

THE OHMI TRUST

England & Wales · Charity number 1143623

Details

Other names	THE ONE HANDED MUSICAL INSTRUMENT PROJECT
Status	Registered
Legal form	Trust
Registered	2011-09-01
Register	View on the Charity Commission register

Contact

Address Tyndallwoods Solicitors Ltd
29 Woodbourne Road
Harborne
Birmingham
B17 8BY

Phone 07491331599

Email admin@ohmi.org.uk

Website ohmi.org.uk

Activities

Objects: TO ADVANCE AND ENABLE THE CREATION OF MUSICAL INSTRUMENTS THAT CAN BE PLAYED: (A) WITHOUT THE USE OF ONE HAND AND ARM AND (B) THAT ARE CAPABLE OF FULLY AND ACCURATELY EMULATING A TRADITIONAL ORCHESTRAL INSTRUMENT TO ENABLE DISABLED INDIVIDUALS TO HAVE UNDIFFERENTIATED PARTICIPATION IN MUSIC MAKING AND SUCH SIMILAR AND ASSOCIATED MUSICAL PROJECTS FOR THE RELIEF OF DISABILITY. TO ADVANCE AND ENABLE THESE OBJECTS BY: - PROVIDING AND ASSITING IN THE PROVISION OF APPROPRIATE FACILITIES AND FUNDING; - THE CREATION OF PARTNERSHIPS WITH EXISTING INSTITUTIONS AND ORGANISATIONS, BOTH IN GREAT BRITAIN AND INTERNATIONALLY; - BRINGING TOGETHER DIFFERENT KINDS OF CREATIVE PEOPLE; - CREATING A COMPETITIVE ENVIRONMENT TO PROMOTE THE RESEARCH AND DEVELOPMENT OF SUCH SOPHISTICATED MUSICAL INSTRUMENTS; AND - BY SUCH OTHER MEANS AS MAY BE DETERMINED FROM TIME TO TIME BY THE TRUSTEES SUBJECT TO THE PRIOR CONSENT OF THE CHARITY COMMISSIONERS FOR ENGLAND AND WALES.

Activities: - Enabling inclusion in music-making for people with physical disabilities through the creation and provision of instruments capable of performance at the highest level. Instruments and enabling apparatus are acquired principally through the OHMI Competition.- Encouraging the teaching of these instruments- Raising

awareness of current exclusion of disabled people from music performance

Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** Disability, Arts/culture/heritage/science
- **Who:** People With Disabilities, Other Defined Groups

Geography

- **Area of benefit:** UNDEFINED
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£229,017	£217,884	-	-
2024-08-31	£150,834	£144,042	-	-
2023-08-31	£221,164	£143,935	-	-
2022-08-31	£112,210	£110,450	-	-
2021-08-31	£147,964	£104,713	-	-

Trustees

Name	Role	Appointed
Clare Paddi Salters	Chair	2022-04-26
Dr Eleanor Logan		2024-07-16
Dr Mathew Dagleish		2024-07-16
Emma Brown		2022-04-26
Liane Todd		2024-07-16
PROFESSOR MARTIN FAUTLEY		2020-02-27
Professor Andrew Palmer McPherson		2021-06-01
Professor Matthew Wright		2022-04-26
Simon King		2024-07-16

THE OHMI TRUST

England & Wales - Charity number 1143623

Accounts



Music-Making for People with Physical Disabilities

Annual Report and Accounts

For the financial year
ended 31st August 2025

www.ohmi.org.uk

The OHMI Trust
29 Woodbourne Road, Harborne,
Birmingham, B17 8BY
admin@ohmi.org.uk

Registered Charity
England and Wales: 1143623
Scotland: SC052047



Annual Report and Accounts

For the financial year
ended 31st August 2025



Toyah Willcox presenting Will McLean with the OHMI Competition prize for 'Enabling Apparatus,' awarded for Mick Rath's innovative trombone stand design.

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Part One: Our Year in Review

SEPTEMBER

OHMI *Music-Makers* Whole Class lessons started in 6 areas — Nottingham, Northamptonshire, Birmingham, Central Bedfordshire, Southampton and Liverpool.



OCTOBER

OHMI's General Manager Rachel Wolffsohn presented to music education students at Wilfrid Laurier University, Waterloo Canada.



NOVEMBER

First in-person focus day for all music services on the OHMI *Music-Makers* Whole Class programme.



DECEMBER

The OHMI Competition opens for entries.

music&drama
education awards 2025
FINALIST

JANUARY

'OHMI Connect' is announced as a Finalist in the Music and Drama Education Awards.



FEBRUARY

The third AHRC funded event is held at Queen Mary University of London, bringing instrument makers together.

MARCH

The OHMI Conference and Awards 2025 took place in Birmingham, UK.

OHMI
Conference & Awards
2025
Music & Physical Disability:
Instruments, Performance,
& Sustainable Ecosystems
15 - 16 MARCH 2025
BIRMINGHAM, UK

APRIL

The 2025 London Marathon attracted £2,303 in donations, courtesy of runner Freddie Draper.



MAY

The OHMI *Music-Makers* Whole Class programme is extended to Bradford, Devon and Lincolnshire



JUNE

OHMI participated in the Royal College of Music Recorder Festival.



JULY

Barton Music Makers concert raises £1,157.25 for OHMI



AUGUST

OHMI shared its work at a workshop for the members of the National Scout and Guide Symphony Orchestra and Concert Band as part of their 50th anniversary celebrations.



A message from the Chair

2025 was always going to be momentous for OHMI, as we hosted our second major conference. In collaboration with Birmingham City University, Imperial College London and Principal Supporter ABRSM, the OHMI Conference and Awards Ceremony brought together delegates from five different continents, as well as from across the UK, all united in their passion for accessible music-making.

The core of the conference focused on developments in the design and deployment of adapted instruments and enabling equipment, in the classroom and in professional settings. There were also valuable discussions about the importance of raising awareness of the opportunities and barriers faced by disabled musicians, including those using adapted instruments, and the challenges of raising these issues with those responsible for central policy and budget setting. And, throughout the event, we were also able to enjoy a wide range of excellent performances on adapted instruments or using enabling equipment,

We are not aware of any similar event taking place elsewhere in the world, which underlines the value of OHMI being able to bring people together to learn from one another, celebrate the progress already made, and discuss what needs to happen next to consign to history the barriers that disabled musicians face.

It was a particular honour to welcome singer-songwriter, actress and presenter Toyah Willcox to host the OHMI Awards Ceremony and present the awards to our impressive competition winners. Her words sum up OHMI's mission perfectly:

"Every child and adult ... has the right to express themselves in the world through music and to play instruments the way they want to play. It's so easy to solve any problems that might prevent that. It just takes donations, accessibility and those people with brilliant design minds to come together and make it possible, and that's what OHMI is about."



Clare Salters



A message from the General Manager

Where do we go from here? That is the question we have considered over the last twelve months and as we approach our 15th year of operation in 2026. A significant part of our charity's work is the OHMI Music-Makers Whole Class Programme which first began in 2019 and has since been piloted in nine different areas of the UK. Our goal now is to identify how we can expand the programme to the entire country and beyond, in the most cost-effective and impactful way.

Our all-encompassing strategic review, which is planned for the coming months, will provide valuable insight into establishing new foundations for growth. This will include plans on how we might develop a new generation of adapted instruments and enabling equipment, and how we might reach and encourage a new generation of instrument makers. The support of our instrument makers in blueprinting their designs for others to use, study, modify, and distribute is key to this and we will shortly be publishing our series of maker videos.

The role of our Instrument Development Manager Hazel Boyd will be critical for the development of this long-term, design-led strategy for sustainable musical instrument development and implementation. Manufacturing costs for adapted musical instruments can be significant so we will step up our efforts such as through 3D-printing of one-handed recorders, improving enabling equipment to make particular pieces suitable for more instruments, and enlisting the support of our community of musicians to road-test new products.

As ever, our work is unique, challenging and rewarding in equal measure – and there is still much to do!



Rachel Wolffsohn



A Review of our Programmes

OHMI's driving objective is to remove barriers to music-making faced by people living with an upper limb difference. Very few musical instruments can be played without ten dextrous fingers. This denies unlimited and undifferentiated participation in musical life to those with congenital disabilities, as well as the millions who may have been injured, suffered a stroke, or amputation, developed arthritis or, for whatever reason, lack the strength and control of their upper limbs. Yet the primary barrier to music is not disability itself, rather the absence of suitably designed instruments. OHMI deals with this problem through four main areas of work:

<h3>INSTRUMENTS</h3> 	<h3>TEACHING</h3> 
<h3>RAISING AWARENESS</h3> 	<h3>RESEARCH</h3>  <p>OHMI Research Partnership</p>

Instruments

We continue to add to the OHMI Connect website, enabling individuals with impairments to identify all the instruments or apparatus relevant to them, or for someone interested in a specific instrument to find out about all the adaptations that are available. It is free to use and open to everyone. The website links to the most relevant information, whether that be videos, information about suppliers or the OHMI Hire Scheme.

Whilst it may seem obscure to some, one of OHMI's most popular musical instruments is the One-handed Bagpipe Chanter! With an ever-growing waiting list, we have been looking at ways in which we can satisfy demand at a much quicker pace. Instrument maker Peter Worrell and Bagpipe player Casey Buchanan-Smith have been supporting us with that ambition.

Peter Worrell's acoustic bagpipe chanter was one of the Concept category winners of the OHMI Competition 2025, announced at March's awards ceremony in Birmingham. The development of adapted instruments and enabling equipment often emerges through the OHMI Competition, and the winners of the 2025 Competition have provided a richly diverse set of concepts, enabling equipment and playable instruments including a Remote Trumpet Mute, Tuba Fourth Valve Customisation, Trombone Bracket and Support Stand, Glissotar, Adaptive Travel Sax, 3D-Printed Descant Recorder and 3D-Printed One-Handed Clarinet.

Our work in inclusive music-making was celebrated when we the OHMI Connect site chosen as a Finalist in the Music and Drama Education Awards 2025. Such national recognition or indeed any other efforts we undertake to raise awareness of adapted instruments, only translates into an increase in demand for our services. Finding ways of manufacturing the instruments needed, to make them both readily available and financially accessible, continues to be at the fore of all our minds at OHMI, not least for our Instrument Development Manager.

Teaching

This year was defined by the successful expansion of the OHMI *Music-Makers* Whole Class Programme, which is largely funded by Arts Council England. We welcomed Bradford, Devon, and Lincolnshire into the programme, bringing our total operational areas to nine, including Birmingham, Nottingham, Northamptonshire, Central Bedfordshire, Southampton, and Liverpool. This expansion reinforces the importance of identifying student needs prior to sessions, a commitment that directly resulted in 53 students being assigned adapted instruments and equipment this year. Furthermore, over 239 students benefited from the essential exchange of information between their class teacher and visiting music teachers. This year, new equipment, such as the tenor horn stand and the ukulele Strum Buddy were used in Whole Class lessons for the first time.



A Whole Class student, who featured in our promotional video

We saw significant expansion in the OHMI *Music-Makers* Individual Programme, achieving a 47% rise in student participation. We are always challenged to find new instruments and this year has been no exception. Three students have expressed an interest in learning the drums, resulting in the need for new developments to allow them to reach all elements of the kit. Separately, our Ensembles initiative continued its collaboration with students from Royal Birmingham Conservatoire. This programme resulted in a fantastic performance in July, where several students showcased their skills at Symphony Hall, as part of the Services for Education Summer concert.

Raising Awareness

Having the opportunity to present, explain and exhibit OHMI's work either in person or online is the perfect way to showcase our work and the capabilities of our instruments. As well as the OHMI Conference & Awards 2025 (more information provided in the Research section below), we hosted or attended a number of other key events throughout the year.

In November, we hosted our first in-person focus day for all music services on the OHMI *Music-Makers* Whole Class Programme. In February, we held our third AHRC funded event at Queen Mary University of London, bringing together stakeholders to encourage discussion and debate regarding music and disability. In June, we participated in the Royal College of Music Recorder Festival. Finally in August, we were invited to share our work at a workshop with The National Scout and Guide Symphony Orchestra and Concert Band in celebration of their 50th anniversary, and also participated in LimbBO's Family Day in Barnsley.



LimbBo Family Day, August 2025

Research

The OHMI Research Partnership (ORP), launched in 2019, is a collaboration between OHMI, Imperial College London, and Birmingham City University. ORP's purpose is to form new research partnerships, on subjects relating to music and disability, with universities, researchers, musicians, educators, sociologists and instrument makers globally. Its research areas include Instrument Design and Adaptation, Music Education, and Policy and Social Impact.

