

Registered Company Number: 5988211 (England and Wales)
Registered Charity Number: 1117211

ORCHESTRAS *Live*

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

FOR

ORCHESTRAS LIVE

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FOR THE YEAR ENDED 31 MARCH 2022**

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

The charitable company was incorporated on 3 November 2006 and commenced trading on 1 April 2007.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

5988211 (England and Wales)

Registered Charity number

1117211

Registered Office

Duke Studios
3 Sheaf Street
Leeds LS10 1HD

During the year a secondary administrative presence was retained at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

[^] David Bray	<i>Independent Education Professional</i>
Natalie Sarah Ellis	<i>Arts Manager</i>
Catrin Mererid Griffiths	<i>Journalist</i>
Helen Elizabeth Harrison	<i>Conductor and Music Director</i>
Matthew Littlewood	<i>Investment Banker</i>
Caroline Frances Maurice	<i>Governance and Compliance Consultant</i>
[^] Suzanne Rolt	<i>Arts Manager</i>
Rebecca Jane Saunders	<i>Retail Consultant</i>
* Natasha Solano	<i>Operations Manager</i>
Anthony David Stoller	<i>Broadcasting Academic</i>
~ Matthew Swann	<i>Recruitment & Organisational Change Consultant</i>
Joanne Claire Towler	<i>Arts Manager</i>
William Daniel Watson	<i>Communications Consultant</i>
Simone Ellouise Willis Tansley	<i>Music Researcher</i>

[^] until 23 November 2021

* from 23 November 2021

~ from 15 March 2022

Company Secretary

Nancy Buchanan

Chief Executive

Sarah Derbyshire

Auditors

DNG Dove Naish LLP
Eagle House
28 Billing Road
Northampton NN1 5AJ

OBJECTIVES AND ACTIVITIES

Our vision is that 'Orchestras are for Everyone' and that everyone has the opportunity to enjoy the life-enhancing benefits of orchestral music.

We are committed to engaging people of all ages and backgrounds, and particularly those in historically under-invested, non-metropolitan communities in England, in creating work that harnesses the transformative power of orchestral music to inspire, bring joy and support wellbeing.

Orchestras Live has been evolving for over 50 years. We believe that our work stands the best chance of success when it is founded on a listening culture; designed through consultation and collaboration with the diverse individuals and communities with whom we engage.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances. Our co-productions develop new ways of presenting live orchestral experiences that bring people in their local communities together with professional orchestras to collaborate, co-curate and co-create new, live orchestral experiences. Our inclusive approach is central to ensuring that co-productions are relevant to the communities in which they are based, engage new audiences, respond to the needs of under-invested communities and drive innovation in the orchestral sector.

In turn, this work brings direct and distinctive benefits to our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Enterprise Partnerships (LEPs), Local Cultural Education Partnerships (LCEPs), community organisations, museums, libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and jointly lead best practice in the orchestral sector to break down barriers where historic structural inequities have perpetuated barriers to access.

Our Objects, taken from the Memorandum and Articles of Association as incorporated 3 November 2006, are to:

- (a) promote, maintain, improve and advance education and the Arts, in particular musical education and musical Arts, by:
 - (i) organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and
 - (ii) assisting local and regional authorities, festivals, concert promoters and other bodies in organising, managing and providing orchestras, orchestral, instrumental, vocal and cross-artform performances and related educational activities; and
- (b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

This report covers our Business Plan for 2021/22, effectively the fourth year of a multi-year funding period as a National Portfolio Organisation (NPO) of Arts Council England. In the light of the impact on NPOs of Covid-19, the Arts Council extended the original 3-year funding period, on submission of a new business plan, for a further year to 2022/23. In May 2022 we applied to the Arts Council for renewed NPO funding for the period 2023-26, the outcome of which will be known in October 2022.

Our achievements in 2021/22 reflect our transitional approach, as the impact of the Covid-19 pandemic continued on the cultural sector and the communities where we work. During the course of the year, Orchestras Live demonstrated agility and dynamism in spite of the challenges of Covid-19. We adapted and developed new ways of working. We focused on maximizing the potential of digital technology, not only to engage audiences and participants but also to increase our understanding of their needs and perceptions and our knowledge of the demographics of the communities where we work.

OUR WORK DURING 2021/22

Public Benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake, a summary of which is given below.

Whilst progress on planned activity for the year continued to be impacted by Covid-19, Orchestras Live played a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England.

The pandemic highlighted the critical need for our work; for the social and healing power of music, and in particular shared experiences and creative interaction. By adapting and delivering work in alternative ways, Orchestras Live ensured that, wherever possible, beneficiaries did not lose out. We have continued to think how things could be done differently to develop new kinds of creative and artistic collaborations, and to broaden audiences and cultural participation.

Even after the lifting of government restrictions, there remained a significant level of hesitancy amongst both partners and audiences to return to in-person activity. Where possible we re-introduced in-person delivery and performances, but also created opportunities for a hybrid approach, blending digital and live platforms. This provided continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations within Covid-safe environments. Responses illustrate the power of music to connect people across divides and in uncertain times.

"A concert that will probably never be repeated for me - an emergence from enforced separation, a hibernation, from live music - in a rather miraculous life-enhancing communal moment of joy." Audience feedback, Buxton Festival

During the year we maintained our relationships with 45 investing partners. In collaboration with other stakeholders, together we delivered 62 projects and concerts, within Covid-19 guidelines, across England. Our events featured 19 professional orchestras engaging approximately 30,000 people in a combination of socially distanced live performances, live streams, online interactions, exhibitions and creative workshops and radio broadcasts.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

In addition, we reached a further 8,393 people during the year through our website and 1,895 subscribers each month through our e-newsletter. We further developed Regenerate – a series of online conversations designed to explore new ideas that challenge the sector's thinking and help create positive change for the communities we engage with – which received 171 sign ups from individuals from the orchestral sector and beyond, across 2 events hosted online.

In 2021/22, 100% of our partners reported that their relationship with us had a positive impact on their practice. 85% of our partners said that they would not have produced the activity without us. 88% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live. We incorporated lessons from the pandemic in co-design with partners. 'Community co-creation' was a top priority for 2021 Needs Analysis respondents to explore with Orchestras Live (93%).

"Orchestras Live are a hugely valued collaborative partner and critical friend and we have been so grateful for all their support in enabling this project to happen at this challenging time."

Sinfonia Viva, ExtraOrdinary Arts Packages (Creative Journeys), Broadland

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. Community and artistic partners benefit from our distinctive focus on community consultation and engagement, enabling them to consider how orchestras can best contribute to post-Covid recovery in communities that were isolated before Covid and are even more so now. Orchestras can play a role in rebuilding confidence amongst people to re-engage with each other, with their locality and with cultural activity; to have a transformational impact on the lives of people who are physically or emotionally isolated or unable to connect with cultural opportunities.

This level of quality, inspiration and creativity has a profound effect on the participants in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

"[Orchestras Live] provides us with valuable resource, experience and knowledge to be able to deliver differently and widen our scope of work and audience base. The event was extremely well received, relaxed and broke down the barriers for new audiences and participants experiencing orchestral music and music participation." Redcar & Cleveland Borough Council

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2021/22.

Cultural communities

Evidence^{1 2} shows that inherent inequalities experienced by individuals and groups prevent them from accessing high quality orchestral experiences as participants and audiences. Through a nationally significant network of sustainable local and regional partnerships, we prioritise work with people whose communities have suffered historic under-investment, one of the consequences of which is a lack of infrastructure or context to realise their full creative potential. In 2021/22, 36% of activity budgets and 31% of our

¹ Fancourt D, Mak HW (2020) What barriers do people experience to engaging in the arts? Structural equation modelling of the relationship between individual characteristics and capabilities, opportunities, and motivations to engage. PLoS ONE 15(3): e0230487. <https://doi.org/10.1371/journal.pone.0230487>

² Moore J (1998) Poverty and Access to the Arts: inequalities in arts attendance. Cultural Trends 8(31)

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Producers' time targeted local authority areas within Arts Council England's designated Levelling Up for Culture Places, identified using data relating to Arts Council investment, public engagement with culture and creativity, deprivation, the Covid-19 pandemic, children and young people, ethnicity, and disability. We believe this measure has overtaken the Active Lives Survey 2018 in relevance to our work.

Our co-productions place the emphasis on co-creation and co-curation, working *with* not *for* local communities, giving people a stake in their cultural programmes and challenging the orchestral sector to be radical and relevant.

"If this was your first experience of classical music you would come again. The collaboration between local residents living away from the city with professional orchestra without being 'highbrow' was excellent and everyone could feel at home with the music." Audience feedback, Withernsea with Manchester Camerata, Classically Yours, East Riding of Yorkshire

We embrace our participants' creativity and champion the relevance of their work alongside orchestras' standard repertoire, fostering a broader understanding of new music amongst the profession and communities alike. Of new work produced, 94% involved community co-creation/collaborative composition.

"It has made me feel pride within myself and the school for being able to produce something as good as the Song Of The Skerne." Participant, Song of the Skerne with Opera North, Durham Music Service and Discover Brightwater

FLOWERS OF DOE LEA

The spring of 2022 saw Orchestras Live working in partnership with Bolsover District Council in the ex-mining village of Doe Lea. Over the course of a week, musicians from Music in the Round, music leader Duncan Chapman and digital artist Martyn Stonehouse worked with 15 pupils from Bramley Vale Primary school to create and perform music inspired by the place where they live.

The starting point for the creative process was found in a specially commissioned sculpture that marks the entrance to the village – *Dancing Flowers of Doe Lea*. The sculpture, winner of a 2019 East Midlands RIBA award, is made of red curved metal tubes painted with flowers, which weave in and out of each other and at the right angle spell out the name – Doe Lea.

The young people and musicians worked together, responding to the sculpture, making new sounds to articulate and reflect it in musical form. Through this process they not only worked towards a performance but found a new social and creative space for play, self-expression and the making of a shared memory embedded in their community.

"A very personal experience for the children [that] impacted on the wider community. The performance at the end brought together three villages which had been distanced due to the impact of Covid. A really pivotal moment on the area's journey to recovery." Audience feedback, peer review.

