

# **Sinfonietta Productions Limited**

**(Limited by Guarantee)**



## **Report and Accounts**

**Year to 30 September 2019**

Company registration No: 00926551

Charity No: 255095

**Sinfonietta Productions Limited**  
(a company limited by guarantee)

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## General Information

<b>Trustees</b>	Paul Zisman (Chair) Sudeep Basu (appointed 10 June 2019) Andrew Burke Régis Gautier-Cochefert Timothy Gill (appointed 17 September 2019) Annabel Graham Paul Kathryn Knight (appointed 10 June 2019) Alistair Mackie (resigned 3 April 2019) Belinda Matthews (resigned 17 September 2019) Sally Millett Charlotte Morgan (appointed 3 April 2019) Jonathan Morton Matthew Pike Paul Silverthorne (appointed 17 September 2019) James Thomas (appointed 9 December 2019) Ben Weston		
<b>Secretary</b>	Frances Bryant (appointed 3 April 2019)		
<b>Registered office and administrative address</b>	Kings Place 90 York Way London N1 9AG		
<b>Auditors</b>	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL		
<b>Bankers</b>	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ  CafCash Limited Kings Hill West Mallory Kent ME9 4TA	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET	
<b>Registered numbers</b>	Company no 00926551	Charity no 255095	

## **Report of the Chair of Trustees** **For the year ended 30 September 2019**

After last year's exhilarating and successful celebration of our 50<sup>th</sup> anniversary, this year has been the start of a new journey for the London Sinfonietta.

Our new four-year Business Plan will see us concentrating on developing the impact and reach of our work. We see four foundations to this strategy: 1) reaching wider audiences; 2) developing our education and *Academy* programmes; 3) building resilience into our organisation; and 4) increasing our diversity. We are confident that this will lay the foundations for our success in the next 50 years.

We began to implement our ambition of reaching wider audiences with the development of projects which will provide greater opportunities to tour and stage repeat performances. As part of this we have established a new association with Music Theatre Wales (MTW) with whom we toured Pascal's Dusapin's *Passion* to Basingstoke, Cardiff, Aldeburgh, Salford and Mold, as well as to the Queen Elizabeth Hall in London. Later in the year we continued the MTW partnership with the start of a project to tour Gerald Barry's opera *The Intelligence Park*, with performances at The Linbury Theatre, Royal Opera House. A UK tour of this opera will take place early in the 2019-20 financial period.

We achieved significant success in extending and diversifying our audiences through our UK tour of Steve Reich's *Music for 18 Musicians* and the staging in London, for the first time since 1985, of Karlheinz Stockhausen's monumental opera *Donnerstag aus Licht*, produced by Southbank Centre in association with the London Sinfonietta and Royal Academy of Music's Manson Ensemble. This presented complex technical challenges but won critical plaudits for offering audiences a powerful and unusual experience. We were pleased to be able to commission with Asko|Schönberg the semi-staged piece *The Garden* by Richard Ayres and perform this in both London and in Zagreb, Croatia.

In furtherance of our ambition to develop our education and *Academy* programmes, we staged the third cycle of our *Sound Out* project, which offers opportunities to many teachers and young people at schools in the London Boroughs of Haringey, Waltham Forest and Enfield to work with our musicians and experience contemporary classical music for the first time. We also took the first step in extending our education programme beyond London, working with schools in Gloucestershire.

We expanded our annual *Academy* course, which develops talent in young musicians and composers. Support for early-career instrumentalists is enthusiastically embraced by our Principals who have been generous in allocating time to develop wider relationships with music colleges across the UK. They have also participated in training sessions with younger school-age instrumentalists in London, Gloucester and Wiltshire. Our *Writing the Future* scheme for composers saw new work performed in concerts at Southbank Centre and at smaller-scale events.

The Council plays a vital role in ensuring the resilience of the organisation through its oversight and in ensuring that we adhere to the highest standards of governance. We have been pleased to welcome this year five new Trustees, including two player representatives from the ensemble. They bring new and diverse perspectives to our debates. We are grateful to those Trustees who have retired during the year for their unstinting support of the organisation. After nine years on the Council, seven as Chairman, I will also be stepping down and a committee of the Council is running a process to appoint a new Chair later in the year.

The performing ensemble continues to evolve with two of our long serving members stepping down as Principals. Principal Trumpet Alistair Mackie left the ensemble in April 2019 and Principal Bassoon John Orford has announced his intention to retire in March 2020. We would like to express our gratitude to both of them for the many memorable performances which they have given over the years. An open recruitment process is underway to ensure that we access a broad and diverse pool of applicants for these and the Principal Piano and Principal Second Violin positions which are currently vacant.

It is also vital that the London Sinfonietta remains financially resilient and so we are pleased to report in these accounts a surplus of £4,277 on General Funds and Net Income of £125,910 on Total Funds. The financial success of the year has also enabled us to increase our Reserves and Designated Funds, in line

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with our policy to underpin the organisation's future resilience and provide crucial support for new strategic projects in further development of our activities. We also held a successful fundraising event in April 2019 to raise much-needed support for new commissions which will be premiered in the 2019-20 season and beyond. We hope that this will now become an annual event.

After eleven years in our offices at Kings Place, the London Sinfonietta will be moving out in late 2020 and we are looking for new premises. We are seeking a space that will not only enable us to consolidate our existing work but also to expand in new directions. Meanwhile, we would like to thank Peter Millican and Kings Place Music Foundation for our time at Kings Place. We look forward to continuing our artistic association with them.

As I write we are in a period of uncertainty arising from the Covid 19 pandemic. We will need to take some tough decisions about how we continue our programme of work during a period when the ability to stage live performances could be more constrained. This may, indeed, provide new opportunities for our digital strategy.

Nevertheless, we look to the future with optimism. We have an invigorated artistic vision and robust business strategy for the next three years, and we are looking forward to building on this to develop our plans for the next Arts Council England funding round. We strongly believe that the London Sinfonietta will continue to act as an agent for change through the music we perform, the new work we create, the new audiences we access, the increasing diversity of our organisation and community, and the young people we support both at school and in their early musical careers.

Finally, we could not achieve any of our work without the generous and unwavering support that we receive from Arts Council England and numerous trusts, foundations, corporate supporters and individuals. We are extremely grateful to all of them. We are also indebted to our loyal, curious and passionate audiences for coming on a journey with us each season to explore our music and experience the thrill of new artistic creation.



Paul Zisman  
Chair of the Trustees

## **Report of the Council of Trustees**

### **For the year ended 30 September 2019**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2019, which are also prepared to meet the requirements for a Directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with the accounting policies set out on pages 32-33 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, the Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective from January 2015 (SORP 2015) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## **STRATEGIC REPORT**

### **Purposes**

The purposes of the Charitable Company, as stated in its governing documents, are to advance and encourage public education in the performing arts, particularly music, and from its earliest days in 1968 the London Sinfonietta set out to commission and premiere new works from the composers and creators of the time, performing them with the most talented musicians and taking the art-form to national and international audiences as well as into schools and community settings.

### **Vision and Mission**

The London Sinfonietta's current Vision is for contemporary classical music to be an indispensable part of contemporary society that challenges and inspires audiences, the public and policy-makers. This is built on the art-form's ability to produce powerful moments of collective experience and communicate messages to audiences that result in empathy and reflection on contemporary society. The organisation has a vision for musical creativity and performance as a fundamental part of a young person's education while public participation and engagement in the sounds and ideas of new music provide a catalyst for personal growth and positive community change.

To achieve this Vision, the London Sinfonietta has identified as its current priority performing to world-class standards the best contemporary classical music made in the 21<sup>st</sup> century. It seeks out the most interesting composers and collaborating artists to work with from around the world, while also actively supporting the early careers of composers and musicians. It continues to programme the music of the 20<sup>th</sup> century to establish a context for the work of today.

It commissions new work, fosters new music and collaborations with other art-forms, works with experimental sound-worlds, creates new performance events inside and outside the concert hall, and devises projects that make contemporary music ever more relevant to people's lives.

The ensemble aims to perform inspiring and challenging new music to an ever wider audience and creates projects that directly engage and involve the public as creators, curators, learners and performers in order to change the way they see the world.

It evaluates its work to develop practice and shares the outcomes to provoke public discussion that adds to the evidence for the positive impact of music and arts on society.

The Charity's current Mission Statement is:

**The London Sinfonietta is a new music organization that commissions, curates and produces new music performed by an ensemble of the highest calibre musicians. We work with the greatest living composers of contemporary classical music and collaborate with innovative contemporary artists to create new work and engage audiences and participants of all ages and backgrounds. We seek to produce contemporary music projects to both reflect and shape life in contemporary society and to challenge perceptions, stimulate imaginations and unlock creativity in individuals and communities.**

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The Company identifies six main areas of activity, through which it delivers its Mission, and its budgets and accounts are structured to reflect these six activity areas:

- 1.) Own and co-promoted concerts which form its main season of performances and events
- 2.) Commissioning composers and artists and supporting the development of new work through collaborative processes and programmes such as *Writing the Future*.
- 3.) A programme of Participation & Learning work, offering children, young people and the public the opportunity to experience and be creatively involved in live music-making and supporting the development of musical talent.
- 4.) Developing digital projects and content for digital platforms which engage the audience and enhance their experience of our live events.
- 5.) Engagements to perform on tour across the UK.
- 6.) Overseas engagements to perform in Europe and the rest of the world.

In January 2018 the organisation wrote a new Business Plan for the four-year period 2018-22 which came into action from the start of the 2018-19 financial year. This set of Report and Accounts is therefore the first to report against the Aims and Objectives included in the new Business Plan, which we aim to prioritise during the 4-year period.

The Company discusses its ambitions under three key areas: **Inspire**, **Engage** and **Evolve**. Each of these areas identifies two main Aims under which two Objectives delineate how we plan to achieve the Aims:

## **INSPIRE**

### **AIM 1: ARTISTIC PROGRAMME**

**We want to radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.**

- **Objective 1:** To develop ambitious concert and staged projects created by composers of world-renown that will lead to repeat UK and international performances and help further build audiences for the London Sinfonietta.
- **Objective 2:** To create varied event formats to reach new audiences for both concert halls and alternative venues, particularly for UK touring partners and international audiences.

### **AIM 2: PROFESSIONAL DEVELOPMENT**

**We plan to expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.**

- **Objective 3:** To expand our training for early-career composers by seeking to include those from different musical and cultural backgrounds, while also involving younger people in composition through our education and public participation programmes.
- **Objective 4:** To embed our performance training ethos and philosophy into all areas of the educational journey and use alumni to inspire the next generation of performers and conductors.

## **ENGAGE**

### **AIM 3: PARTICIPATE AND LEARN**

**We will work to embed Participation and Learning as a core part of our work through immersive and collaborative relationships.**

- **Objective 5:** To develop longer-term residencies with schools and Music Hubs that will create more profound and developmental learning journeys that positively affect the learning of young people and the culture of the schools.
- **Objective 6:** To promote Participations Projects across the year to actively engage the public in the music and inspiration of our concert programme.

### **AIM 4: COMMUNITY**

**We will develop and enact the London Sinfonietta Community Project through both digital and communication strategies.**

- **Objective 7:** To create and audience cultivation and development strategy that utilizes software tools, data knowledge and the artistic assets of the London Sinfonietta.
- **Objective 8:** To expand significantly our digital output with a focus on engaging new audiences to discover the London Sinfonietta and encouraging existing audiences to learn more about new music.