Together with Principal Supporter ABRSM, the ORP hosted the OHMI Conference 2025 on Music & Physical Disability: Instruments, Performance, & Sustainable Ecosystems. The OHMI Conference 2025 was wonderfully international in its nature. The Conference talks were as follows:

Learning a New Way to Play

- Overcoming Physical Injury – A Flautist's Experience with Torsten Krebs (Australia) and Thomas Tschirren (Switzerland)
- George Theodos and his One-Handed Saxophones – Dr David Nabb, University of Nebraska at Kearney (USA)
- Switching to One-Handed Instruments as an Experienced Player – Sam Davies (UK)
- Recovering Repertoire: Sharing the Experience of Rebuilding Musical Practice on an Accessible Instrument Following an Acquired Disability – Dr Alex Lucas (Queen's University Belfast, UK)



Sam Davies presenting about switching to one-handed instruments

Adaptive Music Education

- The Adaptive Music Bridging Programme: Creating Instrumental Music Education Pathways for Children with Disability – Dr Anthea Skinner and Dr Leon de Bruin, (University of Melbourne, Australia)
- Developing a Music Adaptation Plan (MAP) for Teaching

Adaptive Musicians – Dr Deborah (Northern Kentucky University and Jennifer Petry USA)

- Moving Beyond the Adaptation: Building a Sense of Self-Efficacy/Capability in the Young Adaptive Musician – Jennifer Petry (USA)
- Sing As You Are: Towards a Disability-Informed Approach to Voice Pedagogy – Anne Slovin (University of Notre Dame, USA)
- The Road to Hell is Paved with Good Intentions – Clare Salters, Wandsworth Music Service, Anna Robinson, Southampton and Isle of Wight Music Service, Faye Oakland, The OHMI Trust, Dr Victoria Kinsella, Birmingham City University (UK)

Philosophical Reflections

- What Does Embodied Musicality in Musical Learning Actually Mean? – Prof Martin Fautley (UK)
- Towards a Taxonomy of Accessible Instruments – Prof Andrew McPherson (Imperial College London, UK)

Instrument Making

- Making Electronic Music Inclusive: A Virtual Studio for Visually Impaired Composers – Dr Butch Rován (Brown University, USA)
- Presenting MUGO, a Sensor Based Instrument that Enables Music Creation Through Music – Gawain Hewitt (UK)
- Co-Created Bespoke Solutions – Dr Sarah Nicolls, King's College (London, UK)
- Adaptive Instrument - Redefining Music-Making for One-Handed Musicians with Disabilities – Judith Sunyer (Odisei Music, Spain)
- Neurodiversity, Muscle Sensing and Modular Synthesis Performance – Prof Atau Tanaka (Goldsmith's University London, UK)
- Technologies for Accessibility and Inclusion and Rhythm and Harmony – Dr Simon Holland (Open University, UK)
- From the Speculative to the Tangible: How can AI Tools Enable Greater Access to Bespoke and Accessible Digital Musical Instruments? – Hugh Aynsley (University of the West of England, UK)
- The Canadian Accessible Musical Instruments Network - Successes and Challenges of Building Accessible and Meaningfully Inclusive Music-Making in Canada – Ran Jiang, (Western University, Canada)
- From Design to Production – Peter Worrell (UK)

The presentations can be accessed in full on the OHMI Research Partnership website: www.ohmirp.org.uk.

Priorities for 2025-26

Priorities for the year ahead will focus on the four key strands of our work, as well as raising funds:

Instruments

- Increase the range of award-winning adapted instruments through the OHMI Competition Awards
- Continue working with OHMI Competition Award winners to make their creations available through OHMI's Instrument Hire Scheme
- Expand the Instrument Hire Scheme in any other way possible



The one-handed flute, here being played by Rebekah Goulston at the 2025 OHMI Conference, is one instrument which is at the top of our priority list as the maker Maarten Visser has retired from making it.

Raising Awareness

- Promote existing adapted instruments and enabling equipment through the OHMI Connect platform
- Continue to raise awareness of the barriers to music-making faced by people with an upper limb difference or weakness, and to offer solutions on how these issues might be overcome
- Ensure engagement with professionals across the board who are allied to music education, health, instrument making and music technology
- Gain leverage from the knowledge and connections of our Board of Trustees

Teaching

- Continue the OHMI *Music-Maker* Whole Class programme in the existing music services, and look to expand this programme to a further three locations
- Use the data from these projects to prove need and then introduce the project in other regions of the UK
- Continue our support of individual students through our *Music-Makers* programme
- Provide opportunities for music services to gain the knowledge they need to deliver elements of our *Music-Makers* programme themselves, helping to make it more scalable in the future

Research

- Develop new research partnerships in subjects relating to instrument design and adaptation, music education, policy, and social impact

How OHMI is Making an Impact

OHMI's impact is best assessed by speaking to the musicians and parents who have benefitted from our instruments and from our teaching, and from those within the music industry who advocate for the rights of disabled musicians. Here's how OHMI is making a difference:

"Disability is a big deciding factor in my life and can be very frustrating, and I know others will find themselves in the same position. It's wonderful that people like me who were born with a disability - as well as people who may have acquired a disability - have this wonderful representation through the work of OHMI and its community. To be a part of that and to help test out the chanter to make it the best it can be, really is very exciting."



Casey Buchanan-Smith, player of the One-handed Bagpipe Chanter



"Of course, we know the importance of music in helping to create new neural paths but more than that, I can definitely see more of Aiden's personality when he's back to playing."

Carol – mum of Aiden Post, player of the one-handed saxophone

"Parents are often the catalyst for finding solutions for their children but without OHMI, it would have been quite daunting to know where to start to find such a solution. We're now in a position where Roshan has an instrument of choice, is confident in his ability to participate fully at his school music lessons."



Dipika – mum of Roshan, player of the one-handed trumpet

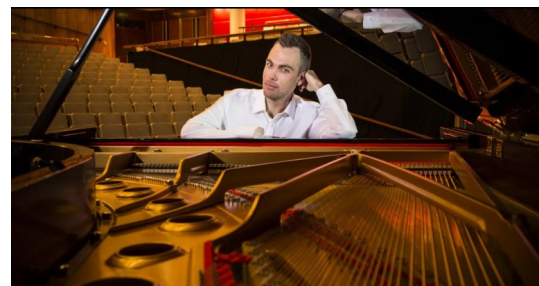
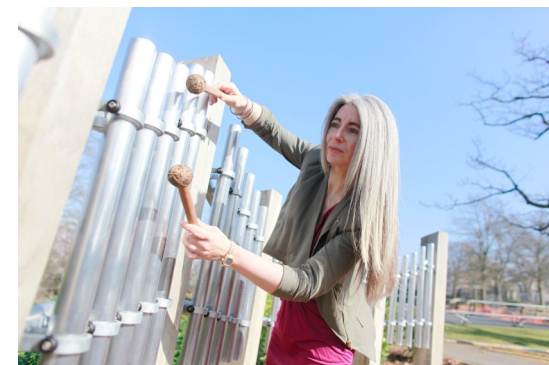
Patrons and Ambassadors

Our thanks go to our Patrons and Ambassadors for their ongoing support of the work of the OHMI Trust:



**John Harle
and
Alison Balsom
OBE**

**Dame Evelyn
Glennie CH,
DBE**



**Nicholas
McCarthy**

Funds Summary

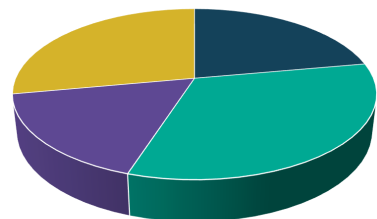
Our **income and expenditure** were fairly well-matched in 2023-24, with £150,834 income and £144,041 expenditure. We are particularly grateful to have received more unrestricted donations, especially as a result of the Radio 4 Charity of the Week appeal, which raised £19,783. We are very grateful to all who contributed. OHMI relies on financial support from private donors and grant-making organisations to make our work possible.

The **reserves policy** of The OHMI Trust states that it must hold at least 6 months' core funding and winding up costs, which currently equates to £74,000.

The Trust's **funding policy** remains that no work can be undertaken until it is fully funded in advance. This policy means we need to accumulate enough resources before we can commit to particular projects. It also results in apparent cash surpluses as funds are raised before being expended over the life of each project. These funds are, though, fully committed.

In addition, the trustees have designated funds towards the establishment of a future 'OHMI Centre', to become a physical focus point for the charity's work. To date, £38.5k has been set aside for this project.

Breakdown of OHMI's Funds at Year End



- Unrestricted funds
- Reserves - 6 months operating plus wind up costs
- Designated funds
- Restricted funds for specific projects

Of the £225k funds carried forward, the majority relates to committed funds for future projects.

Funders

OHMI relies on financial support from private donors and grant-making organisations to make our work possible. In 2024-25 we were grateful to receive support from:



Supported using public funding by
ARTS COUNCIL ENGLAND



EST. 1349

Aloysia Trust

Limoges Trust

Hopkins/Sayer Trust

M and H Cadbury Trust

We would also like to thank those organisations who have chosen to support OHMI as their 'Charity of the Year'. Organisations include:



Winchester Morris Men



Governance

Charity Numbers: 1143623 (England and Wales)
SC052047 (Scotland)

Registered office:
c/o Tyndallwoods Solicitors
29 Woodbourne Road
Harborne
Birmingham
B17 8BY

Trustees:

Martin Fautley
Andrew McPherson
Clare Salters * (Chair of Board of Trustees)
Emma Brown
Matthew Wright
Simon King * (Chair of Finance, Risk and Audit subcommittee)
Mathew Dagleish
Eleanor Logan
Liane Todd *

*Members of Finance, Risk and Audit Subcommittee

Trustees, Management and Governance

The OHMI Trust was formed by a declaration of trust on 20th May 2011. Its purpose is 'to advance and enable the creation of musical instruments that can be played (a) without the use of one hand and arm; and (b) that are capable of fully and accurately emulating a traditional musical instrument to enable disabled individuals to have undifferentiated participation in music-making and such similar and associated musical projects for the relief of disability.'

The Trust is governed by a board of trustees, who are appointed for their skills, knowledge and experience. The trustees are supported by a small staff team, who manage the day to day work of the charity. Trustees always have regard to the public benefit requirement when taking decisions on behalf of the Trust.

Trust meetings cover trust business, governance, and management. In practice, communications between Trustees and the management team are more frequently. Core topics in these communications include a full range of reports on progress of the Trust's work, financial and budgetary matters, and the quality of our work. The trustee board has met six times over the reporting year. In addition, the Finance, Risk and Audit subcommittee has met six times.

At present the charity exists in the form of an unincorporated trust. The trustees have decided, in the best interests of furthering the charity's purposes, to set up a Charitable Incorporated Organisation and will be pursuing the registration of this with the Charity Commission in the year ahead.

Part Two: Financial Report



Freddie Draper running the 2025 London Marathon to raise funds for OHMI

Independent examiner's report on the accounts

Report to the trustees of The OHMI Trust (1143623) on the accounts for the year ended 31st August 2025, set out on pages 26-27

Respective responsibilities of trustees and examiner The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed..... Date...10/01/2026....