The initial vision for this imaginative project emerged through conversations between Orchestras Live's Regional Producer, Midlands – Sooree Pillay – and Daniel Oakley, Community Arts Development Officer at Bolsover Council. Daniel brought his deep understanding and appreciation of the community into play: *"...as the world and the economy have changed, communities [like Doe Lea] have had to find new identities and reasons to exist... Facing this type of challenge has led to an innate sense of creativity."*

Sooree combined this knowledge with her insight into the contribution that orchestral musicians bring to creative collaboration – responding musically to the young people's creative expression and expanding the sound world for their compositions.

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"The opportunity to work with professional musicians and a composer is a first in twenty years of teaching. These experiences stay with children for life, and for children at Bramley Vale these opportunities genuinely add cultural capital." Headteacher, Bramley Vale Primary School

"The benefit to communities is felt in increased resilience, appreciation, understanding and empathy in other areas of life as a result of involvement in the arts through creativity." Daniel Oakley, Community Arts Development Officer, Bolsover Council.

Inspiring Children and Young People

We produce first-time and pathway orchestral experiences for children and young people that incorporate young people's voice, encouraging partners to innovate, offering progression opportunities that are inclusive and support children to achieve their potential and develop a lifelong love of music. We engage children and young people in creative activity that supports their wellbeing, adds value to a curriculum in which music is under threat, and enables them to explore contemporary issues in relation to society, wellbeing and environmental responsibility.

"They turned a light on my darkness, and they showed me my career goal. I really appreciate this from the whole team – who have worked with me hard, and encouraged me all the time, whenever I felt sad or depressed." Participant feedback, Destinies, Sinfonia Viva and Ava Hunt Theatre with Derbyshire Virtual Schools

In line with our regional development strategy, we build strategic partnerships with music education hubs (MEHs), Bridge organisations and Local Cultural Education Partnerships to target cold spot areas.

During the year we worked in partnership with 10 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

"A new perspective on Whole Class Instrumental Teaching was needed and this had to come from an external provider to have more impact. It was also important to have planning discussions with other professionals outside of the service with different views / experiences." Leicester-Shire Music Service

SHARE SOUND

Share Sound was conceived in response to the global pandemic. With our track record of work with children and young people we understood that the restrictions on meeting, performing or creating live music together would have a negative impact on the mental health of young people and their longer-term musical engagement.

We developed Share Sound to support MEH partners address this challenge, harnessing digital technology. We created a new digital creative space to enable young musicians to explore ensemble music-making, composing and performing with professional orchestras, at national scale.

The project involved:

- 6 music education hub partners in Durham & Darlington, Cumbria, Nottinghamshire, Norfolk, Suffolk and Lincolnshire
- 3 professional orchestras – Chineke! Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra
- 6 music creators and composers led by James Redwood as Artistic Director
- 250+ young co-creators plus an additional 132 primary school performers
- 1 Digital Producer leading a production team of 9
- 1 digital Grand Finale, 2 youtube playlists, 7 performances, reaching an audience of over 4500

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We maximised the opportunities of the digital space to introduce new ways of working, to create inclusive ensembles in which young people composed, curated, rehearsed, performed and recorded new music, digitally. Placing youth voice and co-creation at the heart of the project, we set out to attract a wide range of young musicians, including those playing in different genres and from diverse backgrounds, who might not previously have been involved in traditional youth ensembles.

"Working collaboratively online really flattens out any hierarchy and it was wonderful to hear so many passionate artistic voices coming together to contribute to the same thing." Yshani Perinpanayagam, Associate Music Leader, Royal Philharmonic Orchestra

The evaluation process was the most comprehensive the organisation has undertaken and provided an opportunity to test longitudinal evaluation throughout the project. This dynamic approach to evaluation allowed us to respond to feedback and make changes and improvements that enhanced participants' overall experience and the final outcome.

Young people's feedback

- 80% said they did something they didn't know they were capable of
- 88% said the project helped them understand other people's points of view
- 84% said they felt like their contribution mattered
- 88% said they felt like they could be themselves

"I sent something in, and I had no idea it would be featured in the piece and that just boosted my confidence levels and made me believe in myself more than I ever knew." Participant

Partners' feedback

- 100% of our music hub partners said they have been able to reach young people they hadn't previously worked with in an ensemble setting
- 73% of music hub and orchestra partners said their confidence in using digital delivery increased

"Orchestras Live were able to identify and respond to need at a critical time in the pandemic down to a few factors which included the high quality partnerships that have evolved between Orchestras Live, Music Service and Hub leads..., the established relationships and reputation they have with orchestras and music leaders across the country, the experience of delivering a range of great projects within scope, the mutual trust that exists between all of those taking part and, not least, a solutions-focused can-do attitude." Simon Yeo, Cumbria Music Hub

Improving Health and Wellbeing

All Orchestras Live programmes aim to provide inspirational experiences that have a lasting impact, and our developmental, bespoke work addressing issues around dementia, loneliness, mental health and marginalisation continues to grow in significance.

"First time I've truly relaxed in a long while. Much better than medication for mental health." Audience feedback, Music at Mannington, Norfolk, London Mozart Players

The pandemic has dramatically underscored the role of music and music-making to support wellbeing. The publication of our Orchestras in Healthcare report, in 2021, demonstrated for the first time the extent of the contribution that orchestras make to health and wellbeing in the UK. During the year we took steps to build on that report's recommendations, holding the first cross-sector event bringing together directors, producers and programmers from hospitals and orchestras to create better known and more navigable networks for orchestras and healthcare partners to work together. Over 90 delegates signed up to the online event and feedback was overwhelmingly positive.

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"I am hopeful for the network to be really useful going forward and that we can create a collective voice and a place to share professional development."

Delegate feedback

Our programme in 2021/22 delivered work with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many. This was significantly exacerbated by lockdown and continued isolation for vulnerable individuals.

CREATIVE JOURNEYS

Creative Journeys has developed over a number of years as an effective model relevant to older people and their carers, using the arts as a way of supporting isolated and vulnerable people. Participants actively engage in a creative process through a series of workshops with orchestral musicians; composing new songs celebrating aspects of their lives, past and present.

"Elderly people have little or no chance of live orchestral music. The atmosphere today was one of warmth, camaraderie, and passion, and I sincerely hope you will be able to do many more of these events to help elderly people make the most of their latter years." Care home staff member

Early in 2020, plans for strands of Creative Journeys to begin with partners across the East of England were quickly set aside due to the pandemic. Whilst project delivery had to be drastically reconsidered, digital was not always a suitable option due to lack of technological infrastructure in the care settings. To address the need for creative activity that couldn't be delivered online or in person, Extraordinary Arts Packs were created and distributed across participating care settings, community groups and sheltered housing schemes, alongside digital delivery where possible.

Writer Hazel Gould, musician Hannah Opstead and artist Abbie Canning were commissioned by Orchestras Live and Sinfonia Viva to create the Extraordinary Arts Packages. These featured activities focussed on finding the extraordinary in the ordinary, through listening, thinking, writing and creating. 1,250 Arts Packages were created and shared with individuals and groups in Babergh & Mid Suffolk, Broadland, South Holland and Essex.

"We have all missed being able to use the centre so much, being stuck at home. Lots of people have lost their partners and they are just finding it so hard, I know we can't do what we had planned but it is nice to have something to do." Creative Journeys Arts Packs participant

As restrictions lifted, we continued to deliver Creative Journeys through a blend of Arts Packs, digital and live activity in settings across all the areas.

- Broadland: 103 engagements over 12 workshops and performances
- Babergh & Mid Suffolk: 145 engagements over 11 workshops/performance
- South Holland: 79 engagements over 5 performances
- Essex: 236 engagements over 8 days of workshops/performance.

"They came and dusted the centre with a calm, warm, musical glow. We sat back, and collectively allowed ourselves to be transported by music back to our familiar jovial and calm environment." Charlotte Curran, CEO Peaceful Place, Essex.

Whilst delivery remained true to the Creative Journeys model, it varied in each location in response to participants' needs and wishes and, on a day-to-day basis, in order to accommodate Covid related practicalities. Improvisation was the name of the game, whether in music workshops or in adapting to circumstances. The key motivation was to ensure that participants were not disappointed and were able to take part as fully and joyfully as possible.

"I feel like I'm back 50 years, dancing with my wife." Participant

The projects were produced with local partners: Essex County Cultural Development, Babergh & Mid Suffolk District Council, Broadland District Council, South Holland District Council, Essex Wellbeing Service, Hadleigh Dementia Action Alliance, Essex Dementia Action Alliances, Carers First and the Alzheimer's Society.

Workforce development

During the year we worked closely with our partners to support the development of a diverse orchestral workforce, maximizing access and opportunity and retaining local skills for the delivery of orchestral experiences of the highest quality.

We have continued to integrate development of orchestral musicians and particularly their skills as music leaders into project planning wherever possible, offering new opportunities and supporting diversity and inclusion.

In 2021/22

- 60% of artists featured in Orchestras Live projects (who responded to our monitoring survey, 77% response rate) were from a demographic background historically under-represented in the sector.
- 83% of composers working on Orchestras Live projects (who responded to our survey) were from a historically under-represented background.
- 5 Associate Music Leaders from historically under-represented backgrounds (in relation to gender and ethnicity) were engaged on our national, inclusive music education project, Share Sound.

This has contributed to our sector leadership regarding workforce development and diversity.

CASE STUDY: TRAINEE MUSIC LEADER PROGRAMME

Our continuing partnership with Spitalfields Music aims to provide training opportunities for aspiring music leaders, address the fragmented framework and narrow pathways for talent development and support diverse music leaders to retain talent and skills in historically under-invested areas.

Skills Lab: Creative Communities is a practical training academy for musicians of all genres who want to develop skills in creative music-making and leadership with a wide range of communities. Following our successful Trainee Music Leader programme in 2019/20, we co-produced an online Skills Lab focused on co-creativity and inclusive practice in June 2021.

Led by experienced music leader James Redwood and trained music therapist and principal flute of Manchester Camerata, Amina Hussain, participants explored communication, co-creation and agency in creative music-making alongside a range of games and exercises to build confidence in delivering creative composition sessions. We were delighted that our first Trainee Music Leader, Alice Phelps, joined to share her experiences of the traineeship and what it has meant for her professional development.

