

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

ORCHESTRAS *Live*

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019
FOR
ORCHESTRAS LIVE

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FOR THE YEAR ENDED 31 MARCH 2019**

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ORCHESTRAS *Live*

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

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 2019. 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 2015.

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

The Music Base
Kings Place
90 York Way
London N1 9AG

Trustees

Kevin Appleby	<i>Arts Manager (University of Southampton)</i>
David Bray	<i>Independent Education Professional</i>
[^] Mark Bromley	<i>Head of Governance, Risk, Control and Assurance (EDF Energy plc)</i>
[^] Ellen Gallagher	<i>Solicitor (Russells Solicitors)</i>
Catrin Griffiths	<i>Journalist</i>
Matthew Littlewood	<i>Investment Banker</i>
Neil Mathur	<i>Management Consultant (EY)</i>
Rebecca Saunders	<i>Retail Consultant</i>
William Daniel Watson	<i>Communications Consultant</i>
[*] Anthony David Stoller	<i>Broadcasting Academic</i>
Jane Williams	<i>Arts Manager</i>
Simone Willis	<i>Music Researcher and Employee of Cardiff University, Library Services</i>

[^] until 22 November 2018

^{*} from 27 September 2018

Company Secretary

Nancy Buchanan

Chief Executive

Sarah Derbyshire

Auditors

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

OBJECTIVES AND ACTIVITIES

Orchestras Live (OL) believes passionately that orchestras are for everyone, regardless of their age, location or background.

Our vision is that high quality orchestral music is widely accessible throughout England, relevant to local communities and provides inspiration for people of all ages and backgrounds.

The organisation has over 50 years' experience working as a collaborator, co-producer and co-ordinator with stakeholder partners to create high quality live orchestral experiences that are accessible to all.

We focus particularly on communities in England that are culturally under-served, primarily rural, coastal and deprived urban areas outside of London, creating opportunities for people who do not normally engage with the arts to benefit from the life-enhancing and thrilling experience of live orchestral music.

Our primary beneficiaries are audiences and participants i.e. those whom we enable to engage with live orchestral experiences both in concert performances and through projects and workshops. We open up access to world-class orchestral music for people who are geographically isolated or who face barriers to engagement due to social or economic background, or prior cultural assumptions. They develop skills and confidence, enjoy improved health and wellbeing, contribute to the cohesion of their local communities and have joyful experiences.

Our secondary beneficiaries are our stakeholder partners: the country's leading professional chamber and symphony orchestras, promoters (including venues both traditional and unexpected), local authorities, music education hubs (MEHs), academic institutions, Local Enterprise Partnerships (LEPs), Local Cultural Education Partnerships (LCEPs), community organisations, museums, libraries, public sector/cultural consortia, health and social care providers amongst others. Through their work in partnership with us they develop new models, reinforce their own organisations, support skills development within their workforce and jointly lead best practice in the orchestral sector.

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

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

This report covers the first year of our Business Plan for 2018-22. We have maintained our status as a National Portfolio Organisation of Arts Council England for the duration of this Business Plan. During this first year of our current plan, we achieved our aims by creating bespoke programmes, tailored to the aspirations of the partners with whom we work, and the needs of the communities where activity takes place.

OUR WORK DURING 2018/19

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.

The Arts Council's Active Lives survey, coupled with our own research and consultation, shows that arts engagement outside major metropolitan centres in England is low, with many individuals and communities having little or no access to, or the ability to influence and participate in, high quality live orchestral music. The challenge is particularly acute in rural and coastal areas where there are limited opportunities to experience professional orchestral music, with local people having to travel large distances in order to do so. Furthermore, many people perceive orchestral music to be unapproachable and 'not for the likes of us'. Others face barriers such as physical disability or financial hardship.

Orchestras Live plays a vital role in bringing excellent orchestral music to culturally under-served audiences and communities throughout England.

During the year we worked with 57 investing partners who are committed to our four Partnership Principles – Excellence, Inclusion, Relevance and Legacy. In partnership with other stakeholders, together we delivered 176 projects and concerts across England. We engaged 50,074 people in live orchestral experiences, of whom 27,367 were children and young people. In addition, we reached a further 8,722 people during the year through our website and 1,731 subscribers each month through our e-newsletter.

Our events featured 21 professional orchestras in formal and informal concerts, concerts for children and families and people with additional needs, and community and education projects ranging from single workshops to year-round residencies.

'I have to say, I didn't really think it was my kind of thing, but I have really enjoyed it!'

Participant, Creative Journeys care homes project with Sinfonia Viva,
South Holland District Council

Through collaboration with local partners, we contributed to the infrastructure for orchestral activity, raising the ambition of local initiatives, developing the skills and capacity of promoters and stimulating greater local investment. We worked to promote greater diversity amongst audiences, participants and performers and to continue to break down barriers to engagement with, and in, orchestral music.

In 2018/19, 79% of our partners reported that their relationship with us had a positive impact on their practice. In project evaluation feedback, 87% of project partners reported Learning and Skills Development outcomes through their Orchestras Live activity. 79% of our partners reported reaching new audiences, and 95% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live.

'Orchestras Live's investment ... over many years has enabled us to think differently about the way we present orchestral repertoire and work with orchestras and other partners, leading to what we would think are pioneering approaches to delivering

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activity. Orchestras Live's support has always ensured that audiences have access to a breadth of orchestral experience on their doorstep.'

Kevin Appleby, Turner Sims Concert Hall, Southampton

All of our work is about making the incredible music, artistry and skills of renowned British professional orchestras accessible to all sectors of society. There are special benefits of working with orchestras; a dramatic kaleidoscopic sound world, the opportunity to work with virtuoso musicians, the structured and disciplined nature of collaboration and a huge variety of instruments, all with the potential to have a transformational impact on the lives of people who are physically or emotionally isolated or unable to connect with cultural opportunities. This level of quality, inspiration and creativity has a profound effect on the participants of Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

The following examples show the wide range of musical experiences we and our partners developed with people across the country in 2018/19.

Developing talent

To ensure that our projects offered orchestral experiences of the highest possible quality, we worked closely with our partners to support the development of talent within the orchestral sector, promoted equality of opportunity and targeted people who have faced barriers to progression.

Orchestras:

We championed new orchestral repertoire by supporting talent development for composers and orchestral players and through commissioning and fostering the promotion of new music. In 2018/19, 42% (target: 40%) of our concert programmes featured work by living composers. We provided project specific training to a wide spectrum of players to equip them with the requisite skills for creative participatory work and varied performance presentation.

'We have looked to include work by female British composers and have tried to include work by more recent British composers. ... I am very grateful for the nudge!'

Tom Elliott, Northern Chamber Orchestra

'[Orchestras Live] has helped the Hallé think more about how we can be a more flexible ensemble and ... also helped the orchestra connect better with the community. Through [OL] projects we have become more collaborative.'

Steve Pickett, Hallé

Music Leaders:

The proportion of our co-productions that incorporate training for emerging music leaders has increased, as we target those whose skills development has faced barriers or taken a non-traditional path, to promote diversity. We focused on regions where such skills are underrepresented to develop a cohort of skilled music leaders outside London and the South East. We have developed a model to identify and support Disabled Music Leaders, as a result of which three disabled musicians have already secured work with orchestras including the Royal Philharmonic Orchestra and City of London Sinfonia and with music education hubs.

Promoters:

We worked with a wide range of promoters, from voluntary promoters aiming to embed orchestral provision in rural locations to established concert halls outside London aiming to reach audiences who are new to orchestral music.

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'The diversity of our orchestral/classical programme has been significantly transformed by the support of Orchestras Live. After Hours [our late-night series] ... raises us significantly above a standard classical programme at a regional venue like ours.'

Neil Bennison, Nottingham Royal Concert Hall.

Our two Senior Creative Producers supported marketing and audience development skills through mentoring, encouraging greater dialogue with orchestras and fostering new models of delivery to develop inclusive practice and foster diversity.

'[Orchestras Live's] on-going support, has given us the confidence ... to be able to engage a wide cross-section of the low-income community which typically has no access to orchestras and/or music, particularly high quality. Through this collaboration, together we are opening people's hearts, ears and minds to outstanding music, each year drawing new and returning audiences, keeping ticket prices to a minimum to enable accessibility.'