Philip Young ACA
 26 Pavillion Close
 Aldridge
 Walsall
 WS9 8LS

OHMI Income and Expenditure Account

Year Ended 31/08/25

Income	Unrestricted £	Restricted £	Total £
Donations	£24,085.97	£33,847.25	£57,933.22
Legacies	£5,000.00	£0.00	£5,000.00
Charitable Activities	£16,080.33	£127,300.00	£143,380.33
Other Trading Activities	£16,965.61	£0.00	£16,965.61
Other	£3,009.51		£3,009.51
Interest	£2,729.26		£2,729.26
Total Income	£67,870.68	£161,147.25	£229,017.93
Expenditure			
Competition/Conference	£27,016.21	£1,000.00	£28,016.21
Promotion	£2,027.49	£7,494.46	£9,521.95
Travel	£2,800.88		£2,800.88
Administration	£15,173.63	£60,762.50	£75,936.13
Instrumental Hire Scheme	£932.25	£2,450.43	£3,382.68
OHMI Research Partnership	£0.00	£0.00	£0.00
OHMI <i>Music-Makers</i>	£0.00	£76,999.59	£76,999.59
Instrument Acquisition	£0.00	£7,805.05	£7,805.05
Depreciation		£13,421.98	£13,421.98
Total Expenditure	£47,950.46	£169,934.01	£217,884.47
Net movement in funds	£19,920.22	-£8,786.76	£11,133.46
Funds as at 1st September 2024	£142,459.23	£71,757.46	£214,216.69
Funds carried forward at 31st August 2025	£162,379.45	£62,970.70	£225,350.15

OHMI Balance Sheet as at 31/08/25

	Unrestricted £	Restricted £	Total £
Fixed Assets		38,224.19	38,224.19
Cash at Bank	93,560.88	24,746.51	118,307.39
Petty Cash	46.38		46.38
Savings Account	77,904.91		77,904.91
Debtors	207.00		207.00
Creditors	-	-	2,052.72
- Refundable deposits	-	-	7,287.00
Net Assets	162,379.45	62,970.70	225,350.15
Represented by:			-
Funds	162,379.45	62,970.70	225,350.15
Note 1			
Fixed Assets	Instruments	Office Eqpt	Total
Cost	£	£	£
At 1 September 2024	69,960.00	3,415.54	73,375.54
Additions	15,020.95	0.00	15,020.95
At 31 August 2025	84,980.95	3,415.54	88,396.49
Depreciation			
At 1 September 2024	34,638.42	2,111.90	36,750.32
Charge for Year	12,584.10	837.88	13,421.98
At 31 August 2025	47,222.52	2,949.78	50,172.30
Net Book Value			
At 1 September 2024	35321.58	1303.64	36,625.22
At 31 August 2025	37,758.43	465.76	38,224.19
Note 2			
Accounting Policies			
Funds			
General funds represent the funds of the charity that are not subject to any restrictions regarding their use and are available for application on the general purposes of the charity. Funds designated for a particular purpose by the charity are also unrestricted. The accounts include all transactions, assets and liabilities for which the charity is responsible.			
Fixed Assets			
Instruments will be depreciated on a straight line basis over 5 years			
Office Equipment will be depreciated on a straight line basis over 3 years			



**Esther Mannouch
playing the one-handed
recorder at the 2025
OHMI Conference**

THE OHMI TRUST

England & Wales - Charity number 1143623

Accounts



Music-Making for People with Physical Disabilities

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The OHMI Trust
29 Woodbourne Road, Harborne,
Birmingham, B17 8BY
admin@ohmi.org.uk

Registered Charity
England and Wales: 1143623
Scotland: SC052047



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ended 31st August 2024



OHMI's *Music-Maker* Manager Faye Oakland leading a 'Try It Day' workshop October 2023

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Part One: Our Year in Review

SEPTEMBER

OHMI's new *Music-Maker* Manager Faye Oakland started working for OHMI.



OCTOBER

OHMI led workshops for children with upper limb differences at the Reach Annual Family Weekend in Gateshead,



NOVEMBER

The first OHMI Research Partnership AHRC Networking event was held at Royal Birmingham Conservatoire



DECEMBER

OHMI offers training on how to assess the needs of children about to start Whole Class Ensemble Teaching using a remote framework.



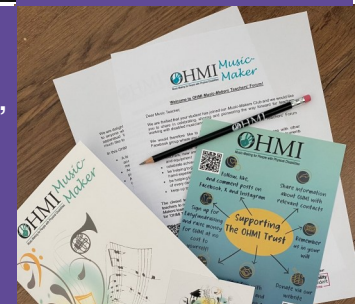
JANUARY

OHMI was Charity of the Week on BBC Radio 4 in a broadcast presented by Sir Tom Shakespeare.



FEBRUARY

OHMI presents its work to primary school teachers from across Birmingham.



MARCH

OHMI Connect an exciting new website to allow individuals to identify musical instrument options currently available is launched.



APRIL

A new stage of OHMI Music-Makers Whole Class is launched bringing in three new music services, taking the programme to six across England!



MAY

OHMI launches a new OHMI Music-Makers club, allowing Individual and Whole Class students to connect with instrument hirers and teachers in a variety of ways.

JUNE

The Call for Papers for the second OHMI Conference is launched. The event will be held in 2025 and is aimed at bringing together an international, multi-disciplinary group of delegates.



JULY

OHMI Music-Maker Ensembles, led by students from Royal Birmingham Conservatoire perform at Symphony Hall as part of a Services for Education event.



AUGUST

Four new trustees are appointed to join OHMI's Board — Mat Dalgleish, Simon King, Lia Mice and Liane Todd.

OHMI
Conference & Awards
2025
Music & Physical Disability:
Instruments, Performance,
& Sustainable Ecosystems
15 - 16 MARCH 2025
BIRMINGHAM, UK

A message from the Chair

What a productive year our small but mighty charity had in 2023-24! I am thrilled with all the team has done to improve accessibility in music-making.

We've also seen quite a bit of change within the team itself. We have welcomed four new, very capable trustees to the board, bringing with them important skills and lived experience of working with adapted instruments. Their arrival has made it possible for Martin Dyke, one of OHMI's two founding trustees, to take his much-delayed retirement from the board. I am grateful to Martin for kindly delaying his retirement from the board until we had new trustees in place, and for his dedication and support for OHMI throughout its life. We know that support will continue in different ways now he is freed from trustee responsibilities. We also bade farewell - hopefully only on a temporary basis - to another long-standing trustee, Nicola McLaughlin. I pay tribute to Martin and Nicola, and to all my fellow trustees, who give their time freely to support the work of the charity.

There has been change too within the staff team. Our dedicated OHMI *Music Makers* Manager, Faye, joined the team in September 2023 and has quickly made her mark on the programme. Later in the year, we were also able to recruit an Instrument Development Manager; Megan started with OHMI just at the end of the reporting year. On behalf of the Trustee Board, I want to thank our staff for all the work they put in throughout the year to carry out our charity's work. Even with Rachel working on the other side of the world, the effectiveness of the team's work shines out from the pages of this report. Thank you to all of them for their commitment to OHMI.

Looking forward, our forthcoming OHMI competition followed by our March 2025 Conference and Awards, run in collaboration with Birmingham City University and Imperial College London, will once again make welcome in-roads into consigning to history each barrier that disabled people face in music, whether this be a lack of adapted instruments and enabling equipment, patchy understanding amongst policy-makers and teacher about the complex needs of musicians with an upper limb weakness, difference or absence; and poorly designed musical venues, which limit participation. That is certainly the driving force for all of us at the charity, and I look forward to reporting on our progress in another year's time.



Clare Salters

A message from the General Manager

OHMI's long-standing Music-Makers programme means its work with children is well documented. What is perhaps lesser known is that it offers support to disabled musicians of ALL ages, from school age to active amateurs and virtuoso professionals, and from across the globe.

Spending the last year working remotely in New Zealand, Australia, the US and Canada, has given me the opportunity to meet face to face with new stakeholders beyond the UK, and to learn more about approaches in other countries and how we might share best practice.

Raising awareness of our work in this way is a critical early step in addressing the barriers outlined in the message from our Chair. If we can engage with more instrument makers, we increase our chances of identifying manufacturers with greater capacity to mass produce new instrument solutions and we bring the cost of instruments down as a result. The recent appointment of our new Instrument Development Manager, Megan Steinberg, will play an important role in managing this important development work.

Such awareness raising also helps us to secure critical funds, as was demonstrated when we featured in a BBC Radio 4 charity appeal early in 2024. Every pound donated has made a welcome contribution to OHMI's Instrument Hire Scheme which allows musicians to try out different instruments at very affordable rates and helps to uncover hidden talent.

Our work is certainly tireless but so is the thirst of disabled musicians who want to make music.

From us all here at OHMI, please accept our sincerest thanks for all you have done to help us make music-making in all its forms a reality.



Rachel Wolffsohn

A Review of our Programmes

OHMI's driving objective is to remove barriers to music-making faced by people living with an upper limb difference. Very few musical instruments can be played without ten dextrous fingers. This denies unlimited and undifferentiated participation in musical life to those with congenital disabilities, as well as the millions who may have been injured or acquired an impairment in their upper limbs. Yet the primary barrier to music is not disability itself, rather the absence of suitably designed instruments. OHMI deals with this problem through four main areas of work:



Instruments

One key development of this year has been the launch of OHMI Connect. This is a web platform that allows individuals with particular impairments to identify all the instruments or apparatus relevant to them, or for someone interested in a specific instrument to find out about all the adaptations that are available. It is free to use and open to everyone. The information leads to the most relevant information, whether that be videos, information about suppliers or the OHMI Hire Scheme. We are delighted to report that at the time of going to press OHMI Connect has been shortlisted for a Music and Drama Award 2025.

Attention has increasingly been given to the more sustainable production of instruments, not necessarily in regard to their environmental credentials, as important as this is, but more in terms of the workforce that create them and their operating scale. As more people become aware of the importance of adapted instruments in offering full inclusion in musical programmes, particularly in connection with schools, demand is increasing. Small batch manufacturing is becoming more important. Even instruments now made using 3D printing methods require much finishing and specialist work, but the people who are skilled and experienced in this work are few and far between. A group of individuals were brought together as part of an Arts and Humanities Research Council (AHRC) Networking grant to discuss this further and it is planned that the 2025 OHMI Conference will also offer opportunities to discuss this and try and find new ways of working.

For the first time this year we have added treble recorders to the OHMI Hire scheme and these are already in circulation.

During this year we have recruited for OHMI's first ever Instrument Development Manager. The aim of this role is to be more strategic in our approach to instrument development projects and ensure that the right equipment and techniques are promoted to make instruments and enabling apparatus more easily and affordably available.

Teaching

Our OHMI *Music-Maker* programme goes from strength to strength. We have an increasing number of Individual OHMI *Music-Makers* from broader geographical areas and with ever more variety in the instruments that are being taught. 2023-24 saw two violinists begin with prosthetic based bow holders and both students are doing well. We also introduced a new ensemble scheme, where *Music-Makers* are connected to students at Royal Birmingham Conservatoire and they are forming small ensembles. This has allowed a more bespoke approach to be taken to the *Music-Makers* and the Conservatoire students, and next generation of music teachers, to gain experience of working with students with physical impairments using adapted instruments. The first public performance from the ensembles was at Symphony Hall in July.



An OHMI *Music-Maker* ensemble at Symphony Hall

The OHMI *Music-Makers* Whole Class programme was supported largely by Arts Council England and was delivered across local authority areas during this year. Music services from Southampton, Liverpool and Central Bedfordshire joined Nottingham, Birmingham and Northamptonshire to identify the needs of students taking part in Whole Class music sessions prior to the start of sessions. Across all the schools over 50% completed the survey, and in some areas every single school provided information about their students. Solutions for new instruments such as djembe drums were found. This group of music services have been pivotal in refining the scheme for further expansion next year.

Raising Awareness

Having the opportunity to present, explain and exhibit OHMI's work either in person or online is the perfect way to showcase our work and the capabilities of our instruments. During 2024, OHMI's General Manager has been working from overseas and making many international connections, as well as finding out what is happening across the world.

Here is a small selection of the organisations and people we met with over the year:

UK

- Banbury Early Music festival
- BBC Radio 4 Charity of the Week Appeal
- BBC Radio West Midlands
- Poland Syndrome Festival (PIP UK)
- Reach Charity
- Recorder day at Royal Birmingham Conservatoire
- Technology in Music Education Conference
- Together for Music by Music for Youth

Overseas

- ABI Music, New Zealand
- Accessible Arts, Australia
- Aussie Hands charity, Australia
- CCS Disability Action, New Zealand
- Queensland Conservatorium, Australia
- University of Auckland, New Zealand
- Wild at Heart Community Arts, Australia



Tom Shakespeare at Radio 4 to record the Charity of the Week appeal with OHMI Chair Clare Salters and General Manager Rachel Wolffsohn

Research

The OHMI Research Partnership (ORP) was launched in 2019. It is a collaboration between the OHMI Trust, Imperial College London, and Birmingham City University.

ORP's purpose is to form new research partnerships, on subjects relating to music and disability, with universities, researchers, musicians, educators, sociologists and instrument makers globally. Its research areas include:

- Instrument Design and Adaptation
- Music Education
- Policy Issues and Social Impacts.

Over the last year, the first two AHRC Networking events were held. First was at Royal Birmingham Conservatoire in November and brought together 20 delegates to build collaborative and transdisciplinary research partnerships to help understand and overcome the many barriers that disabled people face in accessing music. Second was at Imperial College London to explore the potential impact of research on instrument design. Through a blend of theoretical discussions and debates from those working across different fields of research and practice, the aim was to address assumptions and systemic issues within instrument design, practice, and pedagogy. A further two events will be held before Spring 2025.