Later in the year, after auditions in Leeds, Raye Harvey was selected as our second Music Leader Trainee. Raye is a violinist and singer-songwriter based in Manchester. She performs with a range of ensembles and has recently completed a PGCE with Music Masters and released her debut EP, "Lakshmi."

"I am so excited and grateful to be joining the Spitalfields and Orchestras Live Trainee Music Leader Scheme in 2022. I'm especially looking forward to the new experiences and challenges of delivering my own music workshops, and learning from all the amazing facilitators, other trainees, and participants I'll be interacting with. As well as developing my confidence and skills as a music leader, I hope to gain more insight into my own goals and aspirations as a creative facilitator." Raye Harvey

Driving inclusion

Workforce development is just one area where, as a national producer, Orchestras Live is in a unique position to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity.

We are committed to embracing diversity and eliminating discrimination as an employer, as a provider of opportunities and services and within the wider orchestral sector. We aim to create and promote a culture that respects and values individuals' differences; that promotes dignity, equality, inclusion and diversity; and that encourages individuals to develop and maximise their true potential. This means reflecting critically on issues of diversity and inclusion within all that we do, identifying and taking appropriate action to reduce inequality and improve equity of opportunity.

In 2021/22 we created a Diversity, Inclusion and Relevance committee which meets quarterly and reports direct to the board. We also adopted a new Inclusion Policy, to be reviewed and revised regularly to reflect the context in which we work.

Other initiatives during the year included:

- Membership of the Fair Access Principles and Black Lives in Music. We chose to sign up to these in recognition of the work we still need to do in these areas, and to access specialist knowledge and guidance to support us.
- Featuring a range of different voices/experiences in our Tea Break film series and our Regenerate Series of online conversations to provoke and challenge both ourselves and our audiences.
- Founder membership of Arts Council England's Fair and Inclusive Classical Music action research project in the Midlands, which will test initiatives to support young people from all backgrounds to access careers in the classical music industry.
- Membership of Arts Council England's Fair and Inclusive Classical Music Data Group.
- Embedding inclusive practice in our recruitment, both for staff and creative practitioners, in line with our new Inclusion Policy, including systematic collection of demographic data.
- Board Development session from Black Lives in Music.

Digital Innovation

Digital technology and its use in the cultural sector has been transformed by the response to Covid-19. Rapid change continues to offer new opportunities for distribution and extending the reach of live performances, as well as innovative ways to engage with diverse participants. Throughout the year, Orchestras Live incorporated digital innovations in appropriate and relevant ways to grow audiences and profile and support skills development across partners.

"What we thought wasn't possible even a year ago is now a reality – a mix of digital, live, blended, inclusive, creative working has been enabling for us all. We've all learnt new skills but always with music at the heart of everything."
Education Director, Orchestra of the Age of Enlightenment

With longer term development in mind, and informed by specially commissioned research into the sector's digital delivery, we launched a pilot project to explore the potential of digital production and distribution as a vehicle for community creativity, as a new kind of orchestral experience, as a way to widen access to orchestral work, and as a new revenue stream. Commissioned in 2021 with an Arts Council England's National Lottery Project grant, Create Space involved five community groups, an orchestra, composer, poet/spoken word artist and early career music creator who worked together to produce an orchestral feature film including contemporary music. The film is touring to venues and community settings in summer/autumn 2022.

CASE STUDY: A DAY AT THE POND / MAUSAM

Orchestras Live and NYMAZ collaborated with musicians and dancers from the Orchestra of the Age of Enlightenment (OAE) and South Asian Arts-uk (SAA-uk) to produce a new digital resource for early years music education.

Musical Journeys: A Day at the Pond / Mausam is a brand new, multi-part digital resource pack for early years, featuring music and dance, comprising five films and an illustrated guide with extra activities that link to the early years curriculum to explore themes in even more detail.

Taking youngsters through a day in the life of a pond, it features a wealth of song and dance to engage under-5s with music.

It introduces musical themes and concepts through an enchanting storyline written by Hazel Gould, comprising four bitesize films, which prepare the young audience for a final celebration performance, Rain, with a brand new commission for the unique ensemble written by Preetha Narayanan. The resource is fully digital and designed to introduce musical concepts to young viewers at an enjoyable and comfortable pace.

"A collaboration of early western and Indian instruments that offers an auditory and visual treat for all viewers, especially little ones, through whose eyes the world remains a glorious place of diverse colours, shapes, and sounds. A place where sound becomes music in the hands of highly talented generous musicians, whether they are playing a clay pot or a bow or set of wooden hammers on strings, and magic is created." Keranjeet Kaur Virdee, Chief Executive & Artistic Director, South Asian Arts-uk (SAA-uk)

Impact and Insight

Orchestras Live has an outcomes-based approach to its work which is driven by the data we collect and analyse to measure impact, learn from results and share insight. Organisational development in 2021/22 has reinforced the role of Impact and Insight analysis. Data informs us how effectively our partnerships deliver on business plan objectives, provides the Board with impact analysis and ensures stakeholders benefit from our insight.

To inform our strategic and project planning, we draw on external sources and internal data:

- Arts Council England's list of Levelling Up for Culture and Priority Places (supersedes Active Lives Survey below from 2022/23)
- 2018 Active Lives Survey (led by Sport England in partnership with the Arts Council, Public Health England and Department for Transport) to identify the bottom third local authority areas of cultural deprivation and engagement
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up local authorities at risk of diminishing cultural provision
- Annual Partner Surveys
- Targeted audience research delivered using ACE's Audience Finder surveys and through bespoke research designed with partners.
- Sector Needs Analysis. Conducted every two years, our 2021 Needs Analysis informed delivery in 2021/22 and forward plans for 2022/23 onwards. The next Needs Analysis will be conducted by Autumn 2023.

We monitor the effectiveness of our activities against planned outcomes through:

- Audience survey responses and project participants' feedback
- End of project reports collecting feedback from partners and orchestras
- Independent evaluations

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- Academic research
- Demographic data and experience feedback from audiences, participants, artists and candidates involved in recruitment
- Reflections meetings internally with Producer team, feeding headline findings and action points back to the trustees via board reporting

We undertake robust internal evaluation and reporting of every project's performance against its objectives, using detailed reports and analysis to help improve the effectiveness and increase the impact of our work.

Work to develop robust data collection and analysis enables us to be outcomes-focused and evidence based. We use the data we collect to understand our stakeholders' needs, plan delivery, increase efficiencies, evaluate and learn, share knowledge across our networks and communicate the impact of our work. We have implemented, and will develop further, data collection to monitor targets for business plan aims and evaluate performance.

Communications and Advocacy

Communications touches every aspect of our delivery, from highlighting our partnership projects and strand activities to insight and impact reporting to raising our profile and championing the needs of our beneficiaries. We promote the impact, value and learning from our work across our networks and stakeholder groups – locally, regionally, nationally and internationally. This informs our core roles of thought leader and convener and communicates our brand and values to the sectors in which we operate.

Our Communications and Insight & Impact functions are inter-related so that internal and external communications build on impact measurement to support advocacy and business development.

We use a range of digital communication tools to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences. Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list maintained a relatively stable subscriber base at 1,895 (2020/21: 1,937) subscribers, we had 3,217 Twitter followers (2020/21: 3,053) and increased our reach through our presence on Instagram with 752 followers (2020/21: 509) and LinkedIn with 570 followers (2020/21: 419) following work to improve the quality of online traffic. Our website reach for the year was 8,393 (2020/21: 5,839) and analytics demonstrate a higher percentage of our website traffic coming from our social media presence and referrals from our regular ebulletins .

We documented the adaptability of the organisation and our communications throughout the pandemic in our impact review film <https://www.youtube.com/watch?v=V1BAzh10hl>

Our online discussion forum *Regenerate* – launched in 2020 – continued to respond to the global pandemic and a desire to support the orchestral sector to continue to innovate during this difficult period. The panel events provided debate which challenged and stretched the sector, as well as a new platform for individuals and organisations to come together to discuss key issues. Panel members were varied, from diverse backgrounds and perspectives, stimulating discussion and exploring new approaches.

In 2021/22 the event series focused on Civic Purpose and attracted 171 people from within and outside our sector, from across the UK and abroad. Series Two panellists included: Grace Bremner, Lucy Farrant, Amina Hussain, Max Louth, Alissa Moore, Jamie Njoku-Goodwin, Dougie Scarfe, Sarah Sutton, Kully Thiarai and Beth White.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

81% of Regenerate attendee survey respondents indicated they valued Orchestras Live as a thought leader in the sector, while 74% said they felt they had improved knowledge after attending an event.

Following the launch of our informal Tea Break series in 20/21, four more episodes were produced and published in 2021/22, achieving a total of 1,211 views. Tea Break interviewees included: musician Sarah Freestone, young musician Grace Utting, Director of Operations at Black Lives in Music Roger Wilson and CEO of City of London Sinfonia Matthew Swann.

Performance Management

We maintain a bespoke IT system to record and analyse all data arising from our work in an integrated reporting format.

The Board of Trustees has access to all governance information through a dedicated intranet. This also hosts the Orchestras Live 'Dashboard' – a tailored Microsoft Excel-based reporting system which allows us to measure our performance against the detailed quantitative annual targets set out in our Business Plan. Updated quarterly, this facilitates trustees' oversight so that they can readily monitor performance throughout the year.

Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2021/22 was the final year of our four-year funding period to March 2022, the outcomes and targets for which had been agreed with Arts Council England in line with our business plan.

We measured performance against key indicators across the course of our four-year Business Plan:

Focus area	Key performance indicator
Programme	Partners report positive impact on practice relating to: <ol style="list-style-type: none"> 1. Engaging with new segments of their community 2. Engaging with their community in new ways
	Projects deliver orchestral experiences that connect participants, audiences and performers in shared experiences.
	Orchestras report positive impact on practice in developing inclusivity and relevance
	Increase the average percentage of projects featuring diverse creative practitioners including: Commissions of new work (including collaborative compositions) from diverse artists.
Communications	Online engagement increases against 2020/21 baseline

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Impact and Insight	Impact and reporting systems are updated and refined to provide meaningful analysis for the Board.
Resources: Governance and Expertise	Board set target and action plan for Orchestras Live governance, internal systems and processes to cement an inclusive approach
	ACE approval of 2022/23 business plan
Resources: Income	Reported progress towards achieving Core funding target for 2021/22 in terms of: <ul style="list-style-type: none"> 1. Funds raised towards core costs 2. Engagement with strategic funders
	Budget spent on programme of activity coming from external sources
	Income coming from new sources, setting growth targets for future years

Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2021/22 our Arts Council NPO grant was 58.6% of the total income achieved to deliver our Business Plan (2020/21: 52.3%). A further 16.7% was raised through partnership investments and other contributions made by local authority and music education hub partners (2021/22: 16.3%).

