance on public benefit. By supporting the activities of LCO, the Trust delivers public benefit through the presentation of London concerts by LCO at Cadogan Hall, St John's Smith Square and elsewhere and LCO's education and outreach programme, Music Junction.

#### **Activities and mission**

LCO's aim is to present orchestral music in a way that enables the audience to discover something fresh and vital in the music, whether they are a first-time listener or an experienced aficionado. Key to this is artistic excellence, but that is matched by a desire to make the audience feel included in the performance.

LCO also recognises the important role music can play in education. LCO Music Junction brings together young people from very varied backgrounds and aims to promote confidence, nurture self-esteem and encourage participants to develop respect for themselves and empathy for others within their wider communities. This is achieved through creative and participatory music making.

### **ACHIEVEMENT AND PERFORMANCE**

The London Chamber Orchestra performed six virtual concerts at Cadogan Hall and St John's Smith Square during 2020-2021, bringing high-quality performances to a wide online audience with over 9300 online viewers from as far afield as USA, Europe, Sweden, South Africa and Japan.

It also organised Music Junction Videos and online training sessions via Teams with 10 schools across 2 hubs.

Highlights of the season included

- London season concerts from Cadogan Hall and St. John's Smith Square, featuring conductors Christopher Warren-Green and Chloé van Soeterstède, pianist Elisabeth Brauß, violinist Benjamin Beilman, organist Anne Lapwood, among numerous other esteemed musicians.
- Our centenary concert, presented by Jess Gillam, conducted by Christopher Warren-Green and including wonderful performances by Ann Denholm, Mark van de Wiel, Mary Bevan, Pekka Kuusisto, Alison Balsom, Ksenija Sidorova, Benjamin Beilman and Jess Gillam.
- The showcasing of 20<sup>th</sup> Century Ballet music with Errollyn Wallen's Horseplay and Igor Stravinsky's Pulcinella.
- A rendition of the ethereal soundscape of Rhizom by the German composer, Annamaria Kowalsky
- The performance of new works by our resident composer, Freya Waley-Cohen.

## **The London Chamber Orchestra Trust**

### **Report of the Trustees cont.**

#### **Impact of these activities – how we deliver public benefit**

The trustees have considered the charity's benefit to the public and confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims.

The Declaration of Trust allows for a broad programme to promote music, but makes specific reference to the London Chamber Orchestra, and the Trust's focus is on the support of LCO.

As such, all charitable activities focus on LCO in one of two main strands:

- the provision and exploration of inspiring world class orchestral music, accessible to the public through concerts, new music commissions, CD recordings and interactive platforms including social media.
- the provision of education projects to benefit children from all backgrounds.

The orchestra's performances are accessible to all members of the public, and as broad a cross section of the public as possible. This involves: • Encouraging attendance at concert performances for students and under 18's through discounted tickets and concessions; • Freely accessible podcasts & videos on social media.

### **LCO MUSIC JUNCTION 2020/21**

**LCO Music Junction** is the London Chamber Orchestra's collaborative outreach and education project. Since 2010, the project has repeatedly fulfilled its key aims: to bring together children and young people from different social and economic backgrounds and provide them with opportunities to develop artistic and social skills through shared music making experiences. Using the power of music as a catalyst, Music Junction is designed to promote confidence, nurture self-esteem, and increase aspiration.

Participants are drawn from schools across London and the Southeast and we work with an age range from 7-18 years, including those of varying musical and academic ability and those with special education, mental health and disability needs. The programme includes a close partnership with a Barnardos School, for looked after children, who face particularly severe personal challenges in their young lives.

#### **2020-21 Academic Year:**

We worked with 11 schools across the South-East. Due to the constraints of Covid, we were unable to provide our usual in-person provision throughout the year. To ensure that participants could continue their learning journey we created interactive videos and live on-line sessions which brought schools, mentors, mentees and LCO musicians together.

#### **Highlights included:**

'Join the Junction' videos with LCO musicians - introducing the project, our musicians, conductor and the composer Cheryl Frances-Hoad talking about her composition *'The Exciting Marvellous Mars'*, which was created for the project. Specially designed digital resources included animated scores synced to a backing track of Cheryl's piece, played by LCO musicians, to familiarise participants with written music, timing and rhythm.

Mentors were supported in their roles, taught how to create practise videos, to be shared with mentees and used to aid learning in-between workshops, cement knowledge and give the mentors a greater sense of responsibility and ownership of the programme. They also took part in a script writing and presentation workshop with inspiring young saxophone star, Jess Gillam.