Birmingham City University was commissioned by OHMI to evaluate the OHMI Whole Class programme. The research, led by Dr Emma Nenadic and Dr Nikki Booth, explored the programme's impact on schools and identified four key findings:

1. 94% of participating schools identified pupils who

may experience barriers to learning a musical instrument.

2. Music-Makers enabled parity of access within Whole Class sessions and positively impacted children's musical participation.
3. OHMI are committed to improving communication with schools.
4. Music-Makers is beginning to embed in established partner schools.



Delegates at the AHRC Networking event in November 2023
L-R Dr Victoria Kinsella, Ruud Van Der Wel, James Risdon

Priorities for 2024-25

Priorities for the year ahead will focus on the four key strands of our work, as well as raising funds:

Instruments

- Increase the range of award-winning adapted instruments through the OHMI Competition Awards
- Continue working with OHMI Competition Award winners to make their creations available through OHMI's Instrument Hire Scheme
- Expand the Instrument Hire Scheme in any other way possible



Some instruments and equipment currently available in the OHMI Hire Scheme

Raising Awareness

- Hold the OHMI Conference & Awards 2025 in Birmingham in March

 OHMI Conference & Awards **2025**

Music & Physical Disability: Instruments, Performance, & Sustainable Ecosystems

15 - 16 MARCH 2025 BIRMINGHAM, UK

- Promote existing adapted instruments and enabling equipment through the OHMI Connect platform
- Continue to raise awareness of the barriers to music-making faced by people with an upper limb difference or weakness, and to offer solutions on how these issues might be overcome
- Ensure engagement with professionals across the board who are allied to music education, health, instrument making and music technology
- Gain leverage from the knowledge and connections of our Board of Trustees

Teaching

- Continue the OHMI *Music-Maker* Whole Class programme in the existing music services, and look to expand this programme to a further three locations
- Use the data from these projects to prove need and then introduce the project in other regions of the UK
- Continue our support of individual students through our *Music-Makers* programme
- Provide opportunities for music services to gain the knowledge they need to deliver elements of our *Music-Makers* programme themselves, helping to make it more scalable in the future

Research

- Develop new research partnerships in subjects relating to instrument design and adaptation, music education, policy, and social impact
- Deliver the final two AHRC Networking events.

How OHMI is Making an Impact

OHMI's impact is best assessed by speaking to the musicians who have benefitted from our instruments and from our teaching, and from those within the music industry who advocate for the rights of disabled musicians.

Here's how OHMI is making a difference:

“In the last year, OHMI have provided me with two fantastic opportunities to showcase the skills I've learnt – a solo performance at a concert by Barton Music Makers and at Symphony Hall. Without the support from OHMI I feel that wouldn't be possible.”



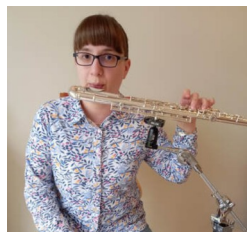
Husna, OHMI *Music-Maker*



“It's probably taken me eight years to accept my condition but certainly now the recorder has given me a real energy to set myself new goals.”

Emma, one-handed recorder player

“Working together with OHMI to find the right instrument for me really has put me on an exciting path. As well as providing my one-handed flute, the charity has been really helpful in providing Fingering charts.”



Rebekah, one-handed flute player

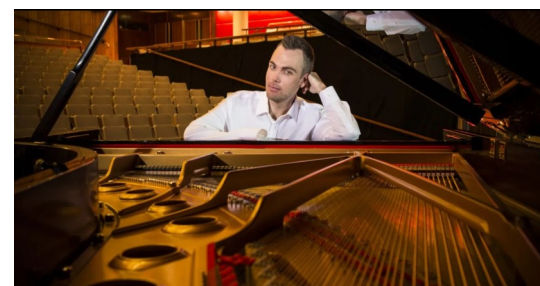
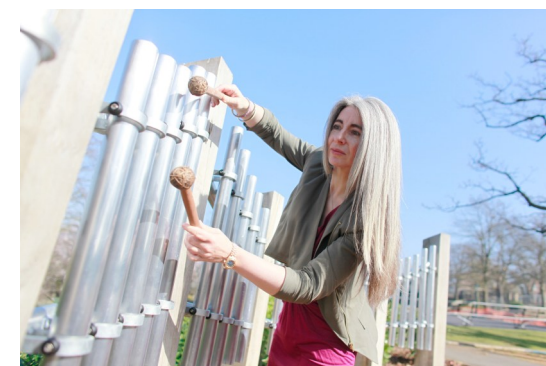
Patrons and Ambassadors

Our thanks go to our Patrons and Ambassadors for their ongoing support of the work of the OHMI Trust:



**John Harle
and
Alison Balsom
OBE**

**Dame Evelyn
Glennie CH,
DBE**



**Nicholas
McCarthy**

Part Two: Financial Report

Our income and expenditure were fairly well-matched in 2023-24, with £150,834 income and £144,041 expenditure. We are particularly grateful to have received more unrestricted donations, especially as a result of the Radio 4 Charity of the Week appeal, which raised £19,783. We are very grateful to all who contributed. OHMI relies on financial support from private donors and grant-making organisations to make our work possible. In 2023-24 we were grateful to receive support from:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



CHELTENHAM PHILHARMONIC ORCHESTRA



Aloysia Trust

BBC Radio 4 Charity Appeal of the Week donors

Birmingham Bodenham Trust

DMF Ellis Charitable Trust

E Slater Charitable Settlement

Grantham Yorke Charitable Trust

Lennox Hannay Charitable Trust

Lillie C Johnson Charitable Trust

Limoges Trust

We would also like to thank those organisations who have chosen to support OHMI as their 'Charity of the Year'. Organisations include:



All Saint's Church, Yatton, Herefordshire

Queen's University Belfast Staff

We have also received many donations from private individuals and would like to thank each one for their invaluable contributions to the work of the OHMI Trust—EVERY penny makes a huge difference to the work we are able to undertake.

This positive year of fundraising leaves OHMI in a good position to plan our coming year's work and longer term goals with some confidence. Our policy of not undertaking work until we have built up or secured sufficient funding for it means we need to accumulate enough resources before we can commit to particular projects. One long-term goal that the trustees are saving towards is the establishment of an OHMI Centre, to become a physical focus point for the charity's work. To date, £38.5k has been designated for this project.

Governance

Charity Numbers: 1143623 (England and Wales)
SC052047 (Scotland)

Registered office:
c/o Tyndallwoods Solicitors
29 Woodbourne Road
Harborne
Birmingham
B17 8BY

Telephone 07491331599

Trustees at the point of signing off the annual report and accounts:

Martin Fautley

Andrew McPherson

Clare Salters

Emma Brown

Matthew Wright

Simon King (appointed September 2024)

Mathew Dalgleish (appointed September 2024)

Eleanor Logan (appointed September 2024)

Liane Todd (appointed September 2024)

Other trustees who served during the reporting year:

Nicola McLaughlin (resigned June 2024)

Martin Dyke (resigned November 2024)

Trustees, Management and Governance

The OHMI Trust was formed by a declaration of trust on 20th May 2011.

The Trust is governed by a board of trustees, who are appointed for their skills, knowledge and experience. The trustees are supported by a small staff team, who manage the day to day work of the charity. Trustees always have regard to the public benefit requirement when taking decisions on behalf of the Trust.

Trust meetings cover trust business, governance, and management. In practice, communications between Trustees and the management team are more frequently. Core topics in these communications include a full range of reports on progress of the Trust's work, financial and budgetary matters, and the quality of our work.

Objects of the OHMI Trust:

1. To advance and enable the creation of musical instruments:
 - a. that can be played by people with a range of physical disabilities.
 - b. that are capable of fully and accurately emulating a traditional musical instrument to enable disabled individuals to enjoy undifferentiated participation in music-making.
2. To advance and enable these objectives by:
 - a. providing and assisting in the provision of appropriate facilities and funding.
 - b. the creation of partnerships with existing institutions and organisations, both in Great Britain and internationally.
 - c. bringing together different kinds of creative people.
 - d. creating a competitive environment to promote the research and development of such sophisticated musical instruments.
 - e. other such means as may be determined from time to time by the Trustees subject to the prior consent of the Charity Commission for England and Wales.

Financial, Accounts and Reserves Policy

The reserves policy of The OHMI Trust states that it must hold at least 6 months' core funding and winding up costs, which currently equates to £71,000.

Additionally, the Trust's policy remains that no work can be undertaken until it is fully funded in advance. This policy consequently requires a reserve fund so that early exploratory work and fundraising itself can be undertaken. It is an aim of the Trust to grow the reserve fund as work progresses.

That policy also results in apparent cash surpluses as funds are raised before being expended over the life of each project. These funds are, though, fully committed.



Barton Music Makers presenting a cheque to the OHMI Trust

Independent examiner's report on the accounts

Report to the trustees of The OHMI Trust (1143623) on the accounts for the year ended 31st August 2024, set out on pages 26-27

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

- In connection with my examination, no matter has come to my attention
1. which gives me reasonable cause to believe that in, any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
 2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed..... Date... 14/12/2024....

Philip Young ACA
26 Pavillion Close
Aldridge
Walsall
WS9 8LS

OHMI Income and Expenditure Account

Year Ended 31/08/24

Income	Unrestricted £	Restricted £	Total £
Donations	34,310.25	2,613.02	36,923.27
Charities	32,864.37	78,273.00	111,137.37
Voluntary Receipts	67,174.62	80,886.02	148,060.64
Promotional Events	1,269.91		1,269.91
Other Fundraising	738.67		738.67
Interest	765.18		765.18
	2,773.76	-	2,773.76
Total Income	69,948.38	80,886.02	150,834.40
Expenditure			
Competition	-	-	-
Promotion	7,047.63	73.16	7,120.79
Travel	4,276.27		4,276.27
Administration	1,712.97	40,104.38	41,817.35
Instrumental Hire Scheme	280.61	783.53	1,064.14
OHMI Research Partnership	72.00	-	72.00
OHMI <i>Music-Makers</i>	-	86,592.24	86,592.24
Instrument Acquisition	800.44	2,298.60	3,099.04
Depreciation		13,307.18	
Total Expenditure	14,189.92	143,159.09	144,041.83
Net movement in funds	55,758.46	- 62,273.07	6,792.57
Funds as at 1st September 2023	86,700.77	134,030.53	220,731.30
Funds carried forward at 31st August 2024	142,459.23	71,757.46	214,216.69

OHMI Balance Sheet as at 31/08/24

	Unrestricted £	Restricted £	Total £
Fixed Assets		36,625.22	36,625.22
Cash at Bank			97,525.88
Petty Cash			51.96
Savings Account			75,452.94
Debtors			10,060.00
Creditors		-	79.31
- Refundable deposits		-	5,420.00
Net Assets	-	-	214,216.69

Represented by:

Funds	142,459.23	71,757.46	214,216.69

Note 1

Fixed Assets	Instruments	Office Eqpt	Total
	£	£	£
Cost			
At 1 September 2023	60,960.00	3,415.54	64,375.54
Additions	9,000.00	0.00	9,000.00
At 31 August 2024	69,960.00	3,415.54	73,375.54
Depreciation			
At 1 September 2023	22,469.75	973.39	23,443.14
Charge for Year	12,168.67	1,138.51	13,307.18
At 31 August 2024	34,638.42	2,111.90	36,750.32
Net Book Value			
At 1 September 2023	38,490.25	2442.15	40,932.40
At 31 August 2024	35,321.58	1,303.64	36,625.22

Note 2

Accounting Policies

Funds

General funds represent the funds of the charity that are not subject to any restrictions regarding their use and are available for application on the general purposes of the charity. Funds designated for a particular purpose by the charity are also unrestricted. The accounts include all transactions, assets and liabilities for which the charity is responsible.

Fixed Assets

Instruments will be depreciated on a straight line basis over 5 years
Office Equipment will be depreciated on a straight line basis over 3 years

**OHMI Instrument Hirer
with her one-handed
pBrock Bagpipe Chanter,
as heard on Radio 4's
Charity of the Week appeal**



THE OHMI TRUST

England & Wales - Charity number 1143623

Accounts



Music-Making for People with Physical Disabilities

Annual Report and Accounts

For the financial year
ended 31st August 2023

www.ohmi.org.uk

The OHMI Trust
29 Woodbourne Road, Harborne,
Birmingham, B17 8BY
admin@ohmi.org.uk

Registered Charity
England and Wales: 1143623
Scotland: SC052047



Annual Report and Accounts

For the financial year
ended 31st August 2023



OHMI *Music-Makers* performing together at an ensemble day in Herefordshire

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Part One: Our Year in Review

SEPTEMBER

OHMI's first music-making sessions delivered at Headway centres, for adults with acquired brain injuries.