Throughout 2021/22, our senior management and Board of Trustees continued to actively monitor the ongoing impact of Covid-19 on our financial and operational position. Scenario planning, focusing on a live Strategic, Financial and Operational Covid-19 planning document, was conducted regularly by trustees and brought quarterly to the board. Close monitoring of the changing situation and an agile approach to adopting a range of mitigating actions enabled us to remain fully operational, as a result of which we have retained the majority of our investing partners.

We are grateful for funding towards core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2021/22, single-year Reinvent grant 2021/22) and the Foyle Foundation. Grants towards project activity were secured from the Chivers Trust, Ganzoni Charitable Trust, Association of Jewish Refugees and Arts Council England's National Lottery Project Grants fund.

We take this opportunity to acknowledge and thank funders for their flexibility in the year enabling us to adjust delivery in line with Covid-19 measures – Peter Sowerby Foundation, Postcode Community Trust, Wixamtree Trust, Scops Arts Trust and the Weston Culture Fund (Garfield Weston Foundation).

We continue to enjoy a positive and constructive relationship with Arts Council England at both regional and national level. We have retained our status as a National Portfolio Organisation to 31 March 2023, and have applied for NPO status for 2023-26.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, leveraging £14,950 (2020/21 £37,153) of extra local investment into local communities.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Maximising voluntary income continues to be a priority for the organisation to support our developmental projects. At present we do not undertake any significant activity in terms of raising funds from the public, but plan to explore a donor campaign in consultation with trustees and in line with our ambitions to further diversify our income sources. We are also taking steps to better understand the potential for generating earned income through business development, in order that we can maximise the impact of our work on a basis that is sustainable for our organisation.

Our sincere thanks go to all our supporters over the past year, without whom our work would not be possible.

Environmental Sustainability

As a charity with a national remit, Orchestras Live recognises its responsibility both to embed and to promote best practice in carbon friendly emissions policies.

During 2021/22, we reviewed our current environmental strategy in order to:

- Ensure Orchestras Live plays a part in supporting sector initiatives that support responsible behaviour;
- Ensure that we use good quality and appropriate data to understand our environmental impact;
- Use our thought leadership platforms to influence, educate and advocate for environmental responsibility within the sector.

During 2021/22 all staff worked from home, utilising existing cloud systems. When in person meetings were possible again, we continued to use digital platforms to enable hybrid attendance at Board meetings and staff meetings, maximising attendance and minimising travel. We have significantly reduced business travel, in relation both to rail and car mileage, and plan to maintain this practice.

During the year we established a new Environmental Responsibility Working Group of trustees and staff, to review targets and develop a new and robust Environmental Responsibility Policy and Action Plan. This will be adopted in 2022/23.

Organisational Development, staff and operational structure

In 2021 we undertook an organisational review of capacity, structure, succession planning and training needs of the organisation and taking into account the learning from our experience of the pandemic. Informed by the review, we have implemented a new staffing structure and reinforced administration, communications and funding development support.

The new structure aims to:

- Support a dynamic business model maintaining our agile approach and able to respond to the challenges ahead;
- Build and develop a resilient team with scope for succession planning and greater diversity;
- Provide a framework for regional growth and a medium to long term plan for business development.

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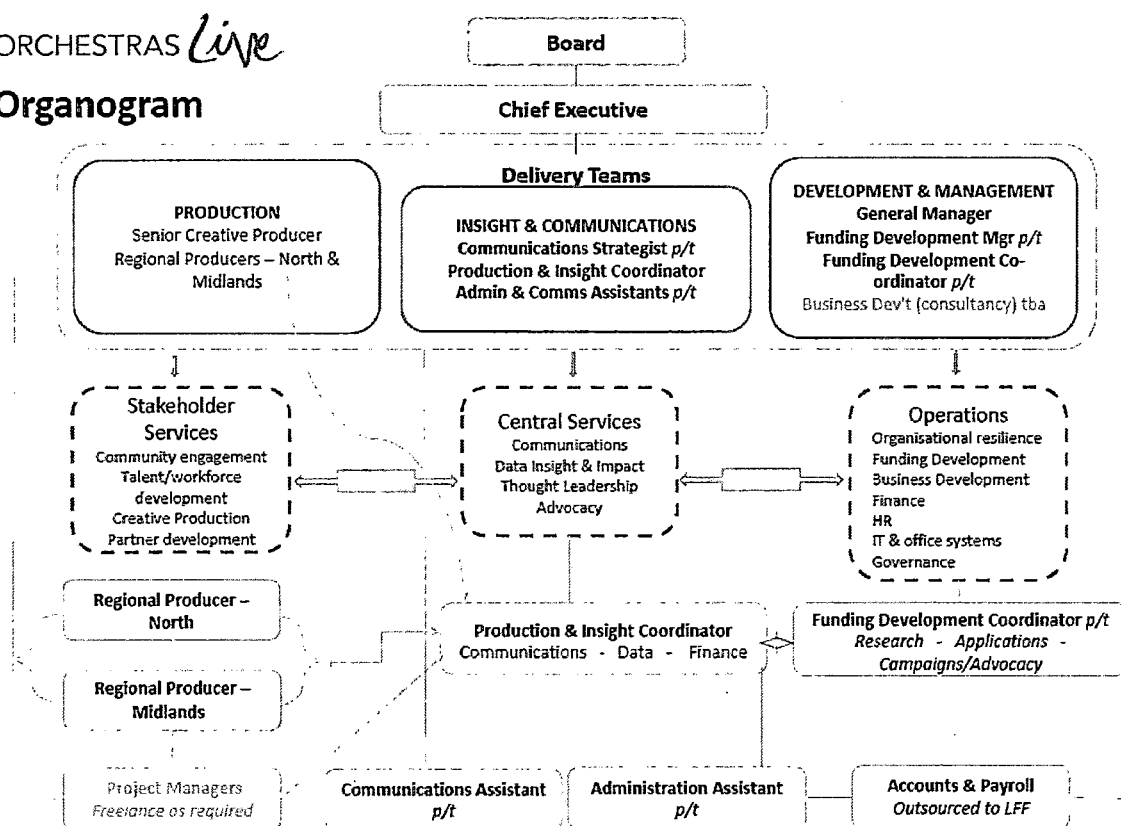
Key elements:

- Succession planning for the retirement of one of our two Senior Creative Producers after service with the organisation of 25 years. Rather than replace like for like, we restructured the Producer team with a regional focus: one Senior Creative Producer (East) and two Regional Producers (North and Midlands). The new Regional Producer – Midlands was appointed in November and the transition to the new staffing structure has been achieved smoothly.
- Augmenting support roles within the organisation for Administration, Communications and Funding Development.

Our small staff team of eleven (8.4 FTE) is led by the Chief Executive, who reports to the Board of Trustees.

ORCHESTRAS *Live*

Organogram



- Our partnerships are managed by the Senior Creative Producer, and Regional Producers for the North and Midlands, each with responsibility for specific geographical areas in line with our strategy for phased regional growth, supporting an entrepreneurial approach to income generation and new business models.
- The Communications Strategist leads on brand management and our overall communications strategy across all platforms, supported by the Communications Assistant (new part-time post)
- The Production and Insight Coordinator plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Administration Assistant (increased hours).
- The Funding Development Manager raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator (new part-time post).
- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

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Our registered office is in Leeds and we have a single desk co-working space both there and at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations during lockdown. From April 2022 we will operate a new home working/hybrid staff working arrangement designed to maximise economies whilst factoring in environmental considerations, efficient use of time and our premises and staff wellbeing and resilience.

The accountancy firm Lindeyer Francis Ferguson acts as Orchestras Live's financial managers. They have tailored an accountancy system to Orchestras Live's needs, enabling a high degree of clarity on the financial affairs of the charity.

We engage the independent company Citation to provide HR and employment advice.

FUTURE PLANS

Our plans for 2022/23 illustrate our belief that the social and economic environment for communities and cultural activity will be permanently changed and that many of the innovations from the pandemic period will be adopted as key elements of our work.

As we implement the Plan during 2022/23 we will look ahead to ensure a coherent strategy for delivery and development from 2023/24 to 2025/6

Over the year the plan will enable Orchestras Live to:

- Deliver a programme of activity, co-produced with partners, that blends digital and live platforms; this will provide continuity of engagement with high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations. We will identify where our work is needed most using a range of information sources including Levelling Up for Culture Places, Active Lives survey 2018 (communities in the lowest third of cultural engagement), publicly available data on regional public spending and cultural investment, our own data, surveys and sector knowledge.
- Build on our achievements in harnessing digital technology in creative ways, augmented by results of research into the status of the orchestral sector's digital offer and potential for audience engagement, to complete our pilot made-for-digital collaborative commission – *Create Space*.
- Provide sector leadership to challenge the geographical, social, economic and attitudinal barriers that perpetuate inequities in the orchestral sector.
- Reinforce our regional delivery and reinvigorate our strategy for staged regional growth, supported by strengthened central functions for Insight, Communications and Funding Development.
- Measure programme performance against three delivery objectives to maximise impact:
 - Produce orchestral experiences that connect participants, audiences and performers in shared experiences that are meaningful, relevant and inspirational.
 - Broaden the concept of 'audience' and 'venue' to enable the widest range of people to engage with orchestral projects and events.
 - Play a leading role in driving diversity across all aspects of the orchestral sector.