## **EVOLVE**

### **AIM 5: FINANCIAL RESILIENCE**

**We aim to build financial resilience into our long-term business model by increasing income generation and strategic investment.**

- **Objective 9:** To increase income by harnessing the power of our commissions and innovative projects that inspire support and develop our relationship with businesses.
- **Objective 10:** To build reserves and designated funds to support new work, training, digital innovations and new opportunities.

### **AIM 6: BUSINESS RESILIENCE**

**We plan to create greater business resilience by investing and developing the organisation's people and processes.**

- **Objective 11:** To invest in people through recruitment and training to develop our workforce and reflect and respond to the diversity of society and the evolution of the business.
- **Objective 12:** To embed and integrate new software and develop an ethos of sharing knowledge, information and decision-making.

The organisation's progress during the 2018-19 financial year against the Strategic Aims and Objectives listed above is summarised later in this Report.

### **Public Benefit**

The Trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the Charity.

As described in its Mission Statement and Strategic Objectives, the London Sinfonietta aims to engage and inspire a wide and diverse audience with the best contemporary classical music, by placing it at the heart of today's culture. The organisation's ticket pricing policies are designed to be accessible to all, with frequent special offers and concessions for students and young people. Those that are unable to experience live performances can listen to selected concerts which are broadcast on BBC Radio 3. There is also a wide range of digital content available free of charge on the organisation's website and digital channels. Recordings (CDs or digital downloads) of the London Sinfonietta are available from various outlets and free audio streams of many recordings (including live concerts) are also available through the Charity's website.

The organisation offers unique opportunities to young composers, conductors and players, supporting them as they develop the skills necessary for their professional careers as performers and music creators. Emerging composers and music creators are given the chance to develop their ideas and practice through working with the ensemble to help create inspiring new work which engage the public and promote a collaborative way of working.

The Participation & Learning programme works to achieve the Charity's objective to advance musical education and provides a wide range of opportunities to individuals of diverse backgrounds to engage with contemporary classical music. This includes projects and concerts designed especially for school children which involve young people participating as performers and events as part of the London Sinfonietta's main season. We also provide opportunities for the public to explore and contribute to the creative process and workshops which involve participants in the performance of new music. Most of the creative projects involve no payments by the participants.

### **Achievements and Performance**

The number of performances and the level of activity across all areas fluctuates from year to year due to the nature of our art form. New, cutting edge work and collaborations takes time to develop and curate, and the market for such work in the UK and world-wide is smaller than for mainstream classical or popular music. While the London Sinfonietta sustains a vibrant live-music giving programme as the core of its activity, it has started to diversify its output to include the more regular production of digital projects in order to reach new audiences in new ways. This is in line with wider cultural policy outlined by Arts Council England, who have actively encouraged organisations to develop digital output.



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During the 12-month period to 30 September 2019, the London Sinfonietta reached an estimated **3.9 million people** (2.5 million in the 12 month period to 30 September 2018) with its work. The increase from year to year is mainly due to increases in our digital reach and is broken down as follows:

It reached **17,482** people with **48** live performance events (2018 - 39), including 23 own and co-promotions, 16 UK engagements, 1 overseas engagement and 8 performances for schools and families. The total number of performances reflects both our partnership working with Music Theatre Wales and Royal Ballet as well as the ensemble's own larger-scale Reich tour. In addition, 4 London Sinfonietta concerts were broadcast on radio, adding an estimated **1 million** listeners for the ensemble's work across the year.

The Participation and Learning Department programme performed live to **2,151** (2018 – 2,620) children attending schools' concerts, with **895** (2018 – 480) children also attending workshops. **20** (2018 – 18) young players and conductors participated in the annual London Sinfonietta *Academy*, **37** (2018 – 86) students from the Royal Academy of Music performed side-by-side with the ensemble in Stockhausen's *Donnerstag aus Licht* and at least **120** students and young artists were given opportunities across the year to attend workshops and masterclasses with the ensemble.

The public were also given opportunities to participate in creative projects and live performances, with **30** (2018 – 50) performing alongside the ensemble in Bianchi's *ORANGO* (an especially commissioned work) and more than **93** attending other public learning events and workshops. Concerts often include a presentational element which provides the audience with information about the composer and the piece being performed (sometimes in place of separate pre-concert talks).

Across all its live and broadcast work, the London Sinfonietta gave **16** (2018 – 41) world premiere performances and **4** (2018 – 3) UK or territory premieres, which included **14** (2018 – 35) works commissioned by or developed collaboratively with the ensemble. The number of world premieres and London Sinfonietta commissions during the period appears lower than in 2018 due to the high number of additional works commissioned (some of which were small-scale) during our 50<sup>th</sup> anniversary year. 2018-19 sees a return to a more usual level of commissioning including investment in some major new works.

In terms of digital reach, there were **126,746** (2018 – 112,794) unique views of the Charity's website during the period, an increase of over 12% on the previous year. The organisation also sustained and grew its social media following to **17,776** (2018 – 17,339) on Facebook, **29,945** (2018 – 29,000) on Twitter and **1,665** (2018 – 1,400) on Instagram, in addition to **2,747** followers (2012 – 2,300) and over **2,563,717** listens on Spotify and **64,804** views on YouTube during the period. *Steve Reich's Clapping Music App* continued to be successful, with an estimated **81,300** downloads during the period bringing the total downloads since its launch to **385,000** to date.

Further audience reach for the London Sinfonietta is achieved through digital streaming via a range of other platforms (in addition to Spotify, as mentioned above), radio play of its CD back catalogue and repeats of live radio broadcasts. This number is unquantifiable (or even estimable), and therefore not included in the figures reported above. Access to the ensemble's significant recorded legacy through radio station relays, (with their subsequent opportunities to 'listen again') and activity on streaming platforms, adds hugely each year to the organisation's reach.

Artistic highlights of the 2018-19 financial year included:

## Own/co-promotions

Own and co-promotions during the artistic season included 13 performances at Southbank Centre (4 at Royal Festival Hall, 7 at Queen Elizabeth Hall and 2 at Purcell Room) and 3 at Kings Place. Performances at Royal Festival Hall included Steve Reich's *Music for 18 Musicians* and two performances of Karlheinz Stockhausen's cosmic saga *Donnerstag aus Licht* (produced by Southbank Centre in association with the London Sinfonietta and Royal Academy of Music). This continued the organisation's long-term series of major, seldom performed works by Stockhausen.

Performances at the Queen Elizabeth Hall in Autumn 2018 included the London performance of Pascal Duspin's *Passion* (a co-production by Music Theatre Wales and National Dance Company Wales in association with the London Sinfonietta), as part of a larger tour (see below under UK Engagements for further details). Olga Neuwirth's *Maudite soit la guerre* continued the ensemble's

commemoration of 100 years since the Armistice (which was also the focus for its BBC Prom concert in July 2018). The work is a film score for visionary film-maker Alfred Machin's pacifist, silent film of the same name, released in 1914 and was received with critical acclaim.

*Sapiens* by Mark Bowden and *As Time Returns* by Colin Matthews, both new London Sinfonietta commissions, were premiered at the Purcell Room in December 2018.

In early 2019, more new commissions were brought to life with the ensemble's production of works by Josephine Stephenson and Oliver Leith (both developed through the organisation's *Writing the Future* composer development scheme) at the Queen Elizabeth Hall as part of Southbank Centre's *SoundState* Festival. The ensemble also gave the UK premiere of James Dillon's *Tanz/haus: triptych 2017* at the same concert.

In March 2019, Oscar Bianchi's *ORANGO* was performed with public participants on stage alongside London Sinfonietta players. This was the third in a series of new works with public participation at their very heart, commissioned as part of the European-wide CONNECT project.

Richard Ayres semi-staged music theatre piece *No. 50 (The Garden)* was presented to UK audiences for the first time in April 2019, the production team having successfully met the technical challenges involved with its performance.

The London Sinfonietta's *Turning Points* series continued at Kings Place with *Time Unwrapped* (October 2018), exploring the concept of time in music; a focus on the iconic inventor *Iannis Xenakis* (November 2018); and *The Emergence of Minimalism* from its experimental beginnings in the lofts and galleries of 1960s New York (March 2019).

### **UK engagements**

The 2018-19 period saw a return to a significant level of UK touring, including both large-scale and chamber-scale venues, venues with whom we have a long-term relationship and venues that are new to the ensemble. During Autumn 2018, the ensemble toured to six UK venues (in addition to a performance in London's Queen Elizabeth Hall) with Pascal Dusapin's searingly beautiful *Passion*, inspired by the myth of Orpheus, in a co-production by Music Theatre Wales and National Dance Company Wales, in association with the London Sinfonietta.

In November 2018, the London Sinfonietta was engaged to perform Henryk Górecki's *Symphony of Sorrowful Songs*, a work made famous by the ensemble's 1992 Elektra-Nonesuch recording, to commemorate 100 years since the end of the First World War and the formation of an independent Poland. The performance took place at a full Royal Festival Hall, Southbank Centre and formed part of *100 for 100 Musical Decades of Freedom*, a worldwide PWM Edition project.

In February 2019, the ensemble gave three performances alongside The Royal Ballet at the newly re-opened Linbury Theatre, Royal Opera House, in a unique collaboration of music and dance. The co-curated programme included six world-premiere dance works, each set to contemporary music never before used for dance, by composers Samantha Fernando, Mica Levi, Owen Belton, Anna Meredith, Luke Howard and David Sawer.

Also during February 2019, the London Sinfonietta embarked on a UK-wide tour of music by Steve Reich, focused around his masterwork of pulsating rhythms and shifting harmonies *Music for 18 Musicians*. Tour venues included Symphony Hall (Birmingham), St David's Hall (Cardiff), Royal Concert Hall (Nottingham) and The Anvil (Basingstoke), following a London performance at the Royal Festival Hall. The tour was accompanied by public workshops, student masterclasses and schools performances at some venues, as well as a radio broadcast of the Birmingham performance.

Chamber-scale touring included a visit to Wiltshire Music Centre in a continuation of our long-term relationship with the venue. During the period the organisation also invested time in planning for small-scale touring in future seasons, looking especially to develop programmes for families, supported by funding from The Foyle Foundation.

### **Overseas engagements**

There was one international engagement during the year, with the ensemble giving a second performance of Richard Ayres' *The Garden* in Zagreb, Croatia (April 2019). The management team is working to grow the level of overseas touring in future periods, with two engagements in place for 2019-20 and more potential dates coming into focus for 2020-21.

### **Participation and learning**

In 2018-19 *Sound Out* shifted its focus to composition in secondary schools, following a similar model as in 2017-18, and further developed key relationships with the music education hubs in Haringey, Enfield and Waltham Forest. The project culminated in two concerts at the Queen Elizabeth Hall in March 2019, and the *Sound Out* youth orchestra also performed a new student piece (arranged by composer Trish Clowes) at the *Connect* public participation concert. Schools work outside London took place in Birmingham and Gloucestershire.

Over 120 secondary age students were also provided with free tickets to our concerts through our Concert Club scheme. These concerts included Henryk Górecki's *Symphony No 3: Sorrowful Songs* and Reich: *Music for 18 Musicians*.

The London Sinfonietta *Academy* returned for its eleventh edition, with the course taking place at Kings Place and the concert at Southbank Centre's Purcell Room. Workshops for conservatoire students on key pieces of the ensemble's 2018-19 season repertoire extended the *Academy* experience beyond the course, and helped to ensure that the London Sinfonietta maintained its reputation as a key training provider for students to develop their understanding and experience of contemporary classical music performance.

