

HALLÉ CONCERTS SOCIETY

(A Charitable Company Limited by Guarantee)

Annual Report and Summary Financial Statements for the year ended 31 March 2018

Company Number 62753

Charity Number 223882



TRUSTEES' REPORT AND SUMMARY FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

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The full set of audited accounts of which these accounts are a summary version, was approved by the Board of Directors on 3 July 2018 and signed on their behalf by David McKeith and Brandon Leigh. The independent auditor's report was not qualified in any respect. Copies will be filed with the Charity Commissioners and the Registrar of Companies in due course. The full set is available on written request from the Company's registered office.

The Hallé Concerts Society gratefully acknowledges the financial assistance of Arts Council England, Manchester City Council, the Greater Manchester Combined Authority and Musicians Benevolent Fund.

The Hallé Concerts Society gratefully acknowledges the financial assistance of Arts Council England, Manchester City Council, the Association of Greater Manchester Authorities and Help Musicians UK.



REFERENCE AND ADMINISTRATIVE DETAILS

Registered Office: The Bridgewater Hall, Manchester M1 5HA

PATRON

HRH The Countess of Wessex

MUSIC DIRECTOR

Sir Mark Elder CH, CBE

MEMBERS OF THE BOARD

* Member of the Audit Committee

Member of the Nominations & Remuneration Committee

\$ Member of the Investment Committee

Elected

David McKeith Chairman # \$

Heejae Chae * # (resigned 30 December 2017)

Alex Connock (appointed 1 May 2018)

Christine Gaskell MBE #

Tim Edge (appointed 1 May 2018)

Jane Hampson (resigned 1 May 2018)

Brandon Leigh Deputy Chairman * #

Jon McLeod

Linda Merrick

Katrina Michel

John Phillips CBE *

Nominated by Manchester City Council

Maria Balshaw CBE (resigned 25 May 2017)

Cllr Azra Ali (appointed 13 September 2017)

Nominated by AGMA

Theresa Grant

EXECUTIVE TEAM

John Summers Chief Executive and Company Secretary

Valerie Hawkin Finance Director to 14 August 2017 \$

Ruth Harkin Finance Director from 14 August 2017 \$

ORCHESTRAL NOMINEE

Caroline Abbott

VICE PRESIDENTS

Martin McMillan

Edward Pysden

AUDITOR

KPMG LLP, Chartered Accountants

1 St Peter's Square, Manchester M2 3AE

SOLICITORS

Mills & Reeve LLP

1 New York Street, Manchester M1 4HD

BANKERS

The Royal Bank of Scotland plc

St Ann Street, Manchester M60 2SS

INVESTMENT ADVISERS

Schroder & Co Limited

12 Moorgate, London EC2R 6DA

COMPANY REGISTRATION NO 62753

CHARITY REGISTRATION NO 223882

CHAIRMAN'S REPORT

The year to 31 March 2018 has been a pivotal one for the Hallé, in which we have seen significant developments both on and off the concert platform.

There have been many memorable occasions during the year, including:

- The celebration of Sir Mark Elder's 70th birthday with a performance of Schoenberg's *Gurrelieder* in collaboration with the BBC Philharmonic Orchestra and the Hallé Choir and Hallé Youth Choir.
- Our first performance in some years at the Edinburgh International Festival, playing Berlioz's *Damnation of Faust*.
- Two Beyond the Score® performances - one Dvořák's 'New World' Symphony at the Proms in London and the other Shostakovich's Fourth Symphony in Manchester.
- A European tour in November with concerts in France, Germany, the Netherlands and Belgium.

We were all horrified by the terrorist attack at the Manchester Arena in May last year. We were grateful to the BBC Philharmonic, Manchester Camerata, Guy Garvey and Clare Teal who joined with us in a fundraising concert at the Bridgewater Hall on the following Thursday under the title 'We Stand Together'. Our thoughts remain with the victims and their families and friends.

Our Hallé St Peter's Phase 2 project to add a new building to our existing church rehearsal space is an important strategic development for the Society. We were delighted therefore to reach our fundraising targets for the project during 2017/18, ahead of schedule. These total £1.4m of capital funds (in addition to the Arts Council England grant of £4.8m approved last year) and £2.5m of revenue funding, much of which came from the Monument Trust and the Oglesby Charitable Trust, to support our future musical and educational activities in the building. Building work started in May this year and should be completed in the summer of 2019.

In financial terms the Hallé is currently in a stronger financial position than for some years. The revenue funding for Hallé St Peter's Phase 2 and the introduction of orchestra tax relief by the Government has enabled us to rebuild reserves that had been severely depleted by almost 10 years of frozen or reducing public sector funding, to a level which better supports our financial sustainability.

A significant proportion of the income received in 2017/18 was, however, exceptional and the financial picture looking forward remains very challenging. The triennial valuation of the Hallé Retirement Benefit Scheme has resulted in a significant increase in the deficit funding which the Society is required to pay and public sector funding remains under considerable downward pressure. With other costs driven up by inflation it is vital that we maintain our tight financial controls and focus on increasing and diversifying our sources of income.

In this context, the support of our existing and new sponsors and supporters is as vital as ever. In particular we are delighted that PZ Cussons continue as Diamond Sponsors and that during 2017/18 Siemens increased their support to include state of the art technology for Hallé St Peter's Phase 2. They have joined Manchester Airport Group as one of our Principal Sponsors.

We are grateful to all the Hallé's funders and supporters and to our musicians and staff for their hard work and enthusiasm throughout the year.



David McKeith
Chairman

CHIEF EXECUTIVE'S REVIEW OF THE YEAR

CONCERTS AND EVENTS

The collaborations between the two Manchester symphony orchestras (the Hallé and the BBC Philharmonic Orchestra) have come to symbolize the way this city's musical community can work together in a way found in few other places in the world. Two shared major symphony cycles (Mahler and Shostakovich) and a Strauss focus have been nationally admired in recent years, including performances of Mahler's Eighth Symphony and Strauss's 'Alpine' Symphony combining musicians from the two orchestra. The latest in this distinguished cycle was the performance of Schoenberg's vast vocal symphonic cycle *Gurrelieder*, on 4th June 2017, the weekend of Mark Elder's 70th birthday. *The Spectator* magazine wrote 'Mark Elder's Manchester *Gurrelieder* was one of the great events of last season'.

The great British baritone, Sir Thomas Allen, spoke movingly to the full house at the start of the performance about the appalling events in Manchester and London that week. Earlier in the week, musicians from all three professional Manchester orchestras played a special programme, to a packed Bridgewater Hall.

The Orchestra returned to the Isle of Man, where Stephen Bell delighted the full audience with a well-trying and tested Spanish programme. The second programme in Douglas, presented by Tom Redmond and conducted by Jonathon Heyward, delighted the island's younger audience, for whom it was designed.

The Hallé appeared, after a break of several years, at Edinburgh International Festival in *The Damnation of Faust* by Berlioz. One critic summed it up: 'hugely memorable' - 'the Hallé at their dazzling best, playing out of their skins for Mark Elder and sounding sensational in the process.'

At 2017's BBC Prom we presented a re-working of the Beyond the Score® Dvořák show given in Manchester in 2016. The show, devised by Gerard McBurney, involved film and actors reading from material contemporary with the featured composition: in this case Dvořák's 'New World' Symphony.

In the autumn Lyn Fletcher's return to the Leader's chair after months of illness was a welcome sign that all was well in the Hallé at the start of the 2018/19 Bridgewater Hall season.

Mark Elder opened with Stravinsky's complete *Firebird*, followed by Mussorgsky's *Pictures at an Exhibition*, and the fourth, fifth and eighth symphonies of Shostakovich: landmark Russian repertoire being the driving force of the season's programme.

October and November saw notable engagements in Nottingham, Cardiff, Warwick and in York Minster, where *The Dream of Gerontius* was 'unforgettably moving' in the words of *The Sunday Times* critic, who described it as the 'musical highlight of his year'. The York Minster performance marks the beginning of a new partnership with the Ryedale Festival, with concerts in the same magnificent venue scheduled for April 2019 and beyond.

Our Principal Clarinetist, Sergio Castello-Lopez made his solo debut with the Orchestra in Debussy's fiendish *Rapsodie* – so successfully that we plan to record it in August this year.

Carlo Rizzi (the Italian conductor with whom the Orchestra made two successful recordings of operatic arias, and a follow-up appearance at the Cadogan Hall in July) made his Bridgewater Hall debut with the Hallé in the December Opus concerts, with a colourful all-orchestral programme of Rossini, Respighi and Rachmaninov. Pablo Gonzalez and Ryan Wigglesworth also conducted during the Autumn.

We were happy to welcome a talented young conductor for December's Family Concert. Tianyi Lu, with New Zealand and Shanghai origins, had originally auditioned for the post of Assistant Conductor. Now a Dudamel Fellow with the Los Angeles Philharmonic, she demonstrated her complete grasp of the very difficult job in hand and won widespread praise from her colleagues.

The Hallé Choir were on fine form, with Verdi's *Four Sacred Pieces* and Wagner under Mark's direction, and not least in the complete *Messiah* with the baroque-specialist conductor John Butt, making his Hallé debut.

Beyond the Score® returned to Manchester, focussing on Shostakovich's long-suppressed Fourth Symphony. This is perhaps the composer's most adventurous score, and long-admired by Mark, who heard the UK première of the symphony in the early 1960s after 25 years of neglect.

We were fortunate that we were able to celebrate the Hallé's long and very fruitful relationship with the Royal Northern College of Music, with the Hallé joining string-playing students in the final concert of the College's Strings Festival. The concert was not merely an inspiration to the young participants, but a remarkable demonstration of committed music-making, with a memorably rich string sound throughout, and of the richness of talent waiting to join the profession.

Mark Elder brought his Shostakovich focus to a thrilling close with his own debut performance of the Eighth Symphony, broadcast on BBC Radio 3.

Jonathon Heyward built on his excellent work last year as Assistant Conductor with his debut in the Opus series, a very successful concert of set-works aimed at schools, and participation in a remarkable side-by-side concert with the Orchestra and the Hallé Youth Orchestra.

Cristian Macelaru continues to impress in a wide range of repertoire, this time Beethoven's Eroica Symphony and Elgar's Cello Concerto with his fellow Romanian, Andrei Ionita. Gergely Madaras is another conductor, still in his early thirties, making a very eloquent impression, this time in our colourful and perennially successful Spanish programme including the Rodrigo Guitar Concerto. The young American conductor Karina Canellakis also made her Hallé debut.

The Hallé Choir sang Mendelssohn (with the Youth Choir alongside), broadcast on Radio 3 in Mark's March Thursday programme and, in complete contrast, John Adams's *Harmonium* with Nicholas Collon, who enjoyed a two-week stint with contrasting programmes.

TOURS

In November, we completed, with Mark, a tour of four European countries; five concerts in five days taking in France (Grenoble), Germany (Freiburg and Nürnberg), the Netherlands (Heerlen) and Belgium (Bruges). Sabine Meyer, one of the world's acknowledged heroines of the clarinet world, proved an immensely popular soloist. The travel was gruelling, the halls full, and the concerts very successful.

RECORDINGS

The Hallé Label continues to attract critical approval and during the year we have released recordings of Wagner's *Parsifal* and *Das Rheingold* and Vaughan Williams Symphonies 4 and 6.

EDUCATION

Whilst these are challenging times in the world of education, the Hallé has had a very successful year with a number of major highlights. In terms of our core education programme, in the summer term of 2017



our Come and Play with the Hallé programme performed with around 20,000 school children across 14 concerts from the Bridgewater Hall to the Isle of Man via Nottingham and Stoke on Trent (Hanley). A further 9,000 children attended Hallé for Youth this spring when the orchestra performed six concerts on a Natural World theme in Manchester and Sheffield, with schools from Manchester and Tameside being involved in the associated schools' project. Our Adopt-a-Player programme worked with schools in Manchester, Rochdale, Wigan and Bolton. Children and young people from four schools in each borough attended a Hallé performance at the Bridgewater Hall, then adopted a musician from the orchestra who then aided the pupils in creating a new piece of music based on what the children had heard the Hallé perform. This in turn was performed in school to parents and other interested parties.