- Through our Inclusion Policy, aim to:
 - Achieve and maintain a staff team, Board of trustees and wider workforce that broadly reflects the wider UK community
 - Diversify the range of people – including participants and audiences – who benefit from the opportunities and services offered by Orchestras Live and its partners
 - Become more inclusive and welcoming in our activities, processes, communications and wider organisational culture
 - Recognise and address the barriers to participation and employment that many people face

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. Prior to Covid-19, the Risk Analysis across the term of the Business Plan was reviewed annually in March; a snapshot analysis of the status of those risks for the current financial year was produced monthly and circulated to trustees as part of our Dashboard reporting system. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting. Since March 2020, the Risk Analysis has been reviewed at each meeting of the Board and Finance Committee, with the impact of Covid-19 on all the risks integrated both into the Risk Analysis and an accompanying narrative document, both of which are revised on an ongoing basis as the context changes.

Although all government restrictions relating to the pandemic have now been removed, there remains a significant impact on the context in which Orchestras Live operates. Many of our promoter partners are reluctant to fully return to in-person events, preferring to explore hybrid models of both online and in-person activity. The ongoing impact on orchestras can at times be acute: projects continue to be postponed due to covid-related absences and the lack of availability of other musicians to step in; many freelance musicians appear to have left the sector altogether as a result of the pandemic's impact on their personal circumstances.

Scenario planning and a related programme of policies, actions and timelines is undertaken regularly and was stepped up in response to Covid-19. A sub-group of trustees worked closely with the Chief Executive to monitor the impact on financial performance and viability, examine mitigating options across all areas of Orchestras Live's internal and external activities and ensure that adjustments are made in a timely manner, involving staff consultation where necessary. Scenario planning continues into 2022/23 but on a more long-term basis.

The development of our future plans coincides with major challenges to the cultural and charity sectors and a level of uncertainty within the economic environment which is unprecedented, with the impact of Covid-19 now compounded by the significant rise in inflation. Principal risks and uncertainties – and the strategies in place for managing those risks – are:

- A destabilised operating context impacting on our principal investing partners, orchestras, venues and promoters and changes to the cultural infrastructure, managed by:
 - pivoting our business model to focus on solutions that help secure a sustainable future for orchestra, venue and community partners;
 - exploring alternative delivery through digital;
 - articulating Orchestras Live's value to all investing partners.

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- The availability of relevant funding streams, managed by:
 - scenario planning within known resources;
 - building a portfolio of funders to avoid over-dependence on any source, prioritising multi-year bids, maximising potential of both cultural and non-arts focused funders;
 - diversifying income streams, including consultancy and commissions, in support of which we are commissioning a feasibility study in 2022/23;
 - improving synchronisation between project and fundraising planning including liaison with other project partners to achieve mutual goals;
 - applying full cost recovery as appropriate.
- The maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), managed by:
 - advocacy to ACE of Orchestras Live's value in return for its investment;
 - articulating the close alignment of Orchestras Live's strategic priorities with ACE 10-year strategy, Let's Create, within the Business Plan;
 - maintaining good communications and close liaison with ACE at regional and national levels;
 - maintaining our risk assessment level by ACE at 'minor'.
- Implications of Orchestras Live's membership of the defined benefit local government pension scheme managed by:
 - forward budgetary provision to accommodate the cash flow implications of addressing the deficit;
 - an understanding by trustees and external advisers of the factors affecting the outcome of actuarial reviews.

FINANCIAL REVIEW

Total incoming resources amounted to £832,759 (2020/21: £932,036) and total resources expended were £1,057,621 (2020/21: £606,135) so that there were net outgoing resources before tax and other gains/losses of £224,862 (2020/21: net incoming resources of £325,901).

Total funds carried forward at the balance sheet date amounted to £622,932 (2020/21: £631,641), divided into restricted funds of £48,522 (2020/21: £136,416) and unrestricted (including designated) funds of £574,410 (2020/21: £495,225), of which £355,887 (2020/21: £364,272) is designated for use in partnership with specific investing partners.

To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held on 90-day deposit with Hodge Bank and in an instant access deposit account with Charity Bank.

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live; the FRS 102 report identified a deficit of £66,000 at 31 March 2022 based on draft end of year expectations.

Orchestras Live has no property or material assets other than cash on deposit. A government-backed Bounce Back Loan of £50,000 taken out during 2020 was repaid in January 2022 before any interest became payable.

Reserves Policy

Orchestras Live is a registered charity and does not attempt to generate profits. The majority of Orchestras Live's income is raised through payments for services (charged to

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local authority and other promoter partners), through grants or contributions from Arts Council England and various Trusts and Foundations, and from consultancy and commissions.

The majority of this funding is received in advance of expenditure and the interest derived from investment of these funds is a further source of income for Orchestras Live. However, Orchestras Live is reliant on income streams over which it has limited control and therefore needs to ensure that its core operational costs can be covered for an appropriate period, should any of the income streams be unexpectedly reduced or delayed.

As an ongoing policy, Orchestras Live will therefore aim to maintain unrestricted Reserve Funds sufficient to cover a minimum of three months' operational activity (budgeted at £139,987 for 2022/23). This figure varies from year to year and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (unrestricted funds excluding designated funds and fixed assets) of £223,373 at 31 March 2022 (2021: £174,721) meet this policy objective.

In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – published September 2018) and are confident that Orchestras Live's financial resilience is adequate and that the charity can meet its financial liabilities for at least 12 months. Trustees have reviewed the reserves policy and have concluded that it should remain in place unchanged.

In addition, scenario planning is undertaken on an ongoing basis and is reviewed by both the Finance Committee and the Board at least every six months. This planning exercise assesses a variety of scenarios and the financial effect of potential and implemented mitigating actions.

The already extraordinarily competitive financial scenario has been exacerbated by the severe and unforeseen impact of Covid-19 on every aspect of Orchestras Live's work and operating context. Orchestras Live's income generation opportunities continue to be limited, however exposure to financial risk has been low: Orchestras Live does not rely on income generated by ticket sales and has had few financial commitments to honour for activity which had been contracted by promoter partners but did not take place due to Covid-19 restrictions.

Orchestras Live and its financial services provider Lindeyer Francis Ferguson continue to proactively manage income, expenditure and cash flow projections at a very detailed level. These are reviewed by the Board and the Finance Committee at least quarterly.

Trustees have taken a structured approach to cost reduction. Mitigating actions implemented during the year have included further downsizing of premises and a reduction in staff and trustee travel, alongside ensuring maximising opportunities for claiming Orchestra Tax Relief. Underspends have been achieved in various areas; those funds have been returned to the General Fund at the year end.

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose. Any designated funds are in addition to those required to cover three months' operational activity.

Partnership Investments made to Orchestras Live by partners are payments for services and therefore unrestricted income. Orchestras Live will designate a proportion of this income, whether from the current financial year or previous years, as Partnership Funds for use in specific local authority areas. Partnership Funds are in addition to those required to cover three months' operational activity.

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are used only for the purpose for which they were provided, or renegotiated with the grant maker should any project adaptations be required as a result of Covid-19.

As a general rule, care is taken to ensure that restricted funds and designated funds subject to contractual obligations are not used for the general funding of the charity.

Pension Fund Deficit

At the balance sheet date, the pension fund was in deficit by £66,000 (2020/21: £193,000). This valuation was based on actual data at 31 March 2022. The deficit represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund and is described in Note 20 to the financial statements. The deficit is calculated using various actuarial estimates as set out in Note 20. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. The deficit is partially covered to the extent of £60,000 (2020/21: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, the charity is currently paying marginal increases in employer contributions for three years from 1 April 2020.

The trustees have considered the Charity Commission's advice on Charity reserves and defined benefit pension schemes (published May 2013) which states that the disclosure of a significant pension fund deficit under FRS 102 does not mean that an immediate liability for that amount crystallises; it does not mean that the equivalent amount of reserves is already committed and is no longer available to the trustees to further the charity's objectives. The guidance continues that the FRS 102 calculated liability (or indeed asset) should be excluded when calculating free reserves but careful consideration should be given to the cash flow implications that may arise from the accounting disclosure in terms of increased or reduced employer contributions. In the light of this advice, trustees have not included the Essex Pension Fund deficit when calculating Orchestras Live's free reserves. They continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

Investigation of the investment market available to charities has established that high-earning, accessible, secure investment opportunities are limited. Trustees have therefore

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decided it is prudent to keep surplus funds in UK cash-based, interest bearing deposit accounts rather than other types of investment and will aim to maintain the best available safe return with minimal administrative charges. As part of their Financial Management service, Lindeyer Francis Ferguson (LFF) advises Orchestras Live on cash flow and the maximisation of interest receivable on funds held.

Trustees have considered Charity Commission guidance on charities and investment matters (CC14 – updated August 2016). Potential alternative investment opportunities available to charities are sought and reviewed by the Finance Committee at least annually.

A formal review of the Policy on Reserves and Investments is undertaken by trustees on an annual basis.

Remuneration Policy

During the year, Remuneration Committee reviewed the Remuneration Policy for 2022/23, with recommendations approved by the Board on 15 March 2022. The Policy adopts a banded approach, weighed against industry benchmarks, to ensure a fair and anonymised system providing flexibility alongside cost control with regard to remuneration and holiday entitlement. The bandings are reviewed annually by Remuneration Committee to ensure continuation of an even distribution. These bands will be utilised by the Committee when awarding annual increments, thus enabling differentiation within the workforce without breaking down decisions to an individual level. This will facilitate, when desired, an inflationary skew towards lower earners, addressing wage inequality whilst reducing impact on affordability.

The remuneration of the CEO is determined by trustees by giving due consideration to market rates in the sector, performance and affordability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Governance

Orchestras Live is governed by a skilled, committed and diverse Board, currently made up of 12 trustees. The current membership provides high-level expertise in governance, finance, monitoring and evaluation, risk management, communications/digital, health and wellbeing, education (general and music) and orchestral practice and promotion. The Board has a strong track record of robust governance and self-assessment, and since 2016 has operated a rolling public trustee recruitment programme.

The Board is committed to recruiting trustees with a broad range of skills, expertise and lived experience. In 2021/22 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from D/deaf and disabled candidates and those whose heritage is of the Global Majority (Black, Indigenous and People of Colour) as they are currently under-represented on our Board. Two new trustees were appointed during 2021/22 with further trustee recruitment taking place in 2022/23. A full Trustee Skills Audit is undertaken prior to trustee recruitment to identify gaps, review diversity and inform our recruitment process. We ensure that each potential

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trustee understands the charity's expectations of them and a comprehensive schedule outlines the induction process, both leading up to and after the formal appointment. We regularly refresh our communications with trustees to support their active engagement in the charity's activities.