Continuing our work to support students in developing their understanding and experience of contemporary classical music we worked with Royal Welsh College of Music & Drama, the Royal College of Music and the Royal Northern College of Music offering workshops and masterclasses for performers and composers to support their studies, including workshops on *Music for 18 Musicians*. Students from the Royal Academy of Music also performed side-by-side with London Sinfonietta players in two performances of Stockhausen's *Donnerstag aus Licht*, broadening their experience of core contemporary music repertoire.

Further higher education work was developed with Central Saint Martins, University of the Arts London (students made 5 short films set to Sinfonietta Shorts), the Institute of Education (teacher training CPD) and Huddersfield University (a year-long student placement as part of a sandwich degree).

Oscar Bianchi's *ORANGO* provided the season's principal opportunity for public participation, with a group of volunteers being recruited to take part in the interactive production. In addition, pre-concert workshops around Reich's *Clapping Music* also allowed all-comers to engage with the London Sinfonietta during the ensemble's UK tour of Reich's *Music for 18 Musicians*.

We also offered opportunities for the audience to engage with new work at pre-concert talks and discussions around Pascal Dusapin's *Passion* and Stockhausen's *Donnerstag aus Licht*.

### **Composer commissions and new work**

Key London Sinfonietta commissions which received their premiere during the 2018-19 season included *Sapiens* by Mark Bowden, a saxophone concerto written for Principal Saxophonist Simon Haram inspired by Yuval Noah Harari's remarkable book of the same name; *As Time Returns* by Colin Matthews, setting the poems of Czech poet Ivan Blatný; *Shuffle* by Josephine Stephenson and *Balloon* by Oliver Leith (both participants of the London Sinfonietta's *Writing the Future* scheme).

In April 2019 the ensemble gave the UK premiere of Richard Ayres new semi-staged music theatre piece *No. 50 (The Garden)*, an irreverent and darkly comic tale for our age inspired by the paintings of Hieronymus Bosch and Dante's *Divine Comedy*. The work was co-commissioned by the London Sinfonietta and AskolSchönberg Ensemble with initial development funded by The Royal Opera.

The London Sinfonietta also invested in the extension of the video material associated with the piece.

The ensemble gave the UK premiere of Oscar Bianchi's *ORANGO* (commissioned by a consortium of European ensembles including the London Sinfonietta) as part of its *Connect: The Audience as Artist* series, which focusses on new works which involve the public in their creation and performance, and the London premiere of James Dillon's *Tanz/haus: triptych 2017*.

Finally, the organization continued to commission and perform *Sinfonietta Shorts* (6 during the year), short solo works by composers at a variety of career stages from student to established professionals.

### **Digital projects**

During 2018-19, extensive planning took place for the launch of the organisation's new Digital Channel in 2019-20. Underlying the development of this new digital platform is an ambition to re-focus and increase the organisation's digital content, so that it becomes a carefully curated part of the organisation's artistic output, alongside the concert season.

In order to achieve this, the organisation restructured the staff team to incorporate a new role of Digital Officer focussed on creating digital products and developing the Digital Channel.

Alongside this, work continued to build on the Digital Stories section of the organisation's website, developing content to provide context and narrative, such as Q&As, videos and interviews, around the ensemble's commissions and performances. Strategy also started to be developed around how to increase the number of people signed up to the organisation's electronic mailing list and following other digital channels in order to share this digital output more widely.

Following its implementation in 2017-18, the staff team worked hard to improve their familiarity with Tessitura Customer Relationship Management software, integrating into work patterns and building strategies to use it as an effective tool for audience growth and donor development. This included attendance at a Tessitura Conference.

Finally, the organisation's *Steve Reich Clapping App* (developed in 2014-15) continued to be used as a tool in public engagement and audience participation, with the ensemble running a competition through the app and public workshops in the lead up to its Reich tour (February 2019).

## **Progress against Strategic Aims and Objectives**

**Aim 1: To radically develop the artistic programme to include a diverse range of formats and platforms to inspire greater numbers of audiences.**

**Objective 1: Develop ambitious concerts and staged projects created by composers of world-renown that lead to repeat performances and help build audiences.**

The period saw the realisation of several major staged or semi-staged projects. London Sinfonietta's new association with Music Theatre Wales (MTW) began in October 2018 with a six-performance tour of Pascal Dusapin's opera *Passion* around the UK, visiting Basingstoke, Cardiff, Aldeburgh, Salford and Mold as well as a performance at Queen Elizabeth Hall, London.

April 2019 saw Richard Ayres *The Garden* performed at the Zagreb Festival (Croatia) and at the Queen Elizabeth Hall (UK premiere). The piece was co-commissioned with Asko|Schönberg Ensemble and the London Sinfonietta invested further in the development of the piece by commissioning an extension to the visual material. The project is now provoking interest from national and international promoters for future performances.

In May 2019, two performances of Karlheinz Stockhausen's cosmic saga *Donnerstag aus Licht* (produced by Southbank Centre in association with the London Sinfonietta and Royal Academy of Music) continued the organisation's long-term project to bring major, little performed works by



Stockhausen to London audiences. It brought out thousands of Stockhausen fans, eager to see the first London performance of this work since 1985. It attracted substantial press; an incredible 14 reviews including online, music publications and most major newspapers.

The financial year ended with another Music Theatre Wales production, this time of Gerald Barry's *The Intelligence Park*. The project included a run of six concerts at the Royal Opera House's Linbury Theatre (three of which took place in September 2019 and are accounted for in the period covered by these accounts) and a UK tour in October and November 2019 (which will be reported on in the 2019-20 financial year).

**Objective 2: Create varied event formats to reach new audiences for both concert halls and alternative venues, particularly for UK touring partners and international audiences**

The *Turning Points* series, which aims to introduce audiences to influential composers and movements in an accessible and enjoyable way, continued with a new enhanced concert format which included an interactive installation and digital elements added to the mix. The project in March 2019 at Kings Place focussed on *Minimalism* and took over both halls and foyers, involving high quality production, video materials and elements of stage and lighting design. This new format will tour UK regional centres later in 2019 with new funding from The Foyle Foundation as part of the LS-instigated Foyle New Music Network.

Other new concert formats during this year included *Connect* (March 2019), an interactive community concert which featured a new commission developed through the *Sound Out* in-schools composition project and performed to a family audience at the Queen Elizabeth Hall.

The ensemble also delivered a larger-scale national tour during 2018-19, taking Steve Reich's *Music for 18 Musicians* around the UK in Spring 2019. It was a huge success, with a full house at Royal Festival Hall (London), a live BBC Radio Broadcast from Birmingham, standing ovations in all five venues (Nottingham, Birmingham, Basingstoke, Cardiff and RFH), alongside well received education masterclasses, public workshops and a schools concert. The organisation is considering the feasibility of an annual project of more 'popular' contemporary classical music that can tour to UK regions and will help ensure even greater reach and relevance outside London.

International touring during the year included the performance of Richard Ayres *The Garden* in Croatia, as referenced above.

**Aim 2: To expand our training and development work to include a broader range of ages and involve people from a wider variety of backgrounds.**

**Objective 3: Expand our training for early-career composers and creators by seeking to include those from different musical and cultural backgrounds, while also involving younger people in composition through education and public participation programmes**

The organisation's early-career composer-creator development programme *Writing the Future* featured new main-stage pieces by Oliver Leith and Josephine Stevenson. These were performed at the Queen Elizabeth Hall during Southbank Centre's *SoundState* festival in January 2019. The scheme also commissioned Oliver Leith, Edward Nesbitt and Josephine Stephenson to write short solo works which were premiered as part of *World Premiere Wednesdays*. Other composers featured at *World Premiere Wednesday* events during the year were John Woolrich, Trish Clowes and Bushra el Turk.

The London Sinfonietta also worked with GCSE-age students to encourage and develop their musical creation and compositional practice as part of its *Sound Out* programme. Six composition groups were set up in schools across Enfield, Haringey and Waltham Forest, with each group undertaking workshops and writing a short new piece for a single instrument. All works were performed in-school and recorded by the organisation's Digital Officer. This material was then re-worked by composer Trish Clowes into a concert piece which was performed at the *Connect* concert and again at the two *Sound Out* schools' concerts (both Queen Elizabeth Hall, March 2019).

Teachers from the schools also benefited from the continuing professional development opportunity provided by the project.

**Objective 4: Embed our performance training ethos into all areas of the educational journey and use our alumni to inspire the next generation of performers and conductors.**

The 11<sup>th</sup> London Sinfonietta *Academy* course took place at Kings Place in July 2019, involving 18 students from music colleges and conservatoires across the UK. As usual, the standard of performance was very high and included training in conducting and new music technology. Several participants have since been inspired to form new music chamber ensembles with their music college peers.

In a newly revived focus on conducting talent, early career conductors Jack Sheen and Kelly Lovelady were selected to take part in a conducting workshop during the *Academy* course. Under the guidance of Geoffrey Paterson, the conductors gained valuable experience of working with contemporary music specialists. Jack Sheen will return to conduct the ensemble during the 2019-20 season (*Turning Points: Kagel*, Kings Place, February 2020).

The organisation further expanded its provision for early-career instrumentalists and continued to develop its relationships with UK music colleges by delivering repertoire-based workshops focussed on Steve Reich's *Music for 18 Musicians* to students from the Royal College of Music (London) and the Royal Welsh College of Music & Drama (Cardiff) in conjunction with its tour of this work.

As well as supporting college-age and early career performers, musicians from the ensemble also undertook training with younger instrumentalists from youth orchestras in London and Wiltshire (the West of England Youth Orchestra), leading to high profile public performances in March 2019.

**Aim 3: To embed Participation and Learning as a core part of our work through immersive and collaborative relationships.**

**Objective 5: Develop longer-term residencies with schools and music hubs that will create more profound and developmental learning journeys that positively affect the learning of young people and the culture of the schools**

The London Sinfonietta's work in schools provides valuable learning experiences and an introduction to new music which is not featured on the National Curriculum. This provides a route for children to encounter new sounds and respond creatively, while helping to foster audiences for new music in the future.

The 2018-19 period saw an expansion of the organisation's *Sound Out* programme for schools, with 3 in-school performances and 2 schools concerts at the Queen Elizabeth Hall for over 1,500 children in total. Practitioners worked with participants in over 30 workshops to inspire, engage and educate. As described above, the programme focussed on composition and included GCSE student composers from 13 outer London schools. The resultant student compositions were arranged into a concert piece by composer Trish Clowes and performed at three concerts.

The organisation maintained strong, ongoing relationships with Music Hubs in the London Boroughs of Enfield, Haringey and Waltham Forest working to reach targeted groups and children and young people in these boroughs, some of which have amongst the lowest levels of arts engagement in the country. Support for teachers included delivery of PGCE teacher training and CPD sessions in Spring 2019 (as part of *Sound Out*). In the rest of the UK educational partnerships in Gloucestershire, Wiltshire, Cardiff and Birmingham were consolidated and strengthened, using tour locations to build new relationships with music hubs and schools.

**Objective 6: Promote Participation Projects across the year to actively engage the public in the music and inspiration of our concert programme**

The *Connect* project in March 2019 was a major focus for the organisation's work to engage the public as participants in its main-stage events. The project involved recruiting and training a group

of public participants to be centrally involved in the creation of a newly devised piece *ORANGO* by Oscar Bianchi and demonstrated the exciting possibilities inherent in the public participation format. The concert featured these 30 participants as artists, using unlikely instruments and unusual sounds to create sections of the piece to perform alongside London Sinfonietta players. The concert was presented in an accessible manner to a diverse audience and was successful in deepening both participant and audience engagement.