In partnership with The Bridgewater Hall and some of our Music Education Hub colleagues, the orchestra performed our first concert for students studying GCSE and A level music. Over 2,000 teenagers attended 'The Orchestra Through the Ages' in February which started with eight brass instruments playing Gabrielli and finished with 80 plus players performing *Star Wars*, which is a set work for GCSE.

Two notable new partnerships have started this year with interesting spinoffs. The first is a Musician in Residence programme at the Seashell Trust – two musicians working with SEND (Special Educational Needs and Disability) children at the school in Cheadle in a variety of activities; and a new venture with Chester Zoo, where three musicians performed a new work created by the Education Director, Steve Pickett, concerning the conservation of Orangutans. The Zoo also provided video and stills footage for our Natural World Hallé for Youth concerts.

NEW MEDIA

Our use of new media and digital means of communication is continuing to expand swiftly. The Hallé's responsive website was accessed by 166,764 users, of which 81.9% were new, with a total of 640,290 page views. The mobile phone is now surpassing desktop and tablet devices as the platform of choice.

40 videos have been published on Halle's YouTube channel, covering musician insights as well as activities from the wider Hallé family. All videos now include subtitles by default. Highlights include 'In-conversation' with the late Livia Gollancz (ex-Principal Horn) and the Hallé Corporate Choir Competition 2017 at the Stoller Hall.

Our audio collection on Soundcloud has been played 11,959 times, with audio teaser clips specifically made to promote the 2017-18 season concerts.

There were over 2.2 million streams of Halle's recordings on Spotify.

We are committed to engaging our social media audiences on Facebook, Twitter and Instagram, where short-form audiovisual content is tailored towards Twitter and Instagram while longer interviews and insights are preferred on Facebook. Facebook now has almost 12,000 likes; Twitter has reached almost 23,000 followers; Instagram has 1,785 followers.

Contributions from Orchestra musicians and visiting artists was especially welcomed, providing us with plenty of user-generated content, giving our audience a different perspective e.g. Orchestra photos during our European tour and selfie videos from visiting conductors and Pops artists.

CHIEF EXECUTIVE'S REVIEW OF THE YEAR

THE CHOIR & ENSEMBLES

The Ensembles family reached more participants than ever this year, with the addition of the Choral Academy taking the number of people involved in making music with us on a weekly basis to over 600. As usual, approximately two-thirds of our Ensemble members came from Greater Manchester, with the remainder from further afield, most notably Yorkshire and Cheshire.

The Hallé Choir contributed to key performances throughout the year, notably Schoenberg's *Gurrelieder* in June 2017, and Berlioz's *The Damnation of Faust* as part of the Edinburgh International Festival in August. The Choir was joined by the Youth Choir for a performance of Elgar's *The Dream of Gerontius* in York Minster as part of the Ryedale Festival in November 2017, and Mendelssohn's Psalm 114 in The Bridgewater Hall in March 2018. The Choir is ably supported by a very committed team of volunteers enabling it to thrive.

The Children's Choir received a record number of applications in 2017, and continues to work at an impressive high standard. In June 2017 the Choir performed a semi-staged production of Roald Dahl's *Cinderella*. The Choir was also delighted to perform in November at the Children's Global Media Summit conference dinner held at the Museum of Science and Industry, and got a full standing ovation from the delegates.

In August 2017 the Hallé Youth Orchestra, Hallé Youth Choir and Hallé Youth Training Choir travelled to the North East for a week-long residential course in Barnard Castle, Co. Durham. The week included an exciting (and rigorous!) rehearsal schedule, including massed rehearsals with all three ensembles preparing for Beethoven's Mass in C, as well

as social activities including a trip to Beamish open-air museum and an in-house talent show. The trip ended with two concerts back home in Manchester at the Stoller Hall. Additional repertoire included Copland's *Billy the Kid Suite*, Brahms' Symphony No. 2 in D Major, Lauridsen *Sure on the Shining Light*, Copland's *Ching a Ring Chaw* and Rudoï's soundscape *Miniyama Nayo*.

The Hallé and Hallé Youth Orchestra joined forces for a side-by-side project in January 2018. It is always inspiring and practically helpful for our youth members to work closely with professional musicians. The performance itself saw 111 performers pack onto the Bridgewater Hall stage to play excerpts of Wagner's *Siegfried's Funeral March* and *Ride of the Valkyries* and Berlioz's *Les Troyens* under the leadership of Sir Mark Elder and Jonathon Heyward. Feedback from players and parents of the Youth Orchestra was overwhelmingly positive with comments including 'Probably the best day of my life'.

The Hallé Youth Training Choir continues to go from strength to strength, building on musicianship and sight-singing skills as well as preparing for high-profile concerts. We are seeing many members of the Children's Choir continuing their singing journey through the Hallé Youth Training Choir along with new recruits. This is a small and competitive ensemble, with the standard continuing to rise.

The Training Choir has fewer performance opportunities than the other ensembles but this gives the young musicians a safe and relaxed environment in which to develop their choral skills.

Hallé Youth Choir had an unscheduled opportunity to perform with rock band Snow Patrol as part of BBC Sports Relief 2018. On Friday





23 March 2018, the Youth Choir performed backing vocals to the band's hit Run, in the live primetime broadcast on BBC1. This was an unforgettable experience for our members.

Our annual Youth Ensembles showcase concert took place on Sunday 25 March 2018. The Youth Ensembles had record ticket sales for this concert, and the audience was treated to an a cappella first half showcasing all three youth choirs individually before the second half saw all four Youth Ensembles come together to perform opera excerpts, including Bizet's *Carmen* and Humperdinck's *Hansel and Gretel*.

Youth Ensembles membership is free for everyone, irrespective of individual means. We firmly believe that no young singer or instrumentalist should be prevented from taking part on financial grounds, and are aware of the many costs already associated with participating in musical activities. However, continuing to offer our ensemble experiences for free is proving very difficult in these testing financial times. We now ask members to consider making a voluntary donation in lieu of a membership fee. Donations are entirely voluntary and in no way affect the membership of any of our Youth Ensembles. Now in our second year of asking for such donations, we have seen an increase in the amount donated from the previous year.

Open access singing opportunities for adults continue to thrive, with over 50 regular singers attending Ancoats Community Choir sessions and a record number of 9 corporate (workplace) choirs involved in our annual Corporate Choir Competition in 2017.

June 2017 saw the first 'Thank Hallé it's Friday!' concert, involving over 500 singers performing with the Orchestra in an early evening concert. 120 of these singers worked with the Hallé through our Choral Academy project, running in the five months leading up to the concert with a particular focus on music reading as well as vocal technique and choral singing. Thank Hallé it's Friday! is funded through our European Laboratory II project as part of the Creative Europe Programme of the European Union.

SPONSORSHIP AND FUNDRAISING

The sponsorship landscape continues to be very challenging although we continue to engage in positive conversations with a number of key supporters, most notably Siemens who stepped up to Principal Sponsor during the 2017/18 season – to sit alongside Manchester Airport. This was a terrific boost at a significant time for us and also has helped to deepen our relationship with one of our most supportive and creative sponsors.

In the last season we have worked closely with Manchester Airport to try to build events around Hallé concerts outside Manchester and have so far worked on events in Leeds, which was very successful and was hosted by the Leader of Leeds City Council, and Sheffield. Our objective is to increase our network in cities to which we tour regularly both to increase good will from the local authorities and to access new support from individuals and sponsors.

The 5th year of the Corporate Choir Competition culminated very successfully in November 2017 with BAE Systems winning the top award and Brother International Europe winning the Sir Mark Elder Special Award.

We are delighted to welcome new in kind sponsors Wood Restaurant, Don Giovanni Restaurants and the Malmaison Hotel.

INDIVIDUAL GIVING

Towards the end of 2017 we received two major legacies from



CHIEF EXECUTIVE'S REVIEW OF THE YEAR

individuals who were both known to us as either patrons or members, but we were unaware that they had remembered the Hallé in their wills.

We continue steadily to build our Patrons and Chair Endowment programme and have a larger list than ever of top level supporters. Increased access to rehearsals and a very open and friendly approach from the Development Team has developed this income strand significantly over the last 3 years.

We are, of course immensely grateful to all our supporters at every level.

HALLE ST PETER'S PHASE 2

The long-held ambition to complete the development of Hallé St Peter's by adding a new-build extension to the church to house additional rehearsal and practice facilities, education spaces and a public-facing café took a tremendous leap forward with the awarding of a £4.8m National Lottery grant from the Arts Council. We have continued to work with our professional team to develop the plans and have started on site in May 2018 with completion expected in summer 2019.

We were delighted to complete the fundraising campaigns for the next stage of Hallé St Peter's, both capital and revenue, successfully raising £1.4m for capital and £2.5m for ongoing revenue support. We were honoured to be the first recipient of funding from the Victoria Wood Foundation and their support will ensure that the main workshop space in the new facility will be called the Victoria Wood Hall.

In summary – capital funding has been confirmed to date from the following trusts;

The Oglesby Charitable Trust: £500,000

The Wolfson Foundation: £50,000

Granada Foundation: £50,000

The Foyle Foundation: £150,000

Garfield Weston Foundation: £300,000

Fidelity UK Foundation: £75,000

The Victoria Wood Foundation: £290,000

Kirby Laing Trust: £30,000

THE ADMINISTRATION, BOARD AND TRUSTEES

I would like to thank the Administration and Board for all of their hard work during the year, especially those Board and Committee members who give up a lot of the free time to advise and assist the Hallé. Particular thanks should go to David McKeith, Chairman and Brandon Leigh, Deputy Chairman who have been tireless in their support of the Society.

THE ARTISTIC TEAM

Sir Mark Elder's continuing tenure as Music Director has delivered, as always, some memorable events and concerts this year. From joint events with the RNCM students and the Hallé Youth Orchestra to major concerts – such as *The Damnation of Faust* in the Edinburgh Festival.

Ryan Wigglesworth has made a significant contribution as Principal Guest conductor, conducting and recording both his own and others music. Our assistant conductor Jonathan Heyward's work across all of his areas of responsibility has been immense and we are delighted that he will continue on for a further year.

The Choral Team of Matthew Hamilton, Stuart Overington and Shirley Court have continued to provide inspirational leadership of the Choir and the Youth and Children's Choirs, taking them to new levels of excellence.

The Orchestra's playing throughout the year, and through a range of very varied concerts, has been remarkable and they have received many outstanding reviews and plaudits across a wide variety of events.

This year we have said goodbye to Katherine Baker, our Principal Flute, Eva Thorarinsdottir, Principal 2nd Violin and Anya Muston, Tutti 1st violin.

Players joining us were Helena Buckie Principal 2nd Violin, Simon Davies Contra Bassoon, Sarah Bennett, 2nd Flute, Kyle MacCorquodale, Bass Trombone and Jonathan Pether, Tutti cello and Cameron Campbell, Viola.



John Summers
Chief Executive

TRUSTEES' REPORT

The Trustees, who are also directors of the charity for the purposes of the Companies Act, present their annual report and the audited financial statements for the year ended 31 March 2018, in compliance with current statutory requirements, the governing documents and Charities SORP (FRS 102): Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland.

REFERENCE AND ADMINISTRATIVE DETAILS

Details of the registered office, Trustees, principal officers and other relevant information are given on page 2.

The Hallé Concerts Society ("the Society") is a company limited by guarantee, governed by its Articles of Association as amended and adopted by Special Resolution on 26 October 2009. It is registered as a charity with the Charity Commission.

Structure, governance and management

The Society's Board of Trustees is responsible for its affairs and the Chief Executive reports to the Board on behalf of the Management and Staff. The Board consists of a maximum of 13 members appointed as follows:

Elected: Nominated by ten members of the Society, unless recommended by the Board

Nominated: Nominated by Manchester City Council (1) and AGMA (2), appointed by the Board

The Board meets approximately 7 times a year to review strategy and operational performance and to set operating plans and budgets. Day to day management is delegated to the Chief Executive.

