

Sinfonietta Productions Limited

(Limited by Guarantee)



Report and Accounts

Year to 30 September 2022

Company registration No: 00926551

Charity No: 255095

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(a company limited by guarantee)

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General Information

Trustees	Fiona Thompson, Chair Sudeep Basu Andrew Burke Timothy Gill Annabel Graham Paul Kathryn Knight Charlotte Morgan Jonathan Morton Paul Silverthorne James Thomas Ben Weston	
Secretary	Frances Bryant	
Registered office and administrative address	Kings Place 90 York Way London N1 9AG	
Auditors	MGR Weston Kay LLP Chartered Accountants and Statutory Auditors 55 Loudoun Road St John's Wood London NW8 0DL	
Bankers	Lloyds TSB plc London Bridge Branch 69 Borough High Street London SE1 1NQ	CCLA Investment Management Ltd COIF Charity Funds Senator House 85 Queen Victoria Street London EC4V 4ET
Registered numbers	Company no 00926551	Charity no 255095

Report of the Chair of Trustees **For the year ended 30 September 2022**

Our Report on activity in the 12 months to 30 September 2022 covers the first full season following the pandemic during which concert venues were fully open again. There was therefore a natural focus on welcoming audiences back to our live events and encouraging them to attend concerts in-person. Whilst ticket-booking patterns were somewhat unpredictable, audiences were very enthusiastic to experience live music again.

The return to live venues also gave newly commissioned works their opportunity to have premiere performances. In Autumn 2021, this included four new cross-genre pieces by composers from the jazz world Shabaka Hutchings, Elliot Galvin, Cassie Kinoshi and Laura Jurd, performed at *London Third Stream*. During Spring 2022, three works commissioned as part of our *Writing the Future* scheme came to fruition. Each explored very different ideas and themes: *The Echoes Return Slow* by Luke Lewis used historic spoken-word recordings to reveal the experience of striking miners, national identity and gendered roles; *Tell me when you get home* by Alicia Jane Turner engaged with the gendered experiences of walking home alone at night, taking the audience on a subversive journey into their fear of the dark; and Alex Paxton's colourful *Candyfolk Space-Drum* delivered a high-energy, joyful music-making experience described by one critic as possessing the "...polymorphous, day-glo chaos of a TikTok stream."

Commissioned specifically to involve audience participation, a new work by composer Cathy Milliken *Night Shift* was commissioned as part of the *CONNECT: Audience as Artist* initiative in a collaborative project involving London Sinfonietta, Ensemble Modern (Germany), Asko/Schoenberg (The Netherlands) and Remix Ensemble (Portugal). Other new commissions during the season included *The Deformation of Mastery* by George Lewis and the pilot of a new commission series celebrating community figures, *Untold Stories*.

We were pleased to work with several partners, both old and new, to deliver key performance projects across the year. As always, our residency at Southbank Centre formed the backbone of our main concert season, with some concerts, such as *Long Song of Solitude* exploring Claude Vivier's music, co-promoted with the venue. Following its postponement during the pandemic, we worked as ensemble in association with Music Theatre Wales to present the long-awaited premiere of Tom Coult's opera *Violet*, initially in Aldeburgh and then on tour. New partners during the year included Institut Ramon Llull with whom the ensemble performed concerts in London and as part of Huddersfield Contemporary Music Festival, featuring the music of Roberto Gerhard and the younger generation of Catalan composers. Another new partner for the period was Oregon Music Festival (and their UK-based partner producer ICCM) which underwrote the presentation of *Leaning East* exploring contemporary music from Poland.

Our UK touring and engagements began to build back up to pre-pandemic levels. In addition to the tour of *Violet* (at five venues in England and Wales) and the Catalan composers' concert at Huddersfield Contemporary Music Festival, we gave 14 performances of *Bluebeard's Castle* (as associate ensemble for a Theatre of Sound production) and performances at Aldeburgh Festival and the BBC Proms.

Another area of work that we were delighted to expand during the year was the *Sound Out Schools'* programme. Due to a successful fundraising campaign as part of *The Big Give*, which we combined with strong support from Trusts and Foundations, we were able to reach many more school children around the country with our creative composition workshops, delivered both in live and online sessions.

During the year, the Council agreed a longer-term Strategy for 2022-32. This formed the framework in May 2022, for the organisation's reapplication to Arts Council England (ACE) for continued support as a National Portfolio Organisation from April 2023. The Trustees and management team were proud of the application submitted and London Sinfonietta's own 10-year Strategy underlying it. The news in early November 2022 that the Charity's grant from ACE had been reduced significantly was therefore disappointing, considering the extent to which London Sinfonietta's vision and strategy aligns with *Let's Create*. Nevertheless, we greatly appreciate the public funding confirmed from ACE for the three-year period from April 2023.

We have since been planning for a changed future with adjusted plans in place for the 2022-23 season and additional support now confirmed through ACE's Transform One and Transform Two programmes. This

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transitional funding will help to support the organisation as it goes through a process of remodelling its business over the next couple of years, finding a new future that is both exciting and sustainable. We are approaching this challenge as a positive opportunity to rethink, review and refresh our aims for the next phase of our existence. The Trustees and management continue to believe that the London Sinfonietta makes a major contribution to the creative reputation of the country and can deliver ACE's Outcomes and Investment Principles through its activities.

In light of our reducing grant from ACE, our other loyal funders and supporters are ever more important to us. We could not achieve any of our work without the generous support from numerous Trusts and Foundations including long-term funders The Ernst von Siemens Music Foundation, John Ellerman Foundation, Jerwood Arts, The Leverhulme Foundation and a host of others. We continue to be extremely grateful to the many individual donors who give us financial support.

In terms of the Charity's financial position, these accounts show a surplus of £94,200 on General Funds and Net Income of £48,926. The surplus was boosted as a result of the increased rate of relief at which Orchestra Tax Relief can be claimed for the period from 27 October 2021. In order to help underpin the organisation's resilience during the times of change ahead, the Trustees confirmed a decision to add £25,000 to the Contingency Reserve at the year-end in order to meet the target set in its Reserves Policy ahead of schedule. The Trustees also decided to set aside £68,215 of Designated Funds (see Note 16), to provide crucial support for strategic activity in 2022-23 and beyond as we adjust our plans for the future.

We remain resolute in our vision that participation in contemporary music-making has the power to change lives for the better and open important conversations about the world we live in. We will continue to offer audiences the opportunity to experience the thrill of musical creativity in all its many forms and we celebrate the loyalty and curiosity of all those who come with us on a journey of exploration at every concert they attend.

As ever, we are grateful to all the talented and loyal players who have performed and worked with the London Sinfonietta during the period across all activities and continue to give so many new commissions the best possible start in life.



Fiona Thompson
Chair of the Trustees

Report of the Council of Trustees **For the year ended 30 September 2022**

The Trustees are pleased to present their annual report together with the financial statements of the Charity for the year ended 30 September 2022, which are also prepared to meet the requirements of 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 31-32 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 for all periods commencing on 1 January 2019 (October 2019 SORP) 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

The London Sinfonietta's 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 Charity 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 can provide a catalyst for personal growth and positive community change.

Mission

The London Sinfonietta makes new music to inspire and engage a world-wide audience.

The Charity 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.) **Digital Engagement** projects and content for digital platforms which engage the audience, as well as promoting and enhancing the experience at 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 March 2021, an update to the Business Plan was written covering the one-year period 2021-22 which took into account changes to the broader context that the Charity works within.

The Business Plan 2021-22 states eight Aims:

Aim 1: Artistic Programme

Produce a programme of world-class projects reflecting contemporary society that inspires and engages a wider audience both live and online.

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Aim 2: Professional Development

Expand our opportunities and access to training for performers and innovative creative projects for composers.

Aim 3: Participate and Learn

Expand and deepen the creative participation of children, young people, public and communities in our work.

Aim 4: Audiences

Build the size and depth of engagement of our audiences.

Aim 5: Financial Resilience

Build financial resilience back into our long-term business model.

Aim 6: Workforce and Governance

Evolve our workforce and governance, investing in people and skills, using technology systems and data effectively to create greater resilience in a changing environment.

Aim 7: Inclusivity and Relevance

Progress our commitments to equality, diversity and inclusion across the organisation.

Aim 8: The Environment

Progress our commitment to the care of the environment.

The London Sinfonietta's progress during the 2021-22 financial year against the Strategic Aims listed above (and the Objectives to realise them) 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 Aims and 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. To make its programme of live events accessible to all, the organisation balances the need to earn box office income with audience development initiatives, including ticket discounts and promotions, which encourage a wide and diverse audience. Those that are unable to attend these live performances can listen to or watch selected concerts or performances on YouTube or on BBC Radio 3. The organisation continues to build a range of digital content available free of charge through its 'LS Digital Channel' on its website including podcasts, films and audio recordings, and a large catalogue of London Sinfonietta's work on CDs or digital downloads are available from Spotify and other outlets.

The organisation offers unique opportunities to emerging composers, conductors and players, supporting them as they develop the skills necessary for their professional careers. In addition, the Participation & Learning programme offers a wide range of opportunities to individuals of all ages and from diverse backgrounds to engage with contemporary classical music. This includes projects and concerts designed especially for school children and live, interactive music events for families. We also provide opportunities for the public to participate in the creative process and live performance of new music. Most of the creative projects involve no payments by the participants.

