

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



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020
FOR
ORCHESTRAS LIVE

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FOR THE YEAR ENDED 31 MARCH 2020**

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REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

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 2020. The trustees have adopted the provisions of the Charities Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' in accordance with the applicable Financial Reporting Standard FRS 102, effective January 2019.

INCORPORATION

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

5988211 (England and Wales)

Registered Charity number

1117211

Registered Office

Duke Studios
3 Sheaf Street
Leeds LS10 1HD

Until 18 February 2020, Orchestras Live's Registered Office was at:
The Music Base, Kings Place, 90 York Way, London N1 9AG

Trustees

^ Kevin Matthew Appleby	<i>Arts Manager (University of Southampton)</i>
David Bray	<i>Independent Education Professional</i>
* Natalie Sarah Ellis	<i>Arts Manager (Cambridge University Hospitals)</i>
Catrin Mererid Griffiths	<i>Journalist</i>
* Helen Elizabeth Harrison	<i>Conductor and Music Director</i>
Matthew Littlewood	<i>Investment Banker (Barclays)</i>
Neil Mathur	<i>Management Consultant (EY)</i>
* Suzanne Rolt	<i>Arts Manager (St George's Bristol)</i>
Rebecca Jane 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 Ellouise Willis	<i>Music Researcher and Employee of Cardiff University, Library Services</i>

^ until 21 November 2019

* from 21 November 2019

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

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 2020

This report covers the second year of our Business Plan for 2018-22. We have maintained our status as a National Portfolio Organisation (NPO) of Arts Council England, who have extended the period of NPO funding for an additional year, to 31 March 2023, in the light of the impact on NPOs of Covid-19. We will commence work on a new Business Plan during the course of 2020/21. During this second 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.

Due to the government-imposed lockdown in response to the Covid-19 pandemic, activity in the final fortnight of the year was moved online where possible, postponed or cancelled. Although most of our work during 2019/20 was unaffected by Covid-19, the impact of the pandemic on our strategic, financial and operating context is severe and will be reflected in our planning for future years.

OUR WORK DURING 2019/20

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, exacerbated by transport issues. 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 underserved audiences and communities throughout England.

During the year we worked with 56 investing partners who are committed to our four Partnership Principles – Excellence, Inclusion, Relevance and Legacy. In partnership with other stakeholders, together we delivered 119 projects and concerts across England. We engaged 35,500 people in live orchestral experiences of whom 20,036 were children and young people. In addition, we reached a further 6,668 people during the year through our website and 1,731 subscribers each month through our e-newsletter.

Our events featured 22 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.

"It not only achieved its aim of bringing different generations together but it changed lives. How amazing to be part of something so transformational on a personal level."

Participant/Come Together: The Lost letters, Britten Sinfonia at Saffron Hall

Through collaboration with local partners, 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. 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.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

In 2019/20, 84% of our partners reported that their relationship with us had a positive impact on their practice. In project evaluation feedback, 80% of project partners reported Learning and Skills Development outcomes through their Orchestras Live activity. 81% of our partners reported reaching new audiences, and 93% of project partners said they were likely or very likely to further develop work started in their activity produced with Orchestras Live.

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 in Orchestras Live's events and projects as well as bringing related societal benefits to their locations.

"The two projects that we have worked on with Orchestras Live have made a positive impact on the wellbeing of our residents and levered in a significant amount of funding enabling residents to work with world class musicians, an experience they would not otherwise have had."

Rachel Rowett, South Holland District Council

The following examples show the wide range of musical experiences we and our partners developed with people across the country in 2019/20.

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 2019/20, 46% of activity budgets and 39% of our 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.

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.

We have adopted a strategy for staged regional development, appointing our first Regional Producer in January 2019 specifically to develop new projects and partnerships in the North of England. Within the first full year of the post we have deepened our understanding of the challenges faced by communities in the North, from the impact of austerity measures since 2010 to lack of sustained investment in the transport infrastructure. This has supported partnership development with community participation at the heart, successfully engaging new audiences.

"Orchestras Live has enabled us to develop our partnerships and high quality outreach work. They are a fully engaged partner and, since the Regional Producer – North has been appointed, that partnership working has strengthened further."

Carolyn Norris, Deputy Head, Durham Music Service (following OAE Moon Hares project)

CASE STUDY – Classically Yours

Classically Yours is an award-winning partnership with East Riding of Yorkshire Council that set out in 2016 to engage new audiences by addressing the inequalities of opportunity to access high quality live orchestral music.

The project took as its starting point the notion of an 'orchestra in residence' and changed it to 'orchestras being resident' year-round and accessible to people in any number of ways. The idea of 'cultural entitlement' and offering a wide range of people the opportunity to engage on their own terms, is at the heart of the project.

Classically Yours has significantly increased musical opportunities for people in the East Riding and has consistently reached new audiences each year. Over the four years the number of orchestral concerts has increased annually from 2 to 7 in 2019, with a total of 40 concerts produced. A new strand of orchestral events has been specifically designed for families. Audiences have grown from c. 350 a year to 1,133 in 2019/20 with a total reach of over 6,900 between 2016-20.

Distinctive to *Classically Yours* is a creative participation strand embedded throughout all orchestral activity and demonstrably supporting audience development. Since 2016 we have produced 217 creative workshops, reaching 2098 participants. 17 new pieces of music have been co-created. A total of 36 schools/community groups engaged with this strand, 42% more than once.

We can see the depth of impact achieved by *Classically Yours*' distinctive approach when we focus our attention on one specific community – Withernsea, a coastal town with little cultural infrastructure and hitherto, very few musical opportunities.

Since 2016 Manchester Camerata have established new musical connections across all ages in Withernsea. Primary schools have joined in creative projects with the High School, which is now the venue for intergenerational concerts. The At Home programme in care settings now involves a total of eight homes. Over the course of *Classically Yours* we have begun to see positive long-term impacts of sustained musical engagement in the town.

"I have now had the privilege of being involved in several concerts in Withernsea. I am always blown away: not only by the quality of music making that the collaborative work (be it with schools or residential homes) has produced, but also by the enthusiasm, warmth and appreciation with which the wider community embraces the concerts."

Manchester Camerata musician

The programme has also strengthened relationships within the community by integrating activities with care home residents, schools, community groups and orchestral musicians. The commitment of all involved was there for all to see at a special concert celebrating the project's achievements in March 2020.

"I found it to be a very satisfying and moving experience. And making friends with the residents and staff was really good. I do hope we will all be ready to start again in the autumn"

Withernsea Ladies Choir member

Audience and participant surveys demonstrate consistently positive views of *Classically Yours*. The inclusion of the new community pieces in concert programmes is changing perceptions of what orchestral music is and can be and raises the aspirations of all who participate. A clear theme emerging from our evidence review is that the central focus on participant involvement, curation and co-creation of new music, that brings diverse participant groups together in intergenerational performances, is key to supporting community cohesion and reaching new audiences.