OCTOBER

OHMI led workshops for children with upper limb differences at the Reach Annual Family Weekend in Warwickshire,



NOVEMBER

Hackaccessible is launched at Sheffield University. OHMI's challenge was to create a drum kit pedal solution for a child with Duchenne's Muscular Dystrophy.



DECEMBER

The first ever 3D printed one-handed clarinet is shown to Martin Fröst, Swedish clarinetist and conductor, at the Wigmore Hall in London.



JANUARY

OHMI took examples of a range of adapted instruments and equipment to a Lancashire Music Service event, focussed on children with Special Educational Needs.



FEBRUARY

A 'Try It Day' was held in Tower Hamlets for children with physical impairments to explore a range of musical instruments and see some of the activities at THAMES.

MARCH

One-handed recorders used for the first time at London's iconic Royal Albert Hall.



APRIL

The launch of OHMI's first training course in partnership with Birmingham City University on how to assess the needs of physically disabled children.

An Introduction to Music-Making for Physically Disabled Children

Do you believe in the power of music to change lives?

Do you believe that ALL children and young people should receive a high-quality music education?

For children with physical impairments, this starts with having the right instrument or supportive equipment that allows full participation in musical life.

Join us to learn:
 • how to assess the physical needs of students remotely.

When?

10:30am-2:30 pm
 Friday 28th April 2023

Where?

Birmingham City University,
 City South Campus,
 Westbourne Rd,
 Birmingham B15 3TN.

Cost?

£150 per delegate—
 including lunch and a comprehensive resource kit to take away.

Book Now!



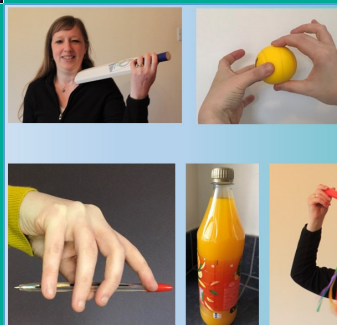
MAY

OHMI presents opportunities for children in primary schools to the Primary School Teacher network, both in person and online!



JUNE

International recorder influencer and player Sarah Jeffery features the one-handed recorder on her YouTube channel.



JULY

We were busy assessing the needs of students prior to whole class ensemble tuition beginning in September. Every day equipment is used to test physical movements on a video



AUGUST

Two OHMI students took part in the National Orchestra For All programme, held at Royal Birmingham Conservatoire

A message from the Chair

2022-23 marked something of a watershed for OHMI, with the retirement - at least from active service as a trustee - of our Founder, Stephen Hetherington. Much of the year was spent in preparation for this, to ensure effective continuity for the charity as it moves into its next phase of operation. I was honoured to be asked to join Stephen as co-chair in summer 2023 and to succeed him when he formally stood down in September, taking on his new title of Founder and Chairman Emeritus.



Stephen leaves big shoes to fill. OHMI would not exist at all without his vision of ensuring fair and equal access for musicians with physical disabilities or impairments, and his determination not to settle for second-best or lowest-common-denominator solutions. While he would be the first to say that there remains significant work to do, there are musicians today who would have been totally excluded from meaningful music-making were it not for Stephen's inspiration and hard work, and the music and disability communities owe him a great deal.

Among Stephen's achievements has been building a trustee board with a broad range of relevant expertise to steer the charity forward in his absence. We come from academia, public service and the law. We bring with us lived experience of disability, and professional expertise in music education, engineering and charity governance. And we all share Stephen's goal of achieving fairer and more equal access to music-making.

We are supported by a dedicated staff team, led by our excellent General Manager, Rachel Wolffsohn. As this report shows, they have been working extremely hard this year to support OHMI's existing beneficiaries and to expand our work further. On behalf of the Trustee Board, I want to record our thanks to Rachel and the rest of the OHMI staff team for their tireless work this year and their firm commitment to our cause.

A handwritten signature in black ink that reads "Clare Salters".

Clare Salters

A message from the General Manager

2022-23 was a year of preparation for significant change, while building on the many good things that had been developed over the past eleven years.

Our founding trustee and chair, Dr Stephen Hetherington MBE, was set to leave us at the end of the reporting year, and a key focus for the year was preparing to pass on the baton. We pay tribute to his vital contribution to OHMI in this report and remain committed to pursuing his vision in the years to come.



The day-to-day work of the organisation continued to expand as more individuals and organisations became aware of the needs of people with disabilities and the opportunities that exist. We were delighted to have the support of some key people in sharing our work with new audiences. For example, Sarah Jeffery produced a brilliant YouTube video where she explored and demonstrated the capabilities of the one-handed recorder, and our interview with Martin Fröst helped publicise the one-handed clarinet, including the new 3D printed version.

We had scalability firmly in our mind in our work with schools throughout the year, including building and testing online systems. The first will allow schools to identify students who might need adapted equipment in their whole class teaching and the second will be available to anyone to identify the options for their own physical impairment(s) or a specific instrument. We hope these will be available in the very near future.

Certainty that funding is in place for the long term is vitally important to our small charity. A significant funding award from the Paul Hamlyn Foundation will support the work of the OHMI Music Makers programme over the next three years, including the appointment of our first-ever full-time OHMI Music-Makers Manager.

A handwritten signature in black ink that reads "Rachel Wolffsohn".

Rachel Wolffsohn

A Review of our Programmes

OHMI's driving objective is to remove barriers to music-making faced by people living with an upper limb difference. Very few musical instruments can be played without ten dextrous fingers. This denies unlimited and undifferentiated participation in musical life to those with congenital disabilities, as well as the millions who may have been injured, suffered a stroke, or amputation, developed arthritis or, for whatever reason, lack the strength and control of their upper limbs. Yet the primary barrier to music is not disability itself; rather the absence of suitably designed instruments. OHMI deals with this problem through four main areas of work:

INSTRUMENTS



TEACHING



RAISING AWARENESS



RESEARCH



Instruments



Research has continued unabated into the creation of more affordable one-handed recorders and clarinets using 3D printing. Both instruments have been incredibly well-received and we're looking forward to ramping up production and making the instruments available to a much wider audience through the OHMI Instrument Hire Scheme.

Our Instrument Hire Scheme also received a significant boost thanks to the legacy of Neill Duncan. Neill, a world-renowned saxophonist from New Zealand, was a long-term friend and supporter of OHMI. When he lost his arm following a sarcoma diagnosis, his friends and family crowdfunded the investment needed for a one-handed saxophone. Our Instrument Hire Scheme proudly boasts two new additions of the one-handed saxophone. We offer our sincere thanks to Neill's wife Naomi, for helping fulfil Neill's wishes in this regard.



Neill Duncan and Maarten Visser, FluteLab NL (credit- Naomi Parry)

Teaching

Our main vehicles for teaching throughout the year were through our OHMI *Music-Maker* programme (which offers children a weekly, individual 30-minute lesson with a specialist local teacher) and the IAMM programme. Arts Council England's decision not to award Creative United with continued NPO status has led to this important partner stepping back from the consortium. We would like to thank Creative United for all their support over the last three years and wish them all the best for the future. The work of the IAMM programme will continue under the title OHMI *Music-Makers Whole Class*.

Teacher training too is an important piece of the jigsaw. Our one-day CPD course in partnership with Birmingham City University offers very practical ways for teachers to assess the needs of children in their music service and it was great to meet representatives from music services that had not previously worked with OHMI.

Our individual lessons continue to expand in the variety of instruments and locations we are working in. We hope that it will become a natural progression route for students who start their musical journeys in the Whole Class programmes. We were delighted to be able to bring many of our individual *Music-Makers* together for an ensemble day in Hereford. It was great for each of them to meet others who played similar instruments!



A teacher exploring the kit we use to analyse the physical needs of children.

Raising Awareness

Having the opportunity to present, explain and exhibit OHMI's work either in person or online is the perfect way to showcase our work and the capabilities of our instruments.

Here are a small selection of the organisations and people we met with over the year.

- **Music services**—working with teachers in Nottingham, Birmingham, Surrey, Northamptonshire, Leicestershire and Lancashire among others.
- **Health settings**—speaking with professional and clients including families at Birmingham Children's Hospital
- **Exhibitions** including the Technology in Music Education (TiME) conference. TiME are one of our partners in the Inclusive Music Consortium.
- **Key musicians** such as Martin Fröst and Sarah Jeffery, internationally renowned clarinet and recorder virtuosos.
- **Instrument makers and manufacturers**—Our colloquy with instrument makers at Queen Mary University, London, explored the processes and resources needed to turn a single prototype into a small batch.
- **Disabled individuals**—Our OHMI *Music-Makers* 'Try It Day' in Tower Hamlets enabled disabled children and their parents to try out one-handed instruments and enabling equipment for the first time.
- **Partner organisations**—A pioneering partnership with the brain injury charity, Headway, enabled people with acquired brain injuries at Headway Wylde Green, Rubery and Hereford to make music.

Research

The OHMI Research Partnership (ORP) is a collaboration between the OHMI Trust, Queen Mary University of London, and Birmingham City University. The ORP's purpose is to form new research partnerships, on subjects relating to music and disability, with universities, researchers, musicians, educators, sociologists and instrument makers globally.



Arts and Humanities Research Council funding

Funding has been secured through AHRC to hold networking events over the next two years to create new connections of people working in the spheres of music, disability, education and instrument making.

Other research projects

OHMI has also partnered with others to bring instruments from concept design to prototype to finished product. Over recent months, we have worked with the charity DEMAND to design and manufacture a tenor horn / euphonium stand.

IAMM evaluation

Birmingham City University was commissioned by OHMI to evaluate the IAMM programme and explore the lived experiences of IAMM participants as well as the effectiveness of IAMM's overall programme of support with regards to improving parity of access to music-making in WCET classes. The research, led by Emma Nenadic, Dr Elizabeth MacGregor and Nikki Booth can be read on the OHMI website at <https://bit.ly/IAMM2022-23>

Partners

The OHMI Trust currently collaborates with the following organisations:



Imperial College London



Creative United



Priorities for 2023-24

Priorities for the year ahead will focus on the four key strands of our work, as well as raising funds to make this work possible:

Instruments

- Continue to work with OHMI Competition Award winners to make their creations available through OHMI's Instrument Hire Scheme
- Expand the Instrument Hire Scheme in any other way possible

Raising Awareness

- Continue to raise awareness of the barriers to music-making faced by people with an upper limb difference or weakness, and to offer solutions on how these issues might be overcome
- Ensure engagement with professionals across the board who are allied to music education, health, instrument making and music technology
- Gain leverage from the knowledge and connections of our Board of Trustees

Teaching

- Continue the OHMI *Music-Maker* Whole Class programme in the existing music services, and look to expand this programme to a further three locations
- Use the data from these projects to prove need and then introduce the project in other regions of the UK
- Continue our support of individual students through our *Music-Makers* programme
- Provide opportunities for music services to gain the knowledge they need to deliver elements of our *Music-Makers* programme themselves, helping to make it more scalable in the future

Research

- Develop new research partnerships in subjects relating to instrument design and adaptation, music education, policy, and social impact
- Deliver the AHRC Networking plan

Thank You to Stephen Hetherington

Charities are about more than the ideas of a single person, but the OHMI Trust would never have existed without the inspiration and determination of Stephen Hetherington. His decision to stand down as Chair, just after the end of the reporting year, marks the end of an era. Although his departure occurred after the end of the reporting period, we wanted to pay tribute to him in this report, reflecting the enormity of his contribution to the charity.



Reflecting on this new chapter for the charity, Stephen said,

“The OHMI Trust is now in its 12th year and going strong. So much so that our work has changed from the particular challenges we faced at its conception into the current management of a maturing and burgeoning organisation. We have now over 300 instruments and pieces of equipment (and growing), we work with over 600 schools and many adults both in the UK and overseas, while our research collaborations are ever-widening.”

“There is still a very long way to go, but OHMI is now firmly established and with a strong and experienced board. With all this in mind, I have decided that it is time for me to step aside to allow new energy and ideas to carry forward the trust's work. What was needed to bring OHMI into fruition and gain firm acceptance in the musical world, now requires difference skills for its continuing development. I will, of course, remain active and fully supportive of the Trust's work as “Founder and Chairman Emeritus”, but without responsibility.”

Stephen, whom we are delighted to retain a connection with through his new role of 'Founder and Chairman Emeritus', is succeeded in the role of OHMI Chair by Clare Salters, who joined the Trustee Board in early 2022. A former civil servant, Clare also has considerable experience working in the field of music and disability, with several students currently learning on OHMI instruments.