The Board meets at least four times a year, including an annual strategy discussion and a board development session. Induction is provided for new trustees and training opportunities are offered to those who are new to trusteeship. Additional training is also provided to reinforce understanding and skills relating to topical strategic issues such as the environment and diversity and inclusion. Trustees are actively involved in strategic, financial and business planning with dedicated Finance, Diversity Inclusivity & Relevance and Remuneration Committees. Since 2021 these have been augmented by working groups (trustees and staff) focused on Environmental Responsibility, Ambition and Quality, and Dynamism. In addition to regular scenario planning, ongoing monitoring of cashflow, our reserves position and regular review of the risk register, trustees monitor performance and risk via an online Dashboard updated monthly with data captured and managed on a bespoke IT system. Trustees have a dedicated section on OL's intranet; through a secure, bespoke online login, trustees can access all governance, financial and monitoring information at any time, as part of an entirely paper-free governance process.

The Board is committed to driving Orchestras Live's work to make a more equal and fair orchestral sector and to ensuring that the organisation's governance and internal systems cement an inclusive approach across all our processes. The Board is also committed to understanding the organisation's environmental impact and to ensure that future plans incorporate actions to mitigate that impact.

Within approved policies, business and financial plans, the trustees have agreed to delegate routine items to the staff team, led by the Chief Executive and Company Secretary.

The trustees held an open tender to appoint independent auditors for the 2017/18 audit. Following rigorous scrutiny of the applications received, DNG Dove Naish LLP were reappointed for an initial three-year period. A further tender process will be undertaken before the 2022/23 audit.

Dr Tony Stoller CBE is currently Chair of the Board and Rebecca Saunders is Vice Chair. Helen Harrison is Chair of the Finance Committee, which meets quarterly. Rebecca Saunders is Chair of the Diversity, Inclusivity and Relevance Committee which meets quarterly. The Remuneration Committee meets as required and is chaired by trustee Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for smaller charities (updated 2020) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit 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 the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information of which the charitable company's auditors are unaware. Additionally, the trustees have taken all the necessary steps that they ought to have taken as trustees in order to make themselves aware of all relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

ON BEHALF OF THE BOARD:

NH Buchanan

.....
N H Buchanan – Company Secretary

Date: *20 September 2022*
.....

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 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 Auditors' responsibilities for the audit of the financial statements 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 financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the 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 trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise

to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees 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 charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

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

Responsibilities of trustees

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

In preparing the financial statements, the trustees are responsible for assessing the 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

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

We obtained an understanding of the legal and regulatory frameworks within which the charity operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Charities Act 2011, United Kingdom Generally Accepted Accounting Practice and relevant Taxation legislation.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be the override of controls by management and the understatement of income. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing meeting minutes, regulatory correspondence and professional fees, detailed substantive testing on the completeness of income, and reviewing accounting estimates for biases.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

These inherent limitations are particularly significant in the case of misstatement resulting from fraud as this may involve sophisticated schemes designed to avoid detection, including deliberate failure to record transactions, collusion or the provision of intentional misrepresentations.

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

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. 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Andrew Clifford (Senior Statutory Auditor)
for and on behalf of DNG Dove Naish LLP, Statutory Auditor
Eagle House
28 Billing Road
Northampton
Northamptonshire
NN1 5AJ

Date: 29 September 2022

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2022

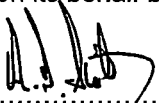
	Notes	2022 Unrestricted funds £	2022 Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME FROM:					
Grants, donations and legacies	2	562,950	99,027	661,977	776,577
Charitable activities	3	168,224	-	168,224	152,114
Investments	4	2,558	-	2,558	3,345
Total income		733,732	99,027	832,759	932,036
EXPENDITURE ON:					
Raising funds	5	54,917	-	54,917	45,925
Charitable activities	6	815,783	186,921	1,002,704	560,210
Total expenditure		870,700	186,921	1,057,621	606,135
NET (EXPENDITURE) / INCOME BEFORE TAX	8	(136,968)	(87,894)	(224,862)	325,901
Corporation tax credit	10	16,153	-	16,153	10,996
NET (EXPENDITURE) / INCOME		(120,815)	(87,894)	(208,709)	336,897
Transfers between funds	15	-	-	-	-
Net (outgoing) / incoming resources before other recognised gains and losses		(120,815)	(87,894)	(208,709)	336,897
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	20	200,000	-	200,000	(80,000)
Net movement in funds		79,185	(87,894)	(8,709)	256,897
Total funds brought forward		495,225	136,416	631,641	374,744
Total funds carried forward	15	574,410	48,522	622,932	631,641

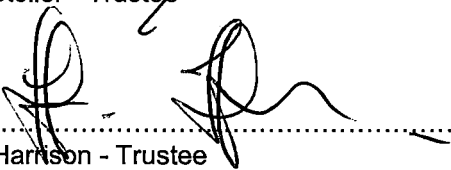
ORCHESTRAS LIVE

BALANCE SHEET AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	11		-		-
Current assets					
Debtors: falling due within one year	12	46,577		23,360	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash at bank and in hand		37,778		29,661	
Cash on deposit		686,766		840,950	
		831,121		953,971	
Liabilities					
Creditors: amounts falling due within one year	13	(142,189)		(81,689)	
Net current assets			688,932		872,282
Creditors: amounts falling due after more than one year	14		-		(47,641)
Net assets excluding pension liability			688,932		824,641
Defined benefit pension scheme liability	20		(66,000)		(193,000)
Total net assets			622,932		631,641
The funds of the charity					
Unrestricted funds			640,410		688,225
Pension reserve			(66,000)		(193,000)
Restricted funds			48,522		136,416
Total charity funds	15		622,932		631,641

The financial statements were approved by the Board of Trustees on 20 September 2022 and were signed on its behalf by:


T Stoller - Trustee


H Harrison - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities:					
Net cash (used in) / provided by operating activities	A		(98,615)		271,543
Cash flows from investing activities:					
Interest received		2,548		4,093	
Net cash provided by investing activities			2,548		4,093
Cash flows from financing activities:					
Cash inflows from new borrowing		-		50,000	
Repayments of borrowing		(50,000)		-	
Net cash (used in) / provided by financing activities			(50,000)		50,000
Change in cash and cash equivalents in the year			(146,067)		325,636
Cash and cash equivalents at the beginning of the year			870,611		544,975
Cash and cash equivalents at the end of the year			724,544		870,611
Represented by:					
Cash at bank and in hand			37,778		29,661
Cash on deposit			686,766		840,950
			724,544		870,611
A. Reconciliation of net expenditure to net cash flow from operating activities					
Net (expenditure) / income for the year			(208,709)		336,897
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Interest receivable		(2,558)		(3,345)	
Defined benefit pension scheme - finance cost		3,000		1,000	
Defined benefit pension scheme - service cost		70,000		23,000	
(Increase) / decrease in debtors		(23,207)		41,506	
Increase / (decrease) in creditors		62,859		(127,515)	
			110,094		(65,354)
Net cash (used in) / provided by operating activities			(98,615)		271,543

1. ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

Basis of preparation

The financial statements have been prepared in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Orchestras Live meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

There are no material uncertainties about the charity's ability to continue, and so the going concern basis of accounting has been adopted.

The financial statements are presented in pounds sterling and rounded to the nearest pound.

Income

Income from donations and grants is recognised when the charity is entitled to the funds, the receipt is probable and the amount can be measured reliably. For donations, this is usually on receipt. For grants, this is usually when a formal offer is made in writing, unless the grant contains terms and conditions outside of the charity's control which must be met before the charity is entitled to the funds. Where grants are received in response to a proposal including a budgeted timescale, such that the timescale for the expenditure is implicit in the grant agreement, the income is recognised in accordance with that timescale.

Income from charitable activities is recognised over the period to which the income relates. Partnership investments are usually invoiced for a period coinciding with the charity's accounting year. Where partnership investments are invoiced in advance, the income is deferred. Promoter and other partner contributions are invoiced for specific events and are recognised when the event takes place.

The Trustees consider that the charity has one charitable activity as described in the Trustees' Report.

Investment income is recognised when receivable. Interest is accounted for as accrued income where it is due but has not yet been credited.

Contributions in kind relate to resources and venue hire donated for specific purposes or projects and are recognised within both incoming resources and resources expended. Contributions in kind are recognised when the charity has control over the items, any conditions associated with them have been met, the receipt of economic benefit is probable and the amount can be measured reliably. The donations are valued on the basis of the market value of the resources and venue hire received.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

1 ACCOUNTING POLICIES continued

Expenditure

Expenditure is recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably.

Expenditure has been classified under headings that aggregate all costs related to the category:

- (i) Expenditure on raising funds includes an allocation of the staff costs of the charity's funding development manager and the associated travel and subsistence expenses.
- (ii) Expenditure on charitable activities includes the cost of projects funded directly and projects funded by way of grants to organisations, the staff costs of the partnership managers and an allocation of the staff costs of the Chief Executive Officer. Support costs related to the charitable activities are included.

Staff costs have been allocated to expenditure headings on the basis of an estimate of the amount of time spent by staff members in each area.

Support costs have been allocated to the single material activity undertaken by the charity.

Support costs are those functions that assist the work of the charity but do not directly relate to the charitable activities, and include governance costs.

Taxation

The charity is exempt from corporation tax on its charitable activities. It is able to claim Orchestra Tax Relief for qualifying projects.

Fund accounting

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

Designated funds are unrestricted funds which are set aside by the Trustees for specific purposes.

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

Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated realisable value of each asset over its expected useful life, as follows:

Office equipment:	Fully depreciated
-------------------	-------------------

Assets costing less than £1,000 are not capitalised.

Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are recognised at the invoiced cost prepaid.

Cash at bank and in hand

Cash and bank and in hand includes cash on instant-access current account and in hand.

1 ACCOUNTING POLICIES continued

Cash on deposit

Cash on deposit includes cash in deposit or savings accounts and on accounts requiring notice before withdrawals can be made.