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 2019/20, 52% of our concert programmes featured work by living composers.

"This year featured 2 significant new works which dominated the programming, both with dramatic percussive sections. This year 36% of our audience was new to the festival, drawn by the appeal of artists and programming. Orchestras Live help us to drive capacity and memorable experiences amongst this rural community."

Sarah Armitage, JAM on the Marsh, London Mozart Players

Music Leaders:

We have continued to integrate development of orchestral musicians and particularly their skills as music leaders into project planning wherever possible, offering new opportunities and supporting diversity and inclusion. This work is contributing to our sector leadership regarding workforce development and diversity.

CASE STUDY – Spitalfields Trainee Music Leader

As part of our commitment to developing a diverse talent pipeline for the sector, we hosted our first Trainee Music Leader in partnership with Spitalfields Music. The year-long scheme allows emerging music leaders to develop practice first-hand in the planning and delivery of learning and participation projects. Trainees also receive mentoring from an experienced industry professional. We specifically recruited for a trainee leader from the North of England, to support our regional strategy delivery through the recently appointed Regional Producer.

After an open recruitment process, we appointed Alice Phelps, a Manchester based double bass player who graduated from the University of Leeds and has developed a freelance portfolio of work, performing in classical, folk and jazz ensembles.

The traineeship with Orchestras Live enabled Alice to work across the North of England with a variety of orchestras from symphony to chamber orchestras and including baroque specialists: the Halle, London Mozart Players, Manchester Camerata and the Orchestra of the Age of Enlightenment. After working on the String Serenade education project with London Mozart Players in Darlington, Alice wrote:

"This was the first collaborative composition project I have ever worked on, so I came in not knowing what to expect, and came away with tons of new ideas for creative music-making, some of which I have already started implementing in my own workshops."

As well as developing her skills and experience working with professional orchestras, Alice was able to observe and support highly experienced music leaders and benefit from their advice and guidance. This has also enabled Alice to compare different styles of facilitation and how to adapt the framework of different projects:

"I was fascinated to see how different approaches to facilitation can shape the participants' creative engagement in distinctive ways. By putting orchestral players (the Hallé) at the helm, the young musicians develop a much closer link with the orchestra over the course of the project. Whereas facilitator Sarah Freestone encouraged the string orchestra to create all their own music by ear, using abstract ideas and scales as a starting point."

Orchestras Live's partnership with Spitalfields Music produced a unique traineeship encompassing a fantastic variety of work with different orchestras. As she finished her traineeship Alice wrote:

"The projects I have worked on through this traineeship have varied immensely, however there is one particular feature that links them all in my mind. The music service teachers I have encountered through each project have blown me away with their warmth, skill, enthusiasm and commitment to the young people under their tutorage. It's been a huge pleasure to visit these communities and see how they are building an environment where music is thriving."

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 18 MEHs, engaging with children from the early years through to secondary school, and involving families and carers in their children's experience.

"We really value our partnership with Orchestras Live ... it adds value to our offer overall [and] is really making a difference to our area through its longevity and quality."

Alison Corfield, Head of Music Service, Head of Music Service, Norfolk Music 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.

"I loved it when we worked together to learn and make the piece. I also loved playing it."

"I loved how all of our ideas were included."

"It was great and a big influence for what I could achieve."

Participants in String Serenade, London Mozart Players/Durham Music Service, Darlington Hippodrome

Orchestras Live is renowned for its specially devised productions designed to introduce and engage young children in inspirational live orchestral experiences. In a new partnership with NYMAZ – North Yorkshire based youth music development charity – we have developed a range of new work for very young children in family and Early Years settings. This included the very first live streamed concert specifically designed for very young children, to provide access to orchestral music in rural areas where families and settings wouldn't normally be able to access this type of experience.

"Throughout the performance it was visibly noticeable that all were engaged, happy and motivated to participate. There was a wide range of participants and the session allowed for access and inclusion to be a high priority throughout the session."

"Working alongside Orchestras Live has provided a wonderful wealth of experience, knowledge and support in developing this exciting programme in a simple, and highly effective way."

Sarah McWatt, Director, NYMAZ North Yorkshire

CASE STUDY – The Moon Hares

Musicians from the Orchestras of the Age of Enlightenment worked with young musicians from Wolsingham School, local primary schools and community choirs in County Durham to create a

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collaborative community opera – *The Moon Hares*. This featured music from Purcell's opera *Dioclesian*, new music by James Redwood (music leader for the project) and libretto and direction from Hazel Gould. The project was co-produced with Durham Music Service.

The Moon Hares brought together a cross-section of the community to collaborate in a project of significant scale. Over a number of months, James Redwood and Cherry Forbes (OAE Education Director) delivered creative workshops through which students devised sections of the opera and in some cases played an instrument for the very first time. Very little of the devised music was notated, and the sung choruses were learnt by ear, which had a transformative effect on the young people's performance. Over 150 participants of all ages premiered the new opera – the young musicians being joined on stage by the Northern Spirit Singers and students from Durham university as well as OAE's musicians – at the Empire Theatre, Consett. Their audience were mostly seeing an opera for the first time.

"There was an electric energy that ran through the two performances, and even with minimal staging and props the magic of Hazel Gould's story shone through. It's an experience I will remember for a long time."

Alice Phelps, OL/Spitalfields Trainee Music Leader

"Hearing the performance for the first time was amazing but hearing so many of the children leaving the performance and still singing was brilliant – 50% were singing original music composed [for the opera], the other 50% were singing Purcell!"

Carolyn Norris, Deputy Head, Durham Music Service

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.

In 2019/20, partners reported that 60% of projects had outcomes in Raising Confidence and Self Esteem; 57% of projects reported outcomes in Health and Wellbeing.

Our work has a meaningful contribution to make in supporting health and social care provision and outcomes. During the year we have worked with many different communities, in small and large-scale care settings and in isolated communities where loneliness is a common and debilitating experience for many people.

The prison environment presents very particular mental health challenges within a community that encompasses inmates, their families and prison staff. The Tuning Up project at HMP Whitemoor, in partnership with Lemos and Crane and Britten Sinfonia, demonstrated lasting impact for the wellbeing of all with many learning points that we can take forward into future work.

"Family and friends can see I'm doing something useful. These kind of things build bridges with people."

Project participant

"I think it's incredible that prisoners in a high security jail have the opportunity to play in an orchestra with very talented and well-travelled musicians. Many of the men at Whitemoor have had very poor role models in their lives and limited education. To have the chance to play a concert with highly trained and experienced musicians is something that will give many hope and encouragement for the future."