As well as this project, successful pre-concert public workshops and masterclasses took place around the Reich tour in Spring 2019, and included new iterations of our popular Clapping Music workshop.

**Aim 4: To develop and enact the London Sinfonietta Community Project through both digital and communication strategies.**

**Objective 7: Create an audience cultivation and development strategy that utilises software tools, data knowledge and the artistic assets of the London Sinfonietta**

During 2018-19, the organisation attracted larger audiences and developed audiences at new venues, with overall figures for live attendance increasing from 11,460 (2018) to 17,482. This was partly attributed to an increase in ticket inventory (the *Music for 18 Musicians* concert at Royal Festival Hall sold in excess of 2,500 tickets) but was also aided by the London Sinfonietta's partnership work with Music Theatre Wales, taking the ensemble to new venues in the wider regions of the UK where contemporary music is more rarely performed (including Basingstoke, Cardiff, Suffolk, Salford, Mold, Birmingham and Nottingham).

In December 2018, the management team worked to review the audience and development strategy, with the help of external consultants, with the aim of strengthening the 'London Sinfonietta Community' of interlinked groups of customers, participants, donors and a growing digital audience. A particular focus was on increasing the size of the Charity's e-list via website and box office sales, to enable us to communicate with a broader customer base and thus potentially engage them in other areas of activity. 'Call to actions' included a new pop up box on the website (encouraging sign up for the organisation's e-list) and increased digital presence during events. These had the cumulative effect of increasing new sign ups made via the website by over 500% over a 12 month period.

In December 2018, the organisation's Tessitura software system (for Customer Relationship Management) became fully operational following its implementation. This has allowed us access to live audience data at Southbank Centre for the first time and the ability to communicate with our audience more directly. The Marketing and Development teams started to utilise the package as part of their everyday work, which has created efficiency savings particularly in building and distribution of e-newsletters. Further training is required in the future to enable management teams to fully maximize the potential of the system.

**Objective 8: Expand significantly our digital output with a focus on engaging new audiences to discover the London Sinfonietta and encouraging existing audiences to learn more about new music**

Over the course of 2018-19, a key focus for the London Sinfonietta has been the development of a refreshed digital strategy and planning around its future digital output with the aim of increasing overall viewers and attracting new people to the organisation's work, recognising that there may be international audiences who can only engage with us digitally. Much of the planning has focussed on a new Digital Channel, which will launch in January 2020. This will provide the ensemble with a new platform to present performances and programmes about composers and artists involved in contemporary music.

A new post of Digital & Projects Officer was created in January 2019, ensuring a dedicated staff resource in-house for digital content production. In addition, an investment in digital infrastructure (including a camera and lighting equipment) enabled in-house content creation of a higher quality.

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Of particular note during 2018-19 was a new digitally-driven *Turning Points* concert format which was given its pilot at Kings Place in March 2019 (see details under Objective 2). Alongside these digital innovations the Clapping App continues to attract a large number of downloads currently at 394,000 (as of January 2020) and has a future life as a recruiting tool for live workshops.

The significant increase in listens on Spotify (rising during the year by 1,308,143 as compared to 2018) has demonstrated the importance of ensuring that the ensemble caters for the changing way in which consumers are consuming music. We are also now starting to track audiences on other digital platforms such as You-Tube.

Digital releases this year included music from the composer Josep Maria Guix on Neu Records, a re-release of *Writing on Water* by David Lang and *The Comedy of Change* by Julian Anderson. The performance of Reich's *Music for 18 Musicians* at Birmingham Town Hall was broadcast live on BBC Radio 3, ensuring that this project reached many hundreds of thousands. Additionally, two concerts (Górecki's *Symphony of Sorrowful Songs* in November 2018 and Ayres: *The Garden* in April 2019) were recorded by Radio 3 for deferred broadcast.

## **Aim 5: To build financial resilience into our long-term business model by increasing income generation and strategic investment.**

### **Objective 9: Increase income by harnessing the power of our commissions and innovative projects that inspire support, and develop relationships with businesses**

The strong relationship with long-term business partner Lark Music continued to thrive in the 2018-19 period. Their support enabled the London Sinfonietta to commission composer Bushra el Turk to write a *Sinfonietta Short* which was premiered at a *World Premiere Wednesday* breakfast event, as well as supporting other events at Southbank Centre. The organisation also worked with Lark Music to make a joint promotional video about how arts organisations and businesses can best work together for mutual benefit which it is hoped will be useful to other organisations.

During the period the Charity started to explore new avenues for building additional corporate relationships and a new corporate entertainment package was developed. This will be trialled in 2019-20 financial year, commencing with a pilot event for law partnership Francis Taylor Building.

Following the organisation's successful fundraising event in September 2018 (prior financial year), a smaller-scale event in March 2019 raised the profile of upcoming new commissions (to be performed in future seasons) and brought in over £8,000 (received or pledged) towards the commissioning cost of these new works.

New associations and partnerships (including with Music Theatre Wales and the Royal Ballet) helped to increase earned income during the year while supporting the development of new work and promoting cross-art form collaborations (with music theatre and dance respectively).

### **Objective 10: Build reserves and designated funds to support new work, training, digital innovations and new opportunities**

At the end of the 2018-19 financial year we were successful in meeting our policy to increase both Reserves and Designated Funds to help build greater resilience within the organisation.

As shown on the Balance Sheet, the organisation was able to contribute £15,000 to the Contingency Reserve, taking the total to £95,000 and ensuring that it remains on track to meet the target for Contingency Reserves of £120,000 by the end of the 2021-22 financial year.

As shown in Note 17 to these accounts, £18,000 was also transferred to the Strategic Projects Fund (a Designated Fund set up at the end of the 2017-18 financial year), bringing the total balance on this fund at 30 September 2019 to £49,633. Our ability to claim Orchestra / Theatre Tax Relief in recent years has been significant in enabling us to put this fund in place, which will allow us to respond to strategic opportunities in future periods while reducing our cash-flow risk.



**Aim 6: To create greater business resilience by investing and developing the organisation's people and processes.**

**Objective 11: Invest in people through recruitment and training to develop our workforce and reflect and respond to the diversity of society and the evolution of the business**

The Charity has focussed this year on enabling our existing employees to develop their skills and confidence, providing progression routes for some individuals to higher level roles. For example, during the period we provided career progression for staff members including the Marketing Assistant (promoted to Marketing Manager), the Office Administrator (promoted to Digital Projects Officer), the Development Officer (promoted to Development Manager) and the Head of Concerts & Production (promoted from Concerts & Projects Manager).

However the management team still experienced relatively high turnover of staff during this year, replacing several key positions. This is not unusual in a small-scale organisation where staff often need to move to new organisations in order to progress their careers, despite us aiming to find opportunities for this to happen internally where possible.

Professional development for management staff has included personal training and mentoring as well as attendance at industry events including Association of British Orchestra, Incorporated Society of Musicians and Tessitura Network European conferences. Staff members also attended regular specialist sessions arranged by the Association of British Orchestras.

The Charity continues to focus on diversifying the organisation across all areas. A Diversity Working Group was instigated in 2018-19 comprised of senior members of the management team, and a planned Council renewal process was enacted through a widely-advertised open call process in order to ensure that we reached a more diverse set of potential applicants. Three new Trustees/Directors (Charlotte Morgan, Sud Basu and Kathryn Knight) were appointed during the financial year with a further appointment (James Thomas) made since. Two of the player representatives retired or resigned, after standing for a number of years as Trustees/Directors, and Timothy Gill and Paul Silverthorne joined the Council in their place. These changes have boosted the breadth of skills represented on the Council and broadened the diversity represented at governance level. Towards the latter part of the year, the London Sinfonietta developed a relationship with Tonic Theatre, industry experts in equality, diversity and inclusion, who will deliver whole-company training in Autumn 2019.

An open call recruitment process also started during the year, seeking new London Sinfonietta Principal Players (piano, trumpet and 2nd violin). These positions were widely advertised with a clear call to encourage those from backgrounds currently under-represented in the orchestral sector to make an application. The organisation also undertook targeted positive action to encourage a younger, female demographic to apply for these positions. This process is ongoing and we hope to report more fully on the outcome at the end of the 2019-20 period.

**Objective 12: Embed and integrate new software and develop an ethos of sharing knowledge, information and decision-making**

Linked to our aims of increasing digital content production, which require large storage capacities and high upload speeds for modern editing software, we strengthened our IT infrastructure and bandwidth capacity, as well as increasing our data storage and back up facilities.

A major IT focus was making the switch to Office 365 which has entailed moving all email data across to Microsoft's cloud-based server. This will make remote working more efficient. Other IT developments included implementing new digital systems such as Making Tax Digital (for VAT reporting), AudienceFinder/Showstats and Culture Counts Impact & Insight.

**Evaluation and review**

The London Sinfonietta already benefits from an annual review with its major stakeholder, Arts Council England, and has further evolved a tiered structure for gaining feedback on its work. At the end of each fiscal

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year, Arts Council England requires data and an activity report from all organisations it funds which leads to an evaluation statement on the organisation's progress against its own Business Plan and Arts Council England's objectives.

Each quarter, the London Sinfonietta executive team reports back to the Council of Trustees on their progress against the Business Plan. In order to do this, the management team collects monitoring data across all key areas of activity in order to assist the executive team and Trustees in evaluating and appraising whether the organisation has been successful in delivering on the key Aims and Objectives set out in the Business Plan.

Feedback from our audiences and participants is important to us and we regularly ask them to provide their views on the experience of attending our concerts, workshops and events through Audience Finder Surveys, digital surveys (such as Culture Counts) and paper questionnaires. Qualitative and quantitative evaluation is carried out based on the data from these surveys which assists both with reporting back to funders and planning future projects. We also welcome informal and anecdotal feedback received through social media platforms or in conversation with audience members.

Other external feedback, for example from press reviews and industry peers, helps us to gain a rounded view of how projects are critically received.

Key individual projects across the London Sinfonietta year are also independently externally evaluated in order to give guidance on how they may evolve. In addition, the executive team regularly review, discuss and record the internal experience of delivering each major project at an operational level so that lessons learned from this can be fed into planning and support efficient and effective delivery of future projects.

### **Financial review and Key Performance Indicators**

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £4,277 (£13,424 – 2018). The Revenue Reserve shows a balance of £2,860 (£13,583 – 2018) at the year-end following a transfer of £15,000 to the Contingency Reserve to achieve an increased balance of £95,000 (£80,000 - 2018). At the end of the period, the balance on Restricted Funds rose to £161,389 (£65,011 - 2018) and the balance on Designated Funds increased to £61,156 (£35,901 - 2018).

The Statement of Financial Activities shows net income on Total Funds of £125,910. This is made up of a surplus on General Funds of £4,277 and an increase on Restricted Funds of £96,378 and on Designated Funds of £25,255. The Restricted Funds represent net income on restricted projects which will take place in future periods.

Total incoming resources in the year were £1,497,831 (£1,408,942 to 30 September 2018). This figure includes £499,565 of core funding from Arts Council England (£499,563 - 2018), £405,639 (£463,942 – 2018) from other fundraised sources such as trusts, foundations and individuals and £529,929 (£324,286 - 2018) earned from the Charity's activities (principally engagement fees and box office income).