Creditors

Creditors are recognised when a present legal or constructive obligation exists at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation, and the amount can be estimated reliably. Creditors are recognised at the settlement amount.

Financial instruments

The charity only has financial instruments of a kind that qualify as basic financial instruments. Short term basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Pensions

The charity operates a defined benefit pension scheme for employees administered by Essex County Council which is part of the Local Government Pension Scheme (LGPS).

Contributions payable to employees' pension schemes are recognised in the Statement of Financial Activities in the year they are payable.

The LGPS is a funded scheme and the assets are held separately from those of the charity in separate trustee-administered funds. Pension scheme assets are measured at fair value and liabilities are measured on an actuarial basis using the projected unit credit method and discounted at a rate equivalent to the current rate of return on a high quality corporate bond of equivalent term and currency to the liabilities. The actuarial valuations are obtained at least triennially and are updated at each balance sheet date.

The amounts charged to the Statement of Financial Activities are the current service costs and the costs of scheme introductions, benefit changes, settlements and curtailments. They are included as part of staff costs when they are incurred. Net interest on the net defined benefit liability is also recognised in the Statement of Financial Activities and comprises the interest cost on the defined benefit obligation and interest income on the scheme assets, calculated by multiplying the fair value of the scheme assets at the beginning of the period by the rate used to discount the benefit obligations. The difference between the interest income on the scheme assets and the actual return on the scheme assets is recognised in other recognised gains and losses.

Actuarial gains and losses are recognised immediately in other recognised gains and losses.

Status

Orchestras Live is a charitable company limited by guarantee incorporated in England and Wales. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

2 INCOME FROM GRANTS, DONATIONS AND LEGACIES

	2022 £	2021 £
Arts Council England National Portfolio grant	487,950	487,950
Charitable foundations and other donations:		
Arts Council Create Space NLP	38,784	-
Association of Jewish Refugees	2,500	-
Chivers Trust	2,000	-
Culture Recovery Fund	-	92,846
Darlington Borough Council	-	4,214
Derbyshire County Council	-	6,377
The D'Oyly Carte Charitable Trust	-	3,000
Esmée Fairbairn Foundation	55,000	10,000
Foyle Foundation	20,000	-
Ganzoni Charitable Trust	1,000	-
Garfield Weston Foundation	-	25,000
The Harold Hyman Wingate Foundation	-	3,750
Mayfield Valley Arts Trust	-	5,000
North Walsham HAZ Cultural Consortium	10,000	-
NYMAZ	-	3,000
Peter Sowerby Foundation	10,875	11,500
Radcliffe Trust	-	3,500
Selby Town Council	500	1,000
Weston Culture Fund	-	107,500
The Wixamtree Trust	-	5,000
Unrestricted donations	-	340
Project and conference contributions in kind	33,368	6,600
	<u>661,977</u>	<u>776,577</u>

The comparative figure includes restricted income of £157,441.

3 INCOME FROM CHARITABLE ACTIVITIES

	2022 £	2021 £
Partnership investments	161,839	151,673
Promoter and other partner contributions	3,039	-
Consultancy and commission fees	3,346	441
	<u>168,224</u>	<u>152,114</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

4 INCOME FROM INVESTMENTS

	2022 £	2021 £
Essex Pension Fund bond interest	10	-
Hodge Bank deposit interest	1,736	2,051
Charity Bank deposit interest	760	1,244
CAF Bank and other interest	52	50
	<u>2,558</u>	<u>3,345</u>

5 EXPENDITURE ON RAISING FUNDS

	2022 £	2021 £
Staff costs	53,513	44,833
Other fundraising costs	1,404	1,092
	<u>54,917</u>	<u>45,925</u>

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2022 £	2021 £
Activity costs funded directly	131,627	31,466
Activity costs funded by grants	294,031	57,312
Creative digital producer costs	15,220	-
Project costs in kind	33,368	6,600
Direct costs of consultancy services	695	-
Staff costs	237,411	216,391
Allocation of support costs (note 7)	290,352	248,441
	<u>1,002,704</u>	<u>560,210</u>

Activities funded directly relate to those events for which Orchestras Live is the creative producer or co-producer.

Orchestras Live works in partnership with local authorities (15 grantees totalling £118,554 (2021: 8 grantees totalling £30,950)), music education hubs and other not for profit partners (10 grantees totalling £175,477 (2021: 11 grantees totalling £26,362)) to deliver its charitable activities. To enable high quality, live orchestral music to take place in under-served parts of England, Orchestras Live provides grants to these partner organisations to support the costs of delivering activity. Grants are made only to organisations working in partnership with Orchestras Live, collaborating closely to ensure the activity delivers Orchestras Live's objectives. Individually material grant recipients were NYMAZ (total £31,913) and Viva Chamber Orchestra Ltd (£70,237) (2021: There were no individually material grants).

The comparative figure includes expenditure from restricted funds of £55,401.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**
7 SUPPORT COSTS

	2022 £	2021 £
Staff costs	217,968	196,245
Staff recruitment	2,150	120
Defined benefit pension finance cost - see Note 20	3,000	1,000
Training and conferences	2,234	690
Premises costs	11,517	6,615
PR and communications	4,720	8,226
IT and computer costs	3,450	1,902
Printing and stationery	10	149
Postage and telecommunications	884	943
Travelling and subsistence	7,970	(20)
Accountancy fees and payroll	26,140	24,933
Legal and professional fees	3,204	786
Bank charges	94	75
Miscellaneous expenses	1,768	831
Governance costs:		
Trustees' expenses for attending meetings	775	(139)
Trustee board development	140	650
Auditors' remuneration for audit services	3,750	4,200
FRS 102 report and actuarial valuation costs	578	1,235
	<u>290,352</u>	<u>248,441</u>

8 NET (EXPENDITURE) / INCOME

	2022 £	2021 £
Net (expenditure) / income is stated after charging:		
Auditors' remuneration for audit services	<u>3,750</u>	<u>4,200</u>

9 STAFF COSTS

	2022 £	2021 £
Gross salaries	324,347	320,513
National Insurance contributions	29,264	29,636
Pension contributions	83,720	82,750
Defined benefit pension service cost - see Note 20	70,000	23,000
Pension scheme administration	1,561	1,570
	<u>508,892</u>	<u>457,469</u>

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,313 (2021: £1,313).

The average number of employees was ten (2021: nine). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2021: one employee). During the year all employees accrued benefits under a defined benefit scheme.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

10 TAXATION

	2022 £	2021 £
Orchestra Tax relief - repayable credit	16,153	10,996

11 TANGIBLE FIXED ASSETS

	<i>Fixtures, fittings and equipment</i> £	<i>Total</i> £
Cost		
Brought forward at 1 April 2021	3,421	3,421
Carried forward at 31 March 2022	3,421	3,421
Depreciation		
Brought forward at 1 April 2021	3,421	3,421
Carried forward at 31 March 2022	3,421	3,421
Net book value		
At 31 March 2022	-	-
At 31 March 2021	-	-

12 DEBTORS

	2022 £	2021 £
<i>Amounts falling due within one year:</i>		
Trade debtors	22,303	1,200
Tax recoverable	16,153	10,996
Other debtors, prepayments and accrued income	8,121	11,164
	46,577	23,360
<i>Amounts falling due after more than one year:</i>		
Essex Pension Fund bond	60,000	60,000

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Covid 19 bounce back loan due within one year	-	2,359
Trade creditors	42,983	8,049
Other tax and social security	7,964	10,525
Accruals	67,869	46,497
Deferred income	23,373	14,259
	<u>142,189</u>	<u>81,689</u>
Deferred income comprises:		
Income deferred from the previous year	14,259	81,164
Released to the statement of financial activities	(14,259)	(81,164)
<i>Arising during the current year:</i>		
Amounts invoiced in advance	23,373	3,384
Grants required to be spent in future periods	-	10,875
	<u>23,373</u>	<u>14,259</u>

14 CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2022 £	2021 £
Covid 19 bounce back loan due after more than one year	-	47,641
	<u>-</u>	<u>47,641</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

15 MOVEMENT IN FUNDS - CURRENT YEAR

	<i>At 1 April 2021 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2022 £</i>
Unrestricted funds				
General Fund	174,721	(387,463)	436,115	223,373
PR & Communications (designated)	6,079	-	(4,574)	1,505
Partnership Fund (designated)	364,272	138,288	(146,673)	355,887
Programme Fund (designated)	63,280	487,775	(536,075)	14,980
Projects Fund (designated)	79,873	(289,066)	253,858	44,665
Consultancy & Commission (designated)	-	2,651	(2,651)	-
	<u>688,225</u>	<u>(47,815)</u>	<u>-</u>	<u>640,410</u>
Pension reserve	(193,000)	127,000	-	(66,000)
	<u>495,225</u>	<u>79,185</u>	<u>-</u>	<u>574,410</u>
Restricted funds				
Partnership Fund (restricted)	1,239	(1,239)	-	-
Arts Council Create Space NLP	-	19,091	-	19,091
Scops Arts Trust	5,000	(5,000)	-	-
Peter Sowerby Foundation	9,125	(9,125)	-	-
Weston Culture Fund	102,500	(73,069)	-	29,431
Projects	18,552	(18,552)	-	-
	<u>136,416</u>	<u>(87,894)</u>	<u>-</u>	<u>48,522</u>
TOTAL FUNDS	<u>631,641</u>	<u>(8,709)</u>	<u>-</u>	<u>622,932</u>

The deficit on the pension reserve is partly covered by the bond held with the Essex Pension Fund - see Note 12.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

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

	<i>Incoming resources £</i>	<i>Resources expended £</i>	<i>Other recognised gains / losses & tax £</i>	<i>Movement before transfers £</i>
Unrestricted funds				
General Fund	101,109	(504,725)	16,153	(387,463)
Pension reserve	-	(73,000)	200,000	127,000
Partnership Fund (designated)	138,288	-	-	138,288
Programme Fund (designated)	487,950	(175)	-	487,775
Projects Fund (designated)	3,039	(292,105)	-	(289,066)
Consultancy & Commission (designated)	3,346	(695)	-	2,651
	<u>733,732</u>	<u>(870,700)</u>	<u>216,153</u>	<u>79,185</u>
Restricted funds				
Partnership Fund (restricted)	-	(1,239)	-	(1,239)
Arts Council Create Space NLP	38,784	(19,693)	-	19,091
Scops Arts Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	10,875	(20,000)	-	(9,125)
Weston Culture Fund	-	(73,069)	-	(73,069)
Projects	49,368	(67,920)	-	(18,552)
	<u>99,027</u>	<u>(186,921)</u>	<u>-</u>	<u>(87,894)</u>
TOTAL FUNDS	<u>832,759</u>	<u>(1,057,621)</u>	<u>216,153</u>	<u>(8,709)</u>

The purpose and planned use of the material designated funds is as follows:

Partnership Fund

The Partnership Fund includes invoiced partnership investments which are set aside by Trustees for activity involving those partners. Allocations from this fund are made to the Projects Fund when events are planned. Balances with partners which have not moved for two years or more are kept under review and may be released if further activity with that partner is unlikely.