Sarah Armitage, JAM on the Marsh

CASE STUDY – DARLINGTON HIPPODROME

Following the extensive refurbishment of Darlington Hippodrome we developed a new relationship with the venue which flourished during 2018/19. Our role as a national co-producer of world-class orchestral activity enabled us to forge a partnership that would see orchestral activity embedded in the annual artistic offer of the Hippodrome.

Our vision is to sustain and grow an annual concert series, where learning and participation activity is embedded to help build and broaden audiences whilst sharing skills and helping to develop the cultural infrastructure. We are designing the orchestral presence in Darlington around an exciting mixture of British orchestras, each holding events for young children and families and also working with local young instrumentalists, composers and music leaders, as well as performing public concerts at the Hippodrome. Our curatorial role ensures there is artistic synergy between the programming of different orchestras.

Highlights in the past year:

Orchestra of the Age of Enlightenment presented daytime TOTS concerts for family audiences; an evening performance of live orchestral accompaniment to the silent film adaptation of Richard Strauss' comic opera *Der Rosenkavalier*, first screened in 1926; an education project with young musicians from Wyvern Academy who composed a live music soundtrack for a short film, premiered at a pre-concert event before *Der Rosenkavalier* evening performance.

'This project built up the self-esteem of every student who was involved. Your team took some extremely reluctant learners and gave them the confidence to compose their own music, to create and express their own ideas.'

Kristen Peacock, Teacher at Wyvern Academy

'I have developed my general musicianship and performing in a different genre that I originally never saw myself doing.'

Participant feedback

Royal Northern Sinfonia delivered a creative composition project for local musicians from Carmel College. The young musicians worked with music leader Michael Betteridge and RNS players to devise a piece of music to perform together on stage with saxophone soloist Jess Gillam in a 'curtain-raiser' event ahead of RNS's evening concert performance. The orchestral offer for family audiences continued with two RNS Baby Sinfonia concerts.

'It was a fun opportunity to work with people involved in professional music and then play the piece live with everyone. I had wanted to see a live orchestral performance for some time by seeing this event has made me sure that I'll go to many more in my lifetime.'

Participant feedback

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In 2018/19 our Audience Research Programme, which is undertaken annually to help inform future planning, elicited 513 (2017/18: 523) responses which we shared with our promoter and orchestral partners. 99% (2017/18: 97%) of respondents indicated they would be likely or very likely to attend another orchestral concert in future having participated in an Orchestras Live event.

Invigorating communities

Geographical, social, cultural, economic and attitudinal barriers limit too many communities in England from experiencing or engaging in high quality live orchestral music. To redress this imbalance, Orchestras Live focuses its efforts on culturally under-served areas. In 2018/19, 40% of activity budgets and 43% of our Senior Creative Producers' time targeted areas within the bottom third for cultural engagement in England (Active Lives Survey 2018). This exceeded our target of 30% of time and budgets.

To further this work we have adopted a strategy for staged regional development with our first Regional Producer appointed in January 2019 specifically to develop new projects and partnerships in the North of England that will engage new and diverse audiences and help to challenge assumptions that orchestral music is exclusive or difficult.

Nationally our actions are enabling a critical mass of high quality orchestral activity to take place in culturally under-served areas right across the country, with an emphasis on work that is delivered *with not for* local communities and which challenges the orchestral sector to be radical and relevant.

This approach lies behind our programme in partnership with East Riding of Yorkshire Council – Classically Yours – bringing a multi-faceted programme of orchestral events encompassing performances in care homes, creative education activities, family focused performances and concerts in venues ranging from arts centres to car parks.

'Classically Yours stood out for its clear aims and aspirations, impressive range of local and artistic partnerships, links between participation and concert activities, careful marketing, and its meticulous evaluation.'

Judges' citation, Royal Philharmonic Society award for Audiences and Engagement 2018

CASE STUDY – PASTON FOOTPRINTS

'At the beginning of May, I went to a gig by some players from the OAE at the Black Lion in Walsingham. They put on an entertaining show of words and music as part of a programme of events for the whole weekend involving performances to young and old and some inventive instrument-making. This is such great engagement with communities who wouldn't otherwise have easy access to such diverse music.'

Sarah Rogers, composer

Paston Footprints was a unique, multi-faceted heritage project curated by Orchestras Live with the Orchestra of the Age of Enlightenment (OAE), and a highlight of North Norfolk's contribution to the celebrations around the 600th anniversary of the first Paston letter from a period of Medieval history when the extraordinary Paston family dynasty prevailed in the county.

Our shared aim was to engage with a significant variety of people across the district, drawing them in to this unique musical celebration of their local heritage. During the course of OAE's weekend residency in early May, a series of inspirational events reached:

- 20 Young Promoters at North Walsham High School involved in publicising, managing and reviewing the orchestral events, gaining valuable creative and technical skills. They also took part in an interview with BBC Radio Norfolk

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- Older people and staff at care home concerts in Fakenham, Sheringham and North Walsham
- General public and families at a Music to your Beers pub gig, Walsingham, and a Musical Adventure Walk for families at Holt Country Park
- 90 young children and parents, plus Early Years practitioners in TOTS workshops and concerts, Sheringham

'Some residents thought they might not be able to join in but they were soon confident players in the band... after meeting one resident 30 mins after the concert with her daughter she asked me if I was going to do more music. Her daughter said she has not remembered anything in years.'

OAE musician, after performing in the care homes

This activity heralded the world premiere of a new work specially commissioned for the Paston Anniversary celebrations from Norfolk-based composer Sarah Rodgers. *Agnes – a pocket oratorio* was performed by the OAE alongside St Nicholas Church Choir in the Reliving History concert at St Nicholas' Church, North Walsham. The new piece celebrated the life of Agnes Berry Paston, a particularly influential woman from the Paston story.

'One of the most enlivening aspects about being a composer is 'the phone call' (or nowadays the email) that says, we want you to write us a new piece. My most recent one came in December with enough information to intrigue me but it wasn't until the beginning of February when I met with Stuart Bruce, Orchestras Live and Cherry Forbes, Orchestra of the Age of Enlightenment's Education Director (and oboist) that this proposal revealed its full fascination and inventiveness.'

Sarah Rodgers, composer

Inspiring Children and Young People

OL demonstrates national sector leadership in the development of innovative orchestral work with and for children and young people under our First Time Live activity strand. In line with our regional development strategy we build strategic partnerships with music education hubs (MEHs), Bridge organisations and Local Cultural Education Partnerships to target cold spot areas.

During the year we worked in partnership with 19 MEHs, engaging with children from the early years through to secondary school, and involving families and carers in their children's experience.

'We are able to realise high quality outcomes because of the wealth of knowledge and experience of working with many major organisations from across the country that Orchestras Live bring to the table. As a MEH we're also able to bring observations and other partner experiences back ... in a safe, supportive and non threatening environment which allows for creative and artistic development.'

Simon Yeo, Cumbria Music Education Hub

Bespoke projects were aligned to identified needs of students, focusing on ways in which an injection of professional orchestral activity can improve inclusion and choice.

'Due to the lack of effective music provision over the last academic year a number of students had lost confidence in their performance ability. Some were very reluctant to take part at all. By the end of the project every single student that started took part in the final performance and it was visible how much they had grown in confidence. Many are now talking about studying music either with us or elsewhere post-16.'

Ian Stoneham, Vice Principal Joyce Frankland Academy after Brandenburg Sinfonia workshops, Thaxted Festival.

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'[The project] has been instrumental in the school reversing its decision in 2017 to manage the curriculum without a music teacher. There is to be a new appointment for September 2018.'

Trevor Hounslow, Thaxted Festival

Orchestras Live is renowned for its specially devised productions designed to introduce and engage young children in inspirational live orchestral experiences. In 2018 we celebrated the 10th anniversary of our engaging Lullaby tour for pre-school children in Suffolk and Essex, with City of London Sinfonia. We also co-produced *The Wish* with composer and conductor John K Miles, presenter Claire Henry, City of London Sinfonia and a consortium of 3 music education hubs in Bedford, Central Bedfordshire and Luton. This 'young person's guide to the orchestra' for the 21st century inspires young children to engage with music and take up an instrument, while supporting learning at Key Stage 1. During the year *The Wish* engaged 2,089 children in primary school workshops and 2,601 children in orchestral performances, making an important contribution to support MEHs seeking to reverse the decline of instrumental take-up in schools. One Hub has reported a 103% increase in children taking instrumental lessons and has had to recruit more instrumental tutors to cope with the demand. *The Wish* was a finalist in the Music Teacher Awards for Excellence 2018.