ACHIEVEMENTS AND PERFORMANCE

In all, the London Sinfonietta reached an estimated **14.5 million people** (10.6 million in the year to 30 September 2021) with its work. The large increase from year to year is mainly due to the significant number of Spotify streaming listens which fluctuates year on year. Additionally, access to the ensemble's significant recorded legacy through radio station relays, on-demand services and activity on streaming platforms contributes hugely each year to the organisation's reach.

In terms of live performances during the year to 30 September 2022, the London Sinfonietta reached **27,273** people (2021 – 22,827) with **48 live performance events** (2021 – 34) in venues and online, including 15 own and co-promotions, 24 UK engagements and nine events for schools and communities. The organisation delivered two live streamed performances, one of which was the magazine-style LS Live Online programme in February and the other was the LS Sound Out schools concert in March. A further eight events were pre-recorded for delayed broadcast or as a separate digital production for use on the LS Channel. In addition, three London Sinfonietta concerts were broadcast on radio, adding an estimated **1.5 million listeners** for the ensemble's work across the year.

The Participation and Learning programme performed live to **13,716** (2021 – 15,845) children attending **schools' concerts** (both at venues including Royal Festival Hall, in schools and online). In addition, across 40 workshops we reached **4,184 children** (734 children in live workshops and **4080** in online workshops) (2021 – **691**). The **London Sinfonietta Academy** provided training in contemporary music performance to **17 players and three conductors** and a further **75 young people** in higher education attended workshops and masterclasses with the ensemble.

Across all its live and broadcast work, the London Sinfonietta gave **14** (2021 – 25) world premiere and UK premiere performances, which included **12** (2021 – 22) works that were commissioned by or developed collaboratively with the ensemble.

In terms of digital reach, there were **141,350** (2020 – 113,323) unique views of the Charity's website during the period. The Charity also sustained its social media following at **20,570** (2021 – 20,534) on Facebook, **30,088** (2021 – 30,047) on Twitter and **3,423** (2021 – 2,925) on Instagram. For the first time we added TikTok, with views of **2,154** during the year. We were also able to grow our followers to **6,274** followers (2021 – 5,111), **13.69m** (2021 – 8.75m) listens on Spotify and **78,970** (2021 – 84,343) views on YouTube during the period.

The number of performances and the level of activity across all areas often fluctuates from year to year due to the nature of our art form. New, cutting-edge work and collaborations necessarily take 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.

An overview of our programme is outlined below:

Own/co-promotions

With restrictions lifted and concert halls open to the public again, the organisation was able to mount a full season of concerts and events, returning to a more normal level of activity following the pandemic. Overall the season comprised 15 own or co-promotions, a majority of which were at the Southbank Centre as part of our Residency. This included five concerts at the Queen Elizabeth Hall (*London Third Stream*, *Catalan Celebration*, *Night Shift*, *Tapestries* and *Long Song of Solitude*), and one at the Purcell Room (*Then & Now*). The season also included two co-promoted performances in Coventry and London of *Illusions* by Philip Venables and David Hoyle as part of the New Music Biennial presented by PRS Foundation and Southbank Centre, in partnership with Coventry UK City of Culture, BBC Radio 3 and NMC Recordings.

In early March 2022 a co-promotion with CoMA at their Festival of Contemporary Music for All saw London Sinfonietta musicians come together with amateur musicians from CoMA London, East London Community Band, Queen Mary University of London chamber ensemble and CoMA Singers to bring new music to life. Later in the season, the ensemble reprised its *Turning Points* series at Kings Place, performing a programme which explored key chamber-scale works of the 20th century, as composers responded to world wars, technological advances and a shrinking world.

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UK engagements

Several large-scale engagements took place during the year including a return to the Huddersfield Contemporary Music Festival in November 2021 with our own-promotion of the programme of music by Catalan composers including Roberto Gerhard. The London Sinfonietta was associate ensemble for a Theatre of Sound production (co-produced by Opera Ventures and partnership with Stone Nest) of *Bluebeard's Castle* and we were engaged by Oregon Music Festival (presented by its UK promoter the International Centre for Contemporary Music) to perform a concert at London's Queen Elizabeth Hall celebrating contemporary musical life in Poland.

In June 2022 the ensemble was engaged by Britten Pears Arts to give a repeat performance of Laura Bowler's bicycle-powered work about climate anxiety *Houses Slide* at Aldeburgh Festival, following its premiere in London in July 2021. The premiere of Tom Coult's new opera *Violet* also took place in Aldeburgh (co-produced by Music Theatre Wales and Britten Pears Arts) and subsequently toured to Cardiff, Mold, London and Buxton across the summer months.

The last engagement of the year was a performance of a new commission by Marius Neset at the Royal Albert Hall as part of the BBC Proms in early September 2022.

Overseas engagements

Due to the pandemic and the additional costs and logistical challenges caused by Brexit, no overseas touring took place in 2021-22. However, with several overseas tours planned for 2022-23 season and onwards, this area of activity is beginning to return.

Participation and learning

Following the lifting of Covid restrictions, the 2021-22 *Sound Out* schools programme resumed live activity in secondary schools with our North London partner boroughs (Enfield, Haringey, Waltham Forest) this year. Alongside this our *Composition Challenge* programme was extended during the year, to reach many more schools in areas of the UK: overall, 317 pupils took part in in-school workshops, with 4,080 pupils taking part in online workshops and 47 teachers participating in continuing professional development sessions to enhance their abilities to teach creative compositional skills within the classroom. This was a considerable increase in reach from 2020-21.

The highlight of the year for Participation and Learning was our live *Sound Out Schools Concert* in March 2022 at the Royal Festival Hall, London. In addition to the live performance, a separate livestreamed performance of the same programme was also later made available on our digital channel and YouTube.

Our flagship professional development programme *London Sinfonietta Academy* returned in July 2022 for its thirteenth edition, culminating in the *Musicians of Tomorrow* concert at a new venue for us, Grand Junction, conducted by ex-Academy alumnus Geoffrey Paterson. This year also saw the culmination of the three-year *London Sinfonietta Junior Academy* programme which has supported a cohort of young musicians to explore contemporary repertoire and develop their skills as creative musicians through workshops delivered online and live.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2021-22 season included four pieces by composers from the jazz world including *Hordes of Undemocratic Savages* by Shabaka Hutchings, *Beginning of the Sharpness* by Elliot Galvin, *Solaristic Precepts* by Cassie Kinoshi and *Ornette Variations* by Laura Jurd, all premiered in November 2021 at *London Third Stream*.

Two commissions created as part of the *Writing the Future* scheme were given their first performances at *Then & Now* in February 2022, *The Echoes Return Slow* by Luke Lewis and *Tell me when you get home* by Alicia Jane Turner. Cathy Milliken's *Night Shift* involved two soloists, a choir and lots of audience participation and was commissioned as part of the *CONNECT: Audience as Artist* initiative funded by Art Mentor Foundation Lucerne in collaboration with London Sinfonietta, Ensemble Modern, Asko/Schoenberg and Remix Ensemble, premiered in March 2022.

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In the same month a new commission *Candyfolk Space-Drum* by Alex Paxton, written during his participation in the *Writing the Future* scheme, received its premiere at the *Tapestries* concert, alongside a new work *The Deformation of Mastery* by George Lewis.

Other new work which the ensemble helped to premiere during the period included *The Seeds of Solitude* by Canadian composer Nicole Lizée, performed at a concert in May 2022 celebrating the music and life of composer Claude Vivier, and Tom Coult's new opera *Violet*.

A further *Sinfonietta Short* (short solo works by composers at a variety of career stages) was commissioned from Tom Coult and premiered in December 2021. The organisation also added to its series of miniature *Community Commissions*, *Untold Stories*; short works written for members of the public who have been proposed by their local communities. Alys Scott-Hawkins and Benjamin Oliver made a film with a score called *A-Listers*, telling the story of Southampton-based record shop owner and drum'n'bass event promoter Anil Sood.

Digital projects

With concert halls open again and live audiences returning to venues, we moved the focus back towards live concerts, with a reduced number of live digital events taking place during the year. Following the success of the format in 2020-21 season, an hour-long, magazine-style programme *London Sinfonietta Live Online* was live-streamed in February 2022. As part of the same day of activity, a screening took place at Kings Place showcasing new films made by students from Central St Martin's using *Sinfonietta Shorts* as soundtracks.

Alongside digital events, the organisation continued to make other forms of digital content to inform and engage audiences about the contemporary music programmed and performed during the season. Content launched during the period included a film about the making of Laura Bowler's piece *Houses Slide*, exploring climate anxiety, a film of Steve Reich's *Violin Phase* and a further episode in the series of shorts introducing contemporary performance techniques, this time focusing on the clarinet.

PROGRESS AGAINST STRATEGIC AIMS AND OBJECTIVES

Aim 1: Artistic Programme

Produce a programme of world-class projects reflecting contemporary society that inspires and engages a wider audience both live and online.

The 2021-22 season was the first full year since the start of the pandemic, during which restrictions did not curtail activity to any great extent, and a full season of concerts took place in front of a live audience. The organisation was therefore able to produce a larger number of live events, some also with a live, digital outcome, and begin to return to UK-wide touring.