## The London Chamber Orchestra Trust

### Report of the Trustees cont.

We felt encouraged by the reported experience of participants with Special Educational Needs, who particularly benefited from the development of digital and online material. Digital Music Junction content made the project easily accessible to pupils who, for example, may have physical difficulties, or find crowded situations challenging, as encapsulated by the following feedback on online workshops: *'I can meet other students and teachers easily - not so hard to travel given that I have to use walking aids'*. Participant.

During the Summer Term, when most pupils were back in school, we held the main series of six creative group workshops. Six instruments were taught: violin, cello, flute, clarinet, trumpet and percussion.

In addition to workshops, we set engaging activities for the participants, especially while in lockdown. Mentees were set a creative writing challenge, to write a poem for LCO's Centenary. It's a core objective of the programme that the voice of its participants is integrated into LCO's work. So we were delighted to use a poem created by participants, *'A Century of Music'* as the lyrics to the musical finale of the LCO's Centenary concert, which was streamed to thousands of viewers around the world.

Sadly, due to Covid, we were unable to stage our usual in-person performance. Instead we travelled into each school to record participants playing their parts for *'The Exciting Marvellous Mars'* and edited together a composite performance. The concert is a very special culmination of the project, providing a goal for participants to work towards and an exciting experience to celebrate the year of learning alongside a professional orchestra. We were so pleased we could still provide schools with a replacement performance they could share with other pupils, teachers and parents, and showcase the participants' hard work.

Despite the challenges posed by the pandemic, we were able to continue working with all our partner schools, adapting our workshop delivery and finding new easy to engage with participants. 90% of participants said they were inspired or encouraged by Music Junction to continue music or other activities and 80% said they felt they had benefited from taking part.

Although a challenging year, we have used this as an opportunity to develop new ways of working with young people. We have now created a legacy of digital learning materials which we can develop further and utilise more broadly for future programme delivery and expansion.

## FUNDRAISING AND SUPPORT

LCOT raised just over £268,000 in the 2020/21 season. On the face of it this was slightly up on 2020 but significantly lower than in previous years although this was in line with expectations for a difficult year significantly affected by COVID.

The economic climate and confidence levels are ever more challenging and LCO continues to explore ways to increase other sources of income to reduce the heavy reliance on raised funds.

The LCOT is heavily indebted to the ongoing support of the Arts Council, without whom this season's concerts would not have been possible.

LCO continues to try reducing its reliance on just a few stakeholders, in line with LCO's strategic fundraising priorities. LCO applies for multi-year pledges whenever possible.

LCO wishes to acknowledge the support of the following Trusts and Foundations over the season: The Arts Council; John Lyons Charity; Garfield Weston; Fidelio Charitable Trust; Ambache Charitable Trust; St Giles William Shelton Education Charity; Childhood Trust; The Behrens Foundation; and a generous anonymous funder.

## **The London Chamber Orchestra Trust**

### **Report of the Trustees cont.**

We must also give thanks to our loyal 'family' of individual supporters, many of whom have provided invaluable financial and other support to LCO over many years.

### **FINANCIAL REVIEW**

During the year LCOT has supported the work of LCO, including its community and education project, Music Junction, as well as their online concert series from Cadogan Hall and St. John Smith Square. With net incoming funds of £37,497 (2020: £114,297 outgoing) LCOT funds held at 30<sup>th</sup> June 2021 stood at £144,747 (2020: £107,250). Of this, £117,229 was restricted to concert performances leaving a balance of £27,518 unrestricted funds. This balance enabled the Trustees to continue their support to LCO, its educational projects and other activities that fit LCOT's remit.

#### **Reserves policy**

LCOT has historically raised funds for specified causes and not committed itself to grants prior to raising sufficient income. Accordingly, the Trustees' policy has been to retain sufficient reserves to meet committed grants and ongoing administration expenses. Given the short time frame for holding funds, the Trustees have kept these funds on bank deposit and have not invested funds in fixed income securities or equity investments.

### **PRINCIPAL RISKS AND UNCERTAINTY**

#### **Impact of Covid-19**

Clearly, the biggest area of uncertainty for and the greatest risk to LCO has been the COVID pandemic, which started during the 2019/20 year and continues to the date of writing.

The arrival of COVID-19 and the national lockdown required the replacement of live concerts with online performances, and a curtailment of in person Music Junction activity. That disruption which meant that the orchestra had not performed any concerts to a live audience or been able to deliver any Music Junction activity in person has now largely ceased. The Trustees are delighted with the resourcefulness shown by LCO in delivering the online content and in the subsequent return to live performances in 21/22.