Peter Brotherton, Rehabilitative Culture co-ordinator, HMP Whitemoor

CASE STUDY – HEAR AND NOW

In 2019 we celebrated a decade of our inter-generational music-making project, *Hear and Now*, in partnership with the Philharmonia Orchestra. Over those ten years, more than 600 people have taken part. Through the project, participants have joined together in creative music workshops centred around memory and emotions, and created new performance pieces inspired by their discussions and personalities. Our key local partner, Tibbs Dementia Foundation, has established itself as a key provider of services for people living with dementia, and their carers, in the Bedford area, expanding the number of singing groups.

The inter-generational aspect of *Hear and Now* is one of its most important characteristics. Everyone is inspired by complementary energies and perspectives of the diverse ages; older people are excited by youthful exuberance and younger people develop a strong new sense of responsibility and care for the older participants.

There are no boundaries to the music made together. However, whilst a collaborative way of working is familiar to many artists, it can at first be scary for people who have always thought of music in a particular way, especially for older people who might be disconcerted by the fluid, open-ended way in which the music is created. Over time, this has become a natural process for the participants and the project has become increasingly transformative, with music-making providing the key to unlocking greater participation and confidence.

"To be part of Hear and Now was such a wonderful experience! I will never forget it. For so many different talents and ages to come together and produce an evening of sheer joy, fun and beautiful music was just magic."

Project participant

Hear and Now: The Impact of an Intergenerational Arts and health Project on Participant Wellbeing is a report published by researchers from the University of Bedfordshire in 2020. Their findings show that the project had a significant impact on the wellbeing both of younger and older participants, evidenced through the PERMA model of wellbeing: Positive emotions, Engagement, Relationships, Meaning, Achievement and accomplishment.

"What a privilege to be part of this project. Every meeting and every encounter of this creative journey has felt like a celebration of humanity and has reminded me how beautifully connected I our vulnerability we all are."

Amalia Gardia, University of Bedfordshire.

Driving inclusion

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

Our emphasis on access, opportunity and creativity means that we are working with an increasingly diverse group of artists and communities, delivering on the Arts Council's 'Creative Case for Diversity'. We are the only orchestral organisation currently to be rated 'strong' by ACE in delivering the Creative Case.

In our work to explore and develop effective ways to deliver inclusive orchestral music, both for audiences and musicians, we ran two audience development initiatives for diverse communities. During the year, 67% of projects gave prominence to diverse artists or music leaders (target 50% average over the 3-year period 2018-21).

Our partnership with Nottingham Inspire Youth Arts to develop the Able Orchestra has seen this inclusive ensemble continue to break new ground during the year, establishing itself as a beacon for artistic inclusion and diversity. This resulted in an invitation for the orchestra to give the opening performance at the Association of British Orchestras (ABO) conference, at BBC Media City Salford, in January 2020.

CASE STUDY – The Lost Letters

In *Come Together: The Lost Letters*, we aimed to bring different generations and communities together to celebrate their differences, commonalities and everything in between. Through this intergenerational community project we created a vehicle for people to speak out about what matters to them, through art. Giving voice to untold stories, the project sought to improve cross-age and peer-to-peer relationships, understanding, respect and wellbeing through self-expression in a safe and inspiring environment.

Involving many participants who had not experienced a creative workshop environment before, the project invited individuals to first correspond with each other by writing letters. This simple but effective activity built relationships and trust between participants as they swapped memories and shared their writing. They then came together to build on these initial ideas in performance workshops. Over ten weeks they refined their ideas and devised the production as a larger group, working alongside professional theatre and music practitioners. This proved to be a life-changing experience for many.

"The project has taught me I can participate in group activities and rest in between. It has taught me my life isn't over living with my illness."

Participant

The shared creative endeavour that was inherent to *The Lost Letters* forged a company from a diverse collection of individuals and groups from the community. Finding new ways to connect with one another through music and theatre, together they created and performed a moving piece of original music theatre.

"I always had confidence that we would achieve an excellent artistic outcome. What was more unexpected thought was the depth of impact on areas of participants' lives."

Thomas Hardy, Learning and Participation Director, Saffron Hall

The Lost Letters was delivered in partnership with Saffron Hall, in association with Anglia Ruskin University, Britten Sinfonia, Creative Walden, Essex County Council, Faircroft House, Mind in West Essex and Uttlesford District Council.

Building Networks

We connected partners to explore new ideas, originate work, stimulate debate and collaborate for change in the orchestral music sector.

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. This work supports our aim to develop and sustain a network of committed, confident partners engaging diverse audiences in orchestral music.

"My ambition, confidence and capacity to take risks have been significantly increased by working with Orchestras Live. I'm now at a stage ... where I'm actively looking for innovative ways to programme music here and to develop audiences. Being able to programme Steve Reich's Music

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for Eighteen Musicians here, and witnessing the audience reaction, was a career highlight for me so far."

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.

"The wrap-around musical offering OL makes to promoters ... gives [London Mozart Players] the chance to use the wide range of musical offerings we have to give. It has ... more impact on the local audience, reaching a wider group of people and helps to build an audience through relationship."

Julia Desbruslais, London Mozart Players

CASE STUDY – Audience Diversity Academy

Jan Ford (Senior Creative Producer) was awarded a joint fellowship with Ryan West, Marketing Coordinator at Wiltshire Music Centre (WMC) in Arts Marketing Association's Audience Diversity Academy (ADA). This provided us with an opportunity to explore in depth with one of our promoter partners how to increase and improve their engagement with people not currently drawn to their orchestral programme. It was a joint fellowship, a first for the ADA, and reflects the strength, co-operation and co-dependence of our relationship with partners.

The six month programme included access to a mentor – trainer, coach and audience development consultant Mel Larson – a series of online seminars on subjects ranging from Intersectionality to Scrappy Working and a national conference, Smashing Systems and Building Blocks, addressing inclusivity and diversity.

The ADA cohort included the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment and Opera North as well as theatre and dance companies, museums and galleries. Regular online peer sessions provided the opportunity for everyone to share plans and discuss issues and challenges.

Innovative and creative thinking around music provision and access to it lies at the heart of both WMC and Orchestras Live. We share a two-fold challenge: to maintain and care for existing audiences, and to cultivate an environment where new and emerging audiences may interact with live music performance in a meaningful way. Together we devised three 'experiments', small-scale, 'scrappy' (quick) audience development exercises to test ideas. These were: research into young people's attitudes to orchestral music with focus groups at the adjacent secondary school; reaching out to a local Syrian Refugee Centre through a concert of Syrian Music; and testing alternative programme notes by asking audiences to describe their own feelings for the piece rather than its historical or musical context.