How we're Making an Impact

OHMI's impact is best assessed by speaking to the musicians who have benefitted from our instruments and from our teaching, and from those within the music industry who advocate for the rights of disabled musicians.

Here's how OHMI is making a difference:

"If this instrument could sound as good as a normal clarinet, then people will get so inspired and want to continue with it."

Martin Fröst, Swedish clarinetist and conductor



"The value of OHMI's Instrument Hire Scheme is that you can really get to know an instrument - at little financial cost, and with the opportunity to take the time to determine if it's really right for you."

Brian Condon, hirer of the Chapman Stick (and Artiphon?)

"It was through the OHMI Music-Makers project that I had the opportunity to meet other musicians at the charity's play along days. OHMI also played an important role in introducing me to National Orchestra for All."

Rowan, the first OHMI *Music-Maker* to play the one-handed clarinet.



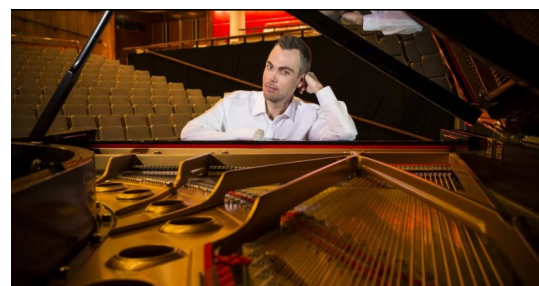
Patrons and Ambassadors

Our thanks go to our Patrons and Ambassadors for their ongoing support of the work of the OHMI Trust:



**John Harle
and
Alison Balsom
OBE**

**Dame Evelyn
Glennie CH,
DBE**



**Nicholas
McCarthy**

Part Two: Financial Report

We rely on financial support from many grant-making organisations to make our work possible. In 2022-23 we were very grateful to receive support from:



DCI The D'Oyly Carte Charitable Trust

- Alison Hillman Charitable Trust
- David Family Foundation
- George Perkins Charitable Trust
- Grantham Yorke Trust
- John Avins Trust
- Limoges Charitable Trust

We have also received many donations from private individuals and would like to thank each one for their invaluable contributions to the work of the OHMI Trust—EVERY penny makes a huge difference to the work we are able to undertake.

We would also like to thank those organisations who have chosen to support OHMI as their 'Charity of the Year'. Organisations include:



Governance

Charity Numbers: 1143623 (England and Wales)
SC052047 (Scotland)

Postal address:
c/o Tyndallwoods Solicitors
29 Woodbourne Road
Harborne
Birmingham
B17 8BY

Telephone 07491331599

Trustees at the point of signing off the annual report and accounts:

Martin Dyke
Nicola McLaughlin
Prof. Martin Fautley
Prof. Andrew McPherson
Clare Salters
Emma Brown
Prof. Matthew Wright

Other trustees who served during the reporting year:

Dr Stephen Hetherington MBE (resigned September 2023)
Ruth Lester OBE FRCS (resigned July 2023)

Trustees, Management and Governance

The OHMI Trust was formed by a declaration of trust on 20th May 2011.

The Trust is governed by a board of trustees, who are appointed for their skills, knowledge and experience. The trustees are supported by a small staff team, who manage the day to day work of the charity. Trustees always have regard to the public benefit requirement when taking decisions on behalf of the Trust.

Trust meetings cover trust business, governance, and management. In practice, communications between Trustees and the management team are more frequently. Core topics in these communications include a full range of reports on progress of the Trust's work, financial and budgetary matters, and the quality of our work.



OHMI Staff and Trustees (L-R) Matthew Wright, Rachel Wolffsohn, Stephen Hetherington, Clare Salters, Nicola McLaughlin, Tim Low, Faye Oakland, Martin Dyke, Emma Brown, Andrew McPherson, Julie Sellers.

Financial, Accounts and Reserves Policy

The reserves policy of The OHMI Trust states that it must hold at least 3 months' core funding, which currently equates to £30,000. Additionally, the Trust's policy remains that no work can be undertaken until it is fully funded in advance. This policy consequently requires a reserve fund so that early exploratory work and fundraising itself can be undertaken. It is an aim of the Trust to grow the reserve fund as work progresses.

That policy also results in apparent cash surpluses as funds are raised before being expended over the life of each project. These funds are, though, fully committed.

Objects of the OHMI Trust:

1. To advance and enable the creation of musical instruments:
 - a. that can be played by people with a range of physical disabilities.
 - b. that are capable of fully and accurately emulating a traditional musical instrument to enable disabled individuals to enjoy undifferentiated participation in music-making.
2. To advance and enable these objectives by:
 - a. providing and assisting in the provision of appropriate facilities and funding.
 - b. the creation of partnerships with existing institutions and organisations, both in Great Britain and internationally.
 - c. bringing together different kinds of creative people.
 - d. creating a competitive environment to promote the research and development of such sophisticated musical instruments.
 - e. other such means as may be determined from time to time by the Trustees subject to the prior consent of the Charity Commission for England and Wales.

Independent examiner's report on the accounts

Report to the trustees of The OHMI Trust (1143623) on the accounts for the year ended 31st August 2023, set out on pages 26-27

Respective responsibilities of trustees and examiner The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed.......... Date. 23/01/24.....

Philip Young ACA
26 Pavillion Close
Aldridge
Walsall
WS9 8LS

OHMI Income and Expenditure Account

Year Ended 31/08/23

Income	Unrestricted £	Restricted £	Total £
Donations	32,065.18	371.65	32,436.83
Charities	7,682.62	177,963.26	185,645.88
Voluntary Receipts	39,747.80	178,334.91	218,082.71
Promotional Events	1,995.00		1,995.00
Other Fundraising	959.27		959.27
Interest	126.62		126.62
	<u>3,080.89</u>	-	<u>3,080.89</u>
Total Income	<u>42,828.69</u>	<u>178,334.91</u>	<u>221,163.60</u>
Expenditure			
Competition	-	-	-
Promotion	6,935.06	-	6,935.06
Travel	2,431.85		2,431.85
Administration	13,082.95	52.63	13,135.58
Instrumental Hire Scheme	196.79	279.04	475.83
OHMI Research Partnership	-	-	-
OHMI Music Makers	-	44,877.02	44,877.02
Instrument Acquisition	317.89	2,502.07	2,819.96
Inclusive Access to Music-Making 3		73,259.54	73,259.54
Depreciation		8,567.92	
Total Expenditure	<u>22,964.54</u>	<u>129,538.22</u>	<u>143,934.84</u>
Net movement in funds	<u>19,864.15</u>	<u>48,796.69</u>	<u>77,228.76</u>
Funds as at 1st September 2022	66,836.62	85,233.84	152,070.46
Funds carried forward at 31st August 2023	<u>86,700.77</u>	<u>134,030.53</u>	<u>220,731.30</u>

OHMI Balance Sheet as at 31/08/23

	Unrestricted £	Restricted £	Total £
Fixed Assets (Note 1)	-	40,932.40	40,932.40
Cash at Bank	90,954.56	93,098.13	184,052.69
Debtors	289.20	-	289.20
Creditors	- 697.99	- -	697.99
- Refundable deposits	- 3,845.00	- -	3,845.00
Net Assets	<u>86,700.77</u>	<u>134,030.53</u>	<u>220,731.30</u>
Represented by:			
Funds	<u>86,700.77</u>	<u>134,030.53</u>	<u>220,731.30</u>

Note 1

Fixed Assets	Instruments	Office Eqpt	Total
	£	£	£
Cost			
At 1 September 2022	35,179.00	1,546.14	36,725.14
Additions	25,781.00	1,869.40	27,650.40
At 31 August 2023	<u>60,960.00</u>	<u>3,415.54</u>	<u>64,375.54</u>
Depreciation			
At 1 September 2022	14,574.58	300.64	14,875.22
Charge for Year	7,895.17	672.75	8,567.92
At 31 August 2023	<u>22,469.75</u>	<u>973.39</u>	<u>23,443.14</u>
Net Book Value			
At 1 September 2022	20,604.42	1,245.50	21,849.92
At 31 August 2023	<u>38,490.25</u>	<u>2,442.15</u>	<u>40,932.40</u>

Note 2

Accounting Policies

Funds

General funds represent the funds of the charity that are not subject to any restrictions regarding their use and are available for application on the general purposes of the charity. Funds designated for a particular purpose by the charity are also unrestricted. The accounts include all transactions, assets and liabilities for which the charity is responsible.

Fixed Assets

Instruments will be depreciated on a straight line basis over 5 years
Office Equipment will be depreciated on a straight line basis over 3 years

OHMI Music-Maker with her certificate for Grade 2 having taken the exam on a one-handed flute



**The Associated Board
of the Royal Schools of Music**

This is to certify that

is awarded the ABRSM Level 1 Award in Practical Music (Grade 2)

GRADE 2 FLUTE PRACTICAL
*and passed
in 2022*

The certificate holder has been awarded 9 credits at Level 1

*Presented for examination by
HAZEL LANDEY GUSHONS RNCM PPRSCM*



Christopher Cobb

Christopher Cobb
Chief Executive



ofqual
REGULATED
Regulation of Qualifications and Assessment

ABRSM, 41 Leinster Road, London W2 2LU, United Kingdom
Charity registered in England & Wales (204542) & Scotland (SC034321)
Date of issue: 02/11/2022
Certificate number: 00484001
Exam reference: 04/04/001
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THE OHMI TRUST

England & Wales - Charity number 1143623

Accounts



Annual Report and Accounts

For the financial year
ended 31st August 2022



www.ohmi.org.uk

The OHMI Trust
29 Woodbourne Road, Harborne,
Birmingham, B17 8BY
admin@ohmi.org.uk



Registered Charity
England and Wales: 1143623
Scotland: SC052047



Annual Report and Accounts

For the financial year
ended 31st August 2022



An OHMI *Music-Maker* learning the one-handed flute with her teacher Craig.

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Part One: Our Year in Review

OHMI's Tenth Anniversary and 2021 Competition Awards



A virtual ensemble of OHMI *Music-Makers* and OHMI Hire Scheme Service Users performing at OHMI's Tenth Anniversary Awards in September 2021.



A message from the Chair



Strong and steady progress on all fronts, has characterised the past year. It began with the OHMI Competition Awards which, for the first time, were streamed on-line, bringing together an audience and participants from around the globe. Being able to join with so many friends and collaborators brought a special warmth to the whole event.

In summer, we further strengthened our board, welcoming three new trustees: Clare Salters, Emma Brown and Dr Matthew Wright. We were also joined by Julie Sellars to strengthen our administration. All bring special skills and knowledge to the Trust and are warmly welcomed.

The challenges we now confront are invigorating. As our work becomes more widely known our need for instruments and teachers grows ever greater. In itself, that is really good news. But to meet the demand we need to scale-up instrument production and to invest in the training of assessors and teachers. There is no single solution to those issues; rather, it lies integrally in engagement and sharing knowledge with others. That process of dissemination goes hand-in-hand with the need to adjust embedded infrastructure and practices in our institutions. In the Trust's early years, the main challenge was to get across the message that physical disability need be no barrier to musical excellence. While that argument has still to be made daily, we are now at a stage where the organisations that structure our society must also adopt the practices and opportunities that fully open-up the musical world to people with physical impairments.

A handwritten signature in black ink, appearing to read 'S Hetherington'.

Dr Stephen Hetherington MBE

A message from the General Manager

Access to adapted instruments and appropriately skilled teachers are perhaps the two biggest hurdles that we face through all our work.

When it comes to adapted instruments, it is undoubtedly the collaboration between musician and instrument maker that ensures the most fit-for-purpose, practical option is reached. Of course, sound quality is really important, as is the instrument's intuitiveness, but practical elements are fundamental: Is the instrument lightweight; can it be easily held; can it (and any enabling equipment) be easily transported? In short, will the musician truly *love* their adapted instrument?

As part of our IAMM programme, talented instrument maker and OHMI Competition winner Peter Worrell, has been working for some months now with OHMI Trustee and music teacher Clare Salters on the marathon project to create a 3D-printed clarinet. We expect the first iteration of the clarinet to be ready in 2023.

Research, of course, comes in many forms and OHMI also had the opportunity to participate in a "sprint" research project. Our collaboration with disabled professional musician Chris Griffiths and students at Newcastle University's Engineering Department led to the creation of a French Horn stand within a matter of weeks. The stand was chosen as the winner of Hackaccessible's annual "make-a-thon"; an assistive technology competition where students and people living with disability come together to solve technology challenges. The project received national attention when it was featured in the *BBC Music* magazine.