One aim for the period was to provide live digital experiences, to reach audiences outside of London, as well as standard concerts at a venue. Two projects helped us to achieve this. In February 2022, *LS Live Online* was broadcast on the *London Sinfonietta Channel* as an hour-long magazine-style broadcast hosted by Zoe Martlew and including talks with composers and performers involved in future concerts, live performances, the release of new content and an insight into different aspects of the organisation's work (e.g. working with schools and communities). In March 2022 the annual *Sound Out Schools' Concert* took place at the Royal Festival Hall in front of c. 1,200 school children and was then repeated as a live stream which was available online for a week afterwards, giving schools further afield the chance to watch and listen.

Another key objective for the year was to deliver work which was relevant to contemporary society and reflected the lives of people and communities. This could be seen in several projects across the season including:

- *Bluebeard's Castle* in November 2021 (produced by ground-breaking new opera company Theatre of Sound in association with the London Sinfonietta) which comprised a radical re-telling of Bela Bartok's opera, reimagining the narrative as a love story between a long-

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married couple coming to terms with living with dementia. The Guardian described it as “...an unforgettable production in its own right” and the production recently won a 2023 Royal Philharmonic Society Award for Opera and Music Theatre.

- *Then & Now* in February 2022 presented two new works created on London Sinfonietta’s *Writing the Future* composer development scheme. Alicia Jane Turner’s *Tell me when you get home*, a theatrical and sensory piece for solo soprano, and Luke Lewis’s *The Echoes Return Slow* sparked a conversation with distant lost voices and the present.
- *Untold Stories: Anil Sood* took place in Southampton in July 2022, the outcome of a *Community Commission* project which premiered a new film in this series exploring the story of a local community figure.
- *Houses Slide* was performed for a second time at Aldeburgh Festival in June 2022, following its London premiere in July 2021. The work by Laura Bowler addresses the most serious issue of our generation, describing one woman’s response to the climate crisis. The concert was bicycle-powered, as conceived by acclaimed director Katie Mitchell.

A further objective under this aim was to re-establish UK touring to reach audiences outside of London. This was achieved through:

- A performance in November 2021 at the Huddersfield Contemporary Music Festival with a programme celebrating the music of Catalan composers, in particular Roberto Gerhard, in association with Institut Ramon Llull
- The repeat performance of *Houses Slide* in Aldeburgh (June 2022) mentioned above
- A touring production of *Violet*, a new opera by composer Tom Coult and librettist Alice Birch, co-commissioned and produced by Music Theatre Wales and Britten Pears Arts and presented in association with the London Sinfonietta. Performances took place at Aldeburgh Festival, Sherman Theatre (Cardiff), Theatr Clwyd (Mold), Hackney Empire (London) and Buxton Festival, reaching audiences around the UK. The Telegraph called it “...the best new British opera in years” and The Times and The Guardian both gave it four stars.

Aim 2: Professional Development

Expand our opportunities and access to training for performers and innovative creative projects for composers.

The period saw four early-career UK composers participate in the fourth iteration of our *Writing the Future* programme that nurtures the talent of artists and provides them with a world-class producing and performing partner to showcase their work. One of the main aims was to broaden both the contemporary music genre and our programming through diversification of composers in approach and background, including non-classical. Due to changes in the open call process we were able to recruit a more diverse set of music creators: Nwando Ebizie, Luke Lewis, Alex Paxton and Alicia Jane Turner, each of whom set about producing pieces drawing on very different influences, art forms and genres. Mentors were an important element of the tailored support provided by the organisation, with renowned composers George Lewis, Tansy Davies and Cassandra Miller contributing to the successful realisation of their ideas and additional supporting mentors in sound and stage direction including Lucy Bailey and Michael McCarthy. Three of the music creators’ works received their premiere during the year, with a fourth to come in the 2023-24 season.

The thirteenth edition of the *London Sinfonietta Academy* took place in July 2022, enabling musicians and conductors in the early stages of their careers to develop their contemporary music performance skills. In all, 17 player participants received expert one-to-one tuition and mentorship from seven London Sinfonietta Principals and Emeritus Principals, and three conductors were able to work with renowned conductor Sian Edwards to develop their technique. This edition featured for the first time an extended period of opportunities starting in Spring 2022, which was greatly appreciated by participants, including a facilitation workshop, opportunities to take part in Participation and Learning activity, a composers talk, and social evenings, culminating in the *Musicians of Tomorrow* concert at Grand Union in July 2022.

The three-year *London Sinfonietta Junior Academy* programme concluded in 2021-22, with a programme of activity designed to support young musicians to explore contemporary repertoire and develop their performing skills. Projects delivered included side-by-side workshops in London,

Southampton and Gloucestershire; side-by-side coaching with young musicians, online creative projects; and activity in music conservatoire junior departments including Trinity Laban. One of the *Junior Academy's* aims was to drive more diverse engagement and c. 40% of participants were of Global Majority backgrounds. By working with participants from the London boroughs of Enfield, Haringey and Waltham Forest, and by forming a relationship with Awards for Young Musicians and Music Masters the programme has been able to equip a more diverse group of secondary-aged students with the skills and motivation they will need to approach new music in higher education.

Aim 3: Participate and Learn

Expand and deepen the creative participation of children, young people, public and communities in our work.

Over the course of 2021-22 the Charity expanded its participatory and community work despite the lingering impact of Covid-19 continuing to affect some in-person activity. One highlight in our public participation work took place on 10 March 2022, where we gave the world premiere of an extended version of Cathy Milliken's *Night Shift*, a boundary-breaking commission as part of CONNECT, a project that aims to commission new music featuring the *Audience as Artist*. It included two community choirs (the City Lit Inclusive Choir and Sing Tower Hamlets) and the audience who were given "Wonderbags" full of sound-making objects, from sheets of paper to stones, torches and tiny bells.

We continued our stated aim to establish a long-term partnership with a London Borough through further planning with Enfield (where we have been delivering schools work extensively for many years) - and specifically with St Ignatius College secondary school, where plans have been put in place for a residency in the latter part of 2022-23 season. We also established further cultural bases in England, piloting another edition of *Untold Stories* (previously called *Community Commissions*) in Southampton, with a collaboration between composer Benjamin Oliver and artist Alys Scott-Hawkins which created a film to bring to life stories from the local community. A further edition of *Untold Stories* was devised and filmed during the year inspired by a member of the Jewish community in Coventry which will be premiered at Warwick Arts Centre at the beginning of the 2022-23 season.

This year saw the welcome return of live schools' workshops in creative composition, with a London project and concert in Spring 2022. The project worked with 95 young people in secondary schools in Haringey, Waltham Forest and Enfield, engaging them in composing, improvising and performing activities. Inspired by Elliot Galvin's commission and his approach to composing, 32 young musicians created new material through improvisation and experimentation on their instruments which was shaped into a brand-new work, *Shifting Sands*, by Pete Letanka.

The London Sinfonietta's *Composition Challenges* initiative continued to reach thousands of young people, with 18 workshops in Enfield, Haringey, Camden, Islington, Tower Hamlets and Newham. Over 2021-22 the scheme expanded to reach many more areas in the UK, including a three-day focus on Gloucester schools in September 2022. Composition Challenges were first created during 2020-21 in response to the pandemic and as part of our wider digital strategy to find new, more accessible ways to reach and support teachers, students and schools with composition. Inspired by the work and approach of a living composer, the project invites young people to submit their compositions to the London Sinfonietta which will share and perform selected works, giving value to the young people's ideas and providing a public platform for their work to be celebrated. The 2021-22 academic year saw two new Composition Challenges added to the original two which used as a focus the works and ideas of Leila Adu-Gilmore and Pauline Oliveros.

The culmination of our work in schools was the *Sound Out* concert which this year took place on 24 March 2022 at Royal Festival Hall to a live audience of school children and was then repeated as a live stream to a digital audience, with participants performing live on stage in both. The concert featured the work with our North London partner boroughs and selected schools' *Composition Challenge* compositions were shown in a concert pre-roll to both the in-person and digital audiences, providing a platform to share as many young people's musical works as widely as possible. In total,

the *Sound Out* concert reached many thousands of children, with 1,201 in-person audience in the RFH, 4,824 watching the livestream on the day and an estimated 5,975 watching online at a later date.

A selection of childrens' responses to *Composition Challenges* were also featured in performances during a *Create and Play* concert at the Union Chapel (Islington) in March, and an online sharing later in the year. In July, a *Composition Challenge* workshop and performance took place in the Royal Marsden Hospital's Teenage Cancer Unit, and a series of workshops and concerts were delivered in three schools in Gloucester where the organisation has been developing a long-term relationship.

Aim 4: Audiences

Build the size and depth of engagement of our audiences.

Although Covid-19 restrictions were fully lifted by venues and government in Autumn 2021, ticket sales during the year remained unpredictable with a late booking pattern in place, a feature noted by many arts organisations during this period. However, over the year we were successful in restoring in-person audiences for our performances to nearer the historic norm, with a total live audience figure (both estimated and actual) of 11,718 (57% of the total capacity of our venues). In addition, we achieved a digital audience of 15,555 for our events, including both live-streamed and pre-recorded events. This was lower than 2020-21 mainly because our primary focus was on restoring live performance, with a move away from live streaming of events.