Full details of all the figures are shown in the Statement of Financial Activities and Note 17. Further details of the Charity's Key Performance Indicators are shown in the Report of the Chair of Trustees and in the Achievements and Performance section of the Strategic Report.

### **Funds**

The charity's funds fall into two groups:

*Restricted Funds* – funds which are earmarked for a particular purpose by those who provide them

#### *Unrestricted Funds*

- Designated Funds* – funds which the Council earmarks for specific strategic purposes
- Contingency Reserve* – funds held to provide for contingencies that may arise in the future
- Revenue Reserve* – the balance carried forward on the Statement of Financial Activities consisting of funds available for use by the organisation to contribute towards its ongoing future artistic activity

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## Reserves Policy

A key element in the management of financial risk is the regular review of the Charity's policy on reserves. The Trustees aim to build up a Contingency Reserve to provide for unforeseen liabilities that may arise, whilst also giving the Charity the confidence to fulfil its artistic ambition to continue to innovate and invest. Following a review by the Council in December 2017, the target for Contingency Reserves has been set at £120,000, this being broadly equivalent to either 3 months' operating costs or the amount required to safeguard against a potential loss (such as non-payment of fee on a large-scale artistic project). The new Business Plan for the period 2018-22 states that the organisation is planning to meet this revised target by the end of the 2021-22 financial year. The Contingency Reserve was increased to £95,000 at 30 September 2019 (£80,000 - 2018) in line with this policy.

## Going Concern

The Trustees consider that, at the date of the signing of the report and accounts, the Charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows. This takes into account confirmed and likely cancellations and other known or anticipated impacts of the Coronavirus (Covid-19) at the date of signing these accounts.

## Risk Management

The Council of Trustees is responsible for the management of the risks faced by Sinfonietta Productions Limited. The organisation has a written Risk Register which identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact as well as summarising controls in place to mitigate each risk. These risks are reviewed at Council meetings throughout the year and the Risk Register is revised annually in the light of changes and developments.

The Charity's controls are designed to provide reasonable but not absolute assurance against material misstatement, loss or exposure to risk. Activities are largely project-based and systems are in place to ensure that the Charity's exposure is kept more or less in line with secured project funding. The Trustees are satisfied that the systems developed will mitigate exposure to major risks and believe that risk management is a tool that assists the Charity in promoting its charitable purposes.

At the time of writing this Report, the most immediate and significant risk the Charity faces is the uncertainty arising from the current Coronavirus (Covid-19) pandemic and the government-mandated shutdown of all performance venues and non-essential business operations. To date, concerts from 24 March 2020 to the end of April 2020 have been cancelled, with activity into the summer also in question. The office is temporarily closed with staff working remotely from home. Arts Council England has confirmed that it will continue to fund and support all National Portfolio Organisations during this uncertain period. This provides a foundation of financial stability for the organisation over the next 6-12 months, until normal activity can be resumed. The anticipated outcome for the 2019-20 year has been re-forecast to take into account likely impacts, and cash flows updated. Both show that the organisation will be able to continue in operation for the remainder of this unusual period, although it may be necessary to call upon a larger than planned proportion of the Charity's designated funds at the 2019-20 year-end. Other key risks and uncertainties facing the Charity, in no particular order, have been identified as follows:

Risk identified	Action taken to mitigate risk
Significant loss or shortfall from key income sources, including: <ul style="list-style-type: none"><li>- a major change in Arts Council England (ACE) strategy or government policy which is less well aligned with the Charity's Aims &amp; Objectives</li><li>- loss of another substantial income stream such as contribution from Southbank Centre</li><li>- failure to meet a significant fundraising target (e.g. Trusts &amp; Foundations) as competition for funding increases</li></ul>	Regular monitoring of changes to ACE strategy and government policy. Strong relationship with key officers at ACE. Membership of industry bodies, such as the Association of British Orchestras, who engage with politicians from all main parties and work to communicate the concerns of their members. Cultivation of strong relationships and regular communication with other key partners. Fundraising targets reviewed regularly at meetings of the Development Working Group (involving Trustees). Activity only committed to once key funding is in place.

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Loss of multiple key senior management personnel.	Sufficient notice periods in place to allow for recruitment of replacement personnel and a proper handover. Documentation of systems in place. Succession plans in place.
A breach in data security leading to personal data or operational information held by the Charity being compromised or lost due to negligence or the malicious actions of a third-party, causing: <ul style="list-style-type: none"> <li>- operational difficulties</li> <li>- financial impact</li> <li>- reputational damage</li> </ul>	GDPR and Data Protection Policies & Procedures in place. Appropriate software protection in place. IT support and advice from external provider. Regular reviews of security and back up procedures. Cyber security added to insurance cover.
End of lease at Kings Place and the need to find new office space to move to by December 2020: <ul style="list-style-type: none"> <li>- New office space not yet identified (as at March 2020)</li> <li>- May be difficult to identify new office space in a location and at a cost that is affordable and in short timescale.</li> <li>- staff capacity to find new office and manage move</li> <li>- may require funds to be raised to cover cost of fit out or remedial works</li> </ul>	Property Working Group set up including management team and Council members. Budgets include provision for increased rent costs from 2019/20. Advice from appropriate consultants in refining our requirements (report written) and property search. Additional capacity created to manage project. Careful planning of artistic activity to ensure there is time for staff to prepare for the office move. Potential for team to work remotely for short interim period.
Cash flow difficulties (e.g. due to late payment of an engagement fee or the timing of tax receipts recoverable under the Orchestra and Theatre Tax Relief schemes).	Careful cash flow forecasting undertaken well in advance, strong credit control practices and day-to-day cash management. Support from regular funders in helping to manage cash flow fluctuations. A proportion of tax relief claimed each year is used to set up Designated Funds for future years, reducing the risk of cash flow issues arising as the funds will only be used to support activity once the cash inflow has taken place.
Withdrawal of tax relief schemes for Creative Industries.	Advance planning around use of tax relief claimed to avoid over-reliance on it to deliver the core programme; allocation of a proportion to support strategic projects and additional work. Maintaining awareness of potential changes to tax reliefs available.
Impacts arising from a no-deal Brexit following the UK's planned departure from the EU in 2021.	Strong relationships with European promoters. Developing relationships with new promoters outside Europe and LS's reputation for excellence. Partnership working to develop unique and strong artistic products. Robust risk management and advance planning.
Financial and operational challenges arising from a force majeure event or situation, particularly if a concert, event or tour has to be cancelled (e.g. due to act of god, terrorism, pandemic, state mourning).	Business Continuity Plans and contingency planning being put in place. Close communication with venues and partners such as Southbank Centre and Kings Place. Ensuring staff are able to work remotely. Close adherence to official government advice. Regular revisions to forecast and cash flows.

### Funders and supporters

For the 4-year cycle of its National Portfolio of funded organisations (NPOs) running from April 2018 to March 2022, Arts Council England (ACE) confirmed in July 2017 that the London Sinfonietta would receive standstill grant funding of £499,565 per fiscal year (although the final, fourth year of this commitment is formally contingent on the next government's spending review). In December 2019, the organisation received written confirmation from ACE that as a result of the Department for Culture, Media and Sport confirming an inflationary increase of 1.84% on their 2020/21 budgets, all NPOs would also receive an inflationary increase

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to their grant funding from April 2020. This means that the London Sinfonietta's grant will increase by £9,192 to £508,757 for the fiscal year April 2020 to March 2021 and future years of the current funding cycle.

Due to the Coronavirus (Covid-19) pandemic, in late March 2020 ACE confirmed that they would be delaying their new investment process by 12 months. This means that the London Sinfonietta, along with all other funded arts organisations in the National Portfolio, will need to reapply for funding in January 2022 for the period starting from April 2023. In the meantime, existing funding agreements will be rolled over for an additional 12 months from April 2022. In terms of longer-term planning, the organisation has already started to review and discuss its strategy for the future in order to begin the process of writing a new Business Plan for the artistic season and financial period starting in 2022. This will consider and respond to ACE's new 10-year strategy *Let's Create* which was published in January 2020.

The London Sinfonietta is incredibly grateful to Arts Council England for its continued support.

The London Sinfonietta would also like to gratefully acknowledge the support of other key funders including The Aaron Copland Fund for Music Inc., Art Mentor Foundation Lucerne, The Boltini Trust, Britten-Pears Foundation, Cockayne – Grants for the Arts, Ernst von Siemens Music Foundation, The Foyle Foundation, Garfield Weston Foundation, Jerwood Arts, John Ellerman Foundation, The London Community Foundation, London Music Fund, and PRS for Music Foundation.

We also acknowledge with gratitude the donation in kind from Kings Place Music Foundation of office space at Kings Place.

The London Sinfonietta was grateful to receive continued corporate support from Lark Music during the year.

The organisation acknowledges with much gratitude the many donations from individual supporters which help us to achieve our goals, particularly in supporting the development of new commissions. The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

## Plans for the Future

At the end of the period, artistic plans for the 2019-20 financial year included:

### Own/co-promotions (London and UK)

Own and co-promotions during the artistic season will include 9 performances at Southbank Centre (1 at Royal Festival Hall, 6 at Queen Elizabeth Hall and 2 at Purcell Room) and 3 at Kings Place.

A schools' concert will take place at Royal Festival Hall in March 2020 (see further details below). Performances at Queen Elizabeth Hall will include *Solos*, *Duos*, *Ensemble* (October 2019) featuring works by Cheryl Frances-Hoad, Edward Nesbit, Chaya Czernowin and Sir Harrison Birtwistle which explore the interaction between musicians from small-scale to full ensemble. November 2019 will see the London Sinfonietta reunited with jazz saxophonist Marius Neset and his quintet, following an award-winning collaboration in 2016 with Neset's album *Snowmelt*. This concert is also part of the EFG London Jazz Festival 2019. Following this, a newly commissioned piece from composer Georg Friedrich Haas comes to London (following its world premiere in Huddersfield), written in response to a major retrospective of British artist Bridget Riley at Southbank Centre's Hayward Gallery.

Two concerts at Queen Elizabeth Hall were planned as part of the *Sound Across a Century* series, exploring musical movements in the 20<sup>th</sup> century (conducted by Thierry Fischer and David Atherton respectively and presented by Jonathan Cross). However, the second concert in March 2020 will not now take place due to the Coronavirus (Covid-19). A family concert (February 2020) focused on the repeating patterns of minimalism will take place at the Purcell Room.

Performances at Kings Place will include *Tansy Davies: Jolts & Pulses* as part of the venue's *Venus Unwrapped* series, exploring the creative power of female composers (October 2019). The London Sinfonietta's *Turning Points* series will also continue with a focus on the music of Mauricio Kagel (February 2020). A further concert planned for April 2020 which put Toru Takemitsu in the spotlight is also to be cancelled due to the pandemic.



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The London Sinfonietta will also continue its relationship with CoMA (Contemporary Music for All) with musicians performing alongside participants at a concert in March 2020 and the season will conclude with *Musicians of Tomorrow*, showcasing the culmination of the London Sinfonietta Academy 2020 (although this is now likely to be postponed until September 2020).

## UK engagements

In what promises to be another busy year for UK touring, the 2019-20 period will begin with three further dates at The Linbury Theatre, Royal Opera House of Gerald Barry's opera *The Intelligence Park* (the first three performances took place at the end of the 2018-19 financial year), followed by a UK-wide tour to Cardiff, Manchester and Birmingham.