Looking back on the Fellowship, Jan Ford writes:

"Taking part in the programme has deepened our relationship with WMC and given us both the evidence to use to develop/adapt artistic product for new audiences and also to share the learning and experiences with other promoter partners as well as sectoral organisations. It has also expanded and diversified our network of contacts with whom we can consult and test ideas. Thanks to the ADA, Orchestras Live is gaining better understanding of non-attenders and we will use that to inform future research with venues."

The Fellowship has helped Wiltshire Music Centre to develop a strategy to engage and keep new audiences, explore what works (and what doesn't) in attracting these new audiences. Most significantly it has developed Ryan's professional practice and confidence and refocused their whole team on diversity and inclusion as a key element of everything they do.

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"WMC benefited from the experience and wider perspective of Jan Ford, who supported the planning and delivery of the [test] event; ... having had this transformative experience and with a more co-ordinated approach in the future it would be possible to develop and refine this model further."

Ryan West, Marketing Coordinator, Wiltshire Music Centre.

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. Conducted every three years, we ran a Needs Analysis as planned in Autumn 2019 surveying current, recent and potential partners and key sector organisations. This is already informing delivery for 2020/21 and we will continue to draw on findings in our strategic planning for the next Business Plan period.

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

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. Organisational development has reinforced the central position of Communications, supporting the sector leadership role, funding development and impact and insight through strengthening the brand and taking a strategic approach to digital communications.

We have developed a new website that offers a flexible and responsive platform to boost external communications. A digital audit during the year has refined our social media strategy and overall digital communications approach.

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.

The year has seen a significant upturn in development and incorporation of digital content in our co-productions. Examples include children in Cumbria using digital technology to capture nature sounds to form part of their composition *Encountering Wordsworth*; Able Orchestra using of Control One devices to manipulate live orchestral sound, with accompanying real time visual art response through manipulated screen projections; and Young promoters in Yarmouth filming and blogging, supported by Creative Collisions professional film maker.

Our digital action plan has challenging targets for increasing engagement across all platforms. Our ebulletin list remained stable at 1,731 subscribers, we had 2,767 Twitter followers, 319 Facebook page follows and – following work to improve the quality of online traffic. Our website reach for the year was 6,668 and analysis of the new website indicates that engagement with the site is more in depth than previously.

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 seized one such opportunity when Able Orchestra was invited to make its debut appearance in the north west with a performance at the BBC Philharmonic Studio, Media City, Salford to open the Association of British orchestras annual conference. The orchestra performed a specially commissioned new work by Oliver Vibrans – *More Up* – to a capacity audience of over 200 members of the public and international orchestral conference delegates.

"The waves of inspiration from that one performance are already influencing thinking in Radio 3. I think you might just have made a bigger impact than any of us imagined possible."
Simon Webb, BBC Philharmonic Orchestra (project partner)

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:

- **Sector debate:**
 - As well as the Able Orchestra's performance, the ABO conference featured two sessions hosted by Orchestras Live's Chair and Chief Executive respectively, addressing the theme of '2020 Vision': A Carbon-Free Future and The Inclusive Orchestra.
 - We gave a presentation to the ABO Freelance Orchestra Managers on our work to develop the orchestra promoter network.
 - Orchestras Live's Chief Executive has engaged in sector debates hosted by Arts Council England on Diversity in Classical Music and Live to Digital – Distribution and University the Value.
- **Conference presentations:** Audience Research in the Arts (SPARC); Community is the best medicine (Kings Fund); Festival of Social Sciences Ageing Creatively (ESRC); Classical Music conference (Middlesex University); University of Bedfordshire intergenerational arts research launch; Making the Connection: exploring best practice in music for young audiences (MishMash Productions and partners including Orchestras Live); An Open Conversation: the future of inclusive ensembles (Sage Gateshead).

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

Orchestras Live is a National Portfolio Organisation (NPO) of Arts Council England. 2019/20 was the second 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:

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 2019/20 our Arts Council NPO grant was 59.6% of the total income achieved to deliver our business plan (2018/19: 55.2%). A further 20% was raised through partnership investments and other contributions made by local authority and music education hub partners (2018/19: 26%). 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, first-time grants from trusts and foundations new to us, and also income from consultancy and commissions.

Covid-19 has had an impact on our fundraising and assessment of future prospects. Some grant applications already submitted in 2019/20 have been unsuccessful, with funders quoting a decision to refocus their funds on targeted emergency measures. Many new prospects identified for funding development in 2020/21 have indicated a temporary focus on supporting current grantees rather than accepting applications from new organisations. A number of our regular funders are pausing or reviewing their grant making. We anticipate that this will have a cumulative impact on fundraising results throughout 2020/21.

OL derives no ticket income from events but our work supports others to maximise income and develop new audiences. We have no potential to convert sales to donations.

Nevertheless, we are grateful to current funders, including Arts Council England, who have confirmed a flexible approach to current funding agreements that will enable us to adjust delivery in line with Covid-19 measures. Whilst not reported on in the 2019/20 annual accounts, we are also grateful to the Esmée Fairbairn Foundation, who awarded us an unsolicited Covid-19 Response grant after the 2019/20 year end.

2019/20 was the second year of our Funding Development Strategy which outlines how we plan to meet our fundraising targets over a three-year period, 2018-21. During the year we have seen the direct impact of political and economic uncertainty, in common with organisations in the cultural sector. The operating context has proved challenging regarding targets for income diversification and generation set in 2017/18. We have conducted detailed and regular Scenario Planning with trustees to maximise active management of our funds and maintain activity in line with our income. 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, the Garfield Weston Foundation and the D'Oyly Carte Charitable Trust towards our core costs and from the Foyle Foundation and the Scops Arts Trust towards our work in the North of England.

We also continue to be successful in securing a variety of grants towards partnership projects notably: The Postcode Community Trust (Creative Journeys in South Holland), the Granada Foundation (Able Orchestra workshops and performance), the Wixamtree Trust (Hear and Now) and the Peter Sowerby Foundation (early years work in North Yorkshire).

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 which has been extended for an additional year, to 31 March 2023, in the light of the impact of Covid-19 on NPOs.

The Orchestras Live team also supported and advised partners on a number of their own fundraising bids for joint work, leveraging nearly £160,000 of extra local investment into local communities.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

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 during the year we have begun to explore a donor campaign in consultation with trustees.

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 and 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.