The Board has three standing committees with specific areas of responsibility and which make recommendations to the Board:

Audit Committee – responsible for overseeing the Society's financial reporting, external audit and reviewing the Society's internal control and risk management systems;

Nominations & Remuneration Committee – responsible for reviewing the structure, size and composition of the Board and the trustee bodies of the Society's related trusts, having regard to the balance and mix of skills required, and making recommendations to the Board about any adjustments deemed necessary. This Committee is also responsible for setting procedure for recruitment of Board members and other senior appointments, for recommending appointments to the Board and setting the framework for remuneration of senior appointments; and

Investment Committee – responsible for overseeing the investment portfolio of the Society and its related entities.

Other ad hoc committees may also be formed to oversee special projects, including the St Peter's Steering Committee, and their terms of operation are agreed in advance by the Board.

The members of the three standing committees are

AUDIT COMMITTEE

Brandon Leigh (Chairman) *
Heejae Chae * (resigned 30/12/17)
John Phillips *
William Smith (co-optee)

NOMINATIONS AND REMUNERATION COMMITTEE

Christine Gaskell (Chair) *
Heejae Chae *

Brandon Leigh *
David McKeith *

INVESTMENT COMMITTEE

Richard Bailey (Chairman) \$
Prof John Garside \$
Jim Finlay \$
Ruth Harkin
David McKeith * \$
Edward Pysden \$
John Schultz \$
Colin Smith \$
Carol Culley #

* Member of Hallé Board
\$ Trustee of Hallé Endowment Trust
nominated by Manchester City Council

Full terms of reference for the standing committees and short CVs of Board Members are available on the Hallé website www.Hallé.co.uk

TRUSTEES

All Trustees have an equal vote and have the statutory duties and obligations of Trustees.

All Trustees who are members of the Society are guarantors of the Society with a maximum liability of £5.

At each Annual General Meeting the two longest-serving elected Trustees retire from office. If a Trustee directly replaces another Trustee, the Trustee retires at the meeting at which the outgoing Trustee would have retired. In accordance with the Articles of Association the following Trustees retire by rotation and being eligible offer themselves for re-election:

Brandon Leigh
Linda Merrick

The Company Secretary ensures that appropriate induction and training is given to all Board members, for example updates on new charity regulations are provided at Trustee meetings. Each new Trustee is provided with a pack of information about the Hallé and their responsibilities as Trustees and is given an opportunity for personal meetings with the Chairman and senior management of the Society.

STRUCTURE OF THE GROUP

The Hallé Concerts Society Group (the Group) consists of the Hallé Concerts Society, its subsidiary Hallé Promotions Limited and three related trusts: the Hallé Endowment Trust; the Charles Hallé Foundation and the Hallé Concerts Society Sickness and Benevolent Fund, which are aggregated on the basis that they represent branches of the Society.

The Society also has a connected charity, the Terence Judd Trust Fund, which was set up in memory of the pianist, Terence Judd, by his family, who still have an active interest in its activities. The trust funds periodic piano competitions and recitals. This connected charity is not consolidated or aggregated, in accordance with Statement of Recommended Practice (SORP) FRS 102.

RISK MANAGEMENT AND INTERNAL CONTROL

The Trustees are responsible for ensuring that an effective system of internal financial control is maintained and operated by the Society.

The system can provide only reasonable, and not absolute, assurance that assets are safeguarded, transactions authorised and properly

TRUSTEES' REPORT

recorded, and that material errors or irregularities are either prevented or detected within a timely period.

The system of internal financial control is based on a framework of regular management information; administrative procedures, including the segregation of duties; and a system of delegation and accountability.

In particular it includes:

- A comprehensive budgeting system, with a strategic plan and an annual budget, which is reviewed and agreed by the Trustees;
- Regular reviews by the Trustees of periodic and annual financial reports, which indicate financial performance against approved budget and forecast;
- Clearly defined capital expenditure control guidelines;
- A review by the Audit Committee of the comments made by the external auditors in their management letter and other reports; and
- Procedures for monitoring progress against the strategic plan.

As part of the monitoring process, the Trustees have implemented a risk management strategy, which comprises:

- Regular review by Management and an annual review by the Board of the risks which the Society may face and actions taken to mitigate identified risks (last review completed in December 2017);
- The establishment of systems and procedures to mitigate those risks identified; and
- The implementation of procedures designed to minimise any potential impact on the charity should any of those risks materialise.

OBJECTIVES AND ACTIVITIES OF THE SOCIETY

The object of the Society, as stated in its Articles, is to promote the study, practice and knowledge of the art of music in the United Kingdom and elsewhere by the giving and arrangement of concerts, and other such means as is thought fit including, without limitation, performances of the Hallé Orchestra at the Bridgewater Hall, Manchester for the benefit of the public generally. Its mission is to be one of the World's most important symphony orchestras and to make a distinctive contribution to promoting Manchester as a significant European cultural centre.

The Society's strategy to achieve its charitable objectives is to undertake the following major activities:

- Promoting concerts by the Orchestra and by other artists and ensembles in Manchester as the principal resident orchestra at the Bridgewater Hall, performing a wide range of music for diverse audiences including concerts for schools and family concerts;
- Performing concerts throughout the United Kingdom including residencies in Nottingham and Sheffield, appearances at major arts festivals such as the BBC Proms together with regular engagements in Leeds, Bradford, Burnley, Hanley, Lincoln and others;
- Concert performances overseas in association with local promoters, acting as a cultural ambassador for the Manchester City region;
- The production of highly acclaimed recordings issued on the Hallé's own label;
- Regular broadcasts for radio, television, the internet and other digital media;
- An extensive and award-winning education programme in Greater Manchester and elsewhere working with over 63,000 children and young people; and
- Running the Hallé Choir, an unpaid chorus of around 150 singers, together with the Hallé Youth Orchestra and Choir and Hallé Children's Choir which all perform both individually to combined audiences of around 20,000 people as well as with the Hallé Orchestra and other ensembles.

PUBLIC BENEFIT

In shaping the objectives for the year and planning the Society's activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Society relies on grants, donations, sponsorship, engagement fees and income from sale of tickets to cover its operating costs. Its work is also informed by the aims of its principle public funders including the Arts Council's goal of 'Great Art for Everyone' and the social and cultural priorities of the Greater Manchester Combined Authority (GMCA) and Manchester City Council in ensuring the widest number of people in the region have the opportunity to experience the Hallé's work. In setting the level of ticket prices and concessions, the Trustees give careful consideration to the accessibility of the Hallé to those on low incomes and with special needs. A special scheme for students provides them with access to heavily discounted tickets.

Schemes are in place to encourage attendance from those who would not ordinarily have access to concerts. The Hallé offers free tickets and programmes, as well as advice and support to many diverse groups including those targeted through the GMCA network.

Charges for Education and Outreach work also have regard to ensuring those activities are accessible to the widest possible community, whatever their means and activity is targeted at schools and communities where there are limited opportunities for cultural involvement and where there may be multiple barriers to participation. Membership of the youth and children's ensembles is free and, with the generous aid of our supporters, bursaries are available to help the less well-off members. The extent of our outreach work is described in more detail in the Chief Executive's Review of the Year and on the Hallé website. The website also makes video and audio content available, free of charge, to users across the world.

Events in Hallé St Peter's and in St Michael's are planned to encourage active participation from the local community and the charging structure for events offers heavily discounted rates for community groups.

STRATEGIC REPORT

ACHIEVEMENTS, PERFORMANCE AND FINANCIAL REVIEW

The Group's accounts have been prepared in accordance with Charities SORP (FRS 102).

The Statements of Financial Activities for the Group and the Society are set out on pages 17 and 18 and the consolidated and aggregated summary income and expenditure of the Group is given on page 16. A full review of the Society's activities and achievements is set out in the Chairman's Statement and the Chief Executive's Review of the Year, which has been approved by the Trustees.

OVERALL FINANCIAL REVIEW

Overall the Group generated a net surplus for the year of £4,838k (2017: deficit of £368k), of which £820k was the surplus before exceptional items and £4,018k related to exceptional items which are described below and presented separately in the Consolidated Summary Income and Expenditure Account on page 16.

This financial year has been a very successful year for our fundraising campaigns associated with the major capital project to extend Hallé St Peter's, with donations of £1,050k received in 2017/18 towards the capital costs of the scheme. This will enable us to meet the required contribution set by the Arts Council which will be providing £4,800k

grant funding for the St Peter's capital project. A further £2,921k was received for ongoing support for artistic and revenue costs associated with activities at St Peter's, of which £2,000k was from a single trust. Although we hope that Hallé St Peter's will continue to attract fundraising support, we recognise that a significant proportion of the donation income received was exceptional in nature and have therefore categorised £3,050k as such.

Another major factor in 2017/18 has been the impact of orchestra tax relief. The financial statements for 2017/18 include both the £968k relating to our 2016/17 tax claim which was received in December 2017 and £900k for the estimated 2017/18 claim. (The claim for 2016/17 was not included in the 2016/17 Accounts due to lack of certainty around the size of the claim, for what was then a recently introduced tax relief.) Future periods of account will normally contain one claim and therefore the £968k relating to the 2016/17 claim is identified as an exceptional item in the Income and Expenditure Account. The introduction of this tax relief by HMRC is a very welcome development and will go some way to address the significant funding gap that has arisen due to real terms and actual reductions in public sector funding over the past 10 years.

The Group's general unrestricted reserves before the pension deficit improved from a deficit of £1,155k to a deficit of £324k and total funds improved by £5,484k from a deficit of £2,555k to a surplus of £2,929k. This improvement is due to the St Peter's fundraising success and to orchestra tax relief. Although overall funds are higher than in recent years, providing greater financial stability for the Hallé, the majority are held in restricted reserves and permanent endowment funds. Over £1 million of the funds received in 2017/18 for St Peter's will be spent during 2018/19 on the capital scheme and the exceptional level of revenue donations will be required to provide ongoing support for activities at St Peter's over the next 10 years.

There remain significant financial challenges ahead due to the underlying budget deficit caused by inflationary pressure on costs compared to static or decreasing public sector funding. The defined benefit scheme poses additional challenges with the most recent triennial valuation resulting in a significant increase in the pension liability and requiring a further increase in the deficit recovery payments from 2018/19. Despite the considerable success in fundraising for the St Peter's project, the environment for fundraising generally is difficult and we are particularly seeing this in relation to reductions in corporate sponsorship, which is a major area of our fundraising.

During 2017/18 we received £3.2 million from public sector bodies, the same level as in recent years and this continues to be a major source of support to the Hallé. We have received confirmation of the same level of grant from the Arts Council until 2022; however following a review by the new Greater Manchester Combined Authority we have been advised that our GMCA grant will be reduced by £70k per annum for 2018/19 and 2019/20. GMCA have announced a further review of the cultural grant process for 2020/21 onwards which represents a considerable risk for this source of income.

Having considered current cash resources and the availability of reserves within the Society, as well as modelling different potential future funding scenarios and the ongoing discussions with the Trustees of the Hallé Retirement Benefit Scheme, the Trustees have a reasonable expectation that the Society and the Group have adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the annual report and financial statements.

INCOME

A full analysis of income is provided by notes 2, 3 and 4 to the Accounts. Total income in 2017/18 amounted to £12.2 million (2017: £9.8 million).

Box office income at the Bridgewater Hall amounted to £1.6 million (2017 £1.6 million). The Society's pricing policy reflects our commitment to make the Hallé's work accessible to all members of the community, whatever their means, and offers concessions and discounts to appropriate groups. During the year a number of schemes have been run to offer free or heavily discounted tickets to disadvantaged groups who would not normally attend concerts.

During the year Box Office targets were exceeded and engagements continued to grow in terms of the contribution to the Society's financial position, including the 'Come and Play' concerts for children which are increasing in popularity both at the Bridgewater Hall and elsewhere.