Also during Autumn 2019, a chamber-scale tour to Warwick Arts Centre, Royal Welsh College of Music & Drama, Wiltshire Music Centre and Turner Sims Southampton will take the *Turning Points: Emergence of Minimalism* format to venues outside of London. Supported by The Foyle Foundation, a new, interactive family concert format has also been developed for some tour venues, presented by Patrick Bailey and aimed at children aged 7-12 years. A London performance will take place at the Purcell Room in February 2020 as part of Southbank Centre's *Imagine* Festival for children.

As in previous years, the ensemble will perform at Huddersfield Contemporary Music Festival in November 2019, this time giving the world premiere of a new work *Homage to Bridget Riley* by Georg Friedrich Haas (also to be performed in London in December).

During the spring, the organisation's partnership with Music Theatre Wales takes the London Sinfonietta on tour with the UK premiere of Philip Venables (composer) and Ted Huffman's (writer) tragic opera *Denis & Katya* and in the summer the world premiere of Tom Coult (composer) and Alice Birch's (writer) new opera *Violet* is planned to be given at Aldeburgh Festival, with further performances at Theatr Clwyd, Mold and Buxton Festival in June/July 2020. However, due to the Coronavirus, the performance at Aldeburgh Festival may need to be postponed until September and other performances in Buxton and Mold are likely to be cancelled.

Chamber-scale touring during the year will continue, although a second visit to Wiltshire Music Centre planned for late March 2020 has now been postponed.

The ensemble has also been invited to make an appearance at the BBC Proms 2020 in early September, performing in a late night slot. Although this is further ahead, there is still a level of uncertainty due to the pandemic.

## Overseas engagements

International performances are planned, so far, for Singapore (November 2019) where the ensemble will return to the Esplanade Concert Hall and continue to build its relationship with the Yong Siew Toh Conservatory of Music. A portrait concert of the composer George Benjamin will also take place in France at the Présences Festival (February 2020) with Christian Karlsen conducting.

## Participation and learning

*Sound Out* will continue to develop and expand the relationship with Enfield, Haringey and Waltham Forest Music Hubs, working with young musicians and supporting their teachers on a creative composition project taking inspiration from the art work of Bridget Riley. This will culminate in a performance as part of the primary school concert at the Royal Festival Hall in March 2020.

The organisation will also launch a new talent development strand for young people under the age of 18. *Junior Academy* will support more advanced young musicians to explore contemporary repertoire and develop their creative skills in collaboration with London Music Masters and Awards for Young Musicians. This group and the *Sound Out* youth orchestra will both perform in our public participation concert *Connect* at the Queen Elizabeth Hall in April 2020. Outside of London the programme of work will be extended to Cardiff, Gloucestershire, Southampton, Wiltshire and Warwick with the tour of the *Repeating Patterns* family concert.

The London Sinfonietta Academy returns for its twelfth year, offering young professional musicians and conductors the opportunity to develop their skills and knowledge of contemporary music. The course will also include opportunities to gain industry experience through curated sessions led by

London Sinfonietta musicians and staff and will culminate in a concert at the Purcell Room in July 2020. As a leading training provider supporting students to develop their understanding and experience of contemporary classical music the organisation will continue to work with music colleges and conservatoires offering workshops and masterclasses for performers and composers to support their studies. Other higher education work planned for the year includes a project with Central Saint Martins, University of the Arts London (filmmaking inspired by *Hommage à Bridget Riley* by Georg Friedrich Haas), Surrey University (a composition project around the Kagel concert), the Institute of Education (teacher training CPD) and Huddersfield University (a year-long student placement with the London Sinfonietta).

Our public participation work will continue with a collaboration with Contemporary Music for All (CoMA) in March 2020 offering amateur musicians coaching and masterclasses on contemporary repertoire alongside London Sinfonietta musicians and a composition commission for whole audience creative participation at the *Connect* concert in April 2020. We also plan to pilot new Pop up Premiere performances of Sinfonietta Shorts in community settings within our partner music hubs and to extend our Concert Club scheme offering free tickets to young people who wouldn't normally access our concerts. There will also be opportunities for the audience to engage with new work at pre-concert talks and discussions around events including Philip Venable's *Denis and Katya*.

#### **Composer commissions and new work**

Key London Sinfonietta commissions receiving their premiere in the 2019-20 season will include *The rule is love* a new work from Tansy Davies for the ensemble and vocalist Elaine Mitchener, co-commissioned with Kings Place, and Edward Nesbit's *Viola Concerto* (commissioned through the ensemble's *Writing the Future* scheme). Georg Friederich Haas' new piece *Hommage à Bridget Riley* commissioned by the London Sinfonietta in association with Southbank Centre and Huddersfield Festival of Contemporary Music, will receive its world and London premieres during the season.

A new work arranged by Trish Clowes using musical material created by schools involved in the *Sound Out* programme will be performed by young musicians and London Sinfonietta players at the schools concert (Royal Festival Hall, March 2020) and again as part of *Connect* (April 2020), a celebration of public participation in contemporary music.

The ensemble also hopes to give the world premiere of *Violet*, the first opera from Tom Coult (composer) and Alice Birch (writer), co-commissioned and co-produced by Music Theatre Wales, Aldeburgh Festival and Theater Magdeburg in association with the London Sinfonietta (see above, this has now been put into uncertainty due to the Coronavirus).

Finally, the organization continues to commission and perform six *Sinfonietta Shorts* each year, short solo works by composers at a variety of career stages from student to established professionals. Composers during 2019-20 will include Kate Whitley, Patrick Brennan, Edmund Finnis, Laura Bowler and Hannah Kendall.

#### **Digital projects**

Following a year of planning in 2018-19, including the design and build of a new online platform which enables the organisation to index and curate digital content, January 2020 sees the launch of the organisation's new digital channel. The London Sinfonietta Channel will help the organisation fulfil its ambition to increase its digital output so that it becomes a more central part of its annual programme of activity with its own schedule of live and online 'events'. This will enable the Charity to reach a much larger audience world-wide who are interested in the music that the ensemble performs and provide an insight into the composers and performers involved in bringing it to life. In the light of the developing pandemic, the Digital Channel also provides the Charity with a crucial platform to continue its work during the necessary shutdown of all live performance venues, and a renewed mandate to put digital activity at the forefront of the Charity's programme.

The creation of a new post of Digital Officer in 2018-19 means that the capacity, skills and expertise are now held in-house to enable new content to be produced on much more regular basis and with high production values. It is planned that new programming for the LS Channel will include: *The Music that Made Me*, a podcast series which asks composers and artists to discuss the music that

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made them who they are today; *The Composer's Mind*, a series of video interviews to meet the composers behind London Sinfonietta's programme of new commissions; *In Performance*, videos of complete works filmed live in concert; and *Introduction to Contemporary...*, a series of videos where London Sinfonietta Players explore the techniques of contemporary performance on their instruments. In addition the LS Channel will showcase photography around specific projects, articles about music and contemporary repertoire and digital commissions or works conceived specifically for a digital platform.

The Digital Channel will be launched at a live event in partnership with venue Spiritland (at London's Southbank Centre) with several events planned at the same venue as part of the digital programme during the season, supporting and enriching the audience's journey through our concert season.

During the financial period 2019-20 the organisation will also be searching for new office space and planning for a move to a new headquarters which it is planned will take place by December 2020 (when the organisation's lease at Kings Place officially runs out). The Charity is currently discussing with its landlord whether there may be flexibility around this date as planning is likely to be impacted by the pandemic.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Legal status

Sinfonietta Productions Ltd (working as the London Sinfonietta) is registered as a company limited by guarantee (company number 00926551) and as a Charity with the Charity Commission (Charity number 255095). The Charity's Trustees, who are also Directors of the Company, are referred to as the Council. The Charity was founded in 1968 and is governed by its Memorandum and Articles of Association. Membership of the Company consists of the current Directors. Members are co-opted by the Council and stand for election by the Members at the following general meeting of the Company.

### Appointment of Trustees

As set out in the Articles of Association, the number of Trustees shall be not less than five and shall not exceed 18. This includes at least two and no more than four Trustees who are Principal Players with the London Sinfonietta. The Trustees have the power to co-opt additional Trustees who will stand for formal appointment at the subsequent general meeting. A skills audit of existing Trustees is undertaken regularly in order to identify any specialist skills needed. All Trustees are able to nominate potential new Trustees for consideration and the Council advertises publicly for new Trustees as required.

A third of Trustees are required to retire from office at each Annual General Meeting and are eligible for re-election. Trustees are able to serve a total of three terms of three years, a maximum of nine consecutive years, and retire by rotation in accordance with the Articles of Association.

An induction process is in place for new Trustees which includes spending time with the Chair and the Chief Executive and receipt of an induction pack containing information about the organisation and their responsibilities as Company Directors and Charity Trustees. The Council of Trustees meets at least four times a year and are encouraged to attend the organisation's programme of concerts, events and projects. Many also sit on Working Groups involving the management team and where they can bring advice to particular areas of the operation. Trustees are also encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Ultimate responsibility for the Charity rests with the Council of Trustees. The Trustees during the year are listed on page 3 and details of the Trustees' responsibilities are set out on pages 25-26.

### Organisation and Management

The day-to-day running of the organisation is managed by the Chief Executive & Artistic Director, Andrew Burke, working closely with the General Manager, Head of Finance, Head of Concerts & Production, Head of Participation & Learning, Development Manager and other senior members of staff (Marketing Manager, Digital Officer) to deliver the Company's programme of work. Over the period, the Company has had a team of ten full-time and three part-time salaried staff members. The Chief Executive reports to the Council of Trustees and maintains regular contact with the Chair. Budgets are set by the Chief Executive and ratified by the Council. The current Business Plan, which covers the 2018-22 period, describes the Company's aims and



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ambitions in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. The Business Plan also includes an analysis of the perceived main risks to the organisation. In all matters the Council monitors progress and delivery against the aims of the Business Plan and budget. The current Business Plan came into action from October 2018 and will continue to be reviewed and updated regularly. A new Business Plan for 2022-26 will be drafted during 2020 as the Charity prepares to re-apply to Arts Council England for renewed funding from April 2022.

The Council has two long-running sub-groups: the Development Working Group, which meets 8 times a year and consists of Council members, staff and occasional external consultants who give advice and bring contacts in the search for more funding; and the Finance Working Group, which meets 4 times a year and consists of Council members and staff who review the organisation's finances in advance of Council meetings. Both groups allow the management team to draw upon the specific areas of expertise that members of the Council can provide, and allow Council members to maintain regular contact with management between Council meetings and to gain a deeper understanding of these crucial areas of work. Other ad-hoc working groups are set up from time to time to work on specific, short-term projects.

### **Remuneration Policy for Senior Management Personnel**

The Trustees consider that the Council of Trustees and the senior management team comprise the key management personnel of the Charity, in charge of directing and controlling, running and operating the Charity on a day to day basis. During the year ended 30 September 2019, the senior management team were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Projects Manager. The remuneration of all staff is reviewed annually and normally increased in accordance with inflation to reflect a cost of living adjustment. Trustees regularly benchmark pay levels against other charities of similar size and purpose.

Council members give of their time freely to undertake their responsibilities as Charity Trustees. No Trustees received remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. Where Trustees receive remuneration for other services provided to the Charity, these are detailed under Note 12. During the year, this included the Chief Executive & Artistic Director and five Principal Players.

### **STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

The following statement is made in order to clarify the responsibilities of the Trustees in relation to the accounts.

The Charity Trustees (who are also Directors of Sinfonietta Productions Ltd for the purposes of Company Law) are responsible for preparing a Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit, profit or loss 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 methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable 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 company will continue in business.