CASE STUDY – REQUIEM

'We found the event genuinely moving and it was fantastic to see talented young musicians and singers performing alongside musicians of the calibre of the BBC Concert Orchestra. This was a fantastic opportunity for the young people that will hold lasting memories for them all. It was really great to see the way in which Sarah and the musicians supported them to develop and perform to the best of their abilities.'

Colin Stott, Norfolk Museums Service

Co-produced by Orchestras Live and led by Creative Collisions, *Requiem: An Act of Remembrance* was a multi-partnership project marking the centenary of World War I, with funding from the Heritage Lottery Fund and Norfolk Music Hub, and part of the IWM Centenary Partnership Programme.

Composer Sarah Freestone was commissioned to write a new piece, collaborating with young people from Great Yarmouth who had undertaken extensive research to unearth stories of local people during World War I.

250 young people from 15 schools performed the work alongside the BBC Concert Orchestra at Great Yarmouth's iconic Hippodrome Circus Theatre. Students from East Coast College and East Norfolk Sixth Form documented the project and filmed the final performances, supported by BBC Voices, and the film was disseminated to all participating schools and their students.

'It's been amazing working with such a big orchestra – it's quite overwhelming when you are sitting there and listening to this massive sound that they make. It's really lovely to hear the sound and how they all work together and it's very inspiring.'

Young participant

In performance, the movements of Sarah Freestone's *Requiem* were interspersed by spoken word pieces, compositions and acted scenes created and performed by students from the participating schools. The movements are made relevant to the local history of Great Yarmouth during WW1. The *Agnus Dei*, for example, incorporates a drum theme to commemorate the 1,472 Great Yarmouth servicemen who lost their lives with a total of 1,472 drum beats, each representing a lost life. The piece ends with a collaborative 'Anthem of Hope' (*Lux Aeterna*) where the musicians were joined by a massed choir of 200 primary school students.

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'Thank you so much for the support, encouragement and inspiration that you offered in abundance to our pupils. All of the compositions together amounted to something utterly creative and unique. Parents were surprised at how professional and interesting the production was. Pupils said how much they want to do more of this kind of thing (hint intended!!).'

Music Teacher, Great Yarmouth Charter Academy

Improving Health and Wellbeing

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

This work has a meaningful contribution to make in supporting health and social care provision and outcomes and helped to combat loneliness for hundreds of older people and improve their care environment. In 2018/19, partners reported that 82% of projects had outcomes in Raising Confidence and Self Esteem; 79% of projects reported outcomes in Health and Wellbeing.

Research published by Anglia Ruskin University on the impact of our Creative Journeys project in partnership with Essex County Council and Sinfonia Viva in 2018/19 found that the project had increased communication between older care home residents, their carers, families and the wider community.

'Normally, if I sort of moved around the home, you go past people and you just smile. But, now we stop and say hello. We have a little chat. Yes, it has improved things.'

Project participant

Orchestras Live has also contributed to further evaluation and research to improve overall understanding both of the impact of this work and principles for success. Thanks to our unique overview of British orchestras we were awarded funding by the Baring Foundation to develop and disseminate 'From Bingo to Bartok: Creative and Innovative Approaches to involving older people with Orchestras'. This online publication spotlights best practice examples of creative orchestral projects for older participants, initiatives to train musicians in delivering participatory work, a literature review of research into the benefits of musical engagement for older people and comprehensive desk research listing relevant classical music projects across the UK.

CASE STUDY – TUNING UP

'I cannot explain the full impact of this and the prison is still buzzing and talking about it. I have had countless requests for more and have seen light in the eyes of those who have had none for years.'

HMP Whitemoor Staff member Phil Bramham

Tuning Up was the result of a lengthy research and consultation with prison governors/staff, music practitioners, orchestras and specialist charities. We identified special benefits of orchestras working in prisons and the potentially transformational impact on the lives of a long-term prisoner susceptible to boredom, alienation, demotivation and depression.

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With Lemos&Crane, who promote innovative arts work in long-term prisons, and Britten Sinfonia, we developed Tuning Up with HMP Whitemoor: a long stay, high security prison. Mental health, self-harm and suicide are all real problems for the prison and its residents, most of whom are serving sentences of more than 20 years. The target outcomes for the project were improved self-esteem, mental health and coping mechanisms for prison life, collaborative skills and empathy, better relationships with prison staff and family members, motivation for ongoing musical engagement and a change in public perception of prisoners' abilities.

Following a taster event 30 prisoners expressed interest in participating and, through workshopping and improvisation at six creative sessions, composed four original new musical pieces inspired by Gershwin, compellingly fusing jazz, reggae, rap and classical music. The pieces were performed, with the prisoners and staff on stage playing alongside the Britten Sinfonia, to an audience of 25 external visitors and 60 prisoners and staff. The atmosphere was electric and the feedback from participants, staff and the audience overwhelmingly positive.

'The atmosphere in the hall was pure, living and breathing Rehabilitative Culture. Everywhere I have been today prisoners (even some of our more difficult to engage men) have been asking me when we are going to do it again, and whether or not we can start our own orchestra, band, rap crew and singing groups. It's all had an utterly brilliant impact around the site. It is one of those rare awesome days I will always remember.'

Will Styles, Governor of HMP Whitemoor

As well as the participants, many of the staff in the prison both played in the band and attended the performance. The project evaluation noted that relationships within the prison were greatly improved and that confidence and self-esteem were greatly enhanced.

Prison participants told us:

'What a great day. Everyone felt it went really well and it encourages positivity inside prison. When we all come together anything is possible.'

'I found the Britten Sinfonia very fun and different to any music I'd done in the past. I was hoping it would widen my musical skills which it has and it gave me an opportunity to work with the general public in a professional and respectful manner which should show I have the skills to do that upon release.'

The evaluation reported that: 'Many participants had never touched a musical instrument in their lives, had no interest in and knowledge of orchestral repertoire and had never played music with other people. The levels of engagement and enthusiasm for the project, and for continuing their musical education is very strong among participants. One participant is buying a cello after their experience in this project.'

The impact of the project was such that the prison has asked us to work with them to develop the next phase.

Driving inclusion

Orchestras Live is committed to maximising our national role to engage orchestras, promoters and investing partners in new approaches to address inequalities of access and opportunity across our work. Our Diversity and Equality Strategy for 2018-22 is informed by the Equality Act (2010) and by the Arts Council's Creative Case approach to diversity and equality, with associated targets in relation to protected characteristics and differing socio-economic backgrounds.

We have continued to explore and develop new ways to deliver inclusive orchestral music, both for audiences and musicians. During the year we ran two audience development

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initiatives for diverse communities. 39% of projects gave prominence to diverse artists or music leaders (we are aiming for 50% average over the 3-year period 2018-21).

We have maximised the potential offered by digital technology to support inclusive practice. Several projects incorporated animations or videos uploaded to YouTube, reaching new, diverse audiences: The Wish, Tales of Eden/Cumbria Calling III; I'm Never Gonna Stop OAE music and film project Darlington, Lullaby, Classically Yours and Able Orchestra. Total watch time over the year was 4,799 minutes (80 hours) (2017/18: 2,964 minutes (49.4 hours)).

We have been the driving force behind the Able Orchestra. This inclusive ensemble integrates musicians from the Hallé, music producers, a digital artist and young musicians including some profoundly disabled people using assistive technology to create and perform music on equal terms. It is fast becoming a beacon for artistic inclusion and diversity and during the year, gave two exciting performances to very diverse, public audiences. Big Fish Little Fish hosted the ensemble at the Hockley Hustle music festival and they were also programmed in the Soundstage Festival at Metronome, Nottingham. Through this project one member of Able Orchestra has developed Control One, an innovative MIDI controller based on a motorised wheelchair joystick, a finalist in the Tech4Good Awards.

