

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



**REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2023**  
**FOR**  
**ORCHESTRAS LIVE**

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FOR THE YEAR ENDED 31 MARCH 2023**

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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. 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

* Peter Leslie Collins	NHS Chief Medical Officer (executive director)
Natalie Sarah Ellis	Arts Manager
Catrin Mererid Griffiths	Journalist
Helen Elizabeth Harrison	Conductor and Music Director
Matthew Littlewood	Investment Banker
Caroline Frances Maurice	Governance and Compliance Consultant
Rebecca Jane Saunders	Retail Consultant
Natasha Solano	Operations Manager
Anthony David Stoller	Broadcasting Academic
Matthew Swann	Recruitment & Organisational Change Consultant
Joanne Claire Towler	Arts Manager
William Daniel Watson	Communications Consultant
Simone Ellouise Willis Tansley	Music Researcher

\* from 29 November 2022

#### Company Secretary

Nancy Buchanan

#### Chief Executive

Sarah Derbyshire

#### Auditors

DJH Mitten Clarke Audit Limited  
St George's House  
56 Peter Street  
Manchester  
M2 3NQ

### 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. This supports resilience and secures a legacy for the innovative work that we undertake, leading positive change in the sector and impacting our beneficiaries for the good.

Our primary beneficiaries are audiences and participants i.e. those whom we engage with live orchestral experiences through projects, workshops and performances with a focus on children and young people, families, older people and marginalised groups. 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, heritage and cultural organisations 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 help drive 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



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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- (b) carry out any other purpose which is charitable under the laws of England and Wales from time to time.

This report covers our Business Plan for 2022/23, effectively the fifth and final 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 twice gave an annual extension to the original 3-year funding period, on submission of a new business plan. In 2022 Orchestras Live successfully applied to the Arts Council for NPO funding for the period 2023-26.

During 2022/23, the impact of Covid-19 continued to be felt in the cultural sector and the communities where we work. Orchestras Live continued to demonstrate agility and dynamism, adapting and developing new ways of working, implementing lessons learned during the disruption of the pandemic.

### OUR WORK DURING 2022/23

#### 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 activity 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 had 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.

We re-introduced in-person delivery and performances, whilst creating 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. Responses illustrate the power of music to connect people across divides and in uncertain times.

*"It reminds me that there is something greater than myself. There are performances which remind me that I am human(!) and I share the world – I am not imprisoned in my own mind."*

Audience Feedback, London Mozart Players, Marina Theatre Lowestoft

During the year we maintained our relationships with 40 investing partners. In collaboration with other stakeholders, together we delivered 52 projects and concerts across England. Our events featured 22 professional orchestras engaging approximately 48,000 people in a combination of creative workshops, live performances, live streams, online interactions, exhibitions and radio broadcasts.

In addition, we reached a further 12,372 people during the year through our website and 1,839 subscribers each month through our e-newsletter. We further developed *Regenerate* – a series of conversations designed to explore new ideas that challenge the sector's thinking and help create positive change for the communities we engage with.

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In 2022/23, 93% of our partners reported that their relationship with us had a positive impact on their practice. 61% of our partners said that they would not have produced the activity without us. 100% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live.

*"Orchestras Live have been completely central and invaluable to this project – it just would not have happened without their expertise, contacts and support."*

Hannah Salisbury, Community and Learning Officer, Suffolk Archives,  
*We have to move on with Britten Sinfonia*

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 community cohesion and wellbeing. Orchestras can play a role in building confidence amongst people of any age to engage with each other, with their locality and with cultural activity.

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.

*"Taking part in this project was a unique experience which will remain with me. ... It was so much more than mere performance. I saw music as love in action. I watched as carers gently guided their dependents, joining in with them as they expressed their emotions freely through improvisatory dance, singing and art. I observed children taking part alongside the elderly with exuberance and joy."*

Participant feedback, *Hear and Now* with the Philharmonia

The following examples show the wide range of musical experiences we and our partners developed with people across England in 2022/23.

### Cultural communities

Evidence<sup>1 2</sup> 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 2022/23, 25% of Orchestras Live's activity budgets and 37% of our 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, children and young people, ethnicity, and disability.

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.

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<sup>1</sup> 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>

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



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*"I've had a number of projects coming into Peaceful Place playing music at our members - [whereas] this is about participation. I notice every single member sees themselves as musicians – including myself! – throughout the week we are bursting into song."*

Charlotte Curran CEO Peaceful Place, *Jewels in the Crown* with Sinfonia Viva

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, 74% involved community co-creation/collaborative composition.

### CASE STUDY

#### CREATE YARMOUTH AND SHARE SOUND 2

Create Yarmouth is a rolling orchestral strategy in Great Yarmouth which aims to engage young people and adults in inspirational music events, skills development and creative projects that raise aspiration, provide learning pathways and improve people's wellbeing through collaboration with world-class musicians, digital artists, producers and arts managers. From January 2022, the BBC Concert Orchestra began a three-year residency co-produced with Orchestras Live and our partners in Great Yarmouth and Norfolk. A key aspect of this project is consulting and involving local people in shaping the artistic content of the orchestral work.

On 16 May 2022 the BBC Concert Orchestra performed their first concerts as part of the residency at St George's Theatre. In the morning and afternoon 400 local primary school pupils were taken on 'Mission Earth', a musical adventure with an important environmental message, followed by a sold-out concert for the general public in the evening.

*"The music was amazing, the atmosphere was so relaxed, everyone was enjoying themselves. I never thought I would get the chance to see a BBC orchestra in Great Yarmouth."*

Audience member

On 24 July 2022, as part of the BBC's Go Green initiative, the 60 musicians of the orchestra, conducted by Stephen Bell with special guests Sam Lee and Georgia Cécile, performed a musical celebration of *Our World* in a packed Hippodrome Circus.

2022/23 culminated with a showcase for music composition in Norfolk's schools, in *Share Sound 2*. Running from November 2022, the programme aimed to develop young people's composition skills whilst supporting music teachers to become more confident at delivering co-creation in the classroom. Five BBC Concert Orchestra musicians came on board, with composer James Redwood, to facilitate delivery. A final round of workshops and a performance day in March 2023 at the Drill House, Great Yarmouth, saw all the school groups joined with the artistic team and instrumental tutors from Norfolk Music Service to rehearse and perform the new music in a broader programme with pieces curated and arranged by James. Other young creatives from Great Yarmouth helped to film and photograph the final event, mentored by professional artists.

*"The project was quite different from anything I have done before. It stretched both the young people and me. It was wonderful seeing their confidence shine."*

BBC Concert Orchestra musician

Featuring *Share Sound 2* in our sustained Create Yarmouth programme provided a valuable contribution to pathways for young musicians and formed another strategic component in the partnership between Orchestras Live and Norfolk Music Hub. The journey will continue!

### 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

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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.

*"It was inspirational to see so many young people taking part and enjoying the occasion. Makes me more positive for the future of music education in this country."*  
Audience Survey, Northern Chamber Orchestra at Buxton International Festival

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.