The Trustees are also responsible for keeping proper accounting records which 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.

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The Trustees acknowledge their responsibility for the maintenance and integrity of the corporate and financial information included on the charity's website.

So far as the Trustees are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware, and each Trustee has taken all the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

**Auditors**

A Resolution will be placed before the Members at the Annual General Meeting to approve the reappointment of MGR Weston Kay LLP as Auditors of the Company in accordance with the Companies Act 2006.

This Report, relating to the reporting period ended 30 September 2019, was approved by the Council of Trustees on 1 April 2020 and signed on their behalf by:



**P Zisman**  
Chair of the Trustees



**A Burke**  
Chief Executive

## **Independent Auditors' Report to the Members of Sinfonietta Productions Limited (a company limited by guarantee)**

### **Opinion**

We have audited the accounts of Sinfonietta Productions Limited for the year ended 30 September 2019 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the accounts, 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).

In our opinion the accounts:

- give a true and fair view of the state of the charitable company's affairs as at 30 September 2019 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### **Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of accounts 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 accounts 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 Chairman's and Trustees' use of the going concern basis of accounting in the preparation of the accounts is not appropriate; or
- the Trustees have not disclosed in the accounts any identified material uncertainties that may cast significant doubt about the charity'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 accounts are authorised for issue.

### **Other information**

The other information comprises the information included in the annual report, other than the accounts and our auditor's report thereon. The Trustees are responsible for the other information. Our opinion on the accounts 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 accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 accounts 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 the 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 our audit:

- the information given in the Chairman's And Trustees' Report for the financial year for which the accounts are prepared is consistent with the accounts; and

# **Sinfonietta Productions Limited**

## **(a company limited by guarantee)**

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- the Chairman's And Trustees' Report has been prepared in accordance with applicable legal requirements.

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

In the light of the knowledge and understanding of the Trustees and its environment obtained in the course of the audit, we have not identified material misstatements in the Chairman's And Trustees 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;
- the accounts are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

### **Responsibilities of Trustees**

As explained more fully in the Statement of Chairman's And Trustees' Responsibilities, the Chairman and Trustees are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, 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 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 accounts 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 accounts.

A further description of our responsibilities for the audit of the accounts is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditors report.

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

**Nigel Walfisz**  
**for and on behalf of MGR Weston Kay LLP**  
**Chartered accountants**  
**Statutory auditors**

55 Loudoun Road  
St John's Wood  
London  
NW8 0DL

**Sinfonietta Productions Limited**  
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**Statement of Financial Activities**  
**(incorporating the Income and Expenditure Account)**  
**for the year ended 30 September 2019**

		Unrestricted Funds		Restricted Funds	Total Funds 2019	Total 2018
		General	Designated			
	Notes	£	£	£	£	£
<b>Income</b>						
Donations	3	685,705	-	219,499	905,204	963,505
Income from charitable activities	4	492,497	7,255	30,177	529,929	324,286
Other income	5	44,280	18,000		62,280	120,869
Investment income	7	418	-	-	418	282
<b>Total income</b>		<b>1,222,900</b>	<b>25,255</b>	<b>249,676</b>	<b>1,497,831</b>	<b>1,408,942</b>
<b>Expenditure</b>						
Costs of raising funds	8	110,724	-	-	110,724	108,937
Expenditure on Charitable activities	8, 9 & 10	1,107,899	-	153,298	1,261,197	1,414,316
<b>Total expenditure</b>		<b>1,218,623</b>	<b>-</b>	<b>153,298</b>	<b>1,371,921</b>	<b>1,523,253</b>
<b>Net income/ (expenditure) before transfers</b>		<b>4,277</b>	<b>25,255</b>	<b>96,378</b>	<b>125,910</b>	<b>(114,311)</b>
<b>Net movement in funds</b>		<b>4,277</b>	<b>25,255</b>	<b>96,378</b>	<b>125,910</b>	<b>(114,311)</b>
<b>Reconciliation of funds</b>						
Funds brought forward		93,583	35,901	65,011	194,495	308,806
<b>Funds carried forward</b>	17	<b>97,860</b>	<b>61,156</b>	<b>161,389</b>	<b>320,405</b>	<b>194,495</b>

This Statement of Financial Activities includes all gains and losses recognised in the year.  
All income and expenditure is derived from continuing activities.

The Notes on pages 32 to 40 form part of these accounts.

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**Balance Sheet**  
**at 30 September 2019**

	Notes	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets	13	5,284	1,289
<b>Current assets</b>			
Debtors	14	307,849	220,248
Short term deposits	15	67,728	67,349
Cash at bank and in hand		206,361	171,941
<b>Total</b>		<u>581,938</u>	<u>459,538</u>
<b>Creditors:</b> Amounts falling due within one year	16	<u>(266,817)</u>	<u>(266,332)</u>
<b>Net current assets</b>		<u>315,121</u>	<u>193,206</u>
<b>Net assets</b>		<u><b>320,405</b></u>	<u><b>194,495</b></u>
<b>The Funds of the Charity</b>			
Restricted Income Funds		161,389	65,011
Unrestricted Income Funds			
Designated Funds		61,156	35,901
Contingency Reserve		95,000	80,000
Revenue Reserve		<u>2,860</u>	<u>13,583</u>
<b>Total Charity Funds</b>	17	<u><b>320,405</b></u>	<u><b>194,495</b></u>

The accounts were approved by the Council of Trustees on 1 April 2020 and signed on its behalf by:



**P Zisman**  
Chair of the Trustees



**A Burke**  
Chief Executive

Company registration No: 00926551  
Registered Charity No: 255095

The Notes on pages 32 to 40 form part of these accounts.

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**Statement of Cashflows**  
**For the year ended 30 September 2019**

	2019		2018
	£	£	£
<b>Cash flows from operating activities</b>			
(Deficit)/Surplus for year ended	125,910		(114,311)
Interest received	(418)		(282)
Depreciation	748		911
Decrease/(Increase) in debtors	(87,601)		85,150
(Decrease)/increase in creditors	485		54,527
	<u>485</u>		<u>54,527</u>
<b>Net cash provided by/(used in) operating activities</b>		39,124	25,995
<b>Cash flows from investing activities</b>			
Interest from bank deposits	418		282
Fixed asset additions	(4,743)		-
	<u>(4,743)</u>		<u>-</u>
<b>Net cash from investing activities</b>		(4,325)	282
<b>Change in cash and cash equivalents in the year</b>		<b>34,799</b>	<b>26,277</b>
Cash and cash equivalents at beginning of year		<u>239,290</u>	<u>213,013</u>
<b>Cash and cash equivalents at end of year</b>		<b><u>274,089</u></b>	<b><u>239,290</u></b>
<b>Cash and cash equivalents</b>			
Short term deposits		67,728	67,349
Cash at bank and at hand		<u>206,361</u>	<u>171,941</u>
<b>Cash and cash equivalents at 30 September</b>		<b><u>274,089</u></b>	<b><u>239,290</u></b>

The Notes on pages 32 to 40 form part of these accounts.

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## Notes to the Accounts for the year ended 30 September 2019

### 1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (SORP 2015), effective January 2015, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Sinfonietta Productions Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are recognised initially at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

The principle accounting policies adopted in the preparation of these financial statements are as follows:

**(a) Going concern**

The Trustees consider that there are no material uncertainties regarding the Charity's ability to continue as a going concern and have prepared these financial statements on this basis.

**(b) Income**

Income from donations, as well as other sundry income, is accounted for on a receivable basis. Income from charitable activities is shown gross with the associated costs included in direct charitable costs. Income from engagements and promotions is stated net of value added tax. Income that relates to projects and fees of a future period is deferred until that period.

**(c) Expenditure**

Costs and expenses have been apportioned between the cost of raising funds and expenditure on charitable activities according to the nature of the work performed and the time taken.

All expenditure is accounted for under the accruals concept.

**(d) Operating leases**

Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

**(e) Foreign currency translation**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction. All differences are taken to the Statement of Financial Activities.

**(f) Pension costs**

The Charity operates individual defined contribution pension schemes. The assets of the schemes are held separately from those of the Charity in independently administered funds.

**(g) Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. They are depreciated on a straight line basis over their estimated useful economic lives, as follows:

	Years
Office and stage equipment	5
Computer equipment	5

**(h) Investments**

Investments are shown at market value and all changes in value in the year, whether or not realised, are reported in the Statement of Financial Activities.



# Sinfonietta Productions Limited

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## Notes to the Accounts for the year ended 30 September 2019

**(i) Financial instruments**

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

**(j) Taxation**

The Company is a registered Charity, and accordingly is not subject to Corporation Tax on its charitable activities. The tax credit for the year is the payable tax credit claimed under the Orchestra and Theatre Tax Relief schemes.

**(k) Fund accounting**

Funds held by the Charity are categorised as follows:

*Restricted Funds:* funds which are earmarked for a specific purpose by the donors.

*Unrestricted Funds:* funds which can be used in accordance with the charitable objects at the discretion of the Trustees. Unrestricted funds include:

*Designated Funds:* unrestricted funds which have been earmarked for specific purposes by the Trustees.

*Contingency Reserves:* funds held to provide for contingencies that may arise in the future.

*Revenue Reserves:* the balance of funds carried forward on the Statement of Financial Activities consisting of funds available for use by the Charity to contribute towards its ongoing artistic activity.

**(l) Intangible income and gifts in kind**

Donations in kind are valued and included in income to the extent that they represent goods or services which would otherwise be purchased. The valuation is based on what a third party would pay for the good or service. An equivalent amount is charged as expenditure. Income and the corresponding expense are recognised in the year that the goods or service are received/used.

The main donation in kind included in these accounts is in relation to the use of office space at Kings Place on a peppercorn rent basis.

In accordance with Charities SORP (FRS 102), the value of the amount of time given by volunteers has not been quantified in the accounts.

**(m) Legal status and share capital**

Sinfonietta Productions Limited is a registered charitable company limited by guarantee. The Memorandum of Association restricts the liability of members on winding up to £1 unless their liability becomes unlimited through contravention of the Memorandum. In the case of winding up none of the accumulated funds are distributable to the members but shall be given or transferred to some other charitable institution having similar objectives.

**(n) Creditors**

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

**2. Critical accounting judgements and estimates**

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the Charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

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**Notes to the Accounts**  
**for the year ended 30 September 2019**

**3. Donations**

	Unrestricted 2019 £	Restricted 2019 £	Total 2019 £	Total 2018 £
Arts Council England	499,565	-	499,565	499,563
Trusts and Foundations	56,171	192,350	248,521	203,057
Corporate Support	10,000	-	10,000	16,461
Donations and Individual Giving	25,815	27,149	52,964	150,269
Donations in Kind	94,154	-	94,154	94,155
<b>Total</b>	<b>685,705</b>	<b>219,499</b>	<b>905,204</b>	<b>963,505</b>

Unrestricted Donations and Individual Giving of £25,815 is net of a backdated VAT liability of £12,667 related to underpayment of VAT on Individual Giving in prior periods.

The amount raised from Donations and Individual Giving in 2018 was unusually high due to additional funds raised towards the Charity's 50<sup>th</sup> anniversary celebrations.