The success of fundraising relating to St Peter's has been noted above and this is reflected in the overall fundraising figures, although areas such as corporate sponsorship faced significant challenges during 2017/18 due to wider economic factors. Donations and legacies raised £8.2 million in 2017/18 (2016/2017: £4.9 million). Sponsorship and events raised £0.5 million (2016/17: £0.6 million).

EXPENDITURE

A full analysis of expenditure on charitable activity is given in note 6. Total resources expended amounted to £9.2 million (2017: £10.0 million).

SUBSIDIARY AND BRANCHES

The Society's wholly owned subsidiary, Hallé Promotions Limited, did not trade during the year.

The Hallé Concerts Society Sickness and Benevolent Fund, which is a charity linked by a Charity Commission Uniting Direction, holds investments, which, at the discretion of the Society, may be applied to assist employees of the Society who are in temporary distress through poverty or sickness. The income from this fund has traditionally been used to meet the costs of physiotherapy treatment and similar expenses. In the year this Fund received investment income and bank interest of £18k (2017: £16k) and paid beneficiaries £12k (2017: £8k). Funds from the Sickness and Benevolent Fund are treated as restricted funds for the purposes of the aggregated Statement of Financial Activities.

The Charles Hallé Foundation holds funds raised from public donation, legacies and fundraising events. These funds are applied, at the discretion of the Foundation Trustees, to fund projects by the Society, which would not otherwise be funded from core grant income. In the year the Charles Hallé Foundation received £249k in donations and legacies (2017: £278k) and raised £17k (2017: £14k) net income through fundraising events. Funds of £279k (2017: £307k) were transferred to the Society to support educational and other projects. Total funds at 5 April 2018 were £29k (2017: £53k).

The Hallé Endowment Trust holds long-term investments, the income from which is available to the Society, at the discretion of the Endowment Trustees, to further the education of the general public in the study, appreciation and practice of music and the allied arts through supporting the activities of the Society. The Endowment Trust comprises two funds – the Main Endowment and the Catalyst Endowment which was established following an Arts Council England

TRUSTEES' REPORT

initiative which provided endowment match funding to donations received by the Hallé.

The Trustees have adopted the total return approach to investment under the powers granted in Section 4 of the Trusts (Capital and Income) Act 2013. A resolution to adopt the total return approach for the Main fund was made by the Trustees on 8 February 2018 effective from 1 January 2017. The Catalyst fund will remain under current rules as it is an Arts Council based fund and subject to different arrangements from the Main fund.

The power of total return permits the Trustees to invest permanently endowed funds to maximise total return and to apply an appropriate portion of the unapplied total return to income each year. The Trustees' decision was taken in order to enable increased flexibility in the financial support provided by the Endowment to the Hallé Concert Society.

During the year the Main fund of the Hallé Endowment Trust received donations of £38k and generated investment returns of £158k investment income and £143k investment gain (2017: £156k and £283k) and £200k was granted to the Society (2017: £150k). In addition the Catalyst Endowment fund received donations of £27k and generated investment returns of £88k investment income and £87k investment gain (2017: £86k and £156k) and £76k was donated to the Society (2017: £78k). The capital of the Main fund stood at £4.4 million at 31 December 2017, (2016: £4.2 million) and the Catalyst fund stood at £2.5 million (2016: £2.3 million).

The Hallé 2058 Foundation funds are treated as restricted funds for the purposes of the Statement of Financial Activities and are overseen by the Board of the Society. The fund includes monies raised by the Hallé Appeal and supplements the core funding of the Society by striving to support the following: the Society's artistic and educational programmes and initiatives such as the Hallé's Youth and outreach activities including, inter alia, the Hallé Youth Orchestra, Hallé Youth and children's Choirs and the Hallé Assistant Conductor programmes together with any new initiatives and developments in this area.

SIGNIFICANT CHANGES IN FIXED ASSETS

Significant changes in fixed assets are detailed in note 12 of the financial statements. All fixed assets are held for direct charitable purposes. The major movement in fixed assets in year is the capitalisation of £0.5 million costs associated with the St Peter's capital project that were incurred in 2017/18. In addition the Amati violin, held as a fixed asset by the Hallé Endowment Trust and reflected

in the Group accounts, was revalued in year to £400k, resulting in a revaluation increase of £81k.

INVESTMENT POLICY

An Investment sub-committee reviews the investment strategy and performance of the Society and its related entities. The management of the group's investment portfolios is vested in Schroder & Co Ltd. and the following investment policies and strategic asset allocations have been adopted by the Trustees of the individual trusts. Schroders have discretion to act within certain benchmark ranges.

The vast majority of investments are held by the Hallé Endowment Trust within the Main Endowment Fund and the Catalyst Endowment Fund. In March 2017 the Investment Committee agreed a move to a total return approach to the investment objective after taking advice from Schroders Investment Managers. With a total investment approach the investment strategy focus is on maximising the total investment return rather than maximising investment income. This is a separate but linked decision to the adoption of total return accounting for the Main Endowment Fund which enables the Trustees to distribute investment gains as well as income.

The target return of the investment strategy is CPI +4% for all funds other than the Catalyst Fund. The investment objective for the Catalyst Fund is to provide income at +4% per annum and maintain the real value of the portfolio above inflation, reflecting the greater emphasis on distributable income because the total return accounting approach has not been adopted for the Catalyst Fund.

The long term strategic asset allocation parameters and benchmarks for the portfolio for all funds during the year were as follows, although the actual allocations within the ranges may differ for each individual portfolio depending on the specific requirements.

There are no restrictions on the Trustees' power to invest and the Trustees have not adopted an ethical investment policy in order that their flexibility to invest is not restricted.

Property investments are in the Cazenove Charities Property Fund and alternatives are in Ruffer and Capita Portfolio Funds and HICL Infrastructure Funds.

Each of the portfolios exceeded the CPI +4% investment target over the financial year and were broadly in line with the agreed performance benchmarks.

INVESTMENT ASSET ALLOCATIONS

	Range	Benchmark
Bonds	0%-30%	25% FTSE Brit Gov't Fixed All Stocks Index 25%BOFA ML £ Non-Gilts Index
Equities(UK& International)	50%-80%	FTSE All Share Index FTSE World ex UK
Property and alternatives	0%-30%	IPD Monthly Property Index
Cash	0%-20%	UK Interbank 7 day

RESERVES

The Trustees reviewed and updated the reserves policy in January 2018. The policy is stated below:-

In accordance with the Charities Statement of Recommended Practice (SORP) FRS 102 the Halle Concert Society has taken into account the risks facing the Charity in order to formulate an appropriate Reserves policy. The major financial risk is perceived to be the pressure on public sector funding and the consequential reliance on other, more volatile, income streams.

The Society aims to maintain expendable reserves at a level which will enable the Society to provide for contingencies, withstand periods of poor trading conditions or, in extreme circumstances, to manage a fundamental restructure of the Orchestra's activities. On this basis the Trustees have set a target for expendable reserves of approximately £2 million.

For the purposes of this policy the Trustees define expendable reserves to be the General Fund and those restricted reserves where the funds are given to support activities which fall within the Society's core purpose.

The level of expendable reserves at 31 March 2018 is £2,106k which is in line with this target.

The Trustees consider their expendable reserves at 31 March 2018 to comprise the General funds of the Group of a deficit of £324k, plus the reserves of the Hallé 2058 Foundation of £821k, plus the Monument and Oglesby revenue reserves of £1,609k giving the total of £2,106k. It is acknowledged that the expendable reserves include restricted reserves which have been given for specific purposes to support developmental activity and their disposition is overseen by the Board.

The improvement in expendable reserves from a position of £294k at 31 March 2017 to £2,106k at 31 March 2018 is due to orchestra tax relief and the exceptional level of largely restricted revenue fundraising in respect of the extended St Peter's facility, as described more fully in the financial overview above.

As reported in previous years, the recognition of the defined benefit scheme pension liability under FRS 102 clearly has a major impact on the reported unrestricted reserves of the Group and the Society. This liability is updated annually to reflect market conditions and other actuarial assumptions. The liability at 31 March 2018 was calculated as £10,919k (2017: £11,273k). Although this is significant, it does not mean that an immediate liability for this amount crystallises.

The most recent actuarial valuation was carried out as at 31 March 2017 and as a result the Society has agreed a revised recovery plan with the pension fund Trustees to pay off the shortfall. The plan requires the Society to make payments over 22 years of £450,000 per annum increasing at 3% per annum, plus administration costs of £100,000 per annum.

PLANS FOR FUTURE PERIODS

The Trustees' key area of focus continues to be the long-term financial sustainability of the Society given the continuing uncertain economic climate and significant cuts to public funding. The Arts Council has confirmed continued funding at cash standstill through to 2021/22 which removes a significant uncertainty. Unfortunately as a result of the review of cultural grants from the transition to the Greater Manchester Combined Authority the Halle grant for 2018/19 and 2019/20 has been reduced by £70k, and there is considerable uncertainty regarding future

grant levels.

As noted above the most recent pension valuation has necessitated an increase in deficit payments by the Society and the affordability of deficit repayments remains an area of considerable financial risk.

Against this backdrop the Trustees consider that the introduction of orchestra tax relief provides a realistic opportunity to achieve a more balanced financial position and, with careful budget management, to build and maintain a reasonable level of reserves that will allow the Halle to plan for a sustainable future.

A full programme of concerts is planned at the Bridgewater Hall together with touring engagements in the UK and a tour to China which is scheduled for Spring 2019. Major audience development initiatives are continuing with the aim of diversifying and extending our reach. We will continue to develop our use of new digital media to develop deeper engagement with our current supporters and give wider access to our activities.

The reopening of the extended St Peter's facility, scheduled for summer 2019 will provide vastly improved facilities and provide opportunities to expand our audiences and community work, whilst providing excellent and cost effective alternative rehearsal space. Senior management and the Board are currently working through plans to maximise the opportunities offered by this development.

Our education programme will continue to work closely with Greater Manchester's music services and with individual schools and community groups to reach children, young people and disadvantaged groups across the region. The Hallé is a strategic partner in the GM Music Hub and a delivery partner in the Manchester My Hub. In addition we will continue to develop the Hallé youth and children's ensembles and the work of the Hallé Choir described in more detail in the Chief Executive's review of the year.

PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees consider the major risks facing the Society are:

- Uncertainty created by the current economic climate and the impact of Brexit;
- Continued pressure on public funding;
- An inability to maintain artistic momentum;
- The threat of reduced income from box office, engagements and donors, and;
- Underfunding of the Hallé Concerts Society Retirement Benefit Scheme, which was closed to future benefit accrual in July 2006.

As reported earlier in this report, in order to mitigate the effects of these, there is a robust risk management framework in place, overseen by the Audit Committee and approved by the Board with ongoing monitoring of management actions and changes in the Society's risk profile.

Statement of responsibilities of the Trustees of the Hallé Concerts Society in respect of the Trustees' annual report and the financial statements

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the Group and parent company financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted

TRUSTEES' REPORT

Accounting Practice) including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Group and charitable company and of the Group's excess of income over expenditure for that period. In preparing each of the Group and Charitable Company financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- assess the Group's and the Charitable Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern; and
- use the going concern basis of accounting unless they either intend to liquidate the Group or the Charitable Company or to cease operations, or have no realistic alternative but to do so.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the Charitable Company and enable them to ensure that its financial statements comply with the Companies Act 2006. They are responsible for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error, and have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the group and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charitable Company's website. Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

DISCLOSURE OF INFORMATION TO INDEPENDENT AUDITOR

The Trustees who held office at the date of approval of this Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the Company's auditor is unaware; and each trustee has taken all the steps that they ought to have taken as a trustee to make themselves aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

AUDITOR

In accordance with Section 485 of the Companies Act 2006, a resolution for the reappointment of KPMG LLP as auditor of the Charitable Company will be proposed at the Annual General Meeting, together with a resolution empowering the Trustees to fix their remuneration.