In terms of online subscribers for YouTube, Spotify and podcast platforms, we gained 1,889 subscribers, an increase of 24%, while our social media followers increased to 54,081 across all platforms (2021 – 53,506). These gains were in part due to the implementation of the recommendations of our 2021 Digital Review, with specific tactics to increase click-through rates and engagement online. Programming also began to pivot to more 'YouTube-friendly' formats and strands (such as our *Introduction to Contemporary Instruments* series) with greater inclusion of 'behind-the-scenes' content. We also worked hard to design and deliver all digital initiatives to be inclusive of those with visual, hearing and other accessibility requirements. For all new content produced in 2021-22, roughly 50% of content was in line with web accessibility best practice guidelines and this will increase to 100% of new content produced in 2022-23.

Another development over this period has seen the creation of London Sinfonietta's TikTok channel which has enabled us to reach a new, younger and highly active community. Although follower numbers are still relatively small, we hope for TikTok to become another important outlet for our digital content and also a space to develop more behind-the-scenes content for our audience.

Notable audience development initiatives in the year included the first module of our *Couch to Concert* scheme, aimed at introducing a new, musically curious audience to contemporary classical music. A two-part podcast, hosted by BBC 6 Music presenter and singer Cerys Matthews and music journalist Paul Morley, introduced listeners to our art form and was accompanied by two curated playlists, and a free ticket was offered to our *Turning Points* concert at Kings Place which featured the music played. In total, 73% of the scheme participants to module 1 had never been to a London Sinfonietta concert before and although overall numbers for this pilot were relatively small, additional modules will take place over the 2022-23 season to build new audiences further.

2021-22 saw the continuation of the project to integrate donor contributions data with ticketing history within Tessitura Customer Relationship Management software and to establish new processes of tracking and reporting on our individual donors. The project timeline suffered some setbacks during the year which means that the work to connect data to our finance software systems will not be completed until 2023. Once completed we will be able to interrogate all our ticketing, donation and communications data more intelligently to gain insights for our future work.

In terms of other longer strategic initiatives, we continued to progress the objectives around 'Re:set', the brand consultancy work with Winster Marsh that was completed immediately prior to the first

lockdown. One recommendation of the review was the instigation of more data-sharing with our key venues, and in 2022 we signed a data sharing agreement with Kings Place which will enable us to gain a closer relationship with that audience.

Aim 5: Financial Resilience

Build financial resilience back into our long-term business model.

As noted under Aim 4, the organisation began the journey of rebuilding audiences and box office revenue following the pandemic. Due to the unpredictable nature of ticket-booking patterns and caution from some sections of the audience about returning to in-person concert-going, ticket sales income as a proportion of turnover was at a reduced level compared to pre-pandemic years. Concerns about the rising cost-of living may also have contributed to lower-than-average box office earnings. Due to the risk and uncertainty around income from ticket sales, the organisation did not promote an evening concert at the Royal Festival Hall during the season and many of the events which did see strong ticket sales (e.g. *Bluebeard's Castle*, *Violet*) were engagements rather than own promotions and the ticket income did not therefore come directly to the London Sinfonietta.

Another objective for the year was to rebuild touring networks and this was achieved in the UK with a good number of performances, including the tour with Music Theatre Wales of *Violet* in summer 2022. Planning for a return to overseas touring is also progressing well, and although none took place during the year, a good number are planned for 2022-23 season and beyond.

A further area of focus in terms of financial resilience was increasing donated income from individual supporters. This was achieved through the organisation's participation in *The Big Give* campaign in December 2021 which raised close to £13,300 of funds (including Gift Aid) for the *Sound Out* schools' programme. The organisation had not been a part of *The Big Give* previously and learnt a lot from the experience.

The organisation also set itself an objective of earning some income from running corporate events during the period (as piloted in previous seasons), with a potential event in discussion at the start of the season. Due to vacancies in the fundraising team and its impact on this area of work, we were not able to progress planning during the period; however, we will return to this area of income-earning activity over the coming year.

The 2021-22 financial year ended with a surplus which enabled it to add to reserves and meet its stated reserves target of £120,000. The decision to meet the target sooner than originally planned was confirmed by Trustees after hearing the news of a reduced annual funding settlement from Arts Council England for the three years from April 2023. Higher reserves will strengthen the organisation's resilience as it explores the remodelling of its business and identifies new income streams. In addition, the year-end surplus was used to bolster Designated Funds. These funds will be crucial in supporting activity during the 2022-23 and 2023-24 periods as regular funding from ACE decreases (see the Financial Review section for further details).

Aim 6: Workforce and Governance

Evolve our workforce and governance, investing in people and skills, using technology systems and data effectively to create greater resilience in a changing environment.

During the 2021-22 season, the organisation worked to strengthen and replenish its staff team with several vacant posts recruited during the year including Marketing Officer, Development & Events Assistant, Participation & Learning Producer and Event Producer. Two roles also went on maternity leave, leading to the recruitment of temporary Head of Concerts & Production and Head of Participation & Learning. The turnover of staff, particularly in the events delivery area, meant a greater reliance on freelance support staff during the year. Along with others in the charity sector as a whole we have struggled to recruit fundraising personnel. However the organisation continued to make use of the services of a freelance consultant to enable fundraising work, in particular applications to Trusts and Foundations, to continue successfully.

2021-22 saw the organisation run several schemes focused around developing the workforce and offering more opportunities to work in the arts for those with a broader diversity of background and experience. In October 2021, a six-month long placement began with the appointment of a Digital and Events Assistant, funded by the government's Kickstart scheme and aimed at young people (aged 16-24) who have been on long-term Universal Credit. We were also pleased to be able to accommodate a Professional University Placement during the year, with the recruitment of a student from Royal Welsh College of Music and Drama for a short-term position between May-July 2022, and plans were put in place for another student from Huddersfield University to work with us in 2022-23. Lastly, our Participation & Learning team worked to renew their school-age work experience offer, with five secondary school students shadowing events and working with the management team in the office at various points throughout the month of July 22.

Professional development for management staff during the year has included personal training as well as attendance at industry events including those offered by Association of British Orchestras, Incorporated Society of Musicians, Knowledge Quarter and the Directory of Social Change. There were two whole-company training sessions in Equality, Diversity & Inclusion led by Tonic Theatre, focussing on Creating Inclusive Workplaces, which was also attended by Trustees and ensemble personnel. The marketing and development teams continued technical skills training on Tessitura CRM software and Exchequer training took place for the finance team, in anticipation of the completion of the Tessitura data-migration project.

Following the appointment of Fiona Thompson as Chair of the London Sinfonietta Council in 2021-22, preparations took place for recruitment of further Directors/Trustees. As part of this work a skills matrix of the existing council was drawn up and a revised role specification was prepared. It is anticipated that recruitment will start in 2022-23.

In terms of the playing ensemble, recruitment for the vacant Principal positions has been put on hold as part of a strategic move to enact a positive change to the diversity of the organisation. Instead, the organisation is pursuing a policy of seeking out and trialling guest players of varied backgrounds and ages over a longer period. In this way the ensemble has been able to work with a wider demographic of performer over the course of this year than might otherwise have been the case.

Aim 7: Inclusivity and Relevance

Progress our commitments to equality, diversity and inclusion across the organisation.

The Charity continued to make good progress in achieving its commitments to equality, diversity and inclusion (EDI) and make the organisation more representative of the diversity of contemporary England. The Diversity Working Group (renamed as the Inclusivity & Relevance Group) continued to meet throughout the period to refine the organisational Inclusivity & Relevance Action Plan. To inform this progress we continued our partnerships with Black Lives in Music (BLIM) and Tonic Theatre, increasing our organisational awareness and knowledge of EDI with training and development sessions including the Council and Musicians. The first of these with Tonic Theatre, in Spring 2022, was specifically around the subject of Creating Inclusive Environments which challenged participants to consider how the workplace could be improved to be more accessible and welcoming. The second, organized by BLIM, held an open dialogue with Principal Players around broader themes of diversity in the music industry context. The management team also worked with Tonic to revise and update the organisation's public EDI policy statement which was made available on the website.

Over the year, we have been successful in increasing representation in programmed and commissioned composers across all our concert and education events. We continued to feature composers from different backgrounds and perspectives, with a notable increase in commissioned music creators from a Global Majority background. We were also able to feature many more women composers as part of our pledge to the Key Change campaign led by PRS Foundation to ensure a gender balance in our commissioned work by 2022. These commissions included a new work by Canadian composer Nicole Lizée *The Seeds of Solitude* and a repeat of Laura Bowler's work *Houses Slide* at the Aldeburgh Festival – a project also featuring a female soloist (Jessica Aszodi), female conductor (Sian Edwards), female director (Katie Mitchell) and female text writer (Cordelia Lynn). Earlier in the year, for the staging of her work *Tell Me When You Get Home*, we were also able to

respond to Alicia Jane Turner's request for an all-women orchestra and creative team including stage crew, lighting designer and director, to create a "safe space" to explore the themes of gendered violence within the work.