Most of Orchestras Live's staff work largely from home, but a few have workspaces in shared offices in London and Leeds. These are environmentally friendly premises and all 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 the second half of March 2020, Covid-19 prevented any travel taking place and has resulted in many more of our partners feeling comfortable with meeting remotely, something we hope will continue. In 2019/20 the proportion of annual car mileage reduced by 6% to 32% and train mileage increased by 32% correspondingly to 68%, continuing the trend from previous years. We are particularly pleased that the downward trend has continued in a year when a new member of staff joined the team, based in the North of England. 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

2019/20 was the first full year of our new organisational structure, supporting growth through succession planning and internal progression. The new structure provides a better focus on Business Plan delivery through:

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

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

In mid-February 2020 we moved our Registered Office to Duke Studios, Leeds, which is now the Chief Executive's principal place of work. This office serves as a co-working hub for our northern staff members and will continue to be used for regular team meetings and strategic planning days for our wider dispersed staff team once Covid-19 is no longer a consideration. We will also use it for meeting northern partners, hosting network events and occasional conferences. The Board will schedule at least half of its meetings in Leeds. Our planned event on 24 March 2020 to celebrate our move to Leeds was cancelled due to the government's implementation of Covid-19 measures. Our day to day operations will continue to be delivered through a dispersed team, two thirds of whom are home-workers based from Winchester to Newcastle. For the time being, we retain a small co-working space at Kings Place in London for our staff who are based in the South of England

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 ability for all staff to work remotely in a paperless environment has enabled a seamless transition to homeworking during Covid-19.

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 2020/21 we will enter the third year of our Business Plan that presents our ambitions for delivery and development to 2021/22. Targets originally set for 2020/21 will be reviewed in light of the effects of Covid-19 on our strategic, financial and operating context.

The need for the social and healing power of music will be even more acute following lockdown and will be felt particularly in areas that have experienced long-term underinvestment. We will work to connect directly with potential audiences to better understand how they feel engagement in orchestral music can address the issues experienced by culturally underserved communities.

We will work with a range of cultural organisations to shape a coherent solution for orchestral and promoter partners as well as the musical workforce during and after lockdown, bringing orchestras and partners together to develop more agile models.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

As far as possible, we will work with our partners to reschedule work which has had to be postponed, and will continue to 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, bearing in mind Covid-19 restrictions and maximising the potential of alternative, flexible venues and public spaces;
- **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, cultural, 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;
- **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.

In addition, whilst Covid-19 restrictions limit public attendance at performances and participatory projects, we will explore the potential of digital technology to facilitate new models of delivery. At the same time, we will develop parallel, non-digital engagement in order to continue to reach individuals and communities without online access.

Orchestras Live is also looking ahead to the country's emergence from COVID-19, whenever that may be. We recognise that the orchestral sector will face a new landscape for live performance and participation, shaped by public health measures and public confidence in attending or participating in live music. We expect these to have an impact beyond the immediate duration of the current pandemic and we aim to play a part in shaping future provision to deepen social impact and secure a vibrant orchestral sector for the future.

Solutions explored now to engage with new audiences, at a time when physical distancing compounds social isolation, will have lasting impact, building meaningful links between orchestras and communities, building new and diverse audiences, supporting long term resilience and relevance of the orchestral sector.

We will review our practice, policies and performance to ensure that Orchestras Live works actively to drive out racial and other forms of discrimination in all its work, and advances positive progress towards embedding inclusivity and diversity across the orchestral sector and with our community partners.

PRINCIPAL RISKS AND UNCERTAINTIES

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

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

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

- A destabilised operating context impacting on our principal investing partners, orchestras, venues and promoters and changes to the cultural infrastructure, managed by:
 - pivoting our business model to focus on solutions that help secure a sustainable future for orchestra, venue and community partners;
 - exploring alternative delivery through digital;
 - articulating Orchestras Live's value to all investing partners.
- The availability of relevant funding streams, managed by:
 - scenario planning within known resources;
 - building a portfolio of funders to avoid over-dependence on any source, prioritising multi-year bids, maximising potential of both cultural and non-arts focused funders;
 - diversifying income streams, including consultancy and commissions;
 - 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;
 - 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 £803,335 (2018/19: £867,361) and total resources expended were £929,332 (2018/19: £1,002,489) so that there were net outgoing resources before tax and other gains/losses of £125,997 (2018/19: £135,128).

Total funds carried forward at the balance sheet date amounted to £374,744 (2018/19: £405,306), divided into restricted funds of £34,376 (2018/19: £36,492) and unrestricted (including designated) funds of £340,368 (2018/19: £368,814), of which £304,396 (2018/19: £305,280) is designated for use in partnership with specific investing partners.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

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

In addition, a deposit of £60,000 is lodged in escrow with Essex County Council in respect of any pension deficit accrued by Orchestras Live. The valuation of the scheme at 31 March 2020 under FRS 102 was based on actual rather than estimated values. However there is likely to be a negative impact caused by Covid-19 on the Essex Pension Fund's assets which will be reflected in the scheme's FRS 102 valuation at 31 March 2021.

Orchestras Live has no property or material assets on whose value Covid-19 or a recession would have an impact. In addition, no government support schemes or loans have been applied for other than the deferral of VAT payments.

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 £122,310 for 2020/21 but since reduced to approximately £119k due to premises downsizing implemented after the budget had been set). 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 £110,579 at 31 March 2020 (2019: £196,534) do not meet this policy objective.) In addition, the trustees continuously assess the risk relating to the financial context in which Orchestras Live operates and its potential impact on the organisation. They have identified the need to ensure that the charity can not only cover its operational expenditure for three months but can also carry out its charitable activities for the same period, while noting that Orchestras Live does not provide essential services to vulnerable beneficiaries. Trustees actively manage the finances of the charity: forecast figures are monitored and financial risks are reviewed formally on a quarterly basis to inform forward financial planning and ensure that a sufficient level of reserves is held.

Trustees have considered Charity Commission guidance on charity reserves and building resilience ([CC19](#) – published September 2018) and are confident that Orchestras Live's financial resilience is adequate and that the charity can meet its financial liabilities for at least 12 months.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2020

The recent and ongoing financial climate has led to extraordinary levels of competition for unrestricted funds. In 2019/20 Orchestras Live did not meet its target for unrestricted income towards core costs, resulting in a reserves position which does not meet the charity's Policy on Reserves. The level of unrestricted reserves at 31 March 2020 was adequate to cover all but one week of the 3 months required by the Reserves Policy. Although not desirable, this does not affect the charity's stability in the immediate future. Trustees have reviewed the reserves policy in the light of the current situation and have concluded that it should remain in place unchanged, with any failure to meet reserve targets disclosed in this and subsequent Reports.

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

This already extraordinarily competitive financial scenario has been exacerbated by the severe and unforeseen impact of Covid-19 on every aspect of Orchestras Live's work and operating context. Orchestras Live's income generation opportunities are even more limited than pre-Covid-19, however exposure to financial risk has been low: Orchestras Live does not rely on income generated by ticket sales and has had few financial commitments to honour for activity which had been contracted by promoter partners but did not take place due to Covid-19 restrictions. Some planned expenditure will not be incurred as those events have been cancelled and cannot be rescheduled, enabling those funds to be reallocated to future activity when circumstances allow.