*"The greatest impact was that we noticed that there is an enormous appetite for orchestral music amongst the children and families in Luton, but that it needs to be delivered in an accessible and affordable way. "Thank you for this concert. I have been looking to take my children to orchestral concerts, but there are not many to attend locally, and those in London are quite expensive."*  
Kerry Watson, Luton Music Service – Billy's Band

During the year we worked in partnership with 13 MEHs, engaging with children from the early years in mainstream and special schools, and involving families and carers in their children's experience.

### CASE STUDY

#### LEICS CREATE

In a continuation of our long standing partnership with Leicestershire Music, Orchestras Live co-produced a programme of activities, with Sinfonia Viva, specially designed to provide inspirational first experiences and progression opportunities for children in Whole Class Instrumental Teaching groups. The activities centred on newly formed Leics Create beginner ensembles within which children would experience the fun of playing with others, co-creating new music based on a theme, eventually moving on to join established performance groups.

A distinctive aspect of this work was the emphasis on support for instrumental teaching staff within Leicestershire Music. Staff took part in a special 'making music in teams' event to develop their confidence in the Leics Create method which had been developed the previous year, and the four-week workshop project for children integrated pedagogy and progression activities with Leicestershire Music staff. Sinfonia Viva's musicians were pivotal in engaging both children and adults in sympathetic, high quality orchestral experiences in novel and innovative ways.

*"It affected the way some students felt about their instrument, as several hands went up to my question of who might want to continue learning next year. The project focussed on music, rather than their specific instrument, so maybe some students will realise that they actually like 'music' and will find the way to produce it that suits them (eg. a different instrument)."*

Leicestershire Music tutor feedback

Everyone's achievements were celebrated in a performance for parents, carers, family and friends with all five participant schools at De Montfort Hall, Leicester as part of Leicestershire Music's end of year showcase.

*"This lesson was amazing & we learnt a song that says: It's easy when it's raining to think the sun will never come back again, back again, so lift your eyes, a rainbow will start to rise."*  
Participant, Leics Create 2022



### Improving Health and Wellbeing

We create projects that use the power of live music to support individuals to live well and engage fully in their communities. With local and regional partners we design developmental, bespoke work to address issues including dementia, loneliness, mental health and marginalisation.

*"I was feeling quite stressed before the concert due to pressures at work etc. For the duration of the concert I was totally focussed on the musicians and the wonderful music that they created and it gave me complete respite from my stressful thoughts and I returned home happier, calmer and inspired by the performance."*

Audience feedback, London Mozart Players, The Apex, Bury St Edmunds

During the year we have reinforced our role as convener of an informal working group to promote better understanding and collaboration between the orchestral and healthcare sectors – Orchestras in Healthcare. The group comprises representatives of the Association of British Orchestras, NHS National Performance Advisory Group (NPAG) for Art, Design and Heritage and Orchestras Live. We held a second cross-sector event for directors, producers and programmers from hospitals and orchestras, focusing on the value of collaboration in developing holistic programmes and unlocking resources. 79 delegates signed up to the online event and feedback was overwhelmingly positive.

*"I found [examples of] practical engagement and recent track-record of growth in this area, which has long been of great importance in my own curatorial work, to be very affirming for me professionally. I shall continue to be encouraged and hope to grow fresh opportunities ... especially in creative music, health, care and education."*

Delegate feedback, Orchestras in Healthcare event

Our programme in 2022/23 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.

#### CASE STUDY

##### JEWELS IN THE CROWN, BASILDON

The Queen's Platinum Jubilee provided a wonderful inspiration point for our latest co-production with Sinfonia Viva, Kool Carers and Peaceful Place in Basildon.

According to the indices of deprivation, Basildon is one of the 30% most deprived towns in the country and 95% of the young carers participating in the project live in some of the most deprived pockets of the Borough, with many living in poverty and reliant on food banks. Jewels in the Crown brought them together with members of Peaceful Place, which provides a unique, person centred experience for people of working age, diagnosed with dementia.

Having worked with these two groups in 2021, everyone involved could see the potential health and wellbeing benefits of developing the partnership, engaging both generations in another musical project together. Over the course of six weeks, a creative collaboration was forged by members of Kool Carers, Peaceful Place supported by Sinfonia Viva and local musicians from Together in Musical Expression. Together they wrote a new song which they performed as part of the outdoor Jubilee celebrations organised by Basildon Council. Alongside the sheer enjoyment and friendship that arose within and across the creative group, the experience brought lasting benefits.

*"Writing the music for me is such a free experience – it's a way of taking any feelings you have and put them into metaphors and just speak about them. It's a really good thing to do, especially if you're struggling."*

Participant from Kool Carers

*"A participant from Peaceful Place was so moved by the group improvisations, she jumped up and started dancing. It was observed by her support worker that her involuntary shaking subsided when she was dancing and moving to the music. This experience gave a strong case for her to be put forward for music therapy which was an incredible breakthrough and outcome of the project."*  
Rachel Turngate, Kool Carers

### Workforce development

We are committed to investing in training for music leaders and musicians, and nurturing new talent entering the sector. We aim 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.

Our Trainee Music Leader Programme provides a year's paid, practical experience for a creative and skilled musician based in the North of England, giving opportunities for creative music making in community settings.

Delivered in partnership with Spitalfields Music, the programme aims to nurture, support, and mentor emerging music leaders, widen the pool of talent, and retain skills at a local level. It is accompanied by a Skills Lab Academy, a professional training course for musicians to develop their creative practice with leading professionals.

*"My confidence, knowledge and skills, and identity as a music leader have developed beyond recognition thanks to the wealth of experiences and support that I've had over the traineeship."*

Raye Harvey, Trainee Music Leader 2022

In 2022/23:

- 53% of artists featured in Orchestras Live projects (who responded to our monitoring survey, 68% response rate) were from a demographic background historically under-represented in the sector.
- 57% of composers working on Orchestras Live projects (who responded to our survey) were from a historically under-represented background.

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

### CASE STUDY

#### INCLUSIVE CREATIVITY

Orchestras Live recognises that the inequities across the workforce in classical music are due to multiple factors that come into play at every stage of a person's musical experience. From the opportunities they may – or may not – be offered as a very young child, through the music education offered in school, external influences on their decisions at higher education and, if they achieve at those heights, finally the challenge of securing a job on the stepping stone to become a professional musician – it's not an easy journey and the barriers are compounded for many due to their race, class, location, disability or gender.

Many of our projects use the creative space as a means to promote inclusion and an equitable environment where every voice has equal value.

In Cumbria, we have worked for many years to provide inspirational progression opportunities for young composers whose access to such experiences is limited by the county's geographical and transport challenges. This year's Cumbria Calling/Share Sound project culmination showcased a host



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of new music co-created with young musicians over the last two years and the premiere of their new piece, *Corvus*. A fantastic team of professional artists including James Redwood, Alice Phelps, Music Leader Trainee Raye Harvey, tutors from Cumbria Music Hub and the Royal Philharmonic Orchestra, supported the young composers and the Cumbria Youth Orchestra to perform their music in a joyous celebratory concert. Since 2016, through our partnership with Cumbria Music Hub, young composers have written nine new pieces of music and have taken a new-found confidence and skills boost with them into their musical development.