The Charity has also worked to improve the gender balance and include greater diversity within the artists featured on stage. By enlarging the pool of diverse extras and guest musicians approached to work with the group, we achieved a near 50:50 gender balance of musicians on stage. Our public participation projects are by their very nature diverse and inclusive, with our *Night Shift* performance in March 2022 featuring the inclusive City Lit Choir and Tower Hamlets choirs, as well as the audience in a participatory role, and our *Tapestries* concert featuring a childrens' chorus from Belham Primary School performing on stage alongside professional London Sinfonietta players.

The 2021-22 workforce survey of Council, staff and contracted players and artists demonstrated that our workforce is currently broadly representative of the UK population in terms of workforce age, gender, ethnicity and LGBTQ+ representation, with a small but definite increase in representation in all these areas since 2019; the exception is disability, where the organisation as a whole is significantly under-representative of the UK population. We will continue to work on increasing representation in key areas as part of our Inclusivity and Relevance Action Plan as well as continuing efforts to drive engagement with demographic surveys of this nature to give us better quality data on which to base our planning.

Aim 8: The Environment

Progress our commitment to the care of the environment.

The Charity continued to consider and refine its approach to Environmental Responsibility, reflecting on how it can make the biggest impact in this area in the longer-term. This encompasses its response to Arts Council England's Investment Principle in this area as well as a broader commitment to create art which is meaningful and responds to the concerns of contemporary society.

During the period we continued to produce music and art projects which inspired and engaged audiences on environmental themes. This included:

- the release of a 40-minute film in April 2022 charting the making of Laura Bowler's *Houses Slide*, including interviews with composer Laura Bowler and librettist Cordelia Lynn exploring their personal and artistic responses to the profound implications of climate change.
- a repeat production of *Houses Slide* at Aldeburgh Festival in June 2022 with social media initiatives built around it to encourage audience engagement.
- other new works which touched on ecological themes, such as Cathy Milliken's *Night Shift*

In line with the organisation's cycle of funding and reporting to Arts Council England, a one-year extension to the Environmental Policy and Action Plan was written in March 2022 for the period to March 2023. The Charity has since started working towards developing a longer-term Policy and Action Plan. Over Summer 2022 a Context Paper engaged staff and Council in discussion around key questions for the future strategy and the Finance Committee, as the governance-level committee responsible for this Investment Principle, devoted significant time to considering this paper and discussing the shape of a new Policy. The management team is currently working on the development of this updated Policy & Action Plan.

The organisation will continue to collect data from partners regarding its carbon footprint, reporting these annually via Julie's Bicycle *Creative Green Tools*. We have taken various steps to reduce the emissions arising from operations, including reducing our office space, moving to paperless working and focussing on digital marketing. The management team will continue to develop new initiatives to better understand and reduce the Charity's carbon footprint.

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Evaluation and Review

The Charity's monitoring and evaluation framework encompasses quantitative and qualitative data collection and several formal and informal evaluation methods, centered on a cycle of regular internal meetings, reports and reviews. Quantitative data collection takes place across key activity areas, and management staff report to the board quarterly, including progress against Business Plan objectives and key performance indicators. The management team also extracts and analyses data from Exchequer (finance), ArtsVision (performances and repertoire) and Tessitura (ticketing, customer and donor data).

Qualitative data is captured from internal evaluation of events and external customer feedback forms, surveys and focus groups, and informal feedback via social media. Critical feedback from press reviews and industry peers is compiled to gain a rounded view of how projects are received and to inform future artistic planning, and the organisation uses tools such as Impact & Insight surveys via the ACE Culture Counts online platform to collect customer and peer feedback on selected events, including digital events.

At the end of each year, Arts Council England (ACE) requires statistical data from all organisations it funds which leads to an evaluation statement on the organisation's progress against its own Business Plan and ACE's objectives. In light of the introduction of the four 'Investment Principles' by ACE (Ambition & Quality, Dynamism, Environmental Responsibility and Inclusivity & Relevance) the organisation has this year investigated new structures of monitoring progress against these in more detail, including through existing or new board committees, each of which will have the overview of a different Investment Principle.

Financial review and Key Performance Indicators

The Charity is pleased to report a surplus on General Unrestricted Funds for the year of £94,200 (£19,108 – 2021) prior to a transfer to Designated Funds of £68,215. The Revenue Reserve shows a balance of £4,554 (£3,569 – 2021) and £25,000 has been transferred to the Contingency Reserve to achieve the target of £120,000 (£95,000 - 2021). At the end of the period, the balance on Restricted Funds was £111,271 (£156,545 - 2021) and the balance on Designated Funds increased to £171,371 (£103,156 - 2021).

The Statement of Financial Activities shows net income on Total Funds of £48,926 (£35,657 – 2021). This is made up of the surplus on General Funds of £94,200 and a decrease on Restricted Funds of £45,274. The movement on Restricted Funds represents a net decrease in funds held for activity which will take place in future periods.

Total incoming resources in the year were £1,264,764 (£1,000,417 to 30 September 2021). This figure includes £508,757 of core funding from Arts Council England (£508,757 - 2021); income of £330,454 (£262,978 – 2021) from other fundraised sources such as trusts, foundations and individuals and £297,980 (£84,145 - 2021) earned from the Charity's activities (principally engagement fees and box office income). This is higher than in 2021 due to the impact of the pandemic on the Company's ability to earn income across all areas of charitable activity in prior periods.

Full details of all the figures are shown in the Statement of Financial Activities and Note 16. Further details of the Charity's activities are shown in the Achievements and Performance section of the Strategic Report.

Funds

The charity's funds fall into two groups:

<i>Restricted Funds</i>	– funds which are earmarked for a particular purpose by those who provide them
<i>Unrestricted Funds</i>	
<i>Designated Funds</i>	– funds which the Council earmarks for specific strategic purposes
<i>Contingency Reserve</i>	– funds held to provide for contingencies that may arise in the future
<i>Revenue Reserve</i>	– 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 an appropriate 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.

In December 2017, the target for the Contingency Reserve was set at £120,000, this being broadly equivalent to either three 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). Due to the pandemic, the timetable for meeting this target was revised to 30 September 2024, to allow for a period of recovery when it may not be possible to build reserves.

In December 2022 and in the light of recent news on the Company's reduction in core grant from Arts Council England, the Trustees agreed that due to the change in circumstances, it would be prudent to transfer £25,000 to the Contingency Reserve to achieve the target set in the Reserves Policy ahead of schedule. At 30 September 2022 the Contingency Reserve was therefore £120,000 (£95,000 – 2021).

The Trustees will review the Company's longer-term reserves policy in the next 12 months, to determine whether a revised target should now be set.

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 anticipated impacts of the reduced level of grant from Arts Council England and assumes that the Company will adjust its business model and activity plans in response to this.

Risk Management

The Council of Trustees is ultimately responsible for the management of risks and this focus is driven by the Finance, Audit & Risk Committee (which was given a broader remit and revised Terms of Reference during 2021-22). The Charity has a written Risk Register which identifies the major risks to which it 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 regularly at Council meetings and the Risk Register is revised 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.

Following the end of the period, the Charity heard the outcome of its re-application to Arts Council England for continued core funding from April 2023. The Charity is pleased to continue as a National Portfolio Organisation but was disappointed to be offered a reduced grant for the next three-year period, considering how closely aligned its own Mission and strategy are with ACE's *Let's Create*.

Other key risks identified at the current time arise from uncertainties in the external environment, such as the conflict in Ukraine, supply chain disruption, the rise in inflation and increased costs of living. This is likely to mean that costs increase for the Charity and could have an impact on fundraising. The Charity's ability to adapt quickly and flexibly will continue to help mitigate risks arising from external change.

Key risks and uncertainties facing the Charity, in no particular order, have been identified as follows:

Risk identified	Action taken to mitigate risk
Identifying and implementing a major evolution of the Charity's business model, in response to the reduction in its core funding from ACE.	Successful applications to ACE's Transform One and Two funding programmes to support the transition. Trustees plan a process of review, with appropriate advice and support regarding potential future business models and the Charity will seek to diversify income streams and strengthen resilience.

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Another significant drop in income in the future which threatens the Charity's financial stability.	The Reserves target has been met and Designated Funds could be used to plug an unforeseen budget shortfall. Careful planning takes account of income which is unconfirmed and ensures that activity is confirmed in line with this.
Simultaneous loss of multiple, senior level management personnel.	Sufficient notice periods included in contracts, handovers planned with outgoing managers and documentation of key systems and processes in place. The organisation has a successful track record of attracting strong candidates and strives to be a welcoming and inclusive place to work, which pays equitably.
Cyber security risks, including malicious attacks from external sources resulting in damage to IT systems and/or loss of data leading to financial liabilities, operational difficulties and potential damage to reputation.	IT support company advises on and manages security and back up procedures. Relevant Employee Policies are in place to help safeguard IT security and data. Cyber Security insurance is in place.
Risks arising from a sudden major catastrophic event (such as a weather event, pandemic, war, terrorism) causing the cancellation of events or the closure of the LS office.	The pandemic has helped us to put in place better business continuity plans and the ability to work effectively remotely. Promoter contracts include Force Majeure clauses to reduce potential liabilities and cancellation insurance policies are taken out where appropriate.