The pandemic has had a major impact on the orchestra's funding. Lack of Box Office Income and the increased costs of filming and recording activity have combined with lack of opportunities for in-person engagement with and stewarding of supporters, and the absence of Orchestral Tax Relief (which is only applicable to preparation costs of live performances with audiences) to pose a major challenge to the finances of the orchestra. The Trustees express their gratitude to ACE for the COVID Culture Recovery Fund grant, and to one individual who underwrote the 20/21 season.

The Trustees also thank all the Trusts and Foundations who have shown a willingness to discuss how best to approach the effects of COVID on LCO activity they are supporting. Their openness and flexibility has enabled us to adapt our programme and still deliver LCO's programme adapted according to the circumstances.

The trust operates with minimal overheads as shown in the enclosed accounts. As a result, all restricted funds and the vast majority of unrestricted funds received from grants and donations go towards the orchestra or Music Junction. While Covid has impacted the programs of each, as detailed above, the Trust itself has sufficient reserves to continue in the medium term.

2020/21 was the first of two seasons celebrating LCO's Centenary. Whilst COVID's limitations are clearly not ideal, the Centenary Celebrations commenced and will continue in person, through 2021/22.

The Trustees plan to continue to support the work of LCO especially in relation to its educational and social aspects. One medium term goal of the Trustees remains to develop a reserves policy which builds up the level of funds which can be applied to all activities of LCO beyond in-year committed grants, thereby increasing the long-term financial resilience of LCO.

## **The London Chamber Orchestra Trust**

### **Report of the Trustees cont.**

Plans are also in place to expand our Music Junction work with a new hub to be established in Norfolk, thereby expanding the geographical reach of the Music Junction.

#### **Review of risks**

The Trustees have during the year reviewed the previous comprehensive review of the risks to which the charity is exposed, including in the area of child safeguarding, and they have developed systems to mitigate those risks and the possibility of loss arising.

### **DIVERSITY STATEMENT**

In January of 2020 we reviewed our vision, mission and ethics statement. Diversity was earmarked as an area needing urgent change.

#### **Audiences**

The demographic of LCO's audience has historically been aged 65+, white and predominantly British.

We targeted students to attend our concerts by offering discounted tickets and started building contacts with the Student Unions of London based higher education institutions. Unfortunately, this drive was cut short due to COVID. We have been able to engage with a younger audience online by increasing our presence and aiming our posts to a younger demographic. This has seen good results, and we now have a healthy spread of age following and engaging with us on social media. We are planning to introduce a future category of concerts which will appeal to a younger generation.

A more complex change is our inclusion of a more ethnically diverse audience. With wider racial diversity in our MJ projects, we are looking at expanding this to our main stage. A greater representation on our stage and in our workforce, will appeal to a wider cross section of society.

#### **Workforce**

We have a small workforce and are implementing a new process to improve the opportunity for a more diverse selection of candidates. We actively encourage positive discrimination when it comes to selecting freelance staff including conductors, composers and orchestral musicians.

We have hired female conductors, soloists, presenters and producers for our centenary season and the majority of our main season concerts featured at least one prominent female figure.

Increasing the proportions from ethnically diverse communities is our next priority which will come from the seeds we are planting in both our Music Junction programme, and by encouraging positive discrimination when hiring musicians and other staff.

#### **Education & Outreach - Music Junction**

Our outreach programme, Music Junction, reaches over 1200 young people. One of its aims is to increase the accessibility and appreciation of classical music to encourage a new generation of audiences. Music Junction works with a range of schools including special needs schools and those with a high percentage of students who are eligible for Pupil Premium. From these schools, teachers are encouraged to select participating pupils who, due to their socio-economic status or personal circumstance, are excluded from participating in cultural activities.

Music Junction is an inclusive programme. Of the seven schools who have provided anonymous information on the demographic of their selected students, there have been thirty two specified ethnicities.



## **The London Chamber Orchestra Trust**

### **Report of the Trustees cont.**

As a social project, we are striving to diversify the musicians and composers who we employ in this project in order to reflect the diversity amongst our participants. To implement this change, when recruitment opportunities present themselves, we are recruiting beyond LCO's regular freelance orchestral musicians to prioritise diversity.

### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

LCOT is an unincorporated charity number 297852 created by and operating under the terms of a Trust Deed dated 1 October 1987.