By Order of the Board



David McKeith
Chairman and Trustee
29 August 2018

INDEPENDENT AUDITOR'S STATEMENT TO THE MEMBERS OF HALLÉ CONCERTS SOCIETY



OPINION

We have examined the Summary financial information of Hallé Concerts Society ('the charitable company') for the year ended 31 March 2018 set out on pages 16 to 30 of the Annual Report and Summary Financial Statements.

On the basis of the work performed, in our opinion the Summary financial information included in the Annual Report and Summary Financial Statements has been accurately extracted from the full annual financial statements of the charitable company for the year ended 31 March 2018.

BASIS FOR OPINION

Our examination of the Summary financial information consists primarily of agreeing the amounts and captions included in the Summary financial information to the corresponding items within the full annual financial statements of the charitable company for the year ended 31 March 2018.

We also read the other information contained in the Annual Report and Summary Financial Statements and consider the implications for our statement if we become aware of any apparent misstatements or material inconsistencies with the Summary financial information.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND KPMG LLP

As explained more fully in the Statement of Trustees Responsibilities above, the Trustees have accepted responsibility for extracting the Summary financial information within the Annual Report Summary Financial Statements from the full annual financial statements of the charitable company.

Our responsibility is to report to the charitable company our opinion on the accurate extraction of the Summary financial information within the Annual Report and Summary Financial Statements from the full annual financial statements of the charitable company.

THE PURPOSE OF OUR WORK AND TO WHOM WE OWE OUR RESPONSIBILITIES

This engagement is separate from the audit of the annual financial statements of the charitable company and the report here relates only to the extraction of the Summary financial information from the annual financial statements and does not extend to the annual financial statements taken as a whole.

As set out in our audit report on those financial statements, that audit 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. The audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's

members, as a body, for that audit work, for the audit report, or for the opinions we have formed in respect of that audit.

This statement is made solely to the charitable company on terms that have been agreed with the charitable company. Our work has been undertaken so that we might state to the charitable company those matters we have agreed to state to it in such a statement 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 for our work, for this statement, or for the opinions we have formed.

A handwritten signature in black ink that reads 'Julie Radcliffe'. The signature is written in a cursive, flowing style.

4 September 2018

Julie Radcliffe
for and on behalf of KPMG LLP
Chartered Accountants
1 St Peter's Square
Manchester
M2 3AE

CONSOLIDATED AND AGGREGATED SUMMARY INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2018

	Before exceptional items 2018 £'000	Exceptional items 2018 £'000	Total 2018 £'000	Total 2017 £'000
Gross income from charitable operations	8,975	3,050	12,025	9,279
VAT refund	-	-	-	360
Total income from continuing operations	8,975	3,050	12,025	9,639
Total expenditure for continuing operations	(9,251)	-	(9,251)	(10,025)
(Deficit)/ surplus on ordinary activities for the year before transfers and asset disposals	(276)	3,050	2,774	(386)
Profit on disposal of investments	-	-	-	2
Net (expenditure)/ income after interest and charges, before tax credit and transfers	(276)	3,050	2,774	(384)
Orchestra tax credit	900	968	1,868	-
Transfer from endowment funds	196	-	196	16
Net income/(expenditure) for the year	820	4,018	4,838	(368)
Dealt with by:				
The Society	856	4,018	4,874	(351)
Subsidiary company and related trusts	(36)	-	(36)	(17)
	820	4,018	4,838	(368)

- Total income comprises £7,566,000 for unrestricted funds and £4,459,000 for restricted funds (2017: £8,299,000 and £1,340,000 respectively). A detailed analysis of income and expenditure is provided in the Statement of Financial Activities on page 17.
- Income and expenditure totals are shown after eliminating inter-group transactions.
- A detailed analysis of expenditure is provided in the Statement of Financial Activities and notes 5 and 6.
- The Group had no recognised gains or losses other than the surplus in both the current and preceding years and the movements in other recognised gains and losses as shown in the Statement of Financial Activities.
- In both the current and preceding years the surplus calculated on an historical cost basis is not materially different from the reported results as above.
- The Summary Income and Expenditure Account is derived from the Statement of Financial Activities on page 17 which, together with the notes to the accounts on pages 21 to 30, provides full information on the movements during the year on all funds of the Group.
- During the year, the Group has neither discontinued any of its operations nor acquired any new ones.

The notes on pages 21 to 30 form part of these financial statements.

CONSOLIDATED AND AGGREGATED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2018

	Note	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total 2018 £'000	Total 2017 £'000
Income and endowments from:						
Donations and legacies	2	3,756	4,351	66	8,173	4,904
VAT refund		-	-	-	-	360
<i>Income from charitable activities:</i>						
Orchestral activity and education	3	3,252	-	-	3,252	3,636
<i>Income from other trading activities</i>						
Activities for generating funds	4	548	-	-	548	599
Income from investments		10	108	158	276	264
Total income and endowments		7,566	4,459	224	12,249	9,763
Expenditure						
<i>Expenditure on raising funds:</i>						
Costs of activities for raising funds	5	357	1	-	358	476
Investment management expenses	-	8	12	20	17	
<i>Expenditure on charitable activities</i>						
Orchestral activity and education	6	8,073	371	16	8,460	9,121
<i>Other expenditure</i>						
Retirement Benefit Scheme costs	440	-	-	440	411	
Total expenditure		8,870	380	28	9,278	10,025
Net (expenditure)/ income and net movement in funds before (losses)/gains on investments						
Net gains on investments		(1,304)	4,079	196	2,971	(262)
		(2)	(11)	230	217	502
Net (expenses)/ income before transfers and orchestra tax credit						
Orchestra Tax Credit		1,868	-	-	1,868	-
Transfers between funds	10	276	(80)	(196)	-	-
Net incoming resources before other recognised gains and losses		838	3,988	230	5,056	240
Other recognised gains and losses						
Gains on revaluation of fixed assets		-	-	81	81	-
Actuarial gain/(loss) on defined benefit pension scheme		347	-	-	347	(3,184)
Net movement in funds		1,185	3,988	311	5,484	(2,944)
Reconciliation of funds						
Total funds brought forward at 1 April		(12,428)	3,311	6,562	(2,555)	389
Total funds carried forward at 31 March		(11,243)	7,299	6,873	2,929	(2,555)

All incoming and outgoing resources derive from continuing operations. The Group has no gains and losses other than those recognised in this Statement of Financial Activities.

The accompanying notes on pages 21 to 30 form part of these financial statements.

Total investment income amounted to £276k (2017: £264k) of which £10k (2017: £5k) was unrestricted, £108k restricted (2017: £259k) and £158k (2017: £nil) accounted for within the Endowment Fund.

CHARITABLE COMPANY STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2018

	Note	Unrestricted Funds 2018 £'000	Restricted funds 2018 £'000	Endowment Funds 2018 £'000	Total 2018 £'000	Total 2017 £'000
Income and endowments from:						
Donations and legacies	2	4,044	4,370	-	8,414	5,037
VAT refund		-	-	-	-	360
Income from charitable activities:						
Orchestral activity and education	3	3,252	-	-	3,252	3,636
Income from other trading activities:						
Activities for generating funds	4	531	-	-	531	575
Income from investments		10	2	-	12	5
Total income		7,837	4,372	-	12,209	9,613
Expenditure						
Expenditure on raising funds:						
Costs of activities for generating funds	5	349	1	-	350	467
Expenditure on charitable activities:						
Orchestral activity and education	6	8,063	348	-	8,411	9,098
Other expenditure:						
Retirement benefit scheme costs		440	-	-	440	411
Total expenditure		8,852	349	-	9,201	9,976
Net (expenditure)/ income and net movement in funds before gains and losses on investments		(1,015)	4,023	-	3,008	(363)
Net (losses)/gains on investments		(2)	-	-	(2)	12
Net (outgoing)/ incoming resources before Orchestra Tax Credit and other recognised gains and losses		(1,017)	4,023	-	3,006	(351)
Orchestra tax credit		1,868	-	-	1,868	-
Other recognised gains and losses						
Actuarial gain/(loss) on defined benefit pension scheme		347	-	-	347	(3,184)
Net movement in funds		1,198	4,023	-	5,221	(3,535)
Reconciliation of funds						
Total funds brought forward at 1 April (restated)		(12,443)	2,813	42	(9,588)	(6,053)
Total funds carried forward at 31 March		(11,245)	6,836	42	(4,367)	(9,588)

All incoming and outgoing resources derive from continuing operations. The charitable company has no gains and losses other than those recognised in this Statement of Financial Activities.

The accompanying notes on pages 21 to 30 form part of these financial statements.

Total investment income amounted to £12,000 (2017: £5,000) of which £10,000 (2017: £4,000) was unrestricted and £2,000 restricted (2017: £1,000).

CONSOLIDATED AND AGGREGATED AND CHARITABLE COMPANY BALANCE SHEETS
AT 31 MARCH 2018

	Note	Group 2018 £'000	Group 2017 £'000	Company 2018 £'000	Company 2017 £'000
Fixed assets					
Tangible assets	8	2,110	1,694	1,726	1,377
Investments		6,667	6,308	108	110
		8,777	8,002	1,834	1,487
Current assets					
Stocks		3	3	3	3
Debtors		1,850	1,276	2,185	1,142
Cash at bank and in hand		4,256	911	3,547	601
		6,109	2,190	5,735	1,746
Liabilities:					
Creditors: amounts falling due within one year		(1,038)	(1,474)	(1,017)	(1,548)
Net current assets		5,071	716	4,718	198
Total assets less liabilities excluding pension liability		13,848	8,718	6,552	1,685
Pension liability		(10,919)	(11,273)	(10,919)	(11,273)
Total assets less liabilities including pension liability		2,929	(2,555)	(4,367)	(9,588)
Capital funds					
Endowments		6,873	6,562	42	42
Income funds					
Restricted funds		7,299	3,311	6,836	2,813
Unrestricted funds					
Non-charitable funds		-	5	-	-
Other charitable funds		(324)	(1,160)	(326)	(1,170)
Pension reserve		(10,919)	(11,273)	(10,919)	(11,273)
		(11,243)	(12,428)	(11,245)	(12,443)
Total Funds	9	2,929	(2,555)	(4,367)	(9,588)

The notes on pages 21 to 30 form part of these financial statements.

These financial statements were approved by the Board of Trustees and signed on its behalf on 29 August 2018 by



David McKeith
Chairman



Brandon Leigh
Chairman of Audit Committee

CONSOLIDATED AND AGGREGATED CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2018

	2018 £'000	2017 £'000
Cash used in operating activities	3,663	(323)
Cash flows from investing activities:		
Interest and dividends		
Interest received	7	2
Interest paid	-	(1)
Dividends received	269	263
Net cash inflow from returns on investments	276	264
Capital expenditure and financial investment		
Payments to acquire tangible fixed assets	(452)	(17)
Receipts from sales of tangible fixed assets	-	-
Payments to acquire fixed asset investments	(142)	(46)
Receipts from sales of fixed asset investments	-	43
Net cash outflow from capital expenditure and financial investment	(594)	(20)
Reconciliation of net cash flows to movement in net funds		
Increase/ (decrease) in cash and cash equivalents in the year	3,345	(79)
Cash and cash equivalents at 1 April	911	990
Total cash and cash equivalents at 31 March	4,256	911
Notes to the group cash flow statement		
Reconciliation of net movement in funds to net cash flow from operating activities		
Net incoming resources (as per the SOFA)	5,056	240
Depreciation charge	117	122
In kind addition of tangible fixed assets	-	(32)
Increase in debtors	(574)	(180)
(Decrease)/increase in creditors	(436)	298
Decrease in pension fund liability	(7)	(4)
Deduct gains on investments	(217)	(502)
Interest received	(7)	(2)
Interest paid	-	1
Investment income	(269)	(264)
Net cash outflow from operating activities	3,663	(323)

The notes on pages 21 to 30 form part of these financial statements.