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

Trustees have taken a structured approach to cost reduction. Mitigating actions implemented during the year have included downsizing premises and a reduction in staff travel, alongside ensuring maximising opportunities for claiming Orchestra Tax Relief. Underspends have been achieved in various areas; those funds have been returned to the General Fund at the year end. In February 2020 Orchestras Live moved office from London to Leeds. This not only better reflects Orchestras Live's focus of activity, but in the longer term is anticipated to enable access to new sources of funding.

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, or renegotiated with the grant maker should any project adaptations be required as a result of Covid-19.

Pension Fund Deficit

At the balance sheet date, the pension fund was in deficit by £89,000 (2018/19: £142,000). This valuation was based on actual data at 31 March 2020 and includes the effect of Covid-19 on the fund at that date. 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 (2018/19: £60,000) by an escrow bank account in the charity's name held by Essex County Council. In addition, the charity agreed to marginal increases in employer contributions for three years from 1 April 2020.

The trustees have considered the Charity Commission's advice on Charity reserves and defined benefit pension schemes (published May 2013) which states that the disclosure of a significant pension fund deficit under 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

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, Lindsey 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 11 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 2019/20, two trustees retired at the end of their respective terms and three trustees were appointed through a public recruitment process. Two further trustees have been recruited and will join the Board in November 2020. 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 Remuneration Committee advises the Finance Committee on staff remuneration.

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 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 an initial three-year period. A further tender process will be undertaken before the 2022/23 audit.

Dr. Tony Stoller CBE is currently Chair of the Board. Until his retirement as a trustee, Kevin Appleby was Vice Chair. Neil Mathur is the Chair of the Finance Committee, which meets quarterly. The Remuneration Committee meets as required and is chaired by trustee Matt Littlewood.

The trustees have reviewed their governance policies and practice against the Charity Governance Code for larger charities (2017) and are satisfied that they are following its guidance.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with the United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the trustees are required to:

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

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

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

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

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

ON BEHALF OF THE BOARD:

NH Buchanan

.....
N H Buchanan – Company Secretary

Date: *10/09/20*
.....

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 2020 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 2020, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

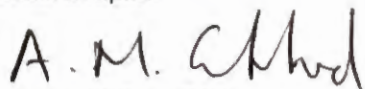
As explained more fully in the trustees' responsibilities statement (set out on page 26), the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and 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 5AJ

Date: 18th September 2020

ORCHESTRAS LIVE

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2020

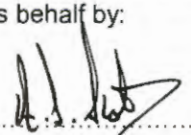
	Notes	2020 Unrestricted funds £	2020 Restricted funds £	2020 Total funds £	2019 Total funds £
INCOME FROM:					
Donations and legacies	2	527,135	109,487	636,622	635,484
Charitable activities	3	162,005	-	162,005	227,637
Investments	4	4,708	-	4,708	4,240
Total incoming resources		693,848	109,487	803,335	867,361
EXPENDITURE ON:					
Raising funds	5	45,426	-	45,426	45,100
Charitable activities	6	772,303	111,603	883,906	957,389
Total resources expended		817,729	111,603	929,332	1,002,489
NET EXPENDITURE BEFORE TAX	8	(123,881)	(2,116)	(125,997)	(135,128)
Corporation tax credit	10	8,435	-	8,435	-
NET EXPENDITURE		(115,446)	(2,116)	(117,562)	(135,128)
Transfers between funds	14	-	-	-	-
Net outgoing resources before other recognised gains and losses		(115,446)	(2,116)	(117,562)	(135,128)
Other recognised gains and losses					
Actuarial gains / (losses) on defined benefit pension schemes	20	87,000	-	87,000	(6,000)
Net movement in funds		(28,446)	(2,116)	(30,562)	(141,128)
Total funds brought forward		368,814	36,492	405,306	546,434
Total funds carried forward	14	340,368	34,376	374,744	405,306


ORCHESTRAS LIVE

BALANCE SHEET
AS AT 31 MARCH 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Fixed assets					
Tangible assets	11		-		-
Current assets					
Debtors: falling due within one year	12	65,614		48,239	
Debtors: falling due after more than one year	12	60,000		60,000	
Cash at bank and in hand		30,442		13,969	
Cash on deposit		514,533		540,879	
		670,589		663,087	
Liabilities					
Creditors: amounts falling due within one year	13	(206,845)		(115,781)	
Net current assets			463,744		547,306
Net assets excluding pension liability			463,744		547,306
Defined benefit pension scheme liability	20		(89,000)		(142,000)
Total net assets			374,744		405,306
The funds of the charity					
Unrestricted funds			429,368		510,814
Pension reserve			(89,000)		(142,000)
Restricted funds			34,376		36,492
Total charity funds	14		374,744		405,306

The financial statements were approved by the Board of Trustees on 10 September 2020 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 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Cash flows from operating activities:					
Net cash used in operating activities	A		(14,137)		(197,996)
Cash flows from investing activities:					
Interest received		4,264		5,340	
Net cash provided by investing activities			4,264		5,340
Change in cash and cash equivalents in the year			(9,873)		(192,656)
Cash and cash equivalents at the beginning of the year			554,848		747,504
Cash and cash equivalents at the end of the year			544,975		554,848
Represented by:					
Cash at bank and in hand			30,442		13,969
Cash on deposit			514,533		540,879
			544,975		554,848
A. Reconciliation of net expenditure to net cash flow from operating activities					
Net expenditure for the year			(117,562)		(135,128)
<i>As per the Statement of Financial Activities</i>					
Adjustments for:					
Depreciation charges		-		512	
Interest receivable		(4,708)		(4,240)	
Defined benefit pension scheme - finance cost		2,000		2,000	
Defined benefit pension scheme - service cost		32,000		23,000	
(Increase) / decrease in debtors		(16,931)		99,822	
Increase / (decrease) in creditors		91,064		(183,962)	
			103,425		(62,868)
Net cash used in operating activities			(14,137)		(197,996)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020

1 ACCOUNTING POLICIES

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

Basis of preparation

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

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

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

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

Income

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

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

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

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

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

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

1 ACCOUNTING POLICIES continued

Expenditure

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

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

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

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

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

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

Taxation

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

Fund accounting

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

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

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

Tangible fixed assets and depreciation

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

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

Debtors

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

Cash at bank and in hand

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020

1 ACCOUNTING POLICIES continued

Cash on deposit

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

Creditors

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

Financial instruments

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

Leasing

Rentals payable under operating leases are charged against income on a straight line basis over the lease term. The only operating lease related 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 Duke Studios, 3 Sheaf Street, Leeds LS10 1HD.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