In Nottingham, long-standing work with Inspire Music and Inspire Youth Arts has focused on opening up disabled musicians' access to performing and composing music. This year's project brought together the elements of experiencing music as an audience member, artist and participant. After attending a stunning concert by Manchester Collective at Lakeside Arts, Marshall Fairbrother – a musician with no sight – joined two players from Riot Ensemble in a creative exchange workshop day, responding to tracks laid down by Jess Fisher (sadly unable to attend in person due to Covid). This small-scale project was a powerful example of how much can be achieved by taking some simple steps to remove obstacles that prevent disabled musicians to access the high quality experiences that are so vital to their development.

On a much larger scale, *The Ripple Effect* was a ground-breaking project co-produced by Orchestras Live with Turner Sims Southampton, to provide a nurturing space for extraordinary and experimental collaborations between diverse music creators from across the globe. At the heart of the project was the experimentation and creation of music drawing on the practice, lives and experiences of emerging talent among music creators and word-based artists in Southampton, working together with The Third Orchestra. With musicians from across world traditions, the Orchestra's repertoire spans musical genres and cultural settings, with the music drawn from each individual artist and their practice.

*"One of the most uplifting performance days I've ever experienced. I loved how we could hear our ideas ... rippling through the orchestra and being interpreted in different ways."*

Anna Durance, Southampton based oboist

### 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.

Our Diversity, Inclusion and Relevance Committee meets quarterly and reports direct to the board.

Initiatives taken during the year include:

- 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 Midlands action research project, which will test initiatives to support young people from all backgrounds to access careers in the classical music industry.

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- 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 Inclusion Policy, including systematic collection of demographic data.
- Members of the Producer team attending training on the Inclusive Model of Disability and feeding back to the full team on its implications for project delivery with disabled participants and artists.

### 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. In 2022, Orchestras Live commissioned a report from digital strategist, Tony Followell, to research audience behaviours and orchestral business models alongside the delivery of our Create Space project, to assess the feasibility of creating digital orchestral productions to screen to live audiences through a Virtual Touring Network. This has informed our digital strategy for 2023/24.

*"A new, adventurous, imaginative approach to orchestral films is entirely possible and fulfilling for those involved. There is certainly an appetite for the kind of content and distribution model [tested by Create Space]. The feedback from the communities, artists, creatives and screening venues provides useful learning for the future in terms of the process and product."*  
Tony Followell, Digital Strategist

#### CASE STUDY:

##### [ B R E A T H E ]

In 2022 Orchestras Live launched a ground-breaking new film [ B R E A T H E ] as part of a new national screening tour, within our new Create Space strand. Directed by Mathew Beckett and Lee O'Connell of River Rea films, [ B R E A T H E ] brought together musicians from Manchester Camerata and community groups from across the country, in an exploration of the theme of togetherness. The 50-minute film features movement, music and a new commission from Daniel Kidane, with an accompanying sound world created by poet, Roma Havers and music creator Ben Nobuto, winner of a Royal Philharmonic Society award in 2023.

The artistic team worked with local partners and communities at Darlington Hippodrome, Redcar & Cleveland Council, Sheringham Little Theatre, Wiltshire Music Centre, and Manchester Camerata's Music Café in Gorton. They sought their responses to the universal theme of togetherness, particularly pertinent following the pandemic lockdowns and the isolation so many had felt.

The resulting film provides a reflection on what it is like to be able to breathe again in open spaces, communities and with each other.

*"The film was very well received by our audience, people really enjoyed the atmospheric quality of the film and found it very moving. We screened the film in an outdoor venue with Victorian decorative detailing which related visually to the film's context. This is a different film from our traditionally documentary focused programming and audiences responded well to this."*

Katie Anderson, The Stove Network (Promoter partner [ B R E A T H E ])

This pioneering work, and our experience of distributing it to existing promoter partners and new screen promoters and cinemas, will form the basis for the future development of a Virtual Touring Network, reaching and growing new audiences for orchestral music through innovative routes.



### 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 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
- 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
- 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.

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We have worked with trustees to create a three-year advocacy plan (2023-25), which will focus on raising our profile outside of the immediate orchestral and classical music sectors. Activity will involve building stronger links with stakeholders and networks in the broader charity sector, national and local government, as well as the health and wellbeing sectors.

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 1,839 (2021/22: 1,895) subscribers, we had 3,308 Twitter followers (2021/22: 3,217) and increased our reach through our presence on Instagram with 925 followers (2021/22: 752) and LinkedIn with 859 followers (2021/22: 570) following work to improve the quality of online traffic. Our website reach for the year was 12,372 (2021/22: 8,393) 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: <https://www.orchestraslive.org.uk/about/our-impact/2022-highlights>

Our discussion forum *Regenerate* – launched online in 2020 – continued to provide a future-focused platform for discussion and debate, exploring new ideas and challenging ourselves and the sector.

In 2022/23 we hosted two events. The first, online, focused on Cultural Policy and attracted 93 people from within and outside our sector, from across the UK and abroad. Panellists included: Carol Leeming MBE, Caroline McCormick, John McMahon.

*"Music, and the arts, are what got us through the pandemic – and we can't lose sight of their power to support people through the challenges to come."*  
Carol Leeming MBE FRSA, panellist

84% of Regenerate attendee survey respondents indicated they valued Orchestras Live as a thought leader in the sector, while 64% said they felt motivated to take action after attending an event.

In February 2023 we hosted our first in person Regenerate event, at the Association of British Orchestras annual conference in our home city of Leeds. Attracting approximately 45 delegates, the session fostered creative discussion about the potential for made-for-digital productions and a sector Virtual Touring Network to support distribution. We explored these new ways of working that are exciting and have creative integrity in their own right. We were joined by expert panellists: Tony Followell, Mathew Beckett, Jeanette Edgar and Rachel Williams who stimulated lively debate amongst delegates.

*"This could break a barrier – what is exciting about it is the exploration of music and how we can articulate that visually and vice versa."*  
Conference delegate, breakout discussion

Following the launch of our informal Tea Break series in 20/21, 6 more episodes were produced and published in 2022/23, achieving a total of 958 views. Tea Break



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

interviewees included: Rebecca Saunders (OL Vice-Chair), Janet Fulton (percussionist), Mat Beckett (director), Kate Mroczkowski (Supercool design), Hannah Salisbury (Suffolk Archives), Marianne Barraclough (Sinfonia Viva).

### 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.

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 – is updated quarterly for Board review.

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. During the year we also surveyed staff regarding their experience of Wellbeing and Development within the organisation. Results have informed initiatives to support a dynamic resilient staff team and a Staff Development Plan for 2023/24.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2022/23 was an extension of our four-year funding period to March 2023, 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 Business Plan to 2022/23:

Focus area	Key performance indicator
<b>Programme</b>	Partners report positive impact on practice relating to: 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.
<b>Communications</b>	Development of strategic OL partners communications plan skills and knowledge on inclusive communications practice New advocacy strategy Attendance figures maintained for Regenerate events Trustees agree and set individual advocacy plans

## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

<b>Impact and Insight</b>	Identify key areas and tools to gather evidence from the sector to support producing, advocacy and funding development plans Update impact and reporting systems to provide meaningful analysis for the Board
<b>Resources: Governance and Expertise</b>	Board set target and action plan for Orchestras Live governance, internal systems and processes to cement an inclusive approach 2023 – 26 Arts Council England NPO application successful
<b>Resources: Income</b>	Reported progress towards achieving Core funding target for 2022/23 in terms of: 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

In addition, we established working groups to set and report on related Action Plans to the Board: Diversity, Inclusion and Relevance Committee, Ambition and Quality, Dynamism, Environmental Responsibility.

### Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2022/23 our Arts Council NPO grant was 56.9% of the total income achieved to deliver our Business Plan (2021/22: 58.6%). A further 24.6% was raised through partnership investments made by local authority and music education hub partners (2021/22 19.4%).

Throughout 2022/23, our senior management and Board of Trustees continued to actively monitor our financial and operational position. Scenario planning was conducted regularly by trustees and brought to the board.

During the year, we began to see positive results from the augmentation of the Funding Development team in 2021/22, through an increase in fundraising activity, revised systems to inform strategic plans and adoption of a new database.

We are grateful for vital funding towards our core costs from the Esmée Fairbairn Foundation (3-year grant commencing 2021/22), the Garfield Weston Foundation (2-year grant commencing 2022/23) and the D'Oyly Carte Charitable Trust. Funding from the Scops Arts Trust (2-year grant commencing 2022/23) is supporting a mix of core and project costs in the Midlands. Other grants towards project activity were secured from the Austin and Hope Pilkington Trust, the B O Davies Charitable Trust, Chapman Charitable Trust, Fowler Smith and Jones Trust, the Joseph and Annie Cattle Trust, the Leche Trust, Redcar Rotary Club and the Thistle Trust.

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 2026, with an increase in our annual grant towards new business plan objectives.



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, leveraging £65,000 (2021/22 £14,950) of extra local investment into local communities.

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.

In line with our ambitions to further diversify our income sources we commissioned a Business Development Feasibility Study in September 2022. Conclusions from this report have been considered by our Dynamism working group whose report to the Board recommended that Orchestras Live pursue income generation through business innovation including consultancy. This proposal, adopted in March 2023, will feed into a business innovation strategy from 2023/24 onwards.

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.

Our business model is built on the ethos of collaboration: we work with a network of partners to enhance local orchestral activity that supports shared priorities for social impact, including environmental sustainability. We seek to develop a national infrastructure in which high quality, innovative and engaging orchestral provision thrives, with an orchestral sector that is relevant to its communities and audiences, and environmentally responsible.

As well as these social motivations, we are committed to comply with regulations as they apply to our organisation, and to ensure that we have the capacity to do so.

In recognition of the current climate crisis, we have formed an Environmental Responsibility Working Group. Following discussions with staff and the full Board we have strengthened our commitment to environmental responsibility across the organisation to take focused action and achieve greater impact.

During 2022/23 we undertook the following key environmental commitments for 2022/23.

- A data collection plan to provide operational carbon footprint and set metrics for improvement.
- Provide carbon literacy training for all staff and trustees.
- Communicate with delivery partners to convey our environmental policy ambitions and assess their alignment.
- Hold conversations with partners to embed considerations about environmental responsibility in programme and project planning.
- Use our sector leadership role pro-actively to advocate for action, in planning discussions with partners. To support this, we have incorporated Environmental Responsibility in our Partnership Principles reinforcing the requirement for partners to align with our objectives in this area from 2023/24 onwards.

### Organisation: staff and operational structure

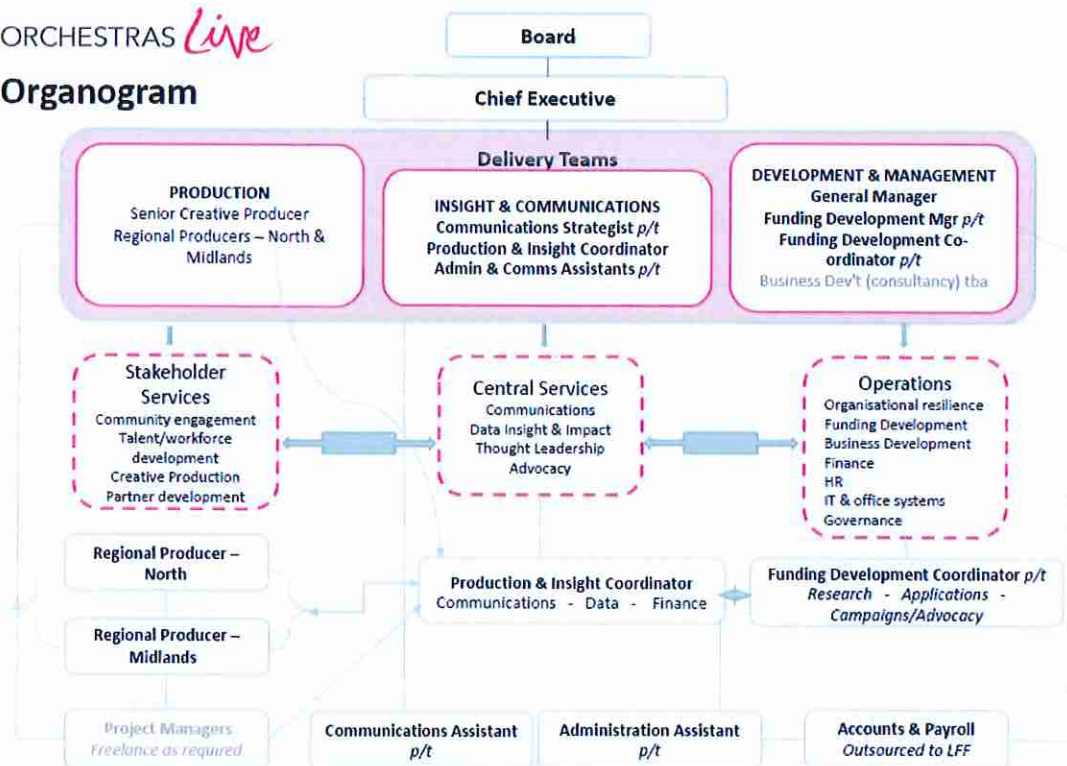
Our small staff team of eleven (8.4 FTE) is led by the Chief Executive, who reports to the Board of Trustees.

Our 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.

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.
- 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 Data and Administration Assistant. (The central role of data in supporting all functions including evidence-based decision making has been recognised during the year and this post upgraded to Production, Data and Insight Analyst from 2023/24.)
- The Funding Development Manager raises vital resources towards fixed costs and specific projects, supported by the Funding Development Co-ordinator.



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

As part of our NPO funding agreement with Arts Council England, in 2023/24 we will grow our team with the addition of three regionally based Community Impact Coordinators, whose role will be to support the Producer team in deepening impact and growing partnerships in their region.

Our registered office is in Leeds and we have two co-working spaces there and one desk at Kings Place in London. Our cloud-based systems have continued to provide a stable base for OL's operations. From April 2022 we operated 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**

The Board has approved a new Business Plan covering the period 2023/24 to 2025/26.

2023/24 sets Orchestras Live on a path of growth – for the organisation, for our audiences and participants, and for the orchestral sector itself.