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

- 1 The net movement in funds includes the following items which have been identified by the trustees as exceptional:

	2018 £'000	2017 £'000
Gross income from charitable operations	3,050	360
Total expenditure from continuing operations	-	(141)
Orchestra tax credit	968	-
Total exceptional items	4,018	219

Gross income includes £1,050k from 5 restricted donations, raised from the major capital appeal for St Peter's Phase 2. Over the next 2 years the Arts Council are providing funding of £4,800k and as part of the Arts Council Funding agreement the Hallé is required to raise £1,400k. These future donations will be held in the restricted Fixed Asset reserve, providing the funding for the Phase 2 building project and against which the depreciation on St Peter's Phase 2 will be charged. The current income has been categorised as exceptional because it has been received in connection with a capital appeal for a project which is due to complete at the end of summary 2019 and which is outside of the usual operational activities of the Hallé.

Gross income also includes £2,000k from a single Trust to support the artistic programme associated with St Peter's Phase 2. Although we have received other donations from this particular Trust, the size of this donation and the fact it reflects a final distribution on the closing down of the Trust it has been shown within exceptional income.

£968k is the sum received in 2017/18 in respect of our first claim for orchestra tax credit for the previous financial year (the first year of this new tax relief). The whole of this sum has been accounted for within 2017/18 because there was insufficient certainty to accrue the relief in the 2016/17 financial statements. As a result there are two years claims included in 2017/18. This is an exceptional occurrence.

- 2 **Donations and legacies**

Group	Unrestricted	Restricted	Endowment	Total 2018 £'000	Total 2017 £'000
	Funds 2018 £'000	Funds 2018 £'000	Funds 2018 £'000		
Grants receivable					
Revenue grants receivable:					
Arts Council England	2,084	-	-	2,084	2,084
Association of Greater Manchester Authorities	821	-	-	821	821
Manchester City Council	337	-	-	337	337
Total revenue grants receivable	3,242	-	-	3,242	3,242
Donations and similar income					
Fundraising donations	286	4,351	17	4,654	1,465
Membership subscriptions	34	-	-	34	45
Legacies and bequests	194	-	49	243	152
Total donations and similar income	514	4,351	66	4,931	1,662
Total donations and legacies	3,756	4,351	66	8,173	4,904

In 2017 income from donations and legacies for the Group totalled £4,904,000 of which £3,699,000 was unrestricted (£3,242,000 revenue grants and £457,000 donations), £1,081,000 was restricted (£1,081,000 donations) and £124,000 was for permanent endowment (£19,000 donations and £105,000 legacies).

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

Company	Unrestricted	Restricted	Endowment	Total 2018 £'000	Total 2017 £'000
	Funds 2018 £'000	Funds 2018 £'000	Funds 2018 £'000		
Grants receivable					
Revenue grants receivable:					
Arts Council England	2,084	-	-	2,084	2,084
Association of Greater Manchester Authorities	821	-	-	821	821
Manchester City Council	337	-	-	337	337
Total grants receivable	3,242	-	-	3,242	3,242
Donations and similar income					
Fundraising donations	574	4,370	-	4,944	1,704
Membership subscriptions	34	-	-	34	45
Legacies and bequests	194	-	-	194	46
Total donations and similar income	802	4,370	-	5,172	1,795
Total donations and legacies	4,044	4,370	-	8,414	5,037

In 2017 income from donations and legacies for the Company totalled £5,037,000 of which £3,944,000 was unrestricted (£3,242,000 revenue grants and £702,000 donations) and £1,093,000 was restricted.

3

Income from charitable activities

	Group and Company 2018 £'000	Group and Company 2017 £'000
Orchestral concerts and related work		
Box office income (Manchester promotions)	1,623	1,623
Engagement income	938	987
Overseas touring	236	381
Broadcasts, recordings and other income	164	148
	2,961	3,139
Education and outreach	208	368
Hallé St Peter's & St Michael's	83	129
	3,252	3,636

Income from charitable trading activities was all unrestricted as in the previous year.

4 **Income from other trading activities**

	Group 2018 £'000	Group 2017 £'000	Company 2018 £'000	Company 2017 £'000
Sponsorship and other income				
Corporate sponsorship	405	432	405	432
Fundraising events	17	23	-	-
Other income	126	144	126	143
Total activities for generating funds	548	599	531	575

Income from other trading activities was all unrestricted as in the previous year.

5 **Expenditure on raising funds**

	Group 2018 £'000	Group 2017 £'000	Company 2018 £'000	Company 2017 £'000
Fundraising salary & administration costs	279	259	280	259
Campaign & event costs	7	8	-	-
Allocated support costs	64	201	63	201
Allocated governance costs	8	8	7	7
	358	476	350	467

Expenditure on raising funds were £358,000 for the Group (2017: £476,000) of which £771 was restricted (2017: £nil) and for the Charitable Company £350,000 (2017: £467,000) of which £771 (2017: £nil) was restricted.

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

6 Costs of charitable activity

Group	Unrestricted	Restricted	Endowment	Total 2018 £'000	Total 2017 £'000
	Funds 2018 £'000	Funds 2018 £'000	Funds 2018 £'000		
Orchestral concerts and related work					
Orchestra, related staff and other costs	4,049	-	-	4,049	4,117
Conductors and soloists	602	111	-	713	843
Augmenting extra players	164	-	-	164	113
Overseas tours	235	21	-	256	365
Travel and subsistence	150	-	-	150	192
Hall hire	675	-	-	675	716
Sundry concert costs	169	-	-	169	177
Music and instrument hire	66	-	-	66	78
Recording costs	88	6	-	94	57
Marketing & Communications	455	-	-	455	435
Box office charges	152	-	-	152	153
Programme costs	48	-	-	48	57
Depreciation	18	85	16	119	122
Support costs	437	-	-	437	452
Governance costs	44	11	-	55	59
	7,352	234	16	7,602	7,936
Education and outreach					
Direct Education costs	351	17	-	368	385
Choir, Youth Orchestra, Youth Choir, & Children's Choir	168	58	-	226	294
Support costs	58	-	-	58	60
Governance costs	7	-	-	7	7
	584	75	-	659	746
Hallé St Peter's & St Michael's Costs					
Operational costs	137	19	-	156	153
St Peter's Phase 2 expenditure	-	31	-	31	278
	137	50	-	187	431
Payments to beneficiaries	-	12	-	12	8
Total charitable expenditure	8,073	371	16	8,460	9,121

Total charitable expenditure for the Group was £8,460,000 (2017: £9,121,000) of which £8,073,000 was unrestricted (2017: £8,140,000), £371,000 was restricted (2017: £981,000) and £16,000 was charged to the Endowment (2017: £nil).

6 Costs of charitable activity (continued)

Company	Unrestricted	Restricted	Endowment	Total 2018 £'000	Total 2017 £'000
	Funds 2018 £'000	Funds 2018 £'000	Funds 2018 £'000		
Orchestral concerts and related work					
Orchestra, related staff and other costs	4,042	-	-	4,042	4,117
Conductors and soloists	602	111	-	713	843
Augmenting extra players	164	-	-	164	113
Overseas tours	235	21	-	256	365
Travel and subsistence	150	-	-	150	192
Hall hire	675	-	-	675	716
Sundry concert costs	169	-	-	169	177
Music and instrument hire	66	-	-	66	78
Recording costs	88	6	-	94	57
Marketing & Communications	455	-	-	455	435
Box office charges	152	-	-	152	153
Programme costs	49	-	-	49	57
Depreciation	18	85	-	103	104
Support costs	428	-	-	428	455
Governance costs	52	-	-	52	57
	7,345	223	-	7,568	7,919
Education and outreach					
Direct Education costs	351	17	-	368	385
Choir, Youth Orchestra, Youth Choir, & Children's Choir	168	58	-	226	294
Support costs	57	-	-	57	62
Governance costs	6	-	-	6	7
	582	75	-	657	748
Hallé St Peter's & St Michael's Costs					
Operational costs	136	19	-	155	153
St Peter's Phase 2 feasibility costs	-	31	-	31	278
	136	50	-	186	431
Total charitable expenditure	8,063	348	-	8,411	9,098

Total charitable expenditure for the Company was £8,411,000 (2017: £9,098,000) of which £8,063,000 was unrestricted (2017: £8,145,000) and £348,000, was restricted (2017: £953,000).

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

7 (a) Staff numbers and costs

The average number of full-time equivalent employees during the year, analysed by category, was as follows:

	Group and Company 2018 Number	Group and Company 2017 Number
Orchestral musicians	67	71
Administrative and other non-playing personnel	38	38
	105	109

The aggregate payroll costs of these persons were as follows:

	Group and Company 2018 £'000	Group and Company 2017 £'000
Salaries and fees	3,360	3,460
Employers' National Insurance contributions	332	337
Employers' Group Personal Pension Plan pension contributions	397	385
	4,089	4,182

7 (b) Remuneration of Trustees and employees

The Trustees consider the Key Management Personnel to comprise the Trustees and the Chief Executive. The Trustees receive no remuneration nor reimbursement of expenses and derive no financial benefit from their services to the Society. The Chief Executive's pay is reviewed each year and normally increased in line with other management salaries.

The number of employees whose emoluments (salaries and benefits in kind) amounted to more than £60,000

	2018 Number	2017 Number
£90,001-£100,000	1	1

The employers' contribution to the Hallé Group Personal Pension Plan for the above employees was £10,000 (2017: £10,000).

8 Tangible fixed assets

	Leasehold Property £'000	Music Library £'000	Musical Instruments £'000	Fixtures & Fitting £'000	Motor Vehicles £'000	Total £'000
Group						
Cost or valuation						
At 1 April 2017	1,231	95	982	449	134	2,891
Additions	440	-	-	12	-	452
Revaluation	-	-	81	-	-	81
Disposals	-	-	-	(13)	-	(13)
At 31 March 2018	1,671	95	1,063	448	134	3,411
Depreciation						
At 1 April 2017	(192)	(95)	(499)	(278)	(133)	(1,197)
Charge for the year	(49)	-	(36)	(31)	(1)	(117)
Disposals	-	-	-	13	-	13
At 31 March 2018	(241)	(95)	(535)	(295)	(134)	(1,301)
Net book value						
At 31 March 2018	1,430	-	528	152	-	2,110
At 31 March 2017	1,039	-	483	171	1	1,694
Company						
Cost or valuation						
At 1 April 2017	1,231	95	574	449	134	2,483
Additions/Disposals	440	-	-	(1)	-	439
At 31 March 2018	1,671	95	574	448	134	2,922
Depreciation						
At 1 April 2017	(192)	(95)	(408)	(278)	(133)	(1,106)
Charge for the year	(49)	-	(21)	(18)	(2)	(90)
At 31 March 2018	(241)	(95)	(429)	(296)	(135)	(1,196)
Net book value						
At 31 March 2018	1,430	-	145	152	(1)	1,726
At 31 March 2017	1,039	-	166	171	1	1,377

NOTES TO THE ACCOUNTS
(forming part of the financial statements)

9 Analysis of Total Funds

Group

	At 31 March 2017	Income	Expenditure	Actuarial & Investment Gains/ (losses)	Transfers	At 31 March 2018
	£'000	£'000	£'000	£'000	£'000	£'000
Unrestricted reserves						
General funds	(1,155)	9,434	(8,877)	(2)	276	(324)
Pension reserve	(11,273)	-	7	347	-	(10,919)
Total unrestricted funds	(12,428)	9,434	(8,870)	345	276	(11,243)
Restricted funds						
Fixed asset reserves	34	-	(8)	-	-	26
St Peter's capital fund	1,147	-	(77)	-	-	1,070
St Peter's capital fund - Phase 2	-	1,050	(31)	-	-	1,019
Phase 2 consultancy fund	5	-	-	-	-	5
Archive	5	-	-	-	-	5
Monument artistic	170	2,200	(138)	-	-	2,232
Monument St Peter's revenue	375	750	-	-	-	1,125
Oglesby St Peter's revenue	125	125	-	-	-	250
Oglesby revenue challenge	188	46	-	-	-	234
Education and outreach	6	120	(76)	-	-	50
Hallé 2058 Foundation	761	60	-	-	-	821
Sickness & Benevolent fund	438	18	(14)	(11)	-	431
Charles Hallé Restricted Funds	50	-	(19)	-	-	31
Hallé Endowment Trust	7	90	(17)	-	(80)	-
Total restricted funds	3,311	4,459	(380)	(11)	(80)	7,299
Endowment Funds						
HET Endowment fund	4,183	197	(28)	224	(196)	4,380
HET Catalyst Endowment fund	2,337	27	-	87	-	2,451
HCS Endowment fund	42	-	-	-	-	42
Total endowment funds	6,562	224	(28)	311	(196)	6,873
Total funds	(2,555)	14,117	(9,278)	645	-	2,929