Funders and supporters

Following the Charity's application in May 2022 to become part of Arts Council England's (ACE) National Portfolio for the three years from April 2023 (responding to ACE's new 10-year strategy *Let's Create*, its Three Outcomes and four Investment Principles), it was confirmed in November 2022 that the Company had been successful in maintaining its position as part of the National Portfolio but at a lower level of grant support. The annual grant awarded from April 2023 was offered at £300,000 per year, a reduction of 41% (£200,757).

As a result of this reduction, the Company was eligible to apply to ACE's Transform Programme and submitted an application to Transform One in late November 2022. A grant of £52,135 was awarded in December 2022 for the period April to July 2023, providing transitional support to adapt and adjust the business model.

In early February, the organisation also applied to Transform Two for tapered support during the period August 2023 to April 2026, with 50% of the amount applied for to be spent on changing its business model. It was confirmed in late March 2024 that our application was successful and we had been offered the full grant applied for.

The London Sinfonietta is grateful to Arts Council England for its continued support as a National Portfolio Organisation.

We would also like to gratefully acknowledge the support of other key funders during the year including Art Mentor Foundation Lucerne, The Boltini Trust, Cockayne – Grants for the Arts, The Ernst von Siemens Music Foundation, John Ellerman Foundation, Jerwood Arts, The Leverhulme Foundation, The London Community Foundation, The Lucille Graham Trust, The Lord and Lady Lurgan Trust (for *Academy* 2022), The Marchus Trust, The Royal Philharmonic Society Audience Fund – in association with the Rachel Baker Memorial Charity, PRS Foundation, Stanley Thomas Johnson Foundation and The Steven R. Gerber Trust.

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, its *Sound Out* schools' programme and digital work. This includes those that responded to The Big Give campaign in December 2021.

The London Sinfonietta was a member of the Fundraising Regulator during this financial year.

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PLANS FOR THE FUTURE

In March 2022 the new ten-year Strategic Framework and Business Plan for 2022-23 was confirmed. Following news of a reduced NPO grant offer from Arts Council England in November 2022 (see details under Funders and supporters) and the subsequent confirmation of a grant under the Transform One and Two schemes, the Business Plan and artistic programme for the 2022-23 period has now been revised in line with funding in place.

At the time of preparing this Report, artistic plans for the 2022-23 financial year include:

Own/co-promotions (London and UK)

A full season of live concerts at Southbank Centre and Kings Place, including:

- *Xenakis: Architect of Sound* (Queen Elizabeth Hall, 8 October 2022) an all-Xenakis programme in his centenary year, exploring the ferociously intellectual world and visceral aesthetics of this composer who shocked in the musical avant-garde of the 1950s.
- *Quartet for the End of Time* (Queen Elizabeth Hall, 3 November 2022) exploring chamber music by Polish composer Krzysztof Penderecki alongside Olivier Messiaen's profoundly affecting *Quartet for the End of Time*. Presenter Jonathan Cross provides context for both works from the stage and tells the extraordinary stories behind them.
- *Changing Standards* (Purcell Room, 18 November 2022) presents five newly commissioned jazz standards with a difference. Elliott Galvin, Laura Jurd, Robert Mitchell, Alex Paxton and Trish Clowes have been commissioned by the London Sinfonietta to transform familiar tunes into something completely new and fresh.
- *Turning Points: Takemitsu* (Kings Place, 27 November 2022) continuing the Turning Points series which presents the music of great composers, this time exploring the music of Japanese composer Toru Takemitsu, whose distinctive output influenced the direction of contemporary music. The programme draws on works which express the composer's love of nature and the outdoors.
- *Sleeping Patterns* (Queen Elizabeth Hall, 2 December 2022) following an initial performance at Huddersfield Festival of Contemporary Music in November, a programme presenting a new London Sinfonietta commission by Juste Janulyte alongside the world premiere of a work by Jack Sheen, who also conducts this concert.
- *Sir Harrison Birtwistle: A Tribute* (Queen Elizabeth Hall, 5 March 2023) the ensemble pays tribute to one of its longest-standing collaborators with a concert spanning his varied output and long career, including his first commission for the ensemble to more recent works. It is a showcase of his enormous, varied and mysterious ingenuity.
- *Reich/Richter* (Royal Festival Hall, 6 April 2023) sees the return of the minimalist master Steve Reich to his New York roots with a bright, rhythmically agile work written to be performed alongside painter Gerhard Richter's film *Moving Picture*. Other works to be presented include *Nunu* the London Sinfonietta's commission from the late Mira Calix.
- *Fireworks* (Queen Elizabeth Hall, 25 May 2023) introduces a night of virtuosic fireworks from different musical and cultural traditions, including the sounds of the Far East in Dai Fujikura's *Shamisen Concerto* (UK premiere), Tania León's *Rítmicas* based on the polyrhythms of Cuba and the micropolyphonic textures of György Ligeti's astonishing *Chamber Concerto* from 1970.
- *Turning Points: Sound Unwrapped* (Kings Place, 24 June 2023) explores the boundaries between sound and music, delving into the earliest innovations used by twentieth century composers to manipulate sound and comparing these with their modern-day counterparts such as digital electronics and artificial intelligence. This event will be preceded by a mini-lecture and performance: *Navigating the Dawn of AI* and followed by *Late Night Tapes*, a post-concert performance exploring early developments in electronic tape music.

UK engagements

The 2022-23 season continues to build back UK touring as a core part of the ensemble's activity post-pandemic. Performances include:

- *Sleeping Patterns* at Huddersfield Contemporary Music Festival (20 November 2022), continues our long-term relationship.
- *Vortex Temporum* (21 May 2023) focuses on our perceptions of time, through two different yet complementary masterpieces. The London Sinfonietta and violinist Daniel Pioro are engaged by

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Southbank Centre to perform Grisey's *Vortex Temporum* alongside Vivaldi's iconic *The Four Seasons*.

- A workshop performance of works shortlisted for the Royal Overseas League's Composition Award for composers aged 18-35. The London Sinfonietta will also premiere the new chamber work commissioned from the winning composer.
- Recording sessions for Oregon Music Festival of works by Polish composers.
- A concert as part of Folkstone Festival in July 2023, also involving participants of the *London Sinfonietta Academy*.

Overseas engagements

Following a hiatus during the pandemic, the ensemble returns to overseas touring with a performance of Henze's *Voices* planned in Finland in July 2023. Further touring is planned during Autumn 2023 at the start of the 2023-24 financial year.

Participation and learning

Continuing the activity of recent years, the London Sinfonietta will deliver in-person projects in schools during the Autumn and Winter terms, culminating in a live Schools' Concert at Royal Festival Hall in March 2023, with a second performance to be filmed for delayed broadcast to schools further afield. In-school workshops are planned for schools in London with young people from Enfield, Waltham Forest and Haringey creating and performing music to be included in the concert alongside ensemble players. Alongside this, the organisation will continue to deliver its successful *Composition Challenges* project. In 2022-23 the project has been boosted by receipt of additional funding which will further extend its nationwide reach. The Charity will also deliver workshops for schoolchildren in Northamptonshire and Cambridgeshire music hubs across Autumn 2022 in partnership with Orchestras Live.

The *London Sinfonietta Academy* will return in July 2023 for its fourteenth edition, offering young professional musicians and conductors the opportunity to develop their skills and knowledge of contemporary music and culminating in a concert at Southbank Centre's Purcell Room. The organisation also continues its side-by-side work with emerging musicians from the Royal Academy of Music combining with the forces of the London Sinfonietta ensemble to perform *The Fields of Sorrow* and *In Broken Images* in the second half of the Birtwistle Tribute concert in March 2023.

Composer commissions and new work

Key London Sinfonietta commissions receiving their premiere in the 2022-23 season include five new works commissioned from jazz musicians Elliot Glavin, Laura Jurd, Robert Mitchell, Alex Paxton and Trish Clowes, a new piece called *Sleeping Patterns* from Juste Janulyte, a commission by Jack Sheen titled *Phant Heap Render* and a commission for the *Sound Out Schools'* concert by Zoe Martlew. A commission by Samantha Fernando will also be premiered as part of the *Musicians of Tomorrow* concert by participants of the *Academy* scheme.

The organisation also continues with its *Writing the Future* scheme, with plans to launch its fifth iteration and recruit a cohort of new composers towards the end of the period. Lastly, working with partners at Trinity Laban, Royal Northern College of Music and Drake Music, the organisation will also develop several digital commissions which explore the musical possibilities offered by new technology and digital realms.

Digital engagement

The organisation continues to produce a range of digital content to introduce audiences to composers programmed in its main season of concerts and to explore contemporary music from a variety of perspectives. As well as the continuation of successful series (such as *In Performance*), new content to be released during the year includes podcasts including two released as part of the *Couch to Concert* audience development scheme and brand new digital commissions developed in collaboration with composers and academic partners will also be released in a variety of contexts, including online.

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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 (most recently in Summer 2022), 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 can 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 as well as receiving relevant 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 they are encouraged to attend the organisation's programme of concerts, events and projects. Trustees also sit on board committees and may participate in ad hoc working groups involving the management team 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.

The organisation will continue to ensure that there is regular rotation of Trustees in line with its governing documents. The recruitment of new Trustees was paused until the Company's position in terms of core funding from Arts Council England from April 2023 was clarified. Plans to recruit new Trustees will be reactivated as appropriate, probably in Summer or Autumn 2023.

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 23-24.