The Trust currently comprises four Trustees and the Trustees hold power to appoint new Trustees by a resolution at a meeting.

The Trustees hold meetings regularly and all decisions are made at the meetings.

LCOT has no employees, and LCO's day to day activities are undertaken by London Chamber Society Ltd, which operates as 'London Chamber Orchestra'. These activities include fundraising and commercial activities in connection with the delivery of concert performances and the delivery of LCO's Music Junction outreach programme.

## The London Chamber Orchestra Trust

### Report of the Trustees cont.

#### RESPONSIBILITIES OF THE TRUSTEES

The Trustees are responsible for preparing the Annual Report and Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom generally accepted accounting practice).

Charity law requires the Trustees to prepare financial statements for each financial year which show a true and fair view of the state of affairs of the charity as at the end of the financial year and its financial activities for that year. In preparing those financial statements, the Trustees are required to:

- Make judgments and estimates that are reasonable and prudent
- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- State whether applicable UK Accounting Standards have been followed, subject to any material ~~and~~ 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~~ the charity will continue in operational existence.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

By order of the Trustees



Rev John Wates

26.4.22

Date

**The London Chamber Orchestra Trust**  
**Independent Examiner's Report to the Trustees of the**  
**London Chamber Orchestra Trust**

I report on the accounts of The London Chamber Orchestra Trust for the year ended 30 June 2021, which are set out on pages 10-28.

This report is made solely to the trustees, as a body, in accordance with regulations made under Section 154 of the Charities Act 2011. My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the trustees as a body for my independent examination, for this report, or for the opinions I have formed.

**Responsibilities and basis of report**

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

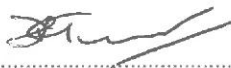
**Independent examiner's statement**

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in Section 145 of the Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

- 1        accounting records were not kept in respect of the charity as required by section 130 of the Act; or
- 2        the accounts do not accord with those records; or
- 3        the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



David Turner FCA - Chartered Accountant

26/04/2022

Date

# The London Chamber Orchestra Trust

## Statement of Financial Activities

Year Ended 30 June 2021

	Note	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
<b>Income</b>					
Donations	2		268,111	268,111	239,598
Investments	3	1		1	4
<b>Total Income</b>		<u>1</u>	<u>268,111</u>	<u>268,112</u>	<u>239,602</u>
<b>Expenditure:</b>					
Charitable activities	4		225,000	225,000	351,794
Other costs	5	5,615		5,615	2,105
<b>Total Expenditure</b>		<u>5,615</u>	<u>225,000</u>	<u>230,615</u>	<u>353,899</u>
<b>Net income/(expenditure)</b>		(5,614)	43,111	37,497	(114,297)
Transfers between funds					
<b>Net movement in Funds</b>		(5,614)	43,111	37,497	(114,297)
<b>Reconciliation of Funds</b>					
Funds brought forward		33,132	74,118	107,250	221,547
<b>Funds carried forward</b>	7 8	<u>27,518</u>	<u>117,229</u>	<u>144,747</u>	<u>107,250</u>

There was no income or expenditure in either of the above years other than those shown in the statement above.

# The London Chamber Orchestra Trust

## Balance Sheet as at 30 June 2021

	Note	2021 £	2020 £
<b>Current assets</b>			
Debtors	6	36,459	41,794
Cash at bank		109,968	80,629
		<u>146,427</u>	<u>122,423</u>
<b>Creditors: Amounts falling due within one year</b>			
Creditors		1,680	15,173
Accruals		<u>1,680</u>	<u>15,173</u>
<b>Net Current Assets</b>		<u>144,747</u>	<u>107,250</u>
<b>Represented by:</b>			
Restricted funds	7	117,229	74,118
Unrestricted funds	8	27,518	33,132
<b>Total Charity funds</b>		<u>144,747</u>	<u>107,250</u>

Approved by the board of trustees and signed on its behalf by



Rev John Wates

26.7.22

Date

The notes on pages 12 to 18 form an integral part of these financial statements.

# **The London Chamber Orchestra Trust**

## **Notes to the Financial Statements for the Year Ended 30 June 2021**

### **1. Accounting policies**

#### **a) Basis of preparation**

The financial statements have been prepared under the historical cost convention and in accordance with the second edition of the Charities Statement of Recommended Practice issued in October 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011. The Charity has applied Update Bulletin 1 and does not include a cash flow statement on the grounds that it is applying FRS 102 Section 1A.

The trust constitutes a public benefit entity as defined by FRS 102.