**4. Income from charitable activities**

	Total 2019 £	Total 2018 £
Own/co-promotions (UK)	204,717	165,058
Engagements (UK)	261,035	87,551
Overseas Engagements	34,000	29,622
Participation and Learning	30,177	28,952
Composer Commissions and New Work	-	13,050
Digital projects	-	53
<b>Total</b>	<b>529,929</b>	<b>324,286</b>

**5. Other income**

	Total 2019 £	Total 2018 £
Other Income	62,280	120,869
<b>Total</b>	<b>62,280</b>	<b>120,869</b>

Other Income includes funds received as a result of Orchestra and Theatre Tax Relief claims.

**6. Geographical analysis of foreign touring income**

	Total 2019 £	Total 2018 £
European Union / EEA	34,000	29,622
Rest of world	-	-
<b>Total</b>	<b>34,000</b>	<b>29,622</b>

**7. Investment income**

All investment income arises from interest bearing deposit accounts. Short-term deposits shown on the Balance Sheet are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

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8. Analysis of expenditure	Staff Costs 2019 £	Direct Costs 2019 £	Support Costs 2019 £	Total 2019 £	Total 2018 £
Cost of raising funds	54,255	8,116	48,353	110,724	108,937
Own/co-promotions(UK)	152,181	317,003	70,583	539,767	772,155
Other engagements (UK)	95,186	198,278	44,148	337,612	133,316
Overseas engagements	13,933	29,023	6,462	49,418	41,571
Participation & Learning	27,815	57,940	12,901	98,656	100,173
Composer commissions and new work	22,574	47,024	10,470	80,068	117,819
Digital projects	1,285	2,677	596	4,558	23,331
Advertising and publicity	52,782	43,741	28,152	124,675	144,361
Future Project Funds disbursed	-	26,443	-	26,443	81,590
	365,756	722,129	173,312	1,261,197	1,414,316
<b>Total</b>	<b>420,011</b>	<b>730,245</b>	<b>221,665</b>	<b>1,371,921</b>	<b>1,523,253</b>

Staff Costs and Support Costs are allocated to activities either on an actual basis (where possible) or based on the percentage of total Direct Costs that the activity accounts for in the year.

Support Costs above includes an exchange loss of £1,195 (2018: exchange gain of £812).

9. Staff costs and employees	Total 2019 £	Total 2018 £
Wages and salaries	372,454	346,670
Social security costs	31,180	29,220
Pension costs	11,813	10,640
	415,447	386,530
Other staff related costs	4,564	3,801
<b>Total</b>	<b>420,011</b>	<b>390,331</b>

The average number of employees during the year was 13 (2018: 12), which included ten full-time and three part-time employees. The key management personnel for the year were considered to be the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts & Production and the Projects Manager. The total remuneration and pension contributions paid to key management personnel of the Charity were £197,251 (2018: £206,649).

No employee except Andrew Burke, Chief Executive & Artistic Director (see below) received emoluments in excess of £60,000 in the year.

The pension cost charge represents contributions payable by the Charity to the funds and amounted to £11,813. Contributions totalling £3,136 were payable to the funds at the year end and are included in Creditors.

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**10. Support costs**

	<b>Total 2019 £</b>	<b>Total 2018 £</b>
Rent and equipment leases	101,297	100,947
Other establishment costs	51,345	48,219
General office expenses	39,317	30,841
IT costs and software licenses	22,958	15,511
Depreciation	748	911
Auditors remuneration	6,000	6,225
<b>Total</b>	<b><u>221,665</u></b>	<b><u>202,654</u></b>

Governance costs of £34,101 (2018: £32,469) are included in Staff costs and Support costs which include audit fees as shown above.

**11. Auditors Remuneration**

Fees payable to the company's auditors and associates:

	<b>Total 2019 £</b>	<b>Total 2018 £</b>
For audit services:		
Audit of the company's financial statements	<u>6,000</u>	<u>6,225</u>
For other services:		
Taxation services	<u>1,950</u>	<u>1,500</u>

**12. Transactions with Trustees and Related Parties**

Trustees received no remuneration during the period, except as authorised by the Company's Memorandum & Articles of Association. The Chief Executive & Artistic Director and player members were paid as follows:

	Salary £	Pension £	Payments as members of the orchestra £	Ancillary charges (such as equipment hire) £	<b>Total 2019 £</b>
Andrew Burke	71,750	3,588	-	-	75,338
Ian Dearden	-	-	3,540	3,120	6,660
Timothy Gill	-	-	1,635	-	1,635
Alistair Mackie	-	-	1,280	-	1,280
Jonathan Morton	-	-	1,404	-	1,404
Paul Silverthorne	-	-	1,544	-	1,544
<b>Total</b>	<b><u>71,750</u></b>	<b><u>3,588</u></b>	<b><u>9,403</u></b>	<b><u>3,120</u></b>	<b><u>87,861</u></b>

The payments made to members of the orchestra represent amounts paid during the year and while they were registered as Trustees of the Charity. Two players resigned as Trustees during the year (Ian Dearden and Alistair Mackie) and two were appointed (Timothy Gill and Paul Silverthorne).

Reimbursements to other Trustees for expenses during the year amounted to £0 (2018: £0).

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Payments to Ian Dearden are VAT inclusive and include charges raised by Sound Intermedia, a Partnership of which Ian Dearden controls 50%.

The Chief Executive and trustee, Andrew Burke, had an interest free loan from Sinfonietta Productions Limited for a travel season ticket during the year. At the year end the amount owed was £1,149 (2018: £909).

During the year £8,599 of donations were received from the Trustees (2018: £7,794). The number of Trustees to whom retirement benefits are accruing is 1 (2018: 1). There were no other related party transactions.

**13. Tangible fixed assets**

	Computer equipment £	Electronic stage equipment £	Office equipment £	Total £
<b>Cost</b>				
At 30 September 2018	990	22,791	80,920	104,701
Additions	1,915	2,828	-	4,743
Disposals	-	-	-	-
At 30 September 2019	<u>2,905</u>	<u>25,619</u>	<u>80,920</u>	<u>109,444</u>
<b>Depreciation</b>				
At 30 September 2018	643	22,004	80,765	103,412
Depreciation on disposals	-	-	-	-
Charge for the period	198	395	155	748
At 30 September 2019	<u>841</u>	<u>22,399</u>	<u>80,920</u>	<u>104,160</u>
<b>Net book value</b>				
At 30 September 2019	<u>2,064</u>	<u>3,220</u>	<u>0</u>	<u>5,284</u>
At 30 September 2018	<u>347</u>	<u>787</u>	<u>155</u>	<u>1,289</u>

**14. Debtors**

	Total 2019 £	Total 2018 £
Trade debtors	49,340	14,204
VAT	4,854	21,490
Other debtors	6,162	4,634
Prepayments	54,465	43,315
Accrued income	14,117	19,972
Tax recoverable	178,911	116,633
<b>Total</b>	<u><b>307,849</b></u>	<u><b>220,248</b></u>

**15. Short-term deposits**

Short-term deposits are unlisted investments held in a COIF Charities Deposit Fund and available at short notice.

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**Notes to the Accounts**  
**for the year ended 30 September 2019**

**16. Creditors: Amounts falling due within one year**

	<b>Total 2019 £</b>	<b>Total 2018 £</b>
Trade creditors	86,002	58,850
Social security (PAYE/NIC)	9,504	8,627
Other creditors	10,580	16,202
Accruals	30,120	30,097
Deferred income (received in advance)	130,611	152,556
<b>Total</b>	<b><u>266,817</u></b>	<b><u>266,332</u></b>

Movements in deferred income in the year were as follows:

	<b>Total 2019 £</b>	<b>Total 2018 £</b>
Balance brought forward	152,556	58,488
Amounts released in the year	(142,756)	(48,688)
Amounts deferred in the year	120,811	142,756
<b>Balance carried forward</b>	<b><u>130,611</u></b>	<b><u>152,556</u></b>

Any amounts deferred in year are related to expenditure on concerts and projects taking place in a future financial year for which cash was received in the year ended 30 September 2019.

**17. Analysis of Charitable Funds**

	<b>Balance at 1 October 2018 £</b>	<b>Net movement £</b>	<b>Transfers between Funds £</b>	<b>Balance at 30 September 2019 £</b>
<b>Restricted Funds</b>				
Future Projects Fund	65,011	96,378	-	161,389
<b>Unrestricted Funds</b>				
Designated Funds*	35,901	25,255	-	61,156
Contingency Reserve	80,000	-	15,000	95,000
Revenue Reserve	13,583	4,277	(15,000)	2,860
<b>Total</b>	<b><u>194,495</u></b>	<b><u>125,910</u></b>	<b><u>-</u></b>	<b><u>320,405</u></b>

**\*Designated Funds** comprise:

	<b>Strategic Projects Fund £</b>	<b>Digital Production Fund £</b>	<b>Total Designated Funds £</b>
Balance at 1 October 2018	29,633	6,268	35,901
Income received in period	18,000	7,255	25,255
Funds disbursed in period	-	-	-
Balance at 30 September 2019	<b><u>47,633</u></b>	<b><u>13,523</u></b>	<b><u>61,156</u></b>

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**Restricted Funds:**

**Future Projects Fund**

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2019-20 and beyond. The Charity has committed to fund these projects. A deficit on Restricted Funds for the year indicates that funds raised in a prior year have been used for the projects for which they were intended, and have not yet been replaced by funds for future projects.

**Unrestricted Funds:**

**Designated Funds**

The Digital Production Fund relates to funds set aside to support digital production, including CD releases and other digital projects.

The Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

**Contingency Reserve**

The Contingency Reserve represents funds held to provide for unforeseen liabilities that may arise.

**Revenue Reserve**

The Revenue Reserve represents the balance carried forward on the Statement of Financial Activities and consists of funds available for use by the organisation to contribute towards its ongoing future artistic activity.

**18. Analysis of Net Assets between Funds**

**As at 30 September 2019**

	<b>Unrestricted Funds</b>		<b>Restricted Funds</b>	<b>Total 2019</b>
	<b>General</b>	<b>Designated</b>		
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Tangible fixed assets	5,284	-	-	5,284
Debtors	146,006	18,000	143,843	307,849
Short term deposits	24,341	6,268	37,119	67,728
Cash at bank and in hand	116,607	29,633	60,121	206,361
Creditors falling due within one year	(187,123)	-	(79,694)	(266,817)
<b>Total Net Assets</b>	<b>105,115</b>	<b>53,901</b>	<b>161,389</b>	<b>320,405</b>

**As at 30 September 2018**

	<b>Unrestricted Funds</b>		<b>Restricted Funds</b>	<b>Total 2018</b>
	<b>General</b>	<b>Designated</b>		
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Tangible fixed assets	1,289	-	-	1,289
Debtors	79,512	29,633	111,103	220,248
Short term deposits	23,962	6,268	37,119	67,349
Cash at bank and in hand	171,941	-	-	171,941
Creditors falling due within one year	(183,121)	-	(83,211)	(266,332)
<b>Total Net Assets</b>	<b>93,583</b>	<b>35,901</b>	<b>65,011</b>	<b>194,495</b>

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**Notes to the Accounts**  
**for the year ended 30 September 2019**

**19. Operating lease commitments**

At the reporting end date the Company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Within one year	2,130	2,130
Between two and five years	2,854	4,984
<b>Total</b>	<u>4,984</u>	<u>7,114</u>

Lease payments of £2,187 (2018: £1,837) have been recognised as an expense in the year ended 30 September 2019.

**20. Government Grants**

Income from government grants comprises regular core funding from Arts Council England of £499,565 (see Note 3) as a National Portfolio Organisation. This is to support the organisation and its artistic work across all areas.

**21. Company Information**

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principle place of business is Kings Place, 90 York Way, London, N1 9AG.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.