'I think it's amazing, and very new and exciting...it's just being able to show what we're capable of doing.'

Jessica, Able Orchestra young musician

CASE STUDY – SHINE

'I just want to say thank you really. This project has changed my life. Before this, I never thought that I would be able to perform in public. It has helped me with my confidence and meant that I can do things that I never thought possible.'

Participating student, Maplewell Hall School

The SHINE project, in partnership with Leicester-Shire Music Education Hub (LSMS) and Sinfonia Viva, enabled young people with additional needs to compose and participate fully in live music performances. It also promoted and facilitated greater progression opportunities in the music service and increased live public performance opportunities for students with special educational needs. We brought together music leaders skilled in acoustic and digital music making to enable students to create their own music and perform together in a public performance at De Montfort Hall, Leicester as part of the annual Leicestershire Schools Music concert. This was a ground-breaking event as it demonstrated the possibility of including students with special educational needs in a Music Service concert.

'One particular child has epileptic seizures when he is stressed. Throughout this process, even though there were difficulties to overcome, he didn't have a fit at all.'

Chris Bale, LSMS

Supported by Hub music tutors, teachers, orchestral musicians and digital producers, students learned to set up iPads and play them confidently and were able to use Garage Band and Thumbjam in a short time. 38 students alongside Sinfonia Viva and composer Jack Ross and digital music specialist Ben Sellars performed a range of pieces composed in mixed genres created through the use of traditional orchestration and through the use of iPads. Students also had the opportunity to work alongside other special schools and with a professional orchestra. Their levels of concentration and confidence increased through this structured and supported musical participation. The Hub is already planning to follow up the project and build on the experience with new opportunities for SEND students. The SHINE project will have a wider impact within LSMS as they have also created 'How To' guides and video resources to support creative work within iPad bands in the mainstream primary schools.

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A film made by the Hub has been used to promote the work they are doing with music for students with special educational needs, and the Hub also reported that the project enabled the students' parents to witness them taking part in a public performance, reaching a new audience and engaging a new school into the LSMS activities.

'We want to do more of this. They have loved every minute and have changed beyond recognition. It is just so important that it carries on. When does the next project start'

Teachers from participating schools

Impact and Insight

As a national charity, the capture, interpretation and reporting of data relating to the outcomes of our work is fundamental to understanding and communicating our impact and informing our future plans.

We have an evidence-based approach to strategic and project planning, drawing on:

- 2018 Active People Survey (led by Sport England in partnership with the Arts Council, Public Health England and Department for Transport) to identify the bottom third areas of cultural deprivation and engagement
- Additional mapping against existing Local Cultural Education Partnerships and Creative People and Places initiatives
- Organisational knowledge combined with sector consultation flagging up under-performing local authorities or those at risk of diminishing cultural provision;
- Annual Partner Surveys
- Targeted audience research
- Sector Needs Analysis every three years (next survey planned autumn 2019)

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

- Audience survey responses and project participants' feedback
- End of project reports
- Independent evaluations
- Academic research

We are committed to learning from evaluation to improve the effectiveness and increase the impact of our work. During the year we undertook a robust review of our internal evaluation and reporting systems. This has resulted in a streamlined, outcomes related evaluation system for every project, enabling staff and trustees to analyse the effectiveness of our work and plan strategically.

Communications and Advocacy

Communications touches every aspect of our delivery, from insight and impact reporting to raising our profile and championing the needs of our beneficiaries. We work hard to promote the impact and value of our work to a wide range of stakeholders including our partners, colleagues, policy makers, funders and audiences.

We maximise the use of digital platforms to strengthen Orchestras Live's brand position, extend and deepen impact through digital distribution and champion under-represented audiences.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

During the year we undertook a comprehensive Digital Audit. This has informed the commissioning of a new website and content strategy for 2019/20.

Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list grew over the year to 1,731 subscribers, we had 2,482 Twitter followers, 268 Facebook page likes and – following work to improve the quality of online traffic – our website reach for the year was 8,722.

As a national charity delivering work at regional and local levels, we occupy a unique position to influence the wider sector, lead thought and drive change. We share our extensive expertise and convey the findings of impact reports and independent evaluations with our stakeholders publicly in a variety of ways. Examples of our wider influence and dissemination during the year include:

- **Publication:** Our online resource 'From Bingo to Bartok' spotlights orchestral best practice and reinforces our brand within the orchestral and health/wellbeing sectors.
- **Hosted debate:** Digital Roundtable, November 2018 was attended by digital producers, researchers and educationalists from Arts Council England, Welsh National Opera, Nottingham University, Helsinki Philharmonic, Lincolnshire MEH, Trinity College London, exploring the creative application of digital technology in orchestral provision.
- **Keynote presentations:** Essex Music Education Hub SEND conference; One-Handed Musical Instrument Trust conference; City of Birmingham Symphony Orchestra SEND conference; Fast Forward Festival, Wiltshire Music Centre; Nottinghamshire County Council Disability Conference; Nottingham University Diversity Month; Association of British Orchestras conference; Celebrating Age; All-Party Parliamentary Group for Arts, Health and Wellbeing, Music and Dementia Roundtable; Cultures of Health and Wellbeing conference; Creative People and Places conference.

Our wider visibility is enhanced by award winning projects, all of which supports new business through consultancy and commissioning.

Performance Management

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

The Board of Trustees has access to all governance information through a dedicated intranet. This also hosts the Orchestras Live 'Dashboard' – a tailored Microsoft Excel-based reporting system which allows us to measure our performance against the detailed quantitative annual targets set out in our Business Plan. Updated monthly, this facilitates trustees' oversight so that they can easily monitor performance throughout the year. Self-evaluation takes place on a regular basis through staff meetings and annual appraisals which result in a structured year-round work plan with objectives for each team member.

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2018/19 was the first year of our four-year Business Plan to March 2022, the outcomes and targets for which had been agreed with Arts Council England. A copy is available on request.

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

Focus area	Strategic Aim	Key performance indicator
Programme	Artistic Leadership	Partners report that their relationship with us has had a positive impact on their practice
	Broadening Engagement	Number of partners investing in our work
Delivery	Diversity	Organisational development reinforces inclusion at the heart of our governance, incorporating best practice for inclusive Board development
Learning and Growth	National Sector Leadership	Independent evaluation or feedback from partner orchestras on major projects demonstrates positive impact on sector development and/or change of practice
	Communications	Evidence of increased engagement against 2017/18 baseline, by audiences, participants and industry colleagues on all digital channels
	Impact and Insight	A Needs Analysis in 2019 and 2021 that informs regular reviews of the Business Plan
Resources	Income Generation	We secure contributed income towards our core costs totalling £460,000 over four years
	We operate within the parameters of the Board's Reserves Policy	We maintain an unrestricted reserve equal to a minimum of three months of operating expenditure

Funding Development and Income Generation

Orchestras Live is a charitable organisation reliant on fundraising – in 2018/19 our Arts Council NPO grant was 55% of the total income required to deliver our business plan. A further 26% was raised through partnership investments and other contributions made by local authority and music education hub partners. In the light of ongoing pressures on local government spending, we have made a prudent forecast of such income over the next three years. In 2018/19 we achieved our target budget for growing investment from more diverse sources. This included new non-arts budget areas from current partners and also income from consultancy and commissions.

2018/19 was the first year of our Funding Development Strategy which outlines how we plan to meet our fundraising targets over a three year period, 2018-21. The year has proved to be a challenging one in terms of the fundraising environment. Whilst project budgets can be adjusted within the limits of available funds, we are closely monitoring levels of funding received for core costs in order to maintain sufficient funds for the organisation. In this regard, we are delighted to have had the support of the Esmée Fairbairn Foundation and the D'Oyly Carte Charitable Trust towards our core costs and from the Foyle Foundation towards our work in the North of England.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

We also continue to be successful in securing a variety of grants towards partnership projects: The Wish project in Bedfordshire was supported by The Wixamtree Charitable Trust; Lullaby concerts for young children in Suffolk and Essex were supported by Grassroots (Colchester and Tendring Community Trust), Essex Community Foundation, and a number of Locality Funds; and Tuning Up at Whitemoor Prison was supported by the Austin and Hope Pilkington 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 2022, at a standstill level of funding.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, leveraging over £245,000 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 fundraising activity in terms of raising funds from the public but in the longer term intend to explore the potential cost/benefits of doing so.