2 INCOME FROM DONATIONS AND LEGACIES

	2020 £	2019 £
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
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	1,750	1,000
The D'Oyly Carte Charitable Trust	3,000	3,000
East Riding Music Education Hub	4,000	-
Esmée Fairbairn Foundation	20,000	30,000
Essex Community Foundation	-	500
Essex County Council	-	15,000
Forest Heath District Council	-	1,000
Foyle Foundation	20,000	25,000
Garfield Weston Foundation	25,000	-
Granada Foundation	2,000	-
Grassroots Colchester and Tendring Community Trust	-	500
Halle Concerts Society	200	-
Inspire Culture	1,985	-
The Leche Trust	-	1,000
Luton Borough Council	-	21,000
Mid Suffolk District Council	-	250
North Norfolk District Council	-	15,000
NYMAZ	2,635	-
Peter Sowerby Foundation	2,625	-
Postcode Community Trust	20,000	-
Scops Arts Trust	30,000	-
South Lakeland Council	2,000	-
St Edmundsbury Borough Council	-	1,200
Stowmarket Locality Fund	-	250
The Wixamtree Trust	5,000	5,000
Project and conference contributions in kind	17,293	7,500
	<u>636,622</u>	<u>635,484</u>

The comparative figure includes restricted income of £123,350.

ORCHESTRAS LIVE**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020****3 INCOME FROM CHARITABLE ACTIVITIES**

	2020 £	2019 £
Partnership investments	141,465	205,318
Promoter and other partner contributions	18,040	16,367
Consultancy and commission fees	2,500	5,952
	<u>162,005</u>	<u>227,637</u>

4 INCOME FROM INVESTMENTS

	2020 £	2019 £
Essex Pension Fund bond interest	325	304
Hodge Bank deposit interest	2,553	3,731
Charity Bank deposit interest	1,690	-
Virgin Money deposit interest	-	40
CAF Bank and other interest	140	165
	<u>4,708</u>	<u>4,240</u>

5 EXPENDITURE ON RAISING FUNDS

	2020 £	2019 £
Staff costs	43,443	42,633
Other fundraising costs	1,983	2,467
	<u>45,426</u>	<u>45,100</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

6 EXPENDITURE ON CHARITABLE ACTIVITIES

	2020 £	2019 £
Activity costs funded directly	76,329	135,068
Activity costs funded by grants	256,844	340,287
Project costs in kind	17,293	7,500
Direct costs of consultancy services	-	11,159
Staff costs	215,612	175,449
Allocation of support costs (note 7)	317,828	287,926
	<u>883,906</u>	<u>957,389</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 (14 grantees totalling £100,020 (2019: 17 grantees totalling £214,428)), music education hubs and other not for profit partners (23 grantees totalling £156,824 (2019: 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 £110,866.

ORCHESTRAS LIVE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2020

7 SUPPORT COSTS

	2020 £	2019 £
Staff costs	197,548	183,754
Staff recruitment	830	1,035
Defined benefit pension finance cost - see Note 20	2,000	2,000
Training and conferences	2,128	2,786
Premises costs	28,586	36,369
PR and communications	7,423	2,008
Website development	16,434	-
IT and computer costs	3,302	3,092
Printing and stationery	700	506
Postage and telecommunications	871	801
Travelling and subsistence	21,042	19,256
Accountancy fees and payroll	24,765	26,000
Legal and professional fees	1,544	734
Bank charges	61	88
Trustee indemnity insurance	187	373
Miscellaneous expenses	1,058	1,497
Depreciation	-	512
Governance costs:		
Trustees' expenses for attending meetings	3,229	1,689
Trustee board development	295	1,001
Auditors' remuneration for audit services	3,975	3,975
FRS 102 report and actuarial valuation costs	1,850	450
	<u>317,828</u>	<u>287,926</u>

8 NET EXPENDITURE

	2020 £	2019 £
Net expenditure is stated after charging:		
Auditors' remuneration for audit services	3,975	3,975
Depreciation	-	512
Rent paid under operating leases	694	35,000
	<u> </u>	<u> </u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

9 STAFF COSTS	2020	2019
	£	£
Gross salaries	313,832	278,901
National Insurance contributions	29,939	26,945
Pension contributions	79,290	71,582
Defined benefit pension service cost - see Note 20	32,000	23,000
Pension scheme administration	1,542	1,408
	<u>456,603</u>	<u>401,836</u>

Pension contributions relate wholly to defined benefit schemes. At the year end accrued employer contributions were £1,152 (2019: £1,280).

The average number of employees was nine (2019: eight). One employee received employment benefits (excluding employer pension contributions) in the range £70,001 to £80,000 in the year (2019: one employee). During the year all employees accrued benefits under a defined benefit scheme.

10 TAXATION	2020	2019
	£	£
Orchestra Tax relief - repayable credit	<u>8,435</u>	<u>-</u>

11 TANGIBLE FIXED ASSETS	<i>Fixtures, fittings and equipment</i>	<i>Total</i>
	£	£
Cost		
Brought forward at 1 April 2019	<u>12,084</u>	<u>12,084</u>
Carried forward at 31 March 2020	<u>12,084</u>	<u>12,084</u>
Depreciation		
Brought forward at 1 April 2019	<u>12,084</u>	<u>12,084</u>
Charge for the year	<u>-</u>	<u>-</u>
Carried forward at 31 March 2020	<u>12,084</u>	<u>12,084</u>
Net book value		
At 31 March 2020	<u>-</u>	<u>-</u>
At 31 March 2019	<u>-</u>	<u>-</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

12 DEBTORS

	2020 £	2019 £
<i>Amounts falling due within one year:</i>		
Trade debtors	44,762	43,623
Tax recoverable	8,435	-
Other debtors, prepayments and accrued income	12,417	4,616
	<u>65,614</u>	<u>48,239</u>
<i>Amounts falling due after more than one year:</i>		
Essex Pension Fund bond	<u>60,000</u>	<u>60,000</u>

13 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Trade creditors	17,613	23,239
Other tax and social security	11,813	12,394
Accruals	96,255	58,414
Deferred income	81,164	21,734
	<u>206,845</u>	<u>115,781</u>
Deferred income comprises:		
Income deferred from the previous year	21,734	34,000
Released to the statement of financial activities	(21,734)	(34,000)
<i>Arising during the current year:</i>		
Promoter and other partner contributions invoiced in advance	44,350	21,734
Grants required to be spent in future periods	36,814	-
	<u>81,164</u>	<u>21,734</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