We will measure our performance against our Business Plan's Key Performance Indicators:

#### **Programme:**

- Increase or maintain primary strands' average scores from 22/23 baselines: Developing programmes; Community co-creation/consultation; Health & wellbeing; Children and young people; Workforce Development; Inclusive orchestral experiences
- Increase % of all projects scoring achieving against 'Inclusive orchestral experiences' from 2022/23 baseline.
- 60% of partners would not have produced the work without Orchestras Live

#### **Impact and Insight**

- Annual survey of staff and trustees report fit-for-purpose systems and access to essential data to complete their role

#### **Communications**

- Orchestras Live maintains brand profile as inclusive and relevant to the sector

#### **Income Generation**

- On track to meet minimum reserves policy at year end

### Governance

- Ongoing strategic, financial and operational risk reviews undertaken and mitigating actions are in place for all risks.

We will also review Progress Indicators to further develop Orchestras Live's ambitions and growth in each area.

In addition, we will monitor performance against our Action Plans for Diversity Inclusion & Relevance, Ambition and Quality, Dynamism and Environmental Responsibility.

Our Arts Council England National Portfolio Organisation funding will enable us to deliver a three-year strategy, which tests and develops new ideas and ways of working, as well as extending our influence and leadership within the orchestral sector.

We will strengthen and implement regional strategies to deepen impact, engage with new people and explore new ways of creating, performing, and presenting orchestral experiences through:

- Delivering a programme of activity, co-produced with partners, providing high quality, inclusive orchestral experiences involving a wide range of people in under-invested locations.
- Investing in three Community Impact Coordinator roles to deepen our work in new communities, forging partnerships in places where cultural investment has been low, but where civic ambition is high.
- Researching and developing the use of live made-for-film screenings and event cinema through a Virtual Touring Network.

We will support positive change in the orchestral sector through:

- Our Regenerate series of debates and events.
- Continuing to emphasise the equal value of performance and engagement work, both in terms of organisational and artistic priorities.
- Advocating for the role of music in improving the population's health and wellbeing and championing community co-creation.

We will support our organisation's resilience and sustainability through:

- Developing and implementing a new Business Innovation strategy, focused on the provision of bespoke consultancy services for a range of external stakeholders.
- Providing a working environment that supports staff wellbeing as well as personal and professional development.

We will continue to embed and to promote best practice in carbon friendly emissions policies through:

- Using 2022/23 baseline data to start setting actions to reduce our operational carbon footprint.
- Identify tangible actions for progress in 2023/24 through our Environmental Responsibility working group.
- Continue consultation with partners aiming to collect baseline data on environmental impact of projects.

We will continue to address inequalities of access and opportunity, both in the sector and in our own organisation, through:



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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- Ensuring open and transparent communications to support inclusive recruitment of new trustees and staff from under-represented groups.
- Collecting and analysing data from participants, audiences, artists, staff and board to improve the experiences people have with Orchestras Live.
- Advocating for positive change for a more equitable and inclusive sector.

### PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. 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. Scenario planning and a related programme of policies, actions and timelines is undertaken regularly.

Risks – and the strategies in place for managing those risks – are assessed for their strategic, financial and operational impact over the next 12 months and in the longer term. The principal risks and uncertainties have been identified as:

- Government-led economic policies destabilise our operating context, while cultural and education policies do not support creativity. These also impact on the ability of our community-based partners to deliver the local producer role we rely on.
- Core-cost fundraising and diversification of income streams – supported by a new strategy for business innovation – fail to meet our income projections, potentially reducing our reserves levels below the minimum set by the Board.

Regarding maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), the Board closely monitors performance and how we articulate the close alignment of Orchestras Live's strategic priorities with ACE's Investment Principles.

The risks associated with Orchestras Live's membership of the defined benefit local government pension scheme are primarily managed by forward budgetary provision to accommodate the cash flow implications of addressing the deficit. Members of the specialist pensions team at EY provide us with bespoke advice on all matters relating to our membership of the Essex Pension Scheme, including provision of assumptions to be used under FRS 102 reporting.

### FINANCIAL REVIEW

Total incoming resources amounted to £857,389 (2021/22: £832,759) and total resources expended were £999,190 (2021/22: £1,057,621) so that there were net outgoing resources before tax and other gains/losses of £141,801 (2021/22: net outgoing resources of £224,862).

Total funds carried forward at the balance sheet date amounted to £1,237,681 (2021/22: £622,932), divided into restricted funds of £52,454 (2021/22: £48,522) and unrestricted (including designated) funds of £1,185,227 (2021/22: £574,410), of which £339,419 (2021/22: £355,887) is designated for use in partnership with specific investing partners. The FRS 102 report at 31 March 2023 identified a surplus in Orchestras Live's pension reserve of £602,000 (2021/22: deficit of £66,000) which is reflected in the increased level of unrestricted funds carried forward on the balance sheet. It should be noted however that the pension reserve balance is not currently accessible to the charity.

## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held in an instant access deposit account with Charity Bank. In June 2023, Hodge Bank withdrew its 90-day notice account; funds are currently deposited with Charity Bank and CAF Bank. New accounts with a variety of institutions are in the process of being opened to ensure maximum protection under the FSCS.

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.

Orchestras Live has no property or material assets other than cash on deposit.

### **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 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, OL 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 the next three months' operational activity. (budgeted at £166,326 for 2023/24). This figure varies from year to year, is forward looking, 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, pension reserve and fixed assets) of £197,274 at 31 March 2023 (2022: £223,373) met 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.



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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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 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 are 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**

At the balance sheet date, the pension fund was in surplus by £602,000 (2021/22: deficit of £66,000). This valuation under FRS 102 was based on actual data at 31 March 2023. The result 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 19 to the financial statements. The result is calculated using various actuarial estimates as set out in Note 19. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. Any deficit is partially covered to the extent of £60,000 (2021/22: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, prior to the FRS 102 valuation results, it had been agreed with the Essex Pension Fund that the charity would pay marginal increases in pension deficit contributions for three years from 1 April 2023.

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, as was the case at 31 March 2023) 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



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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of this advice, trustees have not included the Essex Pension Fund deficit or surplus 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 and furthermore carry an inherent element of risk to capital. Orchestras Live's current funding profile dictates that the safeguarding of working capital is of greater importance than any longer-term financial return. Trustees have therefore decided it is prudent to keep surplus funds in UK cash-based, interest bearing deposit accounts which are FSCS registered, aiming 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, enabling the maximisation of interest receivable on funds held.

### **Socially Responsible Investing**

Orchestras Live believes that a return on investment can be achieved in many ways and may not be purely financial. Trustees also note evolving Charity Commission guidance regarding the ESG risk profile of any investments. Therefore, should the policy of Orchestras Live change at any point in the future, leading to the making of investments in addition to cash deposits, trustees would seek to make reasonable efforts to consider environmental, social and governance factors in their decision making, including but not limited to: the identification of any organisations or individuals that have or facilitate a particularly negative impact on the environment (climate change, resource depletion, waste, pollution, deforestation); on society (human rights, modern slavery, child labour, working conditions, employee relations); or low standards of governance (bribery and corruption, executive pay, board diversity and structure, political lobbying and donations, tax strategy). From the perspective of impact investing, it is also acknowledged that contemporary principles of stewardship and engagement may be preferable to avoidance in many cases; trustees will therefore consider whether there is potential for influence to effect positive change in a company, thereby realising a positive ESG impact.