#### **b) Income**

Voluntary income including donations, gifts and legacies and grants that provide core funding or are of a general nature are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income is recognised on a receivable basis.

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions is recognised as earned (a related goods or services are provided). Grant income included in this category provides funding to support performance activities and is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Income is deferred when:

- Admission fees or performance related grants are received in advance of the performances or event to which they relate.

#### **c) Volunteers and donated services and facilities**

The value of services provided by volunteers who assist at concerts is not incorporated into these financial statements.

#### **d) Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required, and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accrual's basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings.

Where donations are received for a particular project they are allocated to a restricted fund and expenditure incurred is applied against the fund.

## The London Chamber Orchestra Trust

Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

### 2. Donations Received

	2021 £	2020 £
<b>UNRESTRICTED DONATIONS</b>		
Benefactors Other donations		
 <b>RESTRICTED DONATIONS Promotion of London Chamber Orchestra</b>		
Individual donations	34,918	87,131
 <b>Support of LCO</b>		
The Behrens Foundation	5,000	2,500
Arts Council Grant	103,433	13,491
 <b>R Oblath</b>	12,500	-
<b>John Wates</b>	3,000	-
<b>Martin Childs</b>	6,250	-
<b>Fred Davis</b>	6,250	-
<b>John Critchley</b>	6,250	-
<b>Garfield Weston</b>	30,000	-
 <b>Support of St Petersburg Concert – May 2019</b>		
Various	-	30,000
 <b>Support of February 2021 Concert</b>		
PRS Foundation	-	4,000
 <b>Crowdfunder support of musicians</b>	2,717	4,665
<b>Support of Music Junction</b>		
Souter Trust	-	3,000
 <b>Support of Music Junction</b>		
The Behrens Foundation	2,000	2,500
 <b>Support of Music Junction Concert</b>		
The Childhood Trust	-	5,000

*Continued over*

## The London Chamber Orchestra Trust

Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

	2021 £	2020 £
<b>Support of Music Junction</b>		
Nugee Foundation	-	1,000
<b>Support of Music Junction</b>		
Irving Memorial Trust	-	4,000
<b>Support of Music Junction</b>		
Aspinwall Trust	-	1,000
<b>Support of Music Junction Harrow</b>		
John Lyon Charity	35,800	39,600
<b>Support of Music Junction Westminster</b>		
St Giles Shelton	15,000	15,000
<b>Support of Music Junction</b>		
Anonymous Donor	4,993	5,000
<b>Support of Music Junction Westminster</b>		
Churchill Gardens	-	2,100
<b>Support of Music Junction Waltham Forest &amp; Havering</b>		
Bancroft's School	-	9,557
<b>Support of Music Junction Berkshire</b>		
Haines Hill Charitable Trust	-	2,000
<b>Support of Music Junction Berkshire</b>		
Helen Hamlyn Trust	-	2,000
<b>Support of Music Junction Berkshire</b>		
Gordon Palmer Memorial Trust	-	300
<b>Support of Music Junction Berkshire</b>		
Shanly Foundation	-	2,000
<b>Support of Music Junction Berkshire</b>		
Englefield Charity	-	2,000
<b>Support of Music Junction Berkshire</b>		
Gerald Palmer Ealing Trust	-	500
<b>Support of Music Junction</b>		
Other donations	-	1,254
<b>Total Donations</b>	<b>268,111</b>	<b>239,598</b>



## London Chamber Orchestra Trust

### Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

#### 3. Investment Income

	2021 £	2020 £
Bank Interest receivable	1	4

#### 4. Charitable Activities

	2021 £	2020 £
Contributions to the costs of London Chamber Orchestra	141,307	86,139
Contributions to the costs of St Petersburg concert – July 2019	-	165,138
Core support and support of musicians	-	12,195
Contributions to the costs of the Music Junction Showcase	-	13,491
Contributions to the costs of the Music Junction Berkshire	-	5,591
Contributions to the costs of the Music Junction Westminster hub	15,000	17,100
Contributions to the costs of the Music Junction Harrow hub	38,483	28,521
Contributions to the costs of Music Junction	30,210	23,619
	<hr/> 225,000	<hr/> 351,794

#### 5. Other Costs

	2021 £	2020 £
Independent examiner's fees	790	1,030
Accountancy fees	650	650
Legal fees	3,420	-
Sundries	755	425
	<hr/> 5,615	<hr/> 2,105