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 seven full-time and six part-time salaried staff members (on average). The Chief Executive is a member of the Council of Trustees and reports to it, as well as maintaining regular contact with the Chair. Budgets are set by the Chief Executive and ratified by the Council. The organisation's Strategic Aims and Objectives, revised for 2022-32, describe the Company's strategic aims and ambitions and annual and three-year Business Plans outline activity in all areas, including artistic planning, participation and learning, digital projects development, financial planning and organisational development. In all matters the Council monitors progress and delivery against the aims of the Business Plans and budget.

Taking account of the uncertainty arising from the pandemic, an update to the Business Plan covering the 2021-22 financial period was agreed in March 2021. A new longer-term Strategic Aims & Objectives for the next 10-years was completed in February 2022, as well as specific plans for the first year (2022-23). This formed the strategic framework for our application to Arts Council England in May 2022. Following confirmation from ACE in November 2022 that our grant for the period April 2023 to March 2026 would be reduced to £300,000 per annum, we have been working to revise future plans and starting the process of remodeling our business structure. Now that our final funding position for the next three years is clear

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(following the March 2023 outcome of our application to ACE's Transform Two funding stream), an update to the Business Plan covering the ACE funding period 2023-26 will be drafted.

The Council has two long-running Committees: the Finance, Audit & Risk Committee, which consists of Council members and staff, and meets at least four times a year to review financial planning and reporting in advance of Council meetings, and to consider the organisation's financial, strategic and operational risk, and the Development Committee consists of Council members, staff and occasional external consultants who give advice and bring contacts in the search for more funding. 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.

During the period, meetings of the Development Committee were paused and its role undertaken by the Finance, Audit and Risk Committee and the Board whilst the Strategic Framework and ACE bids were being finalised.

A new Committee was also instigated during the period to co-ordinate and allow space for governance and management to discuss its future artistic plans and to review the success of past artistic seasons. The Programme Review Committee will meet at least twice a year and will report to the Council.

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 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 2022, the senior management team were the Chief Executive & Artistic Director, the General Manager, the Head of Finance, the Head of Concerts and Production and the Head of Participation & Learning. Their remuneration, along with that of all staff, is reviewed annually and increased when appropriate taking into account affordability, inflation and market practice. The Charity regularly benchmarks pay levels against other charities of similar size and purpose. Taking into account several years of frozen pay rates and the rising cost-of-living, the Charity recently awarded modest pay uplifts to staff in order to remain competitive.

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 11. During the year, this included the Chief Executive & Artistic Director and three Principal Players.

STATEMENT OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

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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.

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 2022, was approved by the Council of Trustees on 27 April 2023 and signed on their behalf by:



F Thompson
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 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and 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 FRS 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 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

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

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The 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 contained within the annual report. 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 course of 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 that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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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 Trustees 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.

Explanation as to what extent the auditor was considered capable of detecting irregularities including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

As part of our planning of the audit work required we obtained an understanding of the legal and regulatory frameworks that are applicable to the entity via enquiries of the company's management, carried out analytical procedures, held discussions amongst the engagement team and using knowledge of the sector determined that the most significant laws and regulation are those that relate to:

- The Code of Fundraising Practice.
- Health and safety regulations.
- The Safeguarding of Vulnerable Groups Act 2006.
- Employment law including right to work in the UK.
- Data Protection Laws (GDPR)
- UK Tax legislation

We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as Charities SORP, FRS102 and the Companies Act 2006.

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Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with the laws and regulations and the fraud risks identified. This included enquiries with management to understand their policies and procedures for compliance with those regulations and we completed the following tests:

- Obtained an understanding of relevant controls.
- Reviewed the company's risk assessments, procedures and systems.
- Checked samples of documentation.
- Checked samples of documentation including minutes of the meetings of the trustees and service agreements with regulatory advisors.

We also assessed the risks of material misstatement in respect of fraud as follows:

- Revenue fraud.
- Unauthorised expenditure and/or payments.
- Management override of controls.
- Manipulation of accounting estimates.
- Related party fraud.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. This included the risk of management bias and the risk of making inappropriate accounting entries.

No significant issues were identified during our testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non – detection of irregularities, as these could involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 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 FCA (Senior Statutory Auditor)
For and on behalf of MGR Weston Kay LLP
Chartered Accountants
Statutory Auditors
55 Loudoun Road
St John's Wood
London
NW8 0DL

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Statement of Financial Activities
(incorporating the Income and Expenditure Account)
for the year ended 30 September 2022

		Unrestricted Funds		Restricted Funds	Total Funds 2022	Total 2021
		General	Designated			
	Notes	£	£	£	£	£
Income						
Donations	3	590,816	-	248,395	839,211	893,149
Income from charitable activities	4	277,942	-	20,038	297,980	84,145
Other income	5	127,475	-	-	127,475	23,112
Investment income	6	98	-	-	98	11
Total income		996,331	-	268,433	1,264,764	1,000,417
Expenditure						
Costs of raising funds	7	59,892	-	-	59,892	82,988
Expenditure on Charitable activities	7, 8 & 9	842,239	-	313,707	1,155,946	881,772
Total expenditure		902,131	-	313,707	1,215,838	964,760
Net income/ (expenditure) before transfers		94,200	-	(45,274)	48,926	35,657
Gross transfers between funds		(68,215)	68,215	-	-	-
Net movement in funds		25,985	68,215	(45,274)	48,926	35,657
Reconciliation of funds						
Funds brought forward		98,569	103,156	156,545	358,270	322,613
Funds carried forward	17	124,554	171,371	111,271	407,196	358,270

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 31 to 39 form part of these accounts.

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Balance Sheet
at 30 September 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	12	1,895	2,844
Current assets			
Debtors	13	200,927	143,199
Short term deposits	14	33,032	2,946
Cash at bank and in hand		303,567	374,566
Total		<u>537,526</u>	<u>520,711</u>
Creditors: Amounts falling due within one year	15	<u>(132,225)</u>	<u>(165,285)</u>
Net current assets		<u>405,301</u>	<u>355,426</u>
Net assets		<u>407,196</u>	<u>358,270</u>
The Funds of the Charity			
Restricted Income Funds		111,271	156,545
Unrestricted Income Funds			
Designated Funds		171,371	103,156
Contingency Reserve		120,000	95,000
Revenue Reserve		<u>4,554</u>	<u>3,569</u>
Total Charity Funds	16	<u>407,196</u>	<u>358,270</u>

The accounts were approved by the Council of Trustees on 27 April 2023 and signed on its behalf by:



F Thompson
Chair of the Trustees



A Burke
Chief Executive

Company registration No: 00926551
Registered Charity No: 255095

The Notes on pages 31 to 39 form part of these accounts.

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Statement of Cashflows
For the year ended 30 September 2022

	2022		2021
	£	£	£
Cash flows from operating activities			
Surplus for year ended	48,926		35,657
Interest received	(98)		(11)
Depreciation	949		949
Decrease/(Increase) in debtors	(57,728)		(43,855)
(Decrease)/increase in creditors	<u>(33,060)</u>		<u>(13,939)</u>
Net cash provided by operating activities		(41,011)	(21,199)
Cash flows from investing activities			
Interest from bank deposits	<u>98</u>		<u>11</u>
Net cash from investing activities		<u>98</u>	<u>11</u>
Change in cash and cash equivalents in the year		(40,913)	(21,188)
Cash and cash equivalents at beginning of year		<u>377,512</u>	<u>398,700</u>
Cash and cash equivalents at end of year		<u>336,599</u>	<u>377,512</u>
Cash and cash equivalents			
Short term deposits		33,032	2,946
Cash at bank and at hand		<u>303,567</u>	<u>374,566</u>
Cash and cash equivalents at 30 September		<u>336,599</u>	<u>377,512</u>

The Notes on pages 31 to 39 form part of these accounts.

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Notes to the Accounts for the year ended 30 September 2022

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (October 2019 SORP), which became effective for all periods commencing on 1 January 2019, 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 principal 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 and Deferred 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. Please refer to (k) for details regarding accounting policies for Restricted Funds.
- (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.

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Notes to the Accounts for the year ended 30 September 2022

(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 for 2020 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.

(o) Government Grants

Government grants in these accounts are recognised on an accrual model and classified as grants relating to revenue.

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**Notes to the Accounts
for the year ended 30 September 2022**

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.

3. Donations

Year to 30 September 2022	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Arts Council England	508,757	-	508,757
Trusts and Foundations	50,418	225,078	275,496
Corporate Support	-	-	-
Donations and Individual Giving	31,641	23,317	54,958
Total	590,816	248,395	839,211

Year to 30 September 2021	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Arts Council England	508,757	121,414	630,171
Trusts and Foundations	48,283	149,010	197,293
Corporate Support	-	3,000	3,000
Donations and Individual Giving	50,762	11,923	62,685
Total	607,802	285,347	893,149

4. Income from charitable activities

	Total 2022 £	Total 2021 £
Own/co-promotions (UK)	168,064	60,329
Engagements (UK)	108,599	7,800
Participation and Learning	20,038	14,301
Composer Commissions and New Work	1,234	1,666
Digital projects	45	49
Total	297,980	84,145

5. Other income

	Total 2022 £	Total 2021 £
Other Income	127,475	23,112
Total	127,475	23,112

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

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Notes to the Accounts
for the year ended 30 September 2022

6. 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.