During the year we have successfully pursued a new Income Generation strategy to diversify income streams and create a dynamic financial model that allows inward investment to support organisational growth. In 2018 we undertook an organisational review to ensure that Orchestras Live has capacity to resource this new activity along with a strategy to capitalise on our expertise.

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 to promote best practice in carbon friendly emissions policies. The *Green Orchestral Charter*, produced in collaboration with the Association of British Orchestras, the British Council, Arts Council England and Julie's Bicycle, is a sustainability charter including criteria for accreditation for our orchestral, local authority and promoter partners.

Orchestras Live's office is in modern, environmentally friendly premises and most of our administration is now paper free.

Managing a complex series of relationships with partners requires extensive travel throughout England, often to areas which are poorly served by public transport. Where possible we minimise travel by using online video or telephone conference calling to facilitate meetings. We encourage travel by rail rather than car wherever appropriate, monitoring this annually. In 2018/19 the proportion of car mileage reduced by 5% to 39% and train mileage increased by the same amount to 61%, continuing the trend from previous years. The 2019 ABO conference was in Belfast, necessitating travel by plane, but this was unusual. In addition a trip to Finland was made to research good practice in orchestral work with older people for our 'From Bingo to Bartok' publication. Flights are taken only when absolutely necessary.

We have adopted targets in our Environmental Sustainability Strategy 2018-22 to measure and reduce our own environmental outputs as well as urging our orchestral and promoter partners to sign up to the *Green Orchestral Charter*.

Staff and Operational Structure

During the year we undertook an Organisational Review with support from the Arts Forward programme in partnership with Deutsche Bank. This resulted in a new structure for the organisation with the potential to grow, supporting succession planning and internal progression. Key elements of the new structure provide:

- Greater clarity of our producer role through retitled Senior Creative Producers (2);
- Reinforcement of Communications, Impact and Insight functions with retitled Production and Insight Co-ordinator and a new part-time Administration and Communications Assistant;
- A new post of Regional Producer – North to support regional growth, including an entrepreneurial strand for new income generation and new business models.

Our small staff team of nine is led by the Chief Executive, who reports to the Board of Trustees.

- Our partnerships are managed by two Senior Creative Producers and a Regional Producer – North, each with responsibility for specific geographical areas.
- The Communications Strategist leads on brand management and our overall communications strategy across all platforms.
- The Production and Insight Co-ordinator plays a central role linking communications, impact analysis, data and finance across all our activities. The post is supported by a part-time Administration and Communications Assistant.
- The Funding Development Manager raises vital resources towards fixed costs and specific projects.
- The General Manager is responsible for the co-ordination of all aspects of Orchestras Live's organisational, financial, administrative and governance affairs.

All data management and reporting systems were transferred to the cloud in March 2015 and we continue to benefit from increased efficiency and significantly reduced running costs. This is of continued interest to small to mid-scale organisations in the not-for-profit sector who approach us, wishing to achieve a similar transformation in management systems.

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.

FUTURE PLANS

In 2019/20 we will enter the second year of our Business Plan that presents our ambitions for delivery and development to 2021/22 and sets sustainable targets to measure performance.

We will implement plans to deliver our key objectives:

- **Increase the range of venues where live orchestral music can be accessed** by developing new partnerships and co-producing innovative projects and performances;
- **Grow a more diverse audience and participant base for orchestral music** by putting target groups and communities at the heart of the creative process, co-commissioning orchestral productions;
- **Address the geographical, social, economic and attitudinal barriers that prevent many people from experiencing or engaging in high quality live orchestral music** by liaising with our partners to assess need and co-design inclusive programmes that are relevant to target groups, transforming cultural provision at a local and regional level;

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

- **Strengthen an effective network of venues, promoters and other partners to develop and sustain audiences for professional orchestral music** across England by delivering our strategy for Promoter Network development, supporting partners in deepening their understanding and increasing their skills in audience development.

We will undertake a comprehensive Needs Analysis of current partners and wider stakeholders to ensure up-to-date intelligence informs our planning.

We will launch a new website to enhance our communications with stakeholders and advocate for the transformative benefits of live orchestral experiences for people of all ages and backgrounds.

We will run an open and transparent trustee recruitment process to ensure that the Board has the necessary skills, expertise and diverse profile.

PRINCIPAL RISKS AND UNCERTAINTIES

The risks and uncertainties faced by Orchestras Live are reviewed on an ongoing basis by the trustees. The Risk Analysis across the term of the Business Plan is reviewed annually in March, and a snapshot analysis of the status of those risks for the current financial year is produced monthly and circulated to trustees as part of our Dashboard reporting system. In addition, the Finance Committee reviews the status of the financial risks at its quarterly meetings, and the full Board reviews the status of all the risks at each meeting.

Scenario planning and a programme of policies, actions and timelines is reviewed and implemented where appropriate in response.

The development of our future plans coincides with a very challenging economic environment. Principal risks and uncertainties – and the strategies in place for managing those risks – are:

- The sustainability of local authority investment in and promoter commitment to orchestral programmes, managed by:
 - developing county-wide and national programmes of activity and replicating successful projects;
 - the development of flexible partnership models and nurturing the most vulnerable partners;
 - articulating Orchestras Live's value to all investing partners.
- The availability of additional funding streams, managed by:
 - planning within known resources;
 - building a portfolio of funders to avoid over-dependence on any source, prioritising multi-year bids, maximising potential of both cultural and non-arts focused funders;
 - maximising the fundraising/development potential of strands of activity, including consultancy and commissions;
 - improving synchronisation between project and fundraising planning including liaison with other project partners to achieve mutual goals;
 - applying full cost recovery as appropriate.
- The maintenance of long-term funding from our major stakeholder, Arts Council England (ACE), managed by:
 - advocacy to ACE of Orchestras Live's value in return for its investment;
 - articulating the close alignment of Orchestras Live's strategic priorities with ACE goals within the Business Plan;

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

- maintaining good communications and close liaison with ACE at regional and national levels.
- Implications of Orchestras Live's membership of the defined benefit local government pension scheme managed by:
 - forward budgetary provision to accommodate the cash flow implications of addressing the deficit;
 - an understanding by trustees and external advisers of the factors affecting the outcome of actuarial reviews.

FINANCIAL REVIEW

Total incoming resources amounted to £867,361 (2017/18: £1,156,226) and total resources expended were £1,002,489 (2017/18: £1,291,600) so that there were net outgoing resources before tax and other gains/losses of £135,128 (2017/18: £135,374). The reduction in reserves is in line with the charity's Reserves Policy below.

Total funds carried forward at the balance sheet date amounted to £405,306 (2017/18: £546,434), divided into restricted funds of £36,492 (2017/18: £24,008) and unrestricted (including designated) funds of £368,814 (2017/18: £522,426), of which £305,280 (2017/18: £305,763) is designated for use in partnership with specific investing partners.

To maximise the investment return while safeguarding their security, balances not required for short-term working capital purposes have largely been held on 90-day deposit with Hodge Bank. Some funds were held in an instant access Virgin Money Charity Deposit Account, which was closed in January 2019. A similar level of funds on easy access has been held with Charity Bank since May 2019.

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.

Reserves Policy

Orchestras Live (OL) 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 three months' operational activity (budgeted at £127,826 for 2019/20). This figure varies from year to year and is calculated by dividing by four the total allocation to Overhead expenses in the approved budget for any given year. Free unrestricted funds (unrestricted funds excluding designated funds and fixed assets) of £196,534 at 31 March 2019 (2017/18: £277,031) meet this policy objective. In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held. It is not the trustees' policy to increase unrestricted Reserve Funds over the long term.

Trustees have considered Charity Commission guidance on charity reserves and building resilience (CC19 – published September 2018).

Designated Funds

Unrestricted reserves may be classed as 'designated' for a specific purpose, for example for a major IT infrastructure project, the capital cost of which may be amortized over a number of years. Any designated funds are in addition to those required to cover three months' operational activity.