14 MOVEMENT IN FUNDS - CURRENT YEAR

	<i>At 1 April 2019 £</i>	<i>Net movement in funds £</i>	<i>Transfers between funds £</i>	<i>At 31 March 2020 £</i>
Unrestricted funds				
General Fund	196,534	(436,274)	350,319	110,579
Partnership Fund (designated)	305,280	124,956	(125,840)	304,396
Programme Fund (designated)	9,000	479,134	(479,634)	8,500
Projects Fund (designated)	-	(251,762)	257,655	5,893
Consultancy & Commission (designated)	-	2,500	(2,500)	-
	<u>510,814</u>	<u>(81,446)</u>	<u>-</u>	<u>429,368</u>
Pension reserve	(142,000)	53,000	-	(89,000)
	<u>368,814</u>	<u>(28,446)</u>	<u>-</u>	<u>340,368</u>
Restricted funds				
Consultancy & Commission (restricted)	-	-	-	-
Partnership Fund (restricted)	9,942	(7,703)	-	2,239
Foyle Foundation	23,500	(18,250)	-	5,250
Scops Arts Trust	-	10,000	-	10,000
Peter Sowerby Foundation	-	625	-	625
Projects	3,050	13,212	-	16,262
	<u>36,492</u>	<u>(2,116)</u>	<u>-</u>	<u>34,376</u>
TOTAL FUNDS	<u>405,306</u>	<u>(30,562)</u>	<u>-</u>	<u>374,744</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 2020**

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 & tax</i> £	<i>Movement before transfers</i> £
Unrestricted funds				
General Fund	87,158	(531,867)	8,435	(436,274)
Pension reserve	-	(34,000)	87,000	53,000
Partnership Fund (designated)	124,956	-	-	124,956
Programme Fund (designated)	479,134	-	-	479,134
Projects Fund (designated)	100	(251,862)	-	(251,762)
Consultancy & Commission (designated)	2,500	-	-	2,500
	<u>693,848</u>	<u>(817,729)</u>	<u>95,435</u>	<u>(28,446)</u>
Restricted funds				
Consultancy & Commission (restricted)	-	-	-	-
Partnership Fund (restricted)	-	(7,703)	-	(7,703)
Foyle Foundation	20,000	(38,250)	-	(18,250)
Scops Arts Trust	30,000	(20,000)	-	10,000
Peter Sowerby Foundation	2,625	(2,000)	-	625
Projects	56,862	(43,650)	-	13,212
	<u>109,487</u>	<u>(111,603)</u>	<u>-</u>	<u>(2,116)</u>
TOTAL FUNDS	<u>803,335</u>	<u>(929,332)</u>	<u>95,435</u>	<u>(30,562)</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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020

14 MOVEMENT IN FUNDS - CURRENT YEAR continued

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

Partnership Fund (restricted)

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

Foyle Foundation

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

Scops Arts Trust

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

Peter Sowerby Foundation

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

Project Funds

These funds contain grants and donations contributed towards specific projects.

15 MOVEMENT IN FUNDS - PRIOR 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)	-
	633,426	(122,612)	-	510,814
Pension reserve	(111,000)	(31,000)	-	(142,000)
	522,426	(153,612)	-	368,814
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
	24,008	12,484	-	36,492
TOTAL FUNDS	546,434	(141,128)	-	405,306

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

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	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>

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

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.

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 2020 are represented by:			
Tangible fixed assets	-	-	-
Net current assets	429,368	34,376	463,744
Defined benefit pension scheme provision	(89,000)	-	(89,000)
	<u>340,368</u>	<u>34,376</u>	<u>374,744</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

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 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>

18 FINANCIAL COMMITMENTS

At 31 March 2020 the charity was committed to future minimum lease payments under non-cancellable operating leases as follows:

	2020 £	2019 £
Land and buildings		
Due within one year	-	35,000
	<u>-</u>	<u>35,000</u>

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 £3,099 (2019: £1,484), in respect of twelve (2019: five) Trustees for travel and subsistence costs. In addition, venue hire and meeting refreshment costs amounting to £425 (2019: £205) 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 £96,418 (2019: £95,795).

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

20 PENSION OBLIGATIONS

During the year, all of the charity's employees were members of a defined benefit pension scheme which is part of the Local Government Pension Scheme (LGPS), administered by Essex County Council. The pension costs are assessed in accordance with advice from independent qualified actuaries. The last actuarial valuation of the LGPS was 31 March 2019.

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

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

The total contributions paid for the year ended 31 March 2020 were £104,260 (2019: £92,469), of which employer's contributions were £79,418 (2019: £70,302) and employees' contributions were £24,842 (2019: £22,167). The agreed contribution rates for future years are 24.1% for 2020/21 plus £5,359.

	<i>At 31 March 2020</i>	<i>At 31 March 2019</i>
Principal actuarial assumptions:		
Rate of increase in salaries	1.70%	2.20%
Rate of increase for pensions in payment / inflation	1.70%	2.20%
Discount rate for scheme liabilities	2.35%	2.40%
Inflation assumption (CPI)	1.70%	2.20%

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 2020</i>	<i>At 31 March 2019</i>
	<i>Years</i>	<i>Years</i>
<i>Retiring today</i>		
Males	21.80	21.30
Females	23.70	23.60
<i>Retiring in 20 years</i>		
Males	23.20	22.90
Females	25.20	25.40

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

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 2020</i>	<i>Fair value at 31 March 2019</i>
	£	£
Equities	652,000	665,000
Gilts	48,000	57,000
Bonds	67,000	62,000
Property	100,000	95,000
Cash	46,000	28,000
Alternative assets	128,000	104,000
Other managed funds	71,000	57,000
Total market value of assets	1,112,000	1,068,000
Present value of scheme liabilities - funded	(1,201,000)	(1,210,000)
Deficit in the scheme	(89,000)	(142,000)

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 £57,000 (2019: £58,000).

Amounts recognised in the Statement of Financial Activities:

	<i>2020</i>	<i>2019</i>
	£	£
Current service cost (net of employee contributions)	111,000	93,000
Net interest cost / (credit)	2,000	2,000
Total operating charge	113,000	95,000

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2020**

20 PENSION OBLIGATIONS continued

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

	2020 £	2019 £
At 1 April 2019	1,210,000	1,036,000
Current service cost	111,000	93,000
Interest cost	29,000	27,000
Change in financial assumptions	(114,000)	64,000
Change in demographic assumptions	(13,000)	(25,000)
Experience gain on defined benefit obligation	(39,000)	-
Benefits paid net of transfers in	(8,000)	(7,000)
Employee contributions	25,000	22,000
	<u>1,201,000</u>	<u>1,210,000</u>
At 31 March 2020	<u>1,201,000</u>	<u>1,210,000</u>

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

	2020 £	2019 £
At 1 April 2019	1,068,000	925,000
Interest income	27,000	25,000
Return on assets less interest	(84,000)	33,000
Other actuarial losses	5,000	-
Employer contributions	79,000	70,000
Employee contributions	25,000	22,000
Benefits paid net of transfers in	(8,000)	(7,000)
	<u>1,112,000</u>	<u>1,068,000</u>
At 31 March 2020	<u>1,112,000</u>	<u>1,068,000</u>

The estimated value of employer contributions for the year ending 31 March 2021 is £81,000.