No remuneration or expenses were paid to the trustees

#### 6. Debtors

	2021 £	2020 £
London Chamber Society Limited	34,672	39,016
Recoverable taxation	1,787	2,778
	<hr/> 36,459	<hr/> 41,794

All debtors are due within one year

## London Chamber Orchestra Trust

Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

### 7a. Reconciliation of Movement in Restricted funds

	Balance at 1 June 2020 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance at 30 June 2021 £
Promotion of London Chamber Orchestra	45,822	69,168	(10,157)	4,000	108,833
Support of St Petersburg Concert	(5,000)	-	5,000	-	-
Support of concert February 2021	4,000	-	-	(4,000)	-
Support of musicians	-	2,717	(2,717)	-	-
Arts Council	-	103,433	(103,433)	-	-
Garfield Weston	-	30,000	(30,000)	-	-
<i>Support of Music Junction</i>					
Behrens Foundation	587	5,000	(5,587)	-	-
Marchus Trust	5,000	-	(5,000)	-	-
The Childhood Trust	5,000	-	(5,000)	-	-
Aspinwall Trust	500	-	(500)	-	-
Shanly Foundation	709	-	(709)	-	-
Englefield Charity	2,000	-	(2,000)	-	-
John Lyon Charity	11,079	35,800	(38,483)	-	8,396
St Giles Shelton	-	15,000	(15,000)	-	-
Anonymous Donor	-	4,993	(4,993)	-	-
Fidelis Trust	-	2,000	(2,000)	-	-
Other donations	3,105	-	(3,105)	-	-
Transfer	1,316	-	(1,316)	-	-
	<u>74,118</u>	<u>268,111</u>	<u>(225,000)</u>	<u>-</u>	<u>117,229</u>

## London Chamber Orchestra Trust

### Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

#### 7b Reconciliation of Movement in Restricted funds – prior year

	Balance at 1 July 2019 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance at 30 June 2020 £
Promotion of London Chamber Orchestra	44,830	87,131	(86,139)	-	45,822
Support of St Petersburg Concert	130,138	30,000	(165,138)	-	(5,000)
Support of concert February 2021	-	4,000	-	-	4,000
Support of musicians	-	4,665	(4,665)	-	-
Arts Council Grant	-	13,491	(13,491)	-	-
<i>Support of Music Junction</i>					
Souter Trust	-	3,000	(3,000)	-	-
Irving Memorial Trust	-	4,000	(4,000)	-	-
Taylor Family Foundation	2,030	-	(2,030)	-	-
Nugee Foundation	-	1,000	(1,000)	-	-
Behrens Foundation	-	5,000	(4,413)	-	587
Sampinon Trust	2,000	-	(2,000)	-	-
RK Charitable Trust	1,000	-	(1,000)	-	-
Marchus Trust	5,000	-	-	-	5,000
The Childhood Trust	-	5,000	-	-	5,000
Aspinwall Trust	-	1,000	(500)	-	500
St Giles Charities	-	15,000	(15,000)	-	-
Haines Hill Charitable Trust	-	2,000	(2,000)	-	-
Shanly Foundation	-	2,000	(1,291)	-	709
Englefield Charity	-	2,000	-	-	2,000
John Lyon Charity	-	39,600	(28,521)	-	11,079
Other Westminster	-	2,100	(2,100)	-	-
Bancroft's School	-	9,557	(9,557)	-	-
Helen Hamlyn Trust	-	2,000	(2,000)	-	-
Other donations	-	7,054	(3,949)	-	3,105
Transfer	1,316	-	-	-	1,316
	186,314	239,598	(351,794)	-	74,118

## London Chamber Orchestra Trust

### Notes to the Financial Statements for the Year Ended 30 June 2021 cont.

#### 8a. Reconciliation of Movement in Unrestricted funds

	Balance at 1 July 2020 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance at 30 June 2021 £
Unrestricted funds	33,132	1	(5,615)	-	27,518

#### 8b. Reconciliation of Movement in Unrestricted funds – prior year

	Balance at 1 July 2019 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 30 June 2020 £
Unrestricted funds	35,233	4	(2,105)	-	33,132

#### 9a. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Current assets	29,198	117,229	146,427
Current liabilities	(1,680)	-	(1,680)
Total net assets	27,518	117,229	144,747

#### 9b. Analysis of net assets between funds – prior year

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Current assets	34,812	87,611	122,423
Current liabilities	(1,680)	(13,493)	(15,173)
Total net assets	33,132	74,118	107,250

### 10. Related Parties

The trust has not entered into any transactions with related parties either during the current or the previous year.