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

Restricted Funds

Funds provided to Orchestras Live as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are used only for the purpose for which they were provided.

Pension Fund Deficit

At the balance sheet date, the pension fund was in deficit by £142,000 (2017/18: £111,000). The deficit represents the charity's share of assets less liabilities within the Local Government Pension Scheme administered by the Essex Pension Fund, and is described in Note 20 to the financial statements. The deficit is calculated using various actuarial estimates as set out in Note 20. These are based on underlying variables which are outside the charity's control and which can fluctuate significantly. The deficit is partially covered to the extent of £60,000 (2017/18: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, the charity agreed to stepped increases in employer contributions for three years from 1 April 2017.

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 FRS102 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 FRS102 calculated liability (or indeed asset) should be excluded when calculating free reserves but careful consideration should be given to the cash flow implications that may arise from the accounting disclosure in terms of increased or reduced employer contributions. In the light of this advice, trustees have not included the Essex Pension Fund deficit when calculating Orchestras Live's free reserves. They continue to give careful consideration to the implications of employer contributions when calculating cash flows and setting the annual budget.

Investments

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

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

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

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

Remuneration Policy

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 10 trustees. With a strong track record of robust governance and self-assessment, the Board has a rolling public trustee recruitment programme, seeking additional skills to meet new strategic challenges and targeting applicants outside London. During 2018/19, two trustees – including the former Chair of the Board – retired at the end of their respective terms and one trustee was appointed through a public recruitment process for a new Chair; Tony Stoller took up the role in November 2018. The current Board is diverse in age and cultural background; its membership provides high-level expertise in orchestral practice, finance, monitoring and evaluation, risk management, legal, governance, communications, digital, health and wellbeing, education (general and music) and arts and event management.

We believe we have a highly competent Board, well-balanced in gender and age, that focuses on strategic direction, current and future risk analysis and forward planning. All trustees are involved in the annual process of reviewing the Business Plan and in ensuring that planned and measurable outcomes and targets are achieved.

We regularly review our governance processes to bring greater clarity to our systems, including a Finance Committee that scrutinises everyday finances and advises the Board on future financial direction.

A full Trustee Skills Audit is undertaken annually to identify gaps, review diversity and inform our open recruitment process. We regularly refresh our communications with trustees to support their active engagement in the charity's activities.

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. All trustees have access to a dedicated intranet for all documentation

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

and background information, presented in a user-friendly format for them to explore at their own pace. 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.

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

The trustees held an open tender to appoint independent auditors for the 2017/18 audit. Following rigorous scrutiny of the applications received, DNG Dove Naish LLP were reappointed for a three-year period.

Tony Stoller MBE is currently Chair of the Board. Kevin Appleby is Vice Chair and Neil Mathur is the Chair of the Finance Committee, which meets quarterly. The Remuneration Committee meets as required and is chaired by the Chair of the Finance Committee.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for larger charities (2017) and are satisfied that they are following its guidance. The Board has been proactive in addressing issues of diversity and staff remuneration and has undergone an Organisational Review exercise to build on this work.

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.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2019

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

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

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

ON BEHALF OF THE BOARD:

NH Buchanan

.....
N H Buchanan – Company Secretary

26 September 2019
Date:

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ORCHESTRAS LIVE

Opinion

We have audited the financial statements of Orchestras Live (the 'charitable company') for the year ended 31 March 2019 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related 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, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

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 2019, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of 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

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Report of the Trustees, other than the financial statements and our auditor's report 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 there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

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

Responsibilities of trustees

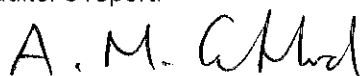
As explained more fully in the trustees' responsibilities statement (set out on page 22), the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and 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.

Auditor's responsibilities for the audit of the financial statements

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

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



Andrew Clifford FCA
Senior Statutory Auditor

For and on behalf of:
DNG Dove Naish LLP
Statutory Auditor
Eagle House
28 Billing Road
Northampton
NN1 1AJ

Date: 30 September 2019

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2019

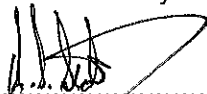
	Notes	2019 Unrestricted funds £	2019 Restricted funds £	2019 Total funds £	2018 Total funds £
INCOME FROM:					
Donations and legacies	2	512,134	123,350	635,484	919,858
Charitable activities	3	227,637	-	227,637	230,451
Investments	4	4,240	-	4,240	5,917
Total incoming resources		744,011	123,350	867,361	1,156,226
EXPENDITURE ON:					
Raising funds	5	45,100	-	45,100	46,587
Charitable activities	6	846,523	110,866	957,389	1,245,013
Total resources expended		891,623	110,866	1,002,489	1,291,600
NET EXPENDITURE BEFORE TAX	8	(147,612)	12,484	(135,128)	(135,374)
Corporation tax credit	10	-	-	-	43,143
NET EXPENDITURE		(147,612)	12,484	(135,128)	(92,231)
Transfers between funds	14	-	-	-	-
Net outgoing resources before other recognised gains and losses		(147,612)	12,484	(135,128)	(92,231)
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	20	(6,000)	-	(6,000)	69,000
Net movement in funds		(153,612)	12,484	(141,128)	(23,231)
Total funds brought forward		522,426	24,008	546,434	569,665
Total funds carried forward	14	368,814	36,492	405,306	546,434


ORCHESTRAS LIVE

**BALANCE SHEET
AS AT 31 MARCH 2019**

	Notes	2019 £	2019 £	2018 £	2018 £
Fixed assets					
Tangible assets	11		-		512
Current assets					
Debtors: falling due within one year	12	48,239		149,161	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash at bank and in hand		13,969		44,071	
Cash on deposit		540,879		703,433	
		<u>663,087</u>		<u>956,665</u>	
Liabilities					
Creditors: amounts falling due within one year	13	(115,781)		(299,743)	
Net current assets			547,306		656,922
Net assets excluding pension liability			<u>547,306</u>		<u>657,434</u>
Defined benefit pension scheme liability	20		(142,000)		(111,000)
Total net assets			<u><u>405,306</u></u>		<u><u>546,434</u></u>
The funds of the charity					
Unrestricted funds			510,814		633,426
Pension reserve			(142,000)		(111,000)
Restricted funds			36,492		24,008
Total charity funds	14		<u><u>405,306</u></u>		<u><u>546,434</u></u>

The financial statements were approved by the Board of Trustees on 26 September 2019 and were signed on its behalf by:


.....
T Stoller - Trustee


.....
N Mathur - Trustee

Company number: 5988211

ORCHESTRAS LIVE

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2019

	Notes	2019 £	2019 £	2018 £	2018 £
Cash flows from operating activities:					
Net cash used in operating activities	A		(197,996)		(51,824)
Cash flows from investing activities:					
Interest received		5,340		4,893	
Net cash provided by investing activities			5,340		4,893
Change in cash and cash equivalents in the year			(192,656)		(46,931)
Cash and cash equivalents at the beginning of the year			747,504		794,435
Cash and cash equivalents at the end of the year			554,848		747,504
Represented by:					
Cash at bank and in hand			13,969		44,071
Cash on deposit			540,879		703,433
			554,848		747,504
A. Reconciliation of net expenditure to net cash flow from operating activities					
Net expenditure for the year			(135,128)		(92,231)
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Depreciation charges		512		856	
Interest receivable		(4,240)		(5,917)	
Defined benefit pension scheme - finance cost		2,000		3,000	
Defined benefit pension scheme - service cost		23,000		25,000	
Decrease / (increase) in debtors		99,822		(34,844)	
(Decrease) / increase in creditors		(183,962)		52,312	
			(62,868)		40,407
Net cash used in operating activities			(197,996)		(51,824)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

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 2015) - (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.

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

1 ACCOUNTING POLICIES continued

(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 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:	25% on cost
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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.

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.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

1 ACCOUNTING POLICIES continued

Leasing

Rentals payable under operating leases are charged against income on a straight line basis over the lease term. The only operating lease relates to the charity's premises.