Recognition for OHMI during the year also included making the front page of *Music Teacher* magazine, as well as being featured in *Clarinet and Saxophone* magazine.

As part of the Inclusive Music Consortium, OHMI also gained recognition for its work in inclusive music-making by winning the *Music Teacher* magazine Editor's Award category at the 2022 Music and Drama Education Awards.

There is so much of which we can be proud but the work must continue – and continue it shall.



A handwritten signature in black ink, appearing to read 'Rachel Wolffsohn'.

Rachel Wolffsohn

How We Make a Difference

As ever, our impact is best explained in the words of the musicians who benefit from our instruments. They are based throughout the UK; in some cases, as far afield as the US and Australia. The needs of each individual might be quite different to the next, but their desire and determination to play their musical instrument of choice is common to all.

Here's how OHMI is making a difference:

“With the stand, I can now have my hand correctly positioned in the bell which makes it so much easier to adjust the tone and tuning. It even allows me to rotate the horn so I can drain it.”



Chris Griffiths, Professional French Horn player

“Helping to develop instruments that truly meet the needs of disabled musicians, is a service that is desperately needed, and OHMI fits the bill most admirably.”



Melissa Johns, Actor and Disability Advocate



“Knowing what a difference the work of OHMI makes in making adapted instruments available as well as signposting to the most supportive of groups, compels me to help others who find themselves, for whatever reason, without the use of one hand.”

Esther Mannouch, recorder player



“Owain is getting the opportunity to play loud and proud and, importantly, he's getting the same choices as any other young person his age.”

Melissa, mum of 12 year old trombone player Owain

The 2020/21 OHMI Competition Awards

Our 2020/21 Competition Awards and Tenth Anniversary Celebration Event took place on 25th September 2021 in Birmingham. A truly joyous affair, and a wonderful opportunity to meet with OHMI friends, old and new.

Amongst our newest supporters and MC for the event was Melissa Johns. Melissa's star is certainly on the rise in the world of drama and theatre, and we were very honoured that she gave her time and support so generously.

For all of us at OHMI, it is invigorating and deeply satisfying to be able to hand-out awards to our competition winners.

Our Award winners were as follows:

Congratulations go to...



Takehiro Otsubo

Slide Recorder

PLAYABLE CATEGORY - WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Peter Worrell

One-Handed High D and Low D Whistles

PLAYABLE CATEGORY WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Nathan Macabuag and Koalaa

Prosthetic Drum Stick Holder, Prosthetic Guitar, and Prosthetic Bow Holder Plectrum

ENABLING EQUIPMENT
CATEGORY WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...




Clara Rionda Rodriguez

Cello Bow Holder

CONCEPT CATEGORY WINNER
OHMI COMPETITION 2020/2021




Congratulations go to...



Thomas Tschirren

Pivoting Trumpet Mouthpiece

CONCEPT CATEGORY WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Isaac Buckman

Trumpet Assist

CONCEPT CATEGORY WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Takehiro Otsubo

Slide Recorder

PLAYABLE CATEGORY - WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Thomas Tschirren

Flute Mount

ENABLING EQUIPMENT
CATEGORY WINNER
OHMI COMPETITION 2020/2021



Congratulations go to...



Instituto do Património Cultural de Cabo Verde

Bombana and Conch

PLAYABLE CATEGORY -
SPECIAL COMMENDATION
OHMI COMPETITION 2020/2021



Congratulations go to...



Matthew Caren

Key Wi

PLAYABLE CATEGORY -
SPECIAL COMMENDATION
OHMI COMPETITION 2020/2021



Our Year at a Glance

SEPTEMBER

OHMI's Tenth Anniversary Celebration event and Competition Awards ceremony brought together musicians, instrument makers and supporters in person and online.



OCTOBER

OHMI joined the Easyfundraising platform to allow shoppers to make a donation to OHMI every time they make an online purchase, at no cost to them.

Sign up and see brands donate towards our 2022 fundraising target



NOVEMBER

OHMI's work was featured in Clarinet and Saxophone Magazine.



DECEMBER

OHMI and Musician Chris Griffiths with students from Newcastle University's Engineering department on the winning entry of a French Horn stand for Hackaccessible's annual make-a-thon.



JANUARY

Julie Sellers joined OHMI as its new Administrator and Fundraising Co-ordinator



FEBRUARY

Evaluation visits to schools in Nottingham and Northamptonshire took place ahead of the publication of the Inclusive Access to Music-Making project.

MARCH

OHMI hosted its webinar on 'Music-making for All: Adapted Musical Instruments and Apparatus' with CALL Scotland, an arm of the University of Edinburgh.

Raising awareness of adapted instruments amongst Scottish musicians

CALL Scotland THE UNIVERSITY OF EDINBURGH

Wednesday Webinar
Music-making for All:
Adapted Musical Instruments
and Apparatus

Rachel Wolffsohn, The OHMI Trust

16th March 2022 16.00-16.30 GMT

APRIL

OHMI and Peter Worrell visit the 3D printing lab at the Royce Institute in Manchester to see the first full body of a 3D printed, one-handed clarinet.



MAY

Clare Salters, Dr Matthew Wright and Emma Brown join OHMI's Board of Trustees.



JUNE

Coventry Arts held a fundraising concert with their flute, clarinet and saxophone ensembles led by Craig Holmes, one of the OHMI Music-Makers teachers.



OHMI

Music-Making for People with Physical Disabilities

"The OHMI Trust has been working for more than a decade to enable those with physical impairments to have full participation in musical life. We are glad to see that the NPME is now supporting this as a right of EVERY child in England."

OHMI's response to
The power of music to change lives - A National Plan for Music Education
Published June 2022

JULY

OHMI responded to the Government plans outlined in A National Plan for Music Education, which commits to a greater inclusion of pupils with SEND.



AUGUST

Owain tells his story on the OHMI website after achieving a distinction for his Grade 4 on trombone after just two years of lessons!

A Review of our Programmes

Whether it is through congenital anomalies (such as may result from cerebral palsy), injury, illness (strokes, for example), amputation or disease (arthritis being common), there are many millions of people who lack the upper limb strength and control to play a musical instrument in the traditional way. But it is not the impairment itself that is the primary barrier to music-making; rather, the absence of suitably designed instruments and appropriately skilled teachers. OHMI addresses these issues through three core programmes: the creation and acquisition of instruments; by working with instrumental teachers and education authorities; and through research with our academic and technical partnerships.

INSTRUMENTS



TEACHING



RESEARCH



Instruments

The OHMI Competition remains our primary source of instruments and the 2020-21 winners are listed on pages 10-11 of this report.

The OHMI Instrument Hire Scheme now totals some 300 musical instruments and enabling equipment.

Our *Music-Makers* and IAMM (Inclusive Access to Music-Making) programmes (the latter in partnership with Creative United, Nottingham Music Service, Northamptonshire Music and Performing Arts Trust and Birmingham's Services for Education), has delivered an array of instruments to young musicians.



The One-Handed Low D Whistle - an OHMI Competition 'Playable' category winner in 2020-21.

Teaching

Each participant in the OHMI *Music-Maker* programme receives a weekly, individual 30-minute lesson with a specialist local teacher. During 2021-22 students came from south Wales, Surrey, Cheshire, Herefordshire and Birmingham.

We were delighted that the first online collaboration of *Music-Makers* of all ages took place during our Tenth Anniversary celebrations.



L-R Maria, Clare and Rowan, the one-handed clarinet trio, performing at the OHMI Tenth Anniversary Celebration in September

One of our one-handed recorder players, Samiya, was also able to showcase her musical talents when she performed as part of Services for Education's recorder ensemble at Symphony Hall, Birmingham in July.

OHMI's support for music-making and tuition in schools continues to expand, particularly in Whole Class Ensemble Teaching (WCET). The crucial first stage in this work is to identify the needs of children with SEN/D before providing instruments and teaching support. OHMI's work was undertaken in partnership with Creative United, Nottingham Music Service, and Northamptonshire Music and Performing Arts Trust, and was reviewed in an Independent Evaluation of the Inclusive Access to Music-Making (IAMM). The research for that publication was led by Emma Nenadic and Nikki Booth of the Centre for Research in

Education, Faculty of Health, Education and Life Sciences at Birmingham City University (BCU). It listed five key findings:

- ◆ Nearly half (49%) of the 283 IAMM participating schools identified young people who may experience barriers to learning a musical instrument in WCET classes.
- ◆ The IAMM project enabled young people with additional needs to progress in their musical learning.
- ◆ The innovative assessment approach adopted by OHMI highlighted previously unknown barriers to music-making, thus breaking down assumptions.
- ◆ Teachers valued the training OHMI delivered on using adapted instruments in the WCET context.
- ◆ IAMM strengthened school—Hub relationships.

OHMI is also investing in training the assessors of the future. A recent initiative, together with our partners at BCU, has led to new assessors being trained on how to analyse the physical needs of students.



An assessor exploring how a piece of sports equipment can simulate the position of various musical instruments

Research

A major project during the year was research into the design and production of the 3D-printed clarinet. While the existing one-handed is an amazing instrument, the handmade construction is necessarily costly and time-consuming to produce. A 3D printed clarinet offers a more affordable entry level option, which is perfect for those starting their musical journey. The initiative has been made possible by funding from Arts Council England. The design work has been led by OHMI competition winner Peter Worrell. The photographs show different resins being tested during the 3-D printing process.



Elements of the 3D printed clarinet being tested with Gill Worrell in charge of the printer!

Innovation comes in many forms and OHMI was keen to lend its support to Hackcessible’s annual “make-a-thon”; an assistive technology competition where students from across the UK work with disabled people to solve technology challenges.

Originally a venture set up between staff and students at the University of Sheffield, it brings together engineers, designers, programmers, healthcare professionals and students to collaborate with individuals with disabilities and create supportive products.

The winning entry was a French Horn stand – a challenge put to Newcastle University’s Engineering Department set by disabled professional musician, Chris Griffiths.

Partners

The OHMI Trust currently collaborates with the following organisations:

Services
For Education

NOTTINGHAM
music service
Putting the you into music



Priorities for 2022-23

Priorities for the year ahead will focus on instruments and teaching in order to expand all our work but especially support for young people. As ever, the extent and speed of expansion will be dependent on fundraising.

Instruments

- Finalise the design and manufacture of the 3D-printed clarinet
- Work with the 2020-2021 OHMI Competition Award winners to make their creations available through OHMI's Instrument Hire Scheme.
- Work towards the production, at scale, of our most needed instruments.

Teaching

- Continue support for WCET in Nottingham, Northamptonshire and Birmingham.
- Progress collaborations with other English Music Hubs.
- Expand our reach into other parts of the UK.
- Further develop OHMI's support of individual students through the *Music-Makers* programme.
- Launch CPD programmes with Birmingham City University to train more teachers to undertake OHMI's assessment programmes locally.
- Strengthen pathways into the OHMI *Music-Makers* programme.

Patrons and Ambassadors

Our thanks go to our Patrons and Ambassadors for their ongoing support of the work of the OHMI Trust:



**John Harle
and
Alison Balsom
OBE**

**Dame Evelyn
Glennie CH,
DBE**



**Nicholas
McCarthy**

Part Two: Financial Report



Funders

We rely on financial support from many grant-making organisations to make our work possible. In 2021-22 we were very grateful to receive support from:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



PayPal
Giving Fund



The **Postlethwaite**
Music Foundation

**Albright Grimley Charity
Alchemy Foundation
GNC Trust
Hopkins/Sayer Charity
Limoges Charitable Trust
Lodge of St. Mark
M and H Cadbury Trust
Roger and Jean Jefcoate Trust
UK Electric Vehicle Facebook Group**

We would like to thank each one for their invaluable contributions to the work of the OHMI Trust.

Governance

Charity Number: 1143623
Postal address:
c/o Tyndallwoods Solicitors
29 Woodbourne Road
Harborne
Birmingham
B17 8BY

Telephone 07849 726309

Trustees:

Dr Stephen Hetherington MBE
Martin Dyke
Nicola McLaughlin
Blake McLaughlin (resigned May 2022)
Ruth Lester OBE, FRCS
Prof Martin Fautley
Prof Andrew McPherson
Dr Matthew Wright (appointed May 2022)
Clare Salters FRSA (appointed May 2022)
Emma Brown (appointed May 2022)

Patrons:

Alison Balsom OBE
John Harle
Dame Evelyn Glennie CH, DBE

Ambassador:

Nicholas McCarthy

Trustees, Management and Governance

The OHMI Trust was formed by a declaration of trust on 20th May 2011.