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

9. Analysis of Total Funds (continued)

Company	At 31 March 2017	Income	Expenditure	Actuarial & Investment Gains/ (losses)	Transfers	At 31 March 2018
	£'000	£'000	£'000	£'000	£'000	£'000
Unrestricted reserves						
General funds	(1,170)	9,705	(8,859)	(2)	-	(326)
Pension reserve	(11,273)		7	347	-	(10,919)
Total unrestricted funds	(12,443)	9,705	(8,852)	345	-	(11,245)
Restricted funds						
Fixed asset reserves	31	-	(7)	-	-	26
St Peter's capital fund	1,147	-	(77)	-	-	1,070
St Peter's capital fund – Phase 2	-	1,050	(31)	-	-	1,019
Phase 2 consultancy fund	5	-	(1)	-	-	5
Archive fund	5	-	-	-	-	5
Monument artistic	170	2,200	(138)	-	-	2,232
Monument St Peter's revenue	375	750	-	-	-	1,125
Oglesby St Peter's revenue	125	125	-	-	-	250
Oglesby revenue challenge	188	46	-	-	-	234
Education & outreach	6	120	(75)	-	-	51
Other restricted funds	-	19	(19)	-	-	-
Hallé 2058 Foundation	761	62	(1)	-	-	821
	2,813	4,372	(349)	-	-	6,836
Endowment Funds						
HCS Endowment fund	42	-	-	-	-	42
Total endowment funds	42	-	-	-	-	42
Total funds	(9,588)	14,077	(9,201)	345	-	(4,367)

Restricted funds

All restricted funds are used in line with the original restrictions imposed by the donors.

- The fixed asset reserves represent monies provided for capital expenditure which in accordance with applicable accounting standards will be reduced over the useful lives of the assets in line with their depreciation.
- The St Peter's Capital Fund represent monies received to support the conversion of St Peter's, Ancoats into a rehearsal centre and home for the Hallé ensembles and in accordance with applicable accounting standards will be reduced over the useful lives of the assets in line with their depreciation.
- The Phase 2 consultancy fund is for consultancy work to support the operational plans for Hallé St Peter's.
- The Archive Fund is in support of the Hallé's archive.
- The Monument funds represent funding received for revenue support for Hallé St Peter's Phase Two and to support the artistic programme.
- The Oglesby funds represents challenge funding from the Oglesby Trust pledged to match other funding raised, together with funding raised from supporters to match the Trust's gift to support activity at Hallé St Peter's.
- The Other restricted funds relate to funding received from the Homes and Communities Agency in support of the Hallé's residency in St Michael's and other project specific funding.
- The Hallé 2058 Foundation Funds represents monies received in support of the fundraising effort for the Hallé's 150th birthday combined with the funds raised by the earlier Hallé Public Appeal. The funds are administered by an independent panel of Custodians and support was given to a number of education and outreach initiatives during the year.
- The Sickness and Benevolent Fund and Hallé Endowment Trust funds represents donations and investments held for the restricted distributable purposes of those trusts.
- The Education and outreach funds represent funds received in support of specific educational and outreach projects.
- The Charles Hallé Foundation restricted funds represent funds received from a variety of donors for specific educational and outreach projects including monies given by the Homes and Communities Agency to support activity in St Michael's for five years. Funds include gifts of shares in companies listed on the Alternative Investment Market. Those funds are disclosed in the accounts of the Charles Hallé Foundation.

NOTES TO THE ACCOUNTS

(forming part of the financial statements)

10 Transfers between funds

Group	Unrestricted Funds 2018 £'000	Restricted Funds 2018 £'000	Endowment Funds 2018 £'000	Total 2018 £'000
Transfers between funds				
HET donation to Society funds	200	(200)	-	-
HET Catalyst donation to Society funds	76	(76)	-	-
HET Endowment to Restricted	-	196	(196)	-
Total transfers between funds	276	(80)	(196)	-

11 Pensions

Defined contribution pension scheme

Since 1 April 2014 the Hallé Concerts Society auto enrolls all eligible employees into a contributory Group Personal Pension Plan (GPPP) with Royal London. Prior to this, a contributory Stakeholder Scheme was offered to all permanent employees with Standard Life. Employees joining the GPPP contract directly with Royal London. All contributions are charged to the income and expenditure account as they arise. Contributions are made under a salary sacrifice arrangement. The pension cost charge for the current year was £397,000 (2017: £385,000).

Defined benefit pension scheme

The Society's defined benefit pension scheme (the Hallé Concerts Society Retirement Benefits Scheme) which provided benefits based on final pensionable salary, was closed to future accrual of benefits from 1 July 2006. The assets of the Scheme are held separately from those of the Society in a trustee-administered fund. The full actuarial valuation at 31 March 2014 showed a deficit of £6.4m on the Trustees' funding basis.

To make good the deficit the Trustees agreed a plan with the Society to pay off the shortfall, requiring the Society to make payments over 19 years ending 31 March 2033 of £275,000 increasing annually by RPI + 3.25%. Following the latest triennial valuation as at 31 March 2017 a revised plan, finalised on 30 June 2018, has been agreed to pay off the deficit by 30 April 2040. This requires the Society to make payments of £450,000 per annum over 22 years and 1 month from 1 April 2018 increasing at 3% per annum plus administration costs of £100,000 per annum.

The Society contributed £446,000 to the Scheme in the 2017/18 financial year including administration expenses paid.

The 2014 actuarial valuation is updated each year on an approximate basis by a qualified independent actuary.

12 Total return investment – Main Endowment

With effect from 1 January 2017, the Trustees have adopted the total return approach to investment for the Main Endowment Fund, under the powers granted in Section 4 of the Trusts (Capital and Income) Act 2013. A resolution to adopt the total return approach for the Main fund was made by the Trustees on 8 February 2018 effective from 1 January 2017. The Catalyst Endowment Fund will remain under current rules as it is an Arts Council based fund and subject to different arrangements from the Main fund.

The power of total return permits the Trustees to invest permanently endowed funds to maximise total return and to apply an appropriate portion of the unapplied total return to income each year. Until the power is exercised to transfer a portion of unapplied total return to income, the unapplied total return remains invested as part of the permanent endowment.

The power allows the Trustees to decide in each year how much of the unapplied total return is transferred to income funds and so available for expenditure. Having considered their obligations under the duty of even-handedness, the Trustees made a transfer of £196,033 unapplied total return to unrestricted income funds. In making this decision the Trustees have taken account of the return on investment for the year, the sustainability of the investment fund after considering various levels of transfer to income and the income needs of the charity.

SPONSORS AND CORPORATE MEMBERS AT SEPTEMBER 2018

Diamond Partner



Principal Sponsor



SPONSORS

PZ Cussons
Manchester Airport
Siemens
Scapa
BAE Systems
BridgeStreet
Brother
Bruntwood
Individual Restaurants
Cargill
Cathay Pacific
Deloitte
Don Giovanni
easyJet
Greater Manchester Chamber of Commerce
GVA HOW Planning
Hey Little Cupcake!
INNSIDE Manchester
Jacobs
Jury's Inn
KPMG
Malmaison Manchester
The Midland Hotel
PwC
Q Park
Radisson Blu Edwardian, Manchester
NatWest
NM Rothschild & Sons
RBS
Tiffany & Co.
Together
Towergate Insurance
TransPennine Express
Wood
Yang Sing
Zen Internet

EDUCATION SUPPORTERS AND PARTNERS

Alderley Edge Festival
Association of Greater Manchester Authorities
Association of British Orchestras
Bolton Music Service
Bury Music Service
The Co-operative Membership
Sir Mark and Lady Elder
First Packaging Services
Future Talent
Greater Manchester Music Education Hub
Hey Little Cupcake!
HMP Thorn Cross
Love Music Trust
Manchester City Council
The Manchester College
Manchester Museum
Fred Nash and Carole Nash OBE
Northern Ballet School
Nottingham City Council
Nottingham County Council
Oldham Music Service
One Education Music
Pendine Park Care Homes
Peter Cunningham Memorial Fund
Peter Worrell
Rochdale Music Service
Royal Northern College of Music
Salford Music and Performing Arts Service
Sefton Music Education Hub
Stockport College
Stockport Music Service
Tameside Music Support Service
The Manchester Grammar School
Trafford Music Service
University of Manchester
Warrington Music Service
Wigan Instrumental Teaching Service

MILLENNIUM CLUB

Bruntwood
NM Rothschild and Sons Ltd
PZ Cussons Plc

HALLÉ BUSINESS CLUB

PLATINUM

Brother
Manchester Airports Group
Manchester Chamber of Commerce
PZ Cussons Plc

GOLD

Steve Dempsey
Helen Winterson Ltd
NM Rothschild and Sons Ltd
PwC LLP
Web Applications UK

SILVER

Beaverbrooks
Cazenove Capital
C&O Wines
Tony and Daniela Coxon
Edmundson Electrical
Elcometer Ltd
Mills and Reeve LLP
Web Applications UK

SUPPORTERS AT SEPTEMBER 2018

CONDUCTOR'S CIRCLE

John & Margaret Allen
 Susie & Jonathan Diggins
 Dr Anne R Fuller
 Pat Kendall-Taylor
 Patrick & Tricia McDermott
 Dr & Mrs Ian McKinlay OBE
 Penny Moore, for Terry, who loved the Hallé
 Fred Nash & Carole Nash OBE
 Christine & David Walmsley
 Martin & Jacqueline West
 In memory of Lynne
 In memory of Alfred & Brenda Burley

MAESTOSO

Brian & Valerie Bailey
 Dr Susan M Brown
 Mr David A Budgett
 Mrs B. J. Chartres
 Mr & Mrs J. Davnall
 Valerie & Peter Dicken
 Mrs Juliet Gibbs
 Andrew Hay & Nicola Kitching
 Professor Klingenberg
 Jennifer MacPherson
 John Nickson & Simon Rew
 Mr John D Owens
 Martin & Sandra Stone
 John & Pat Turner

CRESCENDO

Mr C. R. & Mrs E. Anslow
 Mr Jon & Dr Carol Ashley
 Carole & David Baume
 Mr John Biggins
 Mrs Vivienne Blackburn
 Mr Harry Bowker
 Dr Christopher Brookes
 Professor R A Burchell
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Mr David J. Shearing	Mr G. D. Thornton	Miss Anna Woolley	

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Paul Barritt
Permanent Guest Leader
Sarah Ewins *Associate Leader*
Tiberiu Buta
Zoe Colman
Peter Liang
Steven Proctor
Alison Hunt †
Helen Bridges †
Nicola Clark †
Victor Hayes †
John Gralak †
Michelle Marsh

SECOND VIOLINS

Helena Buckie
Section Leader
Philippa Heys
Paulette Bayley
Rosemary Attree
Julia Hanson
Caroline Abbott †
Grania Royce †
Christine Davey †
Elizabeth Bosworth
John Purton
Hannah Smith
Eva Petrarca

VIOLAS

Timothy Pooley † *Section Leader*
Julian Mottram †
Martin Schäfer
Piero Gasparini †
Robert Criswell †
Gemma Dunne
Chris Emerson
Sue Baker
Christine Anderson
Cameron Campbell