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 as 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 The Music Base, Kings Place, 90 York Way, London, N1 9AG.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

2 INCOME FROM DONATIONS AND LEGACIES

	2019 £	2018 £
Arts Council England National Portfolio grant	479,134	479,134
Charitable foundations and other donations:		
Access to Work	4,750	-
Allerdale Community Grants Fund	1,500	-
Arts Council England Strategic Touring Grant (Sound Around)	-	244,372
The Austin and Hope Pilkington Trust	5,000	-
The Baring Foundation	15,000	-
Creative Darlington	900	-
Cumbria County Council Neighbourhood Fund	2,000	-
Darlington Borough Council	1,000	-
The D'Oyly Carte Charitable Trust	3,000	-
The Earley Charity	-	4,000
East Riding of Yorkshire Council	-	4,000
Esmée Fairbairn Foundation	30,000	50,000
Essex Community Foundation	500	-
Essex County Council	15,000	15,000
Forest Heath District Council	1,000	-
Foyle Foundation	25,000	30,000
Ganzoni Charitable Trust	-	1,000
Garfield Weston Foundation	-	20,000
Grassroots Colchester and Tendring Community Trust	500	-
Hadrian Trust	-	-
John Ellerman Foundation	-	30,000
Kirby Laing Foundation	-	2,500
The Leche Trust	1,000	-
Luton Borough Council	21,000	-
The Michael Tippett Musical Foundation	-	2,000
Mid Suffolk District Council	250	-
Music Sales Charitable Trust	-	500
North Norfolk District Council	15,000	-
Orwell Housing	-	350
The Scarfe Charitable Trust	-	750
St Edmundsbury Borough Council	1,200	2,000
Stowmarket Locality Fund	250	-
Suffolk Community Foundation	-	3,500
Sunderland City Council	-	2,000
The Geoffrey Watling Charity	-	2,500
The Thistle Trust	-	1,000
The Wixamtree Trust	5,000	-
Project and conference contributions in kind	7,500	25,252
	<u>635,484</u>	<u>919,858</u>

The comparative figure includes restricted income of £370,724.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

3 INCOME FROM CHARITABLE ACTIVITIES

	2019 £	2018 £
Partnership investments	205,318	204,957
Promoter and other partner contributions	16,367	25,344
Consultancy and commission fees	5,952	150
	<u>227,637</u>	<u>230,451</u>

4 INCOME FROM INVESTMENTS

	2019 £	2018 £
Essex Pension Fund bond interest	304	128
Hodge Bank deposit interest	3,731	4,758
Virgin Money deposit interest	40	914
CAF Bank and other interest	165	117
	<u>4,240</u>	<u>5,917</u>

5 EXPENDITURE ON RAISING FUNDS

	2019 £	2018 £
Staff costs	42,633	42,929
Other fundraising costs	2,467	3,658
	<u>45,100</u>	<u>46,587</u>

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2019 £	2018 £
Activity costs funded directly	135,068	425,337
Activity costs funded by grants	340,287	335,238
Project costs in kind	7,500	25,252
Direct costs of consultancy services	11,159	-
Staff costs	175,449	172,891
Allocation of support costs (note 7)	287,926	286,295
	<u>957,389</u>	<u>1,245,013</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 (17 grantees totalling £214,428), music education hubs and other not for profit partners (21 grantees totalling £125,859) 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. There were no individually material grants.

The comparative figure includes expenditure from restricted funds of £378,700.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

7 SUPPORT COSTS

	2019 £	2018 £
Staff costs	183,754	178,701
Staff recruitment	1,035	-
Defined benefit pension finance cost	2,000	3,000
Training and conferences	2,786	1,631
Premises costs	36,369	36,315
PR and communications	2,008	6,840
IT and computer costs	3,092	2,866
Printing and stationery	506	658
Postage and telecommunications	801	1,100
Travelling and subsistence	19,256	19,359
Accountancy fees and payroll	26,000	26,200
Legal and professional fees	734	470
Bank charges	88	88
Trustee indemnity insurance	373	369
Miscellaneous expenses	1,497	1,353
Depreciation	512	856
Governance costs:		
Trustees' expenses for attending meetings	1,689	1,334
Trustee board development	1,001	645
Auditors' remuneration for audit services	3,975	3,525
FRS 102 report and actuarial valuation costs	450	985
	<u>287,926</u>	<u>286,295</u>

8 NET EXPENDITURE

	2019 £	2018 £
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	3,975	3,525
Depreciation	512	856
Rent paid under operating leases	<u>35,000</u>	<u>35,000</u>

9 STAFF COSTS

	2019 £	2018 £
Gross salaries	278,901	272,336
National Insurance contributions	26,945	26,995
Pension contributions	71,582	68,793
Defined benefit pension service cost	23,000	25,000
Pension scheme administration	1,408	1,397
	<u>401,836</u>	<u>394,521</u>

Pension contributions include £Nil (2018: £Nil) to defined contribution and £71,582 (2018: £68,793) to defined benefit schemes. At the year end accrued employer contributions were £1,280 (2018: £Nil).

The average number of employees was eight (2018: seven). One employee received employment benefits (excluding employer pension contributions) in the range £70,001 to £80,000 in the year (2018: one employee). During the year all employees accrued benefits under a defined benefit scheme.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

10 TAXATION	2019 £	2018 £
Orchestra Tax relief - repayable credit	-	43,143
11 TANGIBLE FIXED ASSETS		
	<i>Fixtures, fittings and equipment £</i>	<i>Total £</i>
Cost		
Brought forward at 1 April 2018	12,084	12,084
Carried forward at 31 March 2019	12,084	12,084
Depreciation		
Brought forward at 1 April 2018	11,572	11,572
Charge for the year	512	512
Carried forward at 31 March 2019	12,084	12,084
Net book value		
At 31 March 2019	-	-
At 31 March 2018	512	512
12 DEBTORS		
	2019 £	2018 £
<i>Amounts falling due within one year:</i>		
Trade debtors	43,623	4,915
VAT recoverable	-	31,697
Tax recoverable	-	43,143
Other debtors, prepayments and accrued income	4,616	69,406
	48,239	149,161
<i>Amounts falling due after more than one year:</i>		
Essex Pension Fund bond	60,000	60,000

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2019 £	2018 £
Trade creditors	23,239	207,787
Other tax and social security	12,394	9,973
Accruals	58,414	47,983
Deferred income	21,734	34,000
	<u>115,781</u>	<u>299,743</u>
Deferred income comprises:		
Income deferred from the previous year	34,000	35,263
Released to the statement of financial activities	(34,000)	(35,263)
Arising during the current year:		
Promoter and other partner contributions invoiced in advance	21,734	25,000
Grants required to be spent in future periods	-	9,000
	<u>21,734</u>	<u>34,000</u>

14 MOVEMENT IN FUNDS - CURRENT YEAR

	At 1 April 2018 £	Net movement in funds £	Transfers between funds £	At 31 March 2019 £
Unrestricted funds				
General Fund	277,543	(403,878)	322,869	196,534
Partnership Fund (designated)	305,763	186,429	(186,912)	305,280
Programme Fund (designated)	44,870	479,134	(515,004)	9,000
Projects Fund (designated)	5,250	(387,122)	381,872	-
Consultancy & Commission (designated)	-	2,825	(2,825)	-
	<u>633,426</u>	<u>(122,612)</u>	<u>-</u>	<u>510,814</u>
Pension reserve	(111,000)	(31,000)	-	(142,000)
	<u>522,426</u>	<u>(153,612)</u>	<u>-</u>	<u>368,814</u>
Restricted funds				
Consultancy & Commission (restricted)	-	-	-	-
Partnership Fund (restricted)	6,508	3,434	-	9,942
Foyle Foundation	17,500	6,000	-	23,500
Projects	-	3,050	-	3,050
	<u>24,008</u>	<u>12,484</u>	<u>-</u>	<u>36,492</u>
TOTAL FUNDS	<u>546,434</u>	<u>(141,128)</u>	<u>-</u>	<u>405,306</u>

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

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 £</i>	<i>Movement before transfers £</i>
Unrestricted funds				
General Fund	69,629	(473,507)	-	(403,878)
Pension reserve	-	(25,000)	(6,000)	(31,000)
Partnership Fund (designated)	186,429	-	-	186,429
Programme Fund (designated)	479,134	-	-	479,134
Projects Fund (designated)	2,867	(389,989)	-	(387,122)
Consultancy & Commission (designated)	5,952	(3,127)	-	2,825
	<u>744,011</u>	<u>(891,623)</u>	<u>(6,000)</u>	<u>(153,612)</u>
Restricted funds				
Consultancy & Commission (restricted)	15,000	(15,000)	-	-
Partnership Fund (restricted)	15,000	(11,566)	-	3,434
Foyle Foundation	25,000	(19,000)	-	6,000
Projects	68,350	(65,300)	-	3,050
	<u>123,350</u>	<u>(110,866)</u>	<u>-</u>	<u>12,484</u>
TOTAL FUNDS	<u>867,361</u>	<u>(1,002,489)</u>	<u>(6,000)</u>	<u>(141,128)</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.