Programme Fund

The Programme Fund receives the Arts Council England National Portfolio grant, and transfers are made both to the General Fund to cover staff and overhead costs, and to the Projects Fund to support events.

Projects Fund

The Projects Fund is used to track income and expenditure for individual events. It includes invoiced promoter and other partner contributions to specific events, as well as allocations from the Partnership Fund and Programme Fund, and event expenditure is paid out. The year end balance comprises funding allocated to events which will take place in the ensuing financial year.

Projects which are funded by restricted grants and donations are dealt with as separate restricted funds.

15 MOVEMENT IN FUNDS - CURRENT YEAR continued

The restricted funds arise from grants and donations to fund particular projects or items of expenditure, and unused income is carried forward to cover future expenditure on those areas. Details of restricted funds active during the year are as follows:

Partnership Fund (restricted)

This fund contains grants received from Essex County Council to be used to support activity in Essex.

Arts Council England: National Lottery Project Grant for 'Create Space'

This grant is to support commissioning and production of a made-for-digital orchestral film for presentation by our partners in venues, education and community settings in culturally under-invested areas.

Scops Arts Trust

This fund contains a single year grant supporting Classically Yours, project development in the North and our Regional Producer – North post.

Peter Sowerby Foundation

This fund contains a grant to support a 2-year programme of early years projects in North Yorkshire.

Weston Culture Fund

The purpose of this fund is to support a range of orchestral project activity with under-invested communities as part of Garfield Weston Foundation's COVID related support for the sector to restart its work, refresh activities and re-engage audiences.

Project Funds

These funds contain grants and donations contributed towards specific projects.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

16 MOVEMENT IN FUNDS - PRIOR YEAR

	<i>At 1 April 2020 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2021 £</i>
Unrestricted funds				
General Fund	110,579	(308,366)	372,508	174,721
PR & Communications (designated)	-	-	6,079	6,079
Partnership Fund (designated)	304,396	129,779	(69,903)	364,272
Programme Fund (designated)	8,500	487,950	(433,170)	63,280
Projects Fund (designated)	5,893	(50,947)	124,927	79,873
Consultancy & Commission (designated)	-	441	(441)	-
	<u>429,368</u>	<u>258,857</u>	<u>-</u>	<u>688,225</u>
Pension reserve	(89,000)	(104,000)	-	(193,000)
	<u>340,368</u>	<u>154,857</u>	<u>-</u>	<u>495,225</u>
Restricted funds				
Partnership Fund (restricted)	2,239	(1,000)	-	1,239
Foyle Foundation	5,250	(5,250)	-	-
Scops Art Trust	10,000	(5,000)	-	5,000
Peter Sowerby Foundation	625	8,500	-	9,125
Weston Culture Fund	-	102,500	-	102,500
Projects	16,262	2,290	-	18,552
	<u>34,376</u>	<u>102,040</u>	<u>-</u>	<u>136,416</u>
TOTAL FUNDS	<u>374,744</u>	<u>256,897</u>	<u>-</u>	<u>631,641</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

16 MOVEMENT IN FUNDS - PRIOR YEAR continued

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

	<i>Incoming resources £</i>	<i>Resources expended £</i>	<i>Other recognised gains / losses £</i>	<i>Movement before transfers £</i>
Unrestricted funds				
General Fund	156,425	(475,787)	10,996	(308,366)
Pension reserve	-	(24,000)	(80,000)	(104,000)
Partnership Fund (designated)	129,779	-	-	129,779
Programme Fund (designated)	487,950	-	-	487,950
Projects Fund (designated)	-	(50,947)	-	(50,947)
Consultancy & Commission (designated)	441	-	-	441
	<u>774,595</u>	<u>(550,734)</u>	<u>(69,004)</u>	<u>154,857</u>
Restricted funds				
Partnership Fund (restricted)	6,377	(7,377)	-	(1,000)
Foyle Foundation	-	(5,250)	-	(5,250)
Scops Art Trust	-	(5,000)	-	(5,000)
Peter Sowerby Foundation	11,500	(3,000)	-	8,500
Weston Culture Fund	107,500	(5,000)	-	102,500
Projects	32,064	(29,774)	-	2,290
	<u>157,441</u>	<u>(55,401)</u>	<u>-</u>	<u>102,040</u>
TOTAL FUNDS	<u>932,036</u>	<u>(606,135)</u>	<u>(69,004)</u>	<u>256,897</u>

Details of designated and restricted funds are as shown in Note 15.

17 ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds £</i>
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	640,410	48,522	688,932
Defined benefit pension scheme provision	(66,000)	-	(66,000)
	<u>574,410</u>	<u>48,522</u>	<u>622,932</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

18 ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds £</i>
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	735,866	136,416	872,282
Creditors: amounts falling due after more than one year	(47,641)	-	(47,641)
Defined benefit pension scheme provision	(193,000)	-	(193,000)
	<u>495,225</u>	<u>136,416</u>	<u>631,641</u>

19 RELATED PARTY TRANSACTIONS

The Board of Trustees and the Chief Executive Officer are considered to be the charity's key management personnel.

There were no Trustees' remuneration or other benefits during the current or prior period.

Trustees were reimbursed expenses of £418 (2021: Trustees refunded expenses of £139), in respect of four (2021: two) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £40 (2021: £650) were met by the charity on behalf of the Board of Trustees.

The charity received donations from other charities with key management personnel in common amounting to £Nil (2021: £5,000) with no conditions attached.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £98,435 (2021: £98,622).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

20 PENSION OBLIGATIONS

During the year, all of the charity's employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2022 and the next is due on 31 March 2025.

There were no pension contributions outstanding or prepaid at the beginning or end of the financial year.

The LGPS is a funded defined benefit scheme, with the assets held in separate trustee-administered funds.

The total contributions paid for the year ended 31 March 2022 were £108,938 (2021: £107,980), of which employer's contributions were £83,720 (2021: £82,589) and employees' contributions were £25,218 (2021: £25,391). The agreed contribution rates for future years are 24.1% for 2021/22 plus £5,852.

	<i>At 31 March 2022</i>	<i>At 31 March 2021</i>
Principal actuarial assumptions:		
Salary increases	3.15%	2.75%
Pension increases (CPI)	3.15%	2.75%
Discount rate	2.60%	2.00%

The current mortality assumptions include sufficient allowance for future improvements in mortality rates. The assumed life expectations on retirement at age 65 are:

	<i>At 31 March 2022 Years</i>	<i>At 31 March 2021 Years</i>
<i>Retiring today</i>		
Males	21.60	21.60
Females	23.70	23.60
<i>Retiring in 20 years</i>		
Males	23.00	22.90
Females	25.10	25.10

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

20 PENSION OBLIGATIONS continued

The charity's share of the assets and liabilities of the scheme, and the expected rates of return, were:

	<i>Fair value at 31 March 2022</i>	<i>Fair value at 31 March 2021</i>
	£	£
Equities	1,043,000	954,000
Gilts	41,000	40,000
Other bonds	76,000	77,000
Property	142,000	110,000
Cash / temporary investments	44,000	73,000
Alternative assets	215,000	178,000
Other managed funds	175,000	112,000
	<hr/>	<hr/>
Total market value of assets	1,736,000	1,544,000
	<hr/>	<hr/>
Present value of scheme liabilities - funded	(1,802,000)	(1,737,000)
	<hr/>	<hr/>
Deficit in the scheme	(66,000)	(193,000)
	<hr/>	<hr/>

The expected return on plan's assets is based on the long-term future expected investment return for each asset class as at the beginning of the period. The returns on gilts and other bonds are assumed to be the gilt yield and corporate bond yield (with an adjustment to reflect default risk) respectively at the relevant date. The returns on equities and property are then assumed to be a margin above gilt yields.

The actual return on scheme assets was £157,000 (2021: £333,000).

Amounts recognised in the Statement of Financial Activities:

	<i>2022</i>	<i>2021</i>
	£	£
Current service cost (net of employee contributions)	153,000	105,000
Net interest cost / (credit)	3,000	1,000
Administration expenses	1,000	1,000
	<hr/>	<hr/>
Total operating charge	157,000	107,000
	<hr/>	<hr/>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

20 PENSION OBLIGATIONS continued

Movements in the present value of defined benefit obligations were as follows:

	2022 £	2021 £
At 1 April 2021	1,737,000	1,201,000
Current service cost	153,000	103,000
Interest cost	34,000	28,000
Change in financial assumptions	(78,000)	410,000
Change in demographic assumptions	-	(14,000)
Experience gain on defined benefit obligation	4,000	(10,000)
Benefits paid net of transfers in	(73,000)	(8,000)
Past service costs, including curtailments	-	2,000
Employee contributions	25,000	25,000
	<u>1,802,000</u>	<u>1,737,000</u>
At 31 March 2022	<u>1,802,000</u>	<u>1,737,000</u>

Movements in the fair value of the charity's share of the scheme assets were:

	2022 £	2021 £
At 1 April 2021	1,544,000	1,112,000
Interest income	31,000	27,000
Return on assets less interest	126,000	306,000
Administration expenses	(1,000)	(1,000)
Employer contributions	84,000	83,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	(73,000)	(8,000)
	<u>1,736,000</u>	<u>1,544,000</u>
At 31 March 2022	<u>1,736,000</u>	<u>1,544,000</u>

The estimated value of employer contributions for the year ending 31 March 2023 is £115,000.