It is noted that the Essex Pension Fund is a discrete entity and its funds are run via a discretionary mandate.

Trustees have considered Charity Commission guidance on charities and investment matters ([CC14](#) August 2016 update and proposed change published August 2021). 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 at least annually.

### **Remuneration Policy**

During the year, Remuneration Committee reviewed the Remuneration Policy for 2023/24, with recommendations approved by the Board on 14 March 2023. 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



## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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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 13 trustees. 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 2022 we reviewed our processes to establish an inclusive, open recruitment process that would support applications from Black, Asian, and ethnically diverse, D/deaf and disabled candidates as they are currently under-represented on our Board. One new trustee was appointed during 2022/23 with further trustee recruitment taking place in 2023/24. 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 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 offer access support for people who face barriers to inclusion, meeting in accessible venues, being flexible in scheduling meetings at different times of day and covering travel expenses.

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 equitable 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.

## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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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 2022/23 audit. Following rigorous scrutiny of the applications received, DJH Mitten Clarke were appointed for an initial three-year period.

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 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.



# ORCHESTRAS *Live*

## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

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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: *26/09/23* .....

## REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF ORCHESTRAS LIVE

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### Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2023 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), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

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 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; 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.

### Matters on which we are required to report by exception

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



## REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF ORCHESTRAS LIVE

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

### **Responsibilities of trustees**

As explained more fully in the Statement of 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**

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue 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.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

In preparation for our audit we identified areas of laws and regulations which we considered could have a material effect on the financial statements. This information was obtained via discussions with management and from our general commercial and sector experience. The directors also provide us with written representation of all the key and fundamental industry specific laws and regulations with they are required to adhere to. These were then communicated to the whole of the audit team at our audit planning meeting.

As a charitable company, non-compliance with the Charities Act 2011, Companies Act 2006 and the conditions of government and non-government grant funding were assessed to be most relevant. Our audit procedures to respond to these risks included:

- Enquiries with management;
- Inspection of regulatory records, inspection reports, submissions and other correspondence;
- Challenging of management assumptions and judgements in relation to accounting estimates.
- Review of journals entered throughout the year;
- Substantive transaction testing.

Despite appropriate planning and performing our work in accordance with International Auditing Standards, there are always inherent limitations that non-compliance is not detected. Non-compliance with laws and regulations is often further removed from the events and transactions reflected in the financial statements and material misstatements due to fraud can be deliberately concealed from auditors, for example through misrepresentation, forgery or collusion.

## REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF ORCHESTRAS LIVE

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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](http://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 trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

*DJH Mitten Clarke Audit Limited*

for and on behalf of DJH Mitten Clarke Audit Limited  
Statutory Auditor  
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006  
St George's House  
56 Peter Street  
Manchester  
M2 3NQ



# ORCHESTRAS LIVE

## STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 Unrestricted funds £	2023 Restricted funds £	2023 Total funds £	2022 Total funds £
<b>INCOME FROM:</b>					
Grants, donations and legacies	2	556,950	76,502	633,452	661,977
Charitable activities	3	215,993	-	215,993	168,224
Investments	4	7,944	-	7,944	2,558
<b>Total income</b>		<b>780,887</b>	<b>76,502</b>	<b>857,389</b>	<b>832,759</b>
<b>EXPENDITURE ON:</b>					
Raising funds	5	70,127	-	70,127	54,917
Charitable activities	6	856,493	72,570	929,063	1,002,704
<b>Total expenditure</b>		<b>926,620</b>	<b>72,570</b>	<b>999,190</b>	<b>1,057,621</b>
<b>NET EXPENDITURE BEFORE TAX</b>	8	<b>( 145,733)</b>	<b>3,932</b>	<b>( 141,801)</b>	<b>( 224,862)</b>
Corporation tax credit	10	25,550	-	25,550	16,153
<b>NET EXPENDITURE</b>		<b>( 120,183)</b>	<b>3,932</b>	<b>( 116,251)</b>	<b>( 208,709)</b>
Transfers between funds	14	-	-	-	-
<b>Net outgoing resources before other recognised gains and losses</b>		<b>( 120,183)</b>	<b>3,932</b>	<b>( 116,251)</b>	<b>( 208,709)</b>
<b>Other recognised gains and losses</b>					
Actuarial gains / (losses) on defined benefit pension schemes	19	731,000	-	731,000	200,000
<b>Net movement in funds</b>		<b>610,817</b>	<b>3,932</b>	<b>614,749</b>	<b>( 8,709)</b>
Total funds brought forward		574,410	48,522	622,932	631,641
<b>Total funds carried forward</b>	14	<b>1,185,227</b>	<b>52,454</b>	<b>1,237,681</b>	<b>622,932</b>

# ORCHESTRAS LIVE

## BALANCE SHEET AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
<b>Fixed assets</b>					
Tangible assets	11		-		-
<b>Current assets</b>					
Debtors: falling due within one year	12	178,178		46,577	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash at bank and in hand		17,555		37,778	
Cash on deposit		624,799		686,766	
		880,532		831,121	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	13	( 244,851)		( 142,189)	
<b>Net current assets</b>			635,681		688,932
<b>Net assets excluding pension scheme</b>			635,681		688,932
Defined benefit pension scheme asset / (liability)	19		602,000		( 66,000)
<b>Total net assets</b>			<b>1,237,681</b>		<b>622,932</b>
<b>The funds of the charity</b>					
Unrestricted funds			583,227		640,410
Pension reserve			602,000		( 66,000)
Restricted funds			52,454		48,522
<b>Total charity funds</b>	14		<b>1,237,681</b>		<b>622,932</b>

The financial statements were approved by the Board of Trustees on ..... 26/09/23 ..... 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 2023

	Notes	2023 £	2023 £	2022 £	2022 £
<b>Cash flows from operating activities:</b>					
Net cash used in operating activities	A		( 88,860)		( 98,615)
<b>Cash flows from investing activities:</b>					
Interest received		6,670		2,548	
Net cash provided by investing activities			6,670		2,548
<b>Cash flows from financing activities:</b>					
Repayments of borrowing		-		( 50,000)	
Net cash used in financing activities			-		( 50,000)
<b>Change in cash and cash equivalents in the year</b>			<b>( 82,190)</b>		<b>( 146,067)</b>
Cash and cash equivalents at the beginning of the year			724,544		870,611
<b>Cash and cash equivalents at the end of the year</b>			<b>642,354</b>		<b>724,544</b>
Represented by:					
Cash at bank and in hand			17,555		37,778
Cash on deposit			624,799		686,766
			<b>642,354</b>		<b>724,544</b>
<b>A. Reconciliation of net expenditure to net cash flow from operating activities</b>					
Net (expenditure) / income for the year			( 116,251)		( 208,709)
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Interest receivable		( 7,944)		( 2,558)	
Defined benefit pension scheme - finance cost		1,000		3,000	
Defined benefit pension scheme - service cost		62,000		70,000	
(Increase) in debtors		( 130,327)		( 23,207)	
Increase in creditors		102,662		62,859	
			27,391		110,094
Net cash used in operating activities			( 88,860)		( 98,615)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**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 2023**

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**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
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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.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

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**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 2023**