There must be at least two Trustees. They are appointed for a period of 2 years by a resolution of the Trustees passed at a special meeting. In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the Charity.

Trust meetings take place at least once a month, with management staff present and others as necessary. At each meeting, a full range of reports are presented on all the Trust's work. In practice, communications between Trustees and the management team are daily.



OHMI Staff and Trustees (L-R) Tim Low, Martin Dyke, Nicola McLaughlin, Dr Stephen Hetherington MBE, Rachel Wolffsohn, Blake McLaughlin, Ruth Lester OBE FRCS, Prof Andrew McPherson

New Trustees (L-R) Emma Brown, Dr Matthew Wright, Clare Salters

Financial, Accounts and Reserves Policy

The reserves policy of The OHMI Trust states that it must hold at least 3 months' core funding, which currently equates to £30,000. Additionally, the Trust's policy remains that no work can be undertaken until it is fully funded in advance. This policy consequently requires an additional reserve fund to enable early exploratory work for long-term planning. Note that this can result in apparent cash surpluses as funds are raised in advance of expenditure over the life of each project. Such funds are necessarily considered by the Trust as being "designated".

Objects of the OHMI Trust:

1. To advance and enable the creation of musical instruments:
 - a. that can be played by people with a range of physical disabilities.
 - b. that are capable of fully and accurately emulating a traditional musical instrument to enable disabled individuals to enjoy undifferentiated participation in music-making.
2. To advance and enable these objectives by:
 - a. providing and assisting in the provision of appropriate facilities and funding.
 - b. the creation of partnerships with existing institutions and organisations, both in Great Britain and internationally.
 - c. bringing together different kinds of creative people.
 - d. creating a competitive environment to promote the research and development of such sophisticated musical instruments.
 - e. other such means as may be determined from time to time by the Trustees subject to the prior consent of the Charity Commission for England and Wales.

Independent examiner's report on the accounts

Report to the trustees of The OHMI Trust (1143623) on the accounts for the year ended 31st August 2022, set out on pages 30-31


Respective responsibilities of trustees and examiner The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed.......... Date 14/01/23.....

Philip Young ACA
26 Pavillion Close
Aldridge
Walsall
WS9 8LS

OHMI Income and Expenditure Account

Year Ended 31/08/22

Income	Unrestricted £	Restricted £	Total £
Donations	12,503.70	51,198.52	63,702.22
Charities	19,797.75	17,976.19	37,773.94
Voluntary Receipts	32,301.45	69,174.71	101,476.16
Promotional Events	-	-	-
Other Fundraising	10,733.53	-	10,733.53
	10,733.53	-	10,733.53
Total Income	43,034.98	69,174.71	112,209.69
Expenditure			
Competition	7,718.52	-	7,718.52
Promotion	2,621.70	650.00	3,271.70
Travel	1,253.15	-	1,253.15
Administration	18,461.90	-	18,461.90
Instrumental Hire Scheme	218.13	-	218.13
OHMI Research Partnership	1,759.50	1,350.00	3,109.50
OHMI Music Makers	-	16,621.60	16,621.60
Instrument Acquisition	92.10	4,099.68	4,191.78
Inclusive Access to Music-Making 2	-	31,627.08	31,627.08
Inclusive Access to Music-Making 3	-	17,640.10	17,640.10
Depreciation	-	6,336.44	6,336.44
Total Expenditure	32,125.00	78,324.90	110,449.90
Net movement in funds	10,909.98 -	9,150.19	1,759.79
Funds as at 1st September 2021	55,926.64	94,384.03	150,310.67
Funds carried forward at 31st August 2022	66,836.62	85,233.84	152,070.46

OHMI Balance Sheet as at 31/08/22

	Unrestricted £	Restricted £	Total £
Fixed Assets (Note 1)		21,849.92	21,849.92
Cash at Bank	46,040.87	85,233.84	131,274.71
Debtors	2,256.69	-	2,256.69
Creditors	-	5.86	5.86
- Refundable deposits	-	3,305.00	3,305.00
Net Assets	44,986.70	107,083.76	152,070.46
Represented by:			
Funds	66,836.62	85,233.84	152,070.46

Note 1

Fixed Assets	Instruments	Office Eqpt	Total
Cost	£	£	£
At 1 September 2021	29,179.00	0.00	29,179.00
Additions	6,000.00	1,546.14	7,546.14
At 31 August 2022	35,179.00	1,546.14	36,725.14
Depreciation			
At 1 September 2021	8,538.78	0.00	8,538.78
Charge for Year	6,035.80	300.64	6,336.44
At 31 August 2022	14,574.58	300.64	14,875.22
Net Book Value			
At 1 September 2021	20,640.22	0.00	20,640.22
At 31 August 2022	20,604.42	1,245.50	21,849.92

Note 2

Accounting Policies

Funds

General funds represent the funds of the charity that are not subject to any restrictions regarding their use and are available for application on the general purposes of the charity. Funds designated for a particular purpose by the charity are also unrestricted. The accounts include all transactions, assets and liabilities for which the charity is responsible.

Fixed Assets

Instruments will be depreciated on a straight line basis over 5 years

Office Equipment will be depreciated on a straight line basis over 3 years



OHMI Music-Maker with her grade 2 certificate for flute playing, achieved with a one-handed instrument

THE OHMI TRUST

England & Wales - Charity number 1143623

Accounts

For the financial year ended
31st August 2021



www.ohmi.org.uk

The OHMI Trust

29 Woodbourne Road, Harborne, Birmingham,
B17 8BY

admin@ohmi.org.uk

Charity number 1143623



Annual Report and Accounts

For the financial year
ended 31st August 2021



2021 OHMI Competition Team

(L-R) Dr Stephen Hetherington MBE, Rachel Wolffsohn,
Melissa Johns, Dr. Clarence Adoo MBE,
Dr Andrew McPherson

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Our Year in Review



Marylouise McCord and the McCord
Digital Violin, co-created with Alex Lucas

A message from the Chair



2021 was OHMI's tenth anniversary year. OHMI began with a simple idea when I and my friend and co-trustee, Martin Dyke, committed to working on it part-time, but it very soon became apparent that the task was enormous. Finding or creating musical instruments that make it possible for people with physical disabilities to participate fully in music-making was always going to be a slow and complex process. Since then, the Trust has made huge progress, continually expanding the range of available instruments, developing partnerships with instrument makers around the world, and working directly with disabled people. From mature and experienced musicians who may have suffered an injury or disabling illness, to primary school children with their first experiences of a musical instruments, OHMI has changed lives and opened new ambitions.

There are now four strands of our work: the procurement of instruments through the biennial international competition and commissions to instrument makers; teaching through OHMI *Music-Makers* and Primary School Whole Class Tuition; research, led by the OHMI Research Partnership - a collaboration with Queen Mary University of London and Birmingham City University; and the always difficult task of raising awareness. Each needs dedicated time, effort, and of course, funding. This already sounds a lot, but when measured against the growing demand for our work, it is just a beginning. As we look back ten years, there is certainly a great deal of which to be proud. But it is the next ten years that are now in our minds. Lord Nash, speaking in the House of Lords, once described OHMI as "extraordinary and pioneering". If we are to achieve all our ambitions, we must honour that compliment.

A handwritten signature in black ink, which appears to read "Dr Stephen Hetherington".

Dr Stephen Hetherington MBE

A message from the General Manager

The last year has been another period of adaptation for OHMI. When we started our new financial year in September 2020, it was with the expectation that face-to-face meeting and teaching would quickly resume. The lockdown in early 2021 meant that was not the case, and a large proportion of our teaching, assessments, and raising awareness of OHMI's work with practitioners and musicians across the world, continued online.



We may have spent longer than we would have hoped online but it gave us pause for thought on how the virtual and actual might be blended together in future. And so, for the first time, we planned a Competition Awards Ceremony that would bring together a live audience with a live-streamed one, allowing the OHMI community across the globe to join in the celebrations. Of all the work we undertake – and it is certainly diverse! – the area where I personally derive most satisfaction is when one of our musicians takes receipt of an instrument or where I get to hear first-hand the impact OHMI has on disabled musicians. As well as through our instrument hire and teaching programmes, we're certainly making a difference through the OHMI Research Partnership. There have been two particularly exciting projects over the last twelve months – one which involved designing a one-handed digital Violin, and the other the exploration of factors that affect participation in music lessons, by children and young people with physical impairments, in schools.

Of course, the only way in which we can continue to make an impact is with the support of our funders, donors and fundraisers. All the support is very gratefully received and will help our organisation expand over the coming year so that we can support more individuals to participate fully in musical life.

A handwritten signature in black ink that reads "Rachel Wolffsohn".

Rachel Wolffsohn

How We're Making an Impact

OHMI's impact is best assessed by speaking to the musicians who have benefited from our instruments and from our teaching.

Over the past twelve months, we have invested in gathering these stories and presenting them on our website and social media channels.

Our musicians can be found across the UK and in some cases, even as far afield as the US and Australia. The needs of each individual might be quite different to the next, but their desire and determination to play their musical instrument of choice is common to all.

Here's how OHMI is making a difference:



Kate Bickerdike, teacher from Northamptonshire

"The success of the IAMM project can be measured by the sheer joy on a child's face when they are able to join in with their classmates."

"My ultimate ambition is to perform a piece in public, perhaps even with an orchestra. Being involved in this project puts me firmly on track to continue my learning and to achieve my goal."



Marylouise McCord, performer from Northern Ireland



Gareth Churchill, performer from Cardiff

"When I had my stroke, I wrote off being able to perform but OHMI has provided really excellent support, at a time when I most needed it. Thanks to them, I have the opportunity to play in my local pub on open-mic nights and am able to fully participate in music-making."

Celebrating 10 Years of Helping Physically Disabled People Make Music

BIRTH OF OHMI



Two trustees (Stephen Hetherington and Martin Dyke), no money, two volunteers, and lot of ambition. The hard work began.

2011

INTERNATIONAL LAUNCH OF COMPETITION



Launch of OHMI's annual competition in collaboration with the Austrian arts and technology festival, Ars Electronica. Its aim: to create musical instruments that can be played without the use of one hand and arm.

2013

RECOGNITION IN THE HOUSE OF LORDS

Lord Lipsey posed a question to a House of Lords Grand Committee 'To ask Her Majesty's Government what steps they will take to encourage music education for children with physical disabilities.' In response, Lord Nash referred to the work of OHMI as: *'Extraordinary and pioneering'*

2014

MUSIC-MAKERS LAUNCH



The first *Music-Makers* teaching pilot began in Birmingham, in partnership with Services for Education in Birmingham, helping children otherwise excluded by their disability to play an adapted instrument.

2015

OUR FIRST PATRON



Alison Balsom OBE became OHMI's first Patron.

2012

3-YEAR FUNDING SECURED



The Monument Fund, one of the Sainsbury Family charitable trusts, awarded OHMI three-year funding to aid its development.

2013

OUR FIRST AMBASSADOR



Nicholas McCarthy, one-handed pianist, became OHMI's first Ambassador.

2014

OUR NEW PATRONS



Dame Evelyn Glennie CH, DBE and John Harle became Patrons of OHMI.

2015

300 INSTRUMENTS AND COUNTING...



OHMI's Instrument Hire Scheme collection exceeds 300 instruments and pieces of enabling apparatus.

2021

COMMITMENT TO RESEARCH



The OHMI Research Partnership was established with Queen Mary University, London and Birmingham City University. Its purpose is to form new research partnerships on music and disability with universities, researchers, musicians, educators, sociologists and instrument makers globally.

2019

OUR FIRST CONFERENCE



OHMI hosted its first conference on Music & Physical Disability: From Instrument to Performance. Held in the Royal Birmingham Conservatoire, it brought together researchers, musicians, teachers, charities, funders, and government agencies from five continents.

2019

FIRST INSTRUMENT FOR HIRE

Liz became OHMI's first ever instrument hirer. She hired her one-handed recorder until August 2020 when she was able to purchase her own instrument.

2016

WE ARE 10!

OHMI celebrates its tenth anniversary.



2020

OUR NEW TRUSTEES



Professor Martin Fautley and Ruth Lester OBE, FRCS became Trustees of OHMI.

2020

LAUNCH OF IAMM



The Inclusive Access to Music-Making (IAMM) project launched in partnership with Creative United and Nottingham Music Service to service Whole Class Ensemble Teaching in schools.

2018

MUSIC-MAKERS EXTENDED

After a hugely success pilot programme in Birmingham, Music-Makers extended to Surrey and Hampshire.

2015

Our Year at a Glance

SEPTEMBER

Instruments delivered to Nottingham