CELLOS

Nicholas Trygstad
Section Leader
Simon Turner
Dale Culliford
David Petri †
Jane Hallett
Clare Rowe
Paul Grennan
Jonathan Pether

DOUBLE BASSES

Roberto Carrillo-Garcia
Section Leader
Daniel Storer
Yi Xin Han †
Beatrice Schirmer †
Rachel Meerloo
Natasha Armstrong

FLUTE

Sarah Bennett

PICCOLO

Joanne Boddington

OBOES

Stéphane Rancourt
Section Leader
Virginia Shaw †

COR ANGLAIS

Thomas Davey †

CLARINETS

Sergio Castelló López
Section Leader
Rosa Campos-Fernandez

BASS CLARINET

James Muirhead †

BASSOONS

Elena Comelli

CONTRABASSOON

Simon Davies

HORNS

Laurence Rogers †
Section Leader
Julian Plummer †
Richard Bourn †
Andrew Maher

TRUMPETS

Gareth Small † *Section Leader*
Kenneth Brown †
Tom Osborne

TROMBONES

Katy Jones *Section Leader*
Roz Davies

BASS TROMBONE

Kyle MacCorquodale

TUBA

Ewan Easton MBE

TIMPANI

John Abendstern
Section Leader
Erika Öhman

PERCUSSION

David Hext † *Section Leader*
Riccardo Lorenzo Parmigiani †
Erika Öhman

HARP

Marie Leenhardt †

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Music Director, Sir Mark Elder CH CBE – Mr Martin McMillan OBE & Mrs Pat McMillan
Leader, Lyn Fletcher – Penny Moore
Guest Leader, Paul Barritt – in memory of Geoffrey Robinson
Assistant Conductor, Jonathon Heyward – PZ Cussons, Sir Mark & Lady Elder, The Garrick Charitable Trust
Choral Director, Matthew Hamilton – In memory of Alison Wilkie-Davies

FIRST VIOLINS

Sarah Ewins – Elaine & Neville Blond Charitable Trust
Tiberiu Buta – Dr Anne R Fuller
Zoe Colman – John Geddes
Peter Liang – Jennifer MacPherson
Alison Hunt – Mrs Vivienne Blackburn for Michael
Helen Bridges – Professor Chris Klingenberg
Anya Muston – In loving memory of Kaye Tazaki, from his family & the Hallé

SECOND VIOLINS

Helena Buckie – Patrick & Tricia McDermott
Philippa Heys – Drew Baxter
Paulette Bayley – Karen Farquhar
Rosemary Attree – Bolton Opus Group
Caroline Abbott – Peter & Mary Jones
Grania Royce – Mr Peter Fairclough
Elizabeth Bosworth – Peter Copping
– Michael Eagles
John Purton – in loving memory of Michael Hall
Hannah Smith – Patrick & Tricia McDermott
Eva Petrarca – Dr Christopher Brookes

VIOLAS

Timothy Pooley – Dr Susan M Brown
Julian Mottram – In loving memory of John Pickstone
Martin Schäfer – David & Beryl Emery
Piero Gasparini – Mrs Jane Fairclough
Robert Criswell – Mrs B J Chartres
Chris Emerson – Michael Eagles

CELLOS

Nick Trygstad – Martin & Sandra Stone
Simon Turner – In memory of Mrs G E Whitehead
Dale Culliford – Anonymous
David Petri – K & S Coen
Jane Hallett – Professor Sir Netar Mallick
Paul Grennan – Mrs Marie Levy
Clare Rowe – Nina Harris
Position vacant – In loving memory of Dorothy Hall

DOUBLE BASSES

Roberto Carrillo-Garcia – Edmundson Electrical Ltd
Yi Xin Han – in memory of Stella & Harold Millington
Beatrice Schirmer – Joyce Kennedy in loving memory of Michael
Natasha Armstrong – John & Pat

Garside

Rachel Meerloo – In loving memory of Hilmary Quarmby, a lifelong lover of music & friend of the Hallé

FLUTES

Katherine Baker – Mr Peter Heath

PICCOLO

Joanne Boddington – in memory of Ronald Marlowe

OBOE

Virginia Shaw – Alison Wilkinson

COR ANGLAIS

Tom Davey – In loving memory of Douglas Crawford

CLARINETS

Sergio Castelló López – Dr Christopher Brookes

BASS CLARINET

Jim Muirhead – Shared Trust

BASSOON

Elena Comelli – Anonymous

HORNS

– in memory of Arthur Bevan & Enid Roper

Lawrence Rogers

– in memory of C K Andrews

Richard Bourn – Shared Trust

Andrew Maher

– Mr CR and Mrs E Anslow

TRUMPETS

Gareth Small – Shared Trust

Kenneth Brown – Shared Trust

TROMBONE

Katy Jones – Sylvia Kendal in memory of Ivor Rowe

BASS TROMBONE

Kyle MacCorquodale – Drew Baxter

TUBA

Ewan Easton – Martin & Jacqueline West, to support the Thorn Cross project

TIMPANI

John Abendstern – In memory of Alan Glass

PERCUSSION

David Hext – Rosemary Whitesman

Riccardo Lorenzo Parmigiani

– Hallé Choir

Erika Öhman

– Mrs R Russell in loving memory of her husband, Jim Russell RBA

HARP

Marie Leenhardt

– Martin & Jacqueline West

HALLÉ YOUTH ORCHESTRA

Bassoons: Mr C R & Mrs E Anslow

Percussion: I & E Brett

Karen Brown

Cellos: The Holland-Frickes

Mr John Summers

Wind & Strings: The English-Speaking Union, Mid Cheshire

Branch

HALLÉ YOUTH CHOIR

Sopranos & Altos: Mr and Mrs Smith

HALLÉ CHOIR AT SEPTEMBER 2018

SOPRANOS

Lizzy Allerton
Naomi Appleby
Dawn Ashworth
Carole Baker
Barbara Barratt
Christina Bell
Jess Bostock
Lizzie Brightwell
Ruth Broadfield
Janet Brown
Pat Carver
Claire Claymore
Liz Conway
Annie Coombs
Claire Croft
Daphne Dawson
Helen Earey
Elaine Evans
Charlotte Fitzgerald
Yvonne Flood
Tamandra Ford
Judith Greenwood
Rachel Grimshaw
Sarah Harding
Emelie Harding
Vickie Harley
Jackie Harmer
Emma Hewitt
Ellie Horrigan
Glynys Hunter
Margaret Jennings
Ruth Jones
Rhiannon Jones
Alison Lloyd Williams
Rebecca Lockhart
Katharine Longworth
Amy Ma
Clara Marshall Cawley
Bethany McLeish
Isabelle Milner
Sarah Ogden
Hannah Ogden
Rosemary Pires
Cathy Riddington
Laura Roberts
Jo Sharples
Jenny Shrimpton
Kathryn Smethurst
Helen Smithurst
Sabine Starr
Charlotte Stevenson
Ruth Taylor
Sarah Taylor
Colette Todd
Jean Tracy
Elspeth Wallace
Merryl Webster
Maeve Whittaker
Victoria Wilkie
Rebecca Woolley

ALTOS

Elizabeth Alberti
Laurie Bailey
Joanna Brown
Rachel Brown
Rowena Cockerham
Carole Collins
Kathy Court
Georgina Crosswell
Gill Faragher
Gillian Gibson
Rachel Glascott
Olivia Hamblyn
Lindsay Harford
Sally Haywood
Stephanie Hegarty
Alison Hendricken
Eleanor Hobbs
Olivia Hoggard
Sara Holroyd
Rachel Hopper
Lynne Hughes
Chris Hughes
Martha Hulme
Rosemary Jones
Clare Knight
Jocelyn Lavin
Eileen Lee
Maryna Lewinski
Virginia Lloyd
Fiona McAvoy
Sue McKinlay
Kate Milner
Gay Morton
Helena Morwood
Liz Murray
Andrea Murray
Judith Newton
Susan Oates
Barbara Oxley
Angela Partington
Judy Paskell
Alison Playfoot
Tessa Quayle
Maureen Rammell
Lorna Reader
Libby Reeve
Kathleen Renfrew
Marion Ridd
Katherine Seddon
Sue Stirzaker
Dorothy Stoddard
Elizabeth Threlfall
Damson Tregaskis
Wendy Walker
Rowena Ward
Anna Webster
Jill Wills
Annie Wood
Lu Zhang

TENORS

Jamie Ashmore
Peter Askey
Steve Best
Paul Brennan
Matt Burgess
Matthew Burns
John Elliott
David Evans
Peter Farrimond
Chris Hopper
Graham Keen
Ronan Kelly
Ollie Lambert
Sammy Matthewson
Mark O'Leary
Tom Parnell
Andrew Paterson
Graham Rogers
Huw Skiplorne
David Thomas

BASSES

Peter Aldred
Vin Allerton
Michael Brunsdon
David Burgess
Rob Carson
Jim Cowell
Ian Dayes
Philip Dobson
Stuart Fielding
Tony Flynn
Ken Greaves
Chris Green
Durham Grigg
Chris Holroyd
Steve Hopwood
Rob Kerr
George Lowe
Vassili Mauny
Elliot Maxwell-Hodkinson
David Metcalfe
Alexander Oldroyd
Stuart Perkins
Ralston Pierce
John Piper
Eugene Pozniak
Colin Scales
Richard Scott
John Smith
Nigel Spooner
James Steele
Martin Steward
Nigel Stones
Philip Thomas
Cliff Tinker
John Ward
Clive Weake
Ian Wood
Graham Worth
Andrew Wright

CHORAL DIRECTOR

Matthew Hamilton

ASSOCIATE HALLÉ CHOIR DIRECTOR

Frances Cooke

VOCAL COACH

Maggie McDonald

ACCOMPANIST

David Jones

CHAIR

Katharine Longworth

SECRETARY

Lizzy Allerton

TREASURER

Peter Farrimond

ADMINISTRATION AND CONTACT INFORMATION AT SEPTEMBER 2018

MUSIC DIRECTOR

Sir Mark Elder CH CBE

LEADER

Lyn Fletcher

PERMANENT GUEST LEADER

Paul Barritt

ASSISTANT CONDUCTOR

Jonathon Heyward

ASSOCIATE CONDUCTOR, POPS

Stephen Bell

CHORAL DIRECTOR

Matthew Hamilton

YOUTH CHOIRS DIRECTOR

Stuart Overington

CHILDREN'S CHOIR DIRECTOR

Shirley Court

COMPOSER EMERITUS

Colin Matthews

CHIEF EXECUTIVE'S OFFICE

John Summers *

Molly Kidd

Mary Tabbron

Anna Shinkfield

FINANCE

Ruth Harkin *

Adrian Goldstone

Matthew Wyatt

Lourdes Román

HALLÉ ST PETER'S AND ST MICHAEL'S

Val Hawkin

Martin Glynn

Everett Parry

Mary Tabbron

ARTISTIC PLANNING

Geoffrey Owen *

Louise Hamilton

Andrea Stafford

Sue Voysey

CONCERTS DEPARTMENT

Stuart Kempster *

Marianne Beevor

William Purcell

ORCHESTRA MANAGEMENT

Chris Lewis

Isabelle Orford

LIBRARY

Louise Brimicombe

Alice McIlwraith

STAGE MANAGEMENT

Dan Gobey

Alex Benn

EDUCATION

Steve Pickett *

Jacqui Dawber

Jack Fearn

Joanna Brockbank

David Roberts

ENSEMBLES

Naomi Benn *

Jo Pink

Verity Riley

Michelle Robinson

SPONSORSHIP AND FUNDRAISING

Kath Russell *

Eleanor Roberts

Susanna Caudwell

Vivienne Weller

Charlie Widdicombe

COMMUNICATIONS

Andy Ryans *

Peter Naish

Liz Barras

Harriet Hall

Clare Wells

DIGITAL

Bill Lam

Danny Openshaw

ARCHIVE

Eleanor Roberts

Stuart Robinson

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