**2 INCOME FROM GRANTS, DONATIONS AND LEGACIES**

	2023 £	2022 £
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
The Austin and Hope Pilkington Trust	1,000	-
The B O Davies Charitable Trust	500	-
Borough Council of King's Lynn and West Norfolk	4,250	-
Chapman Charitable Trust	1,000	-
Chivers Trust	-	2,000
Creative Darlington	2,000	-
The D'Oyly Carte Charitable Trust	3,000	-
Esmée Fairbairn Foundation	36,000	55,000
Fowler Smith and Jones Trust	2,000	-
Foyle Foundation	-	20,000
Ganzoni Charitable Trust	-	1,000
Garfield Weston Foundation	30,000	-
The Joseph and Annie Cattle Trust	3,000	-
The Leche Trust	1,500	-
Leeds Conservatoire	33,700	-
Norfolk County Council	1,500	-
North Norfolk District Council	7,600	-
North Walsham HAZ Cultural Consortium	-	10,000
Peter Sowerby Foundation	-	10,875
Redcar Rotary Club	300	-
The Scops Arts Trust	15,000	-
Selby Town Council	-	500
The Thistle Trust	2,000	-
Project and conference contributions in kind	1,152	33,368
	<u>633,452</u>	<u>661,977</u>

The comparative figure includes restricted income of £99,027.

**3 INCOME FROM CHARITABLE ACTIVITIES**

	2023 £	2022 £
Partnership investments	210,944	161,839
Promoter and other partner contributions	-	3,039
Consultancy, commission and other income	5,049	3,346
	<u>215,993</u>	<u>168,224</u>

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**4 INCOME FROM INVESTMENTS**

	2023 £	2022 £
Essex Pension Fund bond interest	1,274	10
Hodge Bank deposit interest	426	1,736
Charity Bank deposit interest	5,345	760
CAF Bank and other interest	899	52
	<u>7,944</u>	<u>2,558</u>

**5 EXPENDITURE ON RAISING FUNDS**

	2023 £	2022 £
Staff costs	68,465	53,513
Other fundraising costs	1,662	1,404
	<u>70,127</u>	<u>54,917</u>

**6 EXPENDITURE ON CHARITABLE ACTIVITIES**

	2023 £	2022 £
Activity costs funded directly	84,655	131,627
Activity costs funded by grants	274,196	294,031
Creative digital producer costs	17,780	15,220
Project costs in kind	1,152	33,368
Direct costs of consultancy services	1,280	695
Staff costs	228,326	237,411
Allocation of support costs (note 7)	321,674	290,352
	<u>929,063</u>	<u>1,002,704</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 (11 grantees totalling £126,933 (2022: 15 grantees totalling £118,554)), music education hubs and other not for profit partners (16 grantees totalling £147,263 (2022: 10 grantees totalling £175,477)) 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 Leicestershire County Council (total £34,800) (2022: NYMAZ (total £31,913) and Viva Chamber Orchestra Ltd (£70,237)).

The comparative figure includes expenditure from restricted funds of £186,921.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**7 SUPPORT COSTS**

	2023 £	2022 £
Staff costs	225,734	217,968
Staff recruitment	295	2,150
Defined benefit pension finance cost - see Note 20	1,000	3,000
Workforce development	6,199	-
Training and conferences	2,438	2,234
Premises costs	11,530	10,627
Insurance	867	830
PR and communications	5,407	4,720
IT and computer costs	4,296	3,510
Printing and stationery	27	10
Postage and telecommunications	651	884
Travelling and subsistence	14,266	7,970
Accountancy fees and payroll	27,080	26,140
Professional consultancy fees	8,350	-
Legal and professional fees	892	3,204
Bank charges	65	94
Miscellaneous expenses	1,691	1,768
Governance costs:		
Trustees' expenses for attending meetings	2,236	775
Trustee board development	125	140
Auditors' remuneration for audit services	6,475	3,750
FRS 102 report and actuarial valuation costs	2,050	578
	<u>321,674</u>	<u>290,352</u>

**8 NET EXPENDITURE**

	2023 £	2022 £
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	<u>6,475</u>	<u>3,750</u>

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**9 STAFF COSTS**

	2023 £	2022 £
Gross salaries	340,549	324,347
National Insurance contributions	30,559	29,264
Pension contributions	87,864	83,720
Defined benefit pension service cost - see Note 19	62,000	70,000
Pension scheme administration	1,553	1,561
	<u>522,525</u>	<u>508,892</u>

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,326 (2022: £1,313).

The average number of employees was eleven (2022: ten). One employee received employment benefits (excluding employer pension contributions) in the range £80,001 to £90,000 in the year (2022: one employee). During the year all employees accrued benefits under a defined benefit scheme.

**10 TAXATION**

	2023 £	2022 £
Orchestra and Film Tax relief - repayable credit	<u>25,550</u>	<u>16,153</u>

**11 TANGIBLE FIXED ASSETS**

	<i>Fixtures, fittings and equipment</i> £	<i>Total</i> £
<b>Cost</b>		
Brought forward at 1 April 2022	3,421	3,421
Disposals	( 791)	( 791)
Carried forward at 31 March 2023	<u>2,630</u>	<u>2,630</u>
<b>Depreciation</b>		
Brought forward at 1 April 2021	3,421	3,421
Eliminated on disposal	( 791)	( 791)
Carried forward at 31 March 2023	<u>2,630</u>	<u>2,630</u>
<b>Net book value</b>		
At 31 March 2023	<u>-</u>	<u>-</u>
At 31 March 2022	<u>-</u>	<u>-</u>



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**12 DEBTORS**

	2023 £	2022 £
<i>Amounts falling due within one year:</i>		
Trade debtors	148,638	22,303
Tax recoverable	25,550	16,153
Other debtors, prepayments and accrued income	3,990	8,121
	<u>178,178</u>	<u>46,577</u>
<i>Amounts falling due after more than one year:</i>		
Essex Pension Fund bond	<u>60,000</u>	<u>60,000</u>

**13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2023 £	2022 £
Trade creditors	9,809	42,983
Other tax and social security	26,581	7,964
Accruals	144,154	67,869
Deferred income	64,307	23,373
	<u>244,851</u>	<u>142,189</u>
Deferred income comprises:		
Income deferred from the previous year	23,373	14,259
Released to the statement of financial activities	( 23,373)	( 14,259)
<i>Arising during the current year:</i>		
Amounts invoiced in advance	54,307	23,373
Grants required to be spent in future periods	10,000	-
	<u>64,307</u>	<u>23,373</u>

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**14 MOVEMENT IN FUNDS - CURRENT YEAR**