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:

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

Consultancy & Commission

This fund contains a grant received from the Baring Foundation to edit and produce a publication to highlight and promote the value of work by British orchestras with older people. The publication - "From Bingo to Bartok": Creative and Innovative Approaches to Involving Older People with Orchestras - was published online in January 2019; it highlights best practice examples together with a literature review of research into the benefits of music for older people, and a comprehensive summary of classical music organisations in the UK working in this field.

Partnership Fund (restricted)

This fund contains grants received from Essex County Council and Babergh District Council to be used to support activity in those areas.

Foyle Foundation

This fund is for a three-year grant for projects in the North of England.

Project Funds

These funds contain grants and donations contributed towards specific projects.

15 MOVEMENT IN FUNDS - PRIOR YEAR

	<i>At 1 April 2017 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2018 £</i>
Unrestricted funds				
General Fund	341,027	(292,618)	229,134	277,543
Partnership Fund (designated)	313,066	186,187	(193,490)	305,763
Programme Fund (designated)	29,500	479,134	(463,764)	44,870
Projects Fund (designated)	6,088	(428,958)	428,120	5,250
	<u>689,681</u>	<u>(56,255)</u>	<u>-</u>	<u>633,426</u>
Pension reserve	(152,000)	41,000	-	(111,000)
	<u>537,681</u>	<u>(15,255)</u>	<u>-</u>	<u>522,426</u>
Restricted funds				
ACE Strategic Touring Grant	12,198	(12,198)	-	-
Partnership Fund (restricted)	19,786	(13,278)	-	6,508
John Ellerman Foundation	-	-	-	-
Foyle Foundation	-	17,500	-	17,500
Projects	-	-	-	-
	<u>31,984</u>	<u>(7,976)</u>	<u>-</u>	<u>24,008</u>
TOTAL FUNDS	<u>569,665</u>	<u>(23,231)</u>	<u>-</u>	<u>546,434</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

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>
Unrestricted funds				
General Fund	108,437	(444,198)	43,143	(292,618)
Pension reserve	-	(28,000)	69,000	41,000
Partnership Fund (designated)	186,187	-	-	186,187
Programme Fund (designated)	479,134	-	-	479,134
Projects Fund (designated)	11,744	(440,702)	-	(428,958)
	<u>785,502</u>	<u>(912,900)</u>	<u>112,143</u>	<u>(15,255)</u>
Restricted funds				
ACE Strategic Touring Grant	282,624	(294,822)	-	(12,198)
Partnership Fund (restricted)	15,000	(28,278)	-	(13,278)
John Ellerman Foundation	30,000	(30,000)	-	-
Foyle Foundation	30,000	(12,500)	-	17,500
Projects	13,100	(13,100)	-	-
	<u>370,724</u>	<u>(378,700)</u>	<u>-</u>	<u>(7,976)</u>
TOTAL FUNDS	<u>1,156,226</u>	<u>(1,291,600)</u>	<u>112,143</u>	<u>(23,231)</u>

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

ACE Strategic Touring Grant

During the 2016/17 Orchestras Live successfully secured an Arts Council England Strategic Touring grant of £490,178, payable over two years. The purpose of the grant is to enable the delivery of a national tour of inclusive concerts by the Royal Philharmonic Orchestra, targeting culturally underserved locations and developing new concert formats for children and young people, and their families, including those with additional needs. This fund includes other restricted income raised towards the tour. The delivery of the tour was completed in 2017/18.

John Ellerman Foundation

This fund relates to grants received towards the cost of Partnership Managers' salaries.

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 2019 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	510,814	36,492	547,306
Defined benefit pension scheme provision	(142,000)	-	(142,000)
	<u>368,814</u>	<u>36,492</u>	<u>405,306</u>

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

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 2018 are represented by:			
Tangible fixed assets	512	-	512
Net current assets	632,914	24,008	656,922
Defined benefit pension scheme provision	(111,000)	-	(111,000)
	<u>522,426</u>	<u>24,008</u>	<u>546,434</u>

18 FINANCIAL COMMITMENTS

At 31 March 2019 the charity was committed to future minimum lease payments under non-cancellable operating leases as follows:

	<i>2019 £</i>	<i>2018 £</i>
Land and buildings		
Due within one year	35,000	35,000
	<u>35,000</u>	<u>35,000</u>

The lease can be cancelled with 12 months' notice and at the balance sheet date notice had not been given. The amounts shown above are the amounts committed to at the balance sheet date.

19 RELATED PARTY TRANSACTIONS

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

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

Trustees were reimbursed expenses of 1,484 (2018: £791), in respect of five (2018: six) Trustees for travel and subsistence costs. In addition, venue hire and meeting refreshment costs amounting to £205 (2018: £543) 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 £95,795 (2018: £94,693).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

20 PENSION OBLIGATIONS

During the year six 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 2016.

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 made for the year ended 31 March 2019 were £92,469 (2018: £90,731), of which employer's contributions were £70,302 (2018: £68,793) and employees' contributions were £22,167 (2018: £21,938). The agreed contribution rates for future years are 23.8% for 2019/20 plus £5,128.

	<i>At 31 March 2019</i>	<i>At 31 March 2018</i>
Principal actuarial assumptions:		
Rate of increase in salaries	2.20%	2.10%
Rate of increase for pensions in payment / inflation	2.20%	2.10%
Discount rate for scheme liabilities	2.40%	2.55%
Inflation assumption (CPI)	2.20%	2.10%

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 2019</i>	<i>At 31 March 2018</i>
	<i>Years</i>	<i>Years</i>
<i>Retiring today</i>		
Males	21.30	21.70
Females	23.60	24.00
<i>Retiring in 20 years</i>		
Males	22.90	23.40
Females	25.40	25.90

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

20 PENSION OBLIGATIONS continued

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

	<i>Fair value at 31 March 2019</i>	<i>Fair value at 31 March 2018</i>
	£	£
Equities	665,000	608,000
Gilts	57,000	63,000
Bonds	62,000	34,000
Property	95,000	86,000
Cash	28,000	34,000
Alternative assets	104,000	63,000
Other managed funds	57,000	37,000
Total market value of assets	1,068,000	925,000
Present value of scheme liabilities - funded	(1,210,000)	(1,036,000)
Deficit in the scheme	(142,000)	(111,000)

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.

The actual return on scheme assets was £58,000 (2018: £75,000).

Amounts recognised in the Statement of Financial Activities:

	<i>2019 £</i>	<i>2018 £</i>
Current service cost (net of employee contributions)	93,000	94,000
Net interest cost / (credit)	2,000	3,000
Total operating charge	95,000	97,000

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

	<i>2019 £</i>	<i>2018 £</i>
At 1 April 2018	1,036,000	919,000
Current service cost	93,000	94,000
Interest cost	27,000	26,000
Change in financial assumptions	64,000	(11,000)
Change in demographic assumptions	(25,000)	(6,000)
Benefits paid net of transfers in	(7,000)	(7,000)
Employee contributions	22,000	21,000
At 31 March 2019	1,210,000	1,036,000

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2019**

20 PENSION OBLIGATIONS continued

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

	2019 £	2018 £
At 1 April 2018	925,000	767,000
Interest income	25,000	23,000
Return on assets less interest	33,000	52,000
Employer contributions	70,000	69,000
Employee contributions	22,000	21,000
Benefits paid net of transfers in	(7,000)	(7,000)
At 31 March 2019	<u>1,068,000</u>	<u>925,000</u>

The estimated value of employer contributions for the year ending 31 March 2020 is £79,000.