7. Analysis of expenditure

Year to 30 September 2022	Staff Costs 2022 £	Direct Costs 2022 £	Support Costs 2022 £	Total 2022 £
Cost of raising funds	38,134	6,171	15,587	59,892
Own/co-promotions (UK)	196,314	270,200	38,220	504,734
Other engagements (UK)	78,838	108,510	15,349	202,697
Participation & Learning	69,963	96,295	13,621	179,879
Composer commissions & new work	19,866	27,343	3,868	51,077
Digital projects	1,221	1,680	236	3,137
Advertising and publicity	53,940	31,318	11,624	96,882
Future Project Funds disbursed	-	117,540	-	117,540
	420,142	652,886	82,918	1,155,946
Total	458,276	659,057	98,505	1,215,838

Year to 30 September 2021	Staff Costs 2021 £	Direct Costs 2021 £	Support Costs 2021 £	Total 2021 £
Cost of raising funds	48,830	11,597	22,561	82,988
Own/co-promotions (UK)	192,196	200,973	45,075	438,244
Other engagements (UK)	8,161	8,534	1,914	18,609
Participation & Learning	70,126	73,329	16,447	159,902
Composer commissions & new work	40,449	42,296	9,486	92,231
Digital projects	12,833	13,419	3,010	29,262
Advertising and publicity	47,394	17,207	11,678	76,279
Future Project Funds disbursed	-	67,245	-	67,245
	371,159	423,003	87,610	881,772
Total	419,989	434,600	110,171	964,760

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.

In 2022 Support Costs includes an exchange gain of £6,015 (2021: exchange loss of £2,267).

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**Notes to the Accounts
for the year ended 30 September 2022**

8. Staff costs and employees	Total 2022 £	Total 2021 £
Wages and salaries	418,693	371,524
Social security costs	16,338	31,639
Pension costs	13,178	12,472
	<u>448,210</u>	<u>415,635</u>
Other staff related costs	10,066	4,354
Total	<u>458,276</u>	<u>419,989</u>

The average number of employees during the year was 13 (2021: 12), which included seven full-time and six 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 Head of Participation & Learning. The total remuneration and pension contributions paid to key management personnel of the Charity were £231,136 (2021: £208,877).

No employee except Andrew Burke, Chief Executive & Artistic Director (see note 11 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 £13,178. Contributions totalling £2,237 were payable to the funds at the year end and are included in Creditors.

9. Support costs	Total 2022 £	Total 2021 £
Rent and equipment leases	31,332	29,976
Other establishment costs	15,127	15,454
General office expenses	16,062	29,798
IT costs and software licenses	28,535	27,994
Depreciation	949	949
Auditors remuneration	6,500	6,000
Total	<u>98,505</u>	<u>110,171</u>

Governance Costs of £42,365 (2021: £41,663) are included in Staff costs and Support costs which include audit fees as shown below. Governance Costs are calculated based on an estimation of staff time and resources required to support the governance function and the actual cost of recruiting new Trustees.

10. Auditors Remuneration

Fees payable to the company's auditors and associates:

	Total 2022 £	Total 2021 £
For audit services:		
Audit of the company's financial statements	<u>6,500</u>	<u>6,000</u>
For other services:		
Taxation services	<u>1,950</u>	<u>2,875</u>

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11. 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	Total 2022
	£	£	£	£
Andrew Burke	71,750	3,588	-	75,338
Timothy Gill	-	-	6,830	6,830
Jonathan Morton	-	-	2,880	2,880
Paul Silverthorne	-	-	14,033	14,033
Total	71,750	3,588	23,743	99,081

The payments made to members of the orchestra represent amounts paid during the year and while they were registered as Trustees of the Charity. Reimbursements to other Trustees for expenses during the year amounted to £0 (2021: £0).

During the year £3,312 of donations were received from the Trustees (2021: £11,434). The number of Trustees to whom retirement benefits are accruing is 1 (2021: 1). There were no other related party transactions.

12. Tangible fixed assets

	Computer equipment	Electronic stage equipment	Total
	£	£	£
Cost			
At 30 September 2021	2,905	21,463	24,368
At 30 September 2022	2,905	21,463	24,368
Depreciation			
At 30 September 2021	1,756	19,768	21,524
Charge for the period	383	566	949
At 30 September 2022	2,139	20,334	22,473
Net book value			
At 30 September 2022	766	1,129	1,895
At 30 September 2021	1,149	1,695	2,844

13. Debtors

	Total 2022 £	Total 2021 £
Trade debtors	34,618	4,349
VAT	7,568	10,866
Prepayments	37,681	29,991
Accrued income	3,060	24,986
Tax recoverable	118,000	73,007
Total	200,927	143,199

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14. Short-term deposits

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

15. Creditors: Amounts falling due within one year

	Total 2022 £	Total 2021 £
Trade creditors	71,998	30,714
Taxation and Social Security	8,744	9,457
Other creditors	9,696	9,460
Accruals	36,954	45,237
Deferred income (received in advance)	4,833	70,417
Total	132,225	165,285

Movements in deferred income in the year were as follows:

	Total 2022 £	Total 2021 £
Balance brought forward	70,417	74,895
Amounts released in the year	(70,417)	(65,096)
Amounts deferred in the year	4,833	60,618
Balance carried forward	4,833	70,417

Any amounts deferred in the year relate to cash received in the year ended 30 September 2022 or a prior year, for expenditure on concerts and projects taking place in a future financial year.

16. Analysis of Charitable Funds

Year to 30 September 2022

	Balance at 1 October 2021 £	Net movement £	Transfers between Funds £	Balance at 30 September 2022 £
Restricted Funds				
Future Projects Fund	156,545	(45,274)	-	111,271
Unrestricted Funds				
Designated Funds*	103,156	-	68,215	171,371
Contingency Reserve	95,000	-	25,000	120,000
Revenue Reserve	3,569	94,200	(93,215)	4,554
Total	358,270	48,926	-	407,196

At the year-end, a transfer of £25,000 from General Unrestricted Income was made to the Contingency Reserve in order to meet the target stated in the Reserves Policy.

In addition, a transfer of £68,215 was made from General Unrestricted Income to Designated Funds. This allows the Charity to invest in artistic activity planned in 2022-23 and future financial years. At the year-end a new Designated Fund was set up to build a provision for identifying and moving to new office premises in the future.

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*Designated Funds comprise:	Strategic Projects Fund £	Digital Production Fund £	Future Office Fund £	Total Designated Funds £
Balance at 1 October 2021	84,633	18,523	-	103,156
Transfer between funds	58,215	-	10,000	68,215
Balance at 30 September 2022	<u>142,848</u>	<u>18,523</u>	<u>10,000</u>	<u>171,371</u>

Year to 30 September 2021

	Balance at 1 October 2020 £	Net movement £	Transfers between Funds £	Balance at 30 September 2021 £
Restricted Funds				
Future Projects Fund	139,996	16,549	-	156,545
Unrestricted Funds				
Designated Funds*	84,156	-	19,000	103,156
Contingency Reserve	95,000	-	-	95,000
Revenue Reserve	3,461	19,108	(19,000)	3,569
Total	<u>322,613</u>	<u>35,657</u>	<u>-</u>	<u>358,270</u>

Restricted Funds:

Future Projects Fund

The Future Projects Fund relates to funds already raised for projects, such as Commissions, continuing into or commencing during 2022-23 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 Strategic Projects Fund relates to funds set aside to support strategic projects in future financial periods.

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

The Future Office Fund relates to funds set aside to allow the organisation to identify and set up new office premises in the medium-term future.

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.

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17. Analysis of Net Assets between Funds

As at 30 September 2022

	Unrestricted Funds		Restricted Funds	Total
	General	Designated		2022
	£	£	£	£
Tangible fixed assets	1,895	-	-	1,895
Debtors	158,814	-	42,113	200,927
Short term deposits	-	-	33,032	33,032
Cash at bank and in hand	22,999	171,371	109,197	303,567
Creditors falling due within one year	(59,154)	-	(73,071)	(132,225)
Total Net Assets	124,554	171,371	111,271	407,196

As at 30 September 2021

	Unrestricted Funds		Restricted Funds	Total
	General	Designated		2021
	£	£	£	£
Tangible fixed assets	2,844	-	-	2,844
Debtors	114,748	-	28,451	143,199
Short term deposits	-	-	2,946	2,946
Cash at bank and in hand	86,691	103,156	184,719	374,566
Creditors falling due within one year	(105,714)	-	(59,571)	(165,285)
Total Net Assets	98,569	103,156	156,545	358,270

18. Government Grants

Income from government grants comprises regular core funding from Arts Council England of £508,757 (2021: £508,757) as a National Portfolio Organisation (see Note 3). This is to support the organisation and its artistic work across all areas.

During the year, the Company also received a grant of £7,449 under the government's Kickstart Scheme, which enabled the organisation to create a new six-month paid employment opportunity for a young person aged 16 – 24 who was previously on Universal Credit.

In 2020-21, the Company received a government grant of £1,245 (in October 2020) under the Coronavirus Job Retention Scheme.

19. Company Information

Sinfonietta Productions Limited is a company limited by guarantee incorporated in England and Wales. The registered office and principal 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.