	<i>At 1 April 2022</i>	<i>Net movement in funds</i>	<i>Transfers between funds</i>	<i>At 31 March 2023</i>
	£	£	£	£
<b>Unrestricted funds</b>				
General Fund	223,373	( 396,850)	370,751	197,274
PR & Communications (designated)	1,505	-	( 1,505)	-
Partnership Fund (designated)	355,887	181,392	( 197,860)	339,419
Programme Fund (designated)	14,980	473,384	( 488,364)	-
Projects Fund (designated)	44,665	( 317,367)	319,236	46,534
Consultancy & Commission (designated)	-	2,991	( 2,991)	-
Direct Activities (designated)	-	( 733)	733	-
	<u>640,410</u>	<u>( 57,183)</u>	<u>-</u>	<u>583,227</u>
Pension reserve	( 66,000)	668,000	-	602,000
	<u>574,410</u>	<u>610,817</u>	<u>-</u>	<u>1,185,227</u>
<b>Restricted funds</b>				
Arts Council Create Space NLP	19,091	( 19,091)	-	-
Scops Arts Trust	-	10,000	-	10,000
Leeds Conservatoire	-	31,021	-	31,021
Weston Culture Fund	29,431	( 29,431)	-	-
King's Lynn and West Norfolk BC	-	4,250	-	4,250
Projects	-	7,183	-	7,183
	<u>48,522</u>	<u>3,932</u>	<u>-</u>	<u>52,454</u>
<b>TOTAL FUNDS</b>	<u>622,932</u>	<u>614,749</u>	<u>-</u>	<u>1,237,681</u>

In the prior period, the deficit on the pension reserve was 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 2023**

**14 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 &amp; tax</i> £	<i>Movement before transfers</i> £
<b>Unrestricted funds</b>				
General Fund	106,496	( 528,896)	25,550	( 396,850)
Pension reserve	-	( 63,000)	731,000	668,000
Partnership Fund (designated)	181,392	-	-	181,392
Programme Fund (designated)	487,950	( 14,566)	-	473,384
Projects Fund (designated)	-	( 317,367)	-	( 317,367)
Consultancy & Commission (designated)	4,271	( 1,280)	-	2,991
Direct Activities (designated)	778	( 1,511)	-	( 733)
	<u>780,887</u>	<u>( 926,620)</u>	<u>756,550</u>	<u>610,817</u>
<b>Restricted funds</b>				
Arts Council Create Space NLP	-	( 19,091)	-	( 19,091)
Scops Arts Trust	15,000	( 5,000)	-	10,000
Leeds Conservatoire	33,700	( 2,679)	-	31,021
Weston Culture Fund	-	( 29,431)	-	( 29,431)
King's Lynn and West Norfolk BC	4,250	-	-	4,250
Projects	23,552	( 16,369)	-	7,183
	<u>76,502</u>	<u>( 72,570)</u>	<u>-</u>	<u>3,932</u>
<b>TOTAL FUNDS</b>	<u>857,389</u>	<u>( 999,190)</u>	<u>756,550</u>	<u>614,749</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.

#### 14 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:

***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.

***Leeds Conservatoire***

This fund contains a grant from Leeds Conservatoire to support the 2023 New Connections Knowledge Exchange Project, part of a three-year partnership to enhance Conservatoire students' skills training with early career experience in orchestral community music making.

***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 2023**

**15 MOVEMENT IN FUNDS - PRIOR YEAR**

	<i>At 1 April 2021 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2022 £</i>
<b>Unrestricted funds</b>				
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>
<b>Restricted funds</b>				
Partnership Fund (restricted)	1,239	( 1,239)	-	-
Arts Council Create Space NLP	-	19,091	-	19,091
Scops Art 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>
<b>TOTAL FUNDS</b>	<u>631,641</u>	<u>( 8,709)</u>	<u>-</u>	<u>622,932</u>

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**15 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> £
<b>Unrestricted funds</b>				
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>
<b>Restricted funds</b>				
Partnership Fund (restricted)	-	( 1,239)	-	( 1,239)
Arts Council Create Space NLP	38,784	( 19,693)	-	19,091
Scops Art 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>
<b>TOTAL FUNDS</b>	<u>832,759</u>	<u>( 1,057,621)</u>	<u>216,153</u>	<u>( 8,709)</u>

Details of designated and restricted funds are as shown in Note 14.

**16 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 2023 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	583,227	52,454	635,681
Defined benefit pension scheme provision	602,000	-	602,000
	<u>1,185,227</u>	<u>52,454</u>	<u>1,237,681</u>



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**17 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 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>

**18 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 £1,741 (2022: £418), in respect of eleven (2021: four) Trustees for travel and subsistence costs. In addition, conference attendance, training, venue hire and meeting refreshment costs amounting to £520 (2022: £40) were met by the charity on behalf of the Board of Trustees.

The total amount of employee benefits (including employer's pension contributions) received by key management personnel during the year was £100,056 (2022: £98,435).

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**19 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 2023 were £112,915 (2022: £108,938), of which employer's contributions were £87,851 (2022: £83,720) and employees' contributions were £25,064 (2022: £25,218). The agreed contribution rates for future years are 23.2% for 2023/24 plus £6,000.

	<i>At 31 March 2023</i>	<i>At 31 March 2022</i>
<b>Principal actuarial assumptions:</b>		
Salary increases	2.80%	3.15%
Pension increases (CPI)	2.80%	3.15%
Discount rate	4.80%	2.60%

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 2023</i>	<i>At 31 March 2022</i>
	<i>Years</i>	<i>Years</i>
<i>Retiring today</i>		
Males	21.10	21.60
Females	23.50	23.70
<i>Retiring in 20 years</i>		
Males	22.30	23.00
Females	25.00	25.10



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**19 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 2023</i>	<i>Fair value at 31 March 2022</i>
	£	£
Equities	1,061,000	1,043,000
Gilts	27,000	41,000
Other bonds	-	76,000
Property	151,000	142,000
Cash / temporary investments	59,000	44,000
Alternative assets	291,000	215,000
Other managed funds	252,000	175,000
Total market value of assets	1,841,000	1,736,000
Present value of scheme liabilities - funded	( 1,239,000)	( 1,802,000)
Deficit in the scheme	602,000	( 66,000)

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.

**Amounts recognised in the Statement of Financial Activities:**

	<i>2023</i>	<i>2022</i>
	£	£
Current service cost (net of employee contributions)	149,000	153,000
Net interest cost / (credit)	1,000	3,000
Administration expenses	1,000	1,000
Total operating charge	151,000	157,000

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**19 PENSION OBLIGATIONS continued**

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

	2023 £	2022 £
At 1 April 2022	1,802,000	1,737,000
Current service cost	149,000	153,000
Interest cost	47,000	34,000
Change in financial assumptions	( 778,000)	( 78,000)
Change in demographic assumptions	( 36,000)	-
Experience gain on defined benefit obligation	47,000	4,000
Benefits paid net of transfers in	( 17,000)	( 73,000)
Past service costs, including curtailments	-	-
Employee contributions	25,000	25,000
	<u>1,239,000</u>	<u>1,802,000</u>
At 31 March 2023	<u>1,239,000</u>	<u>1,802,000</u>

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

	2023 £	2022 £
At 1 April 2022	1,736,000	1,544,000
Interest income	46,000	31,000
Return on assets less interest	( 40,000)	126,000
Other actuarial gains / (losses)	4,000	-
Administration expenses	( 1,000)	( 1,000)
Employer contributions	88,000	84,000
Employee contributions	25,000	25,000
Benefits paid net of transfers in	( 17,000)	( 73,000)
	<u>1,841,000</u>	<u>1,736,000</u>
At 31 March 2023	<u>1,841,000</u>	<u>1,736,000</u>
Actual return on scheme assets	<u>6,000</u>	<u>157,000</u>

The estimated value of employer contributions for the year ending 31 March 2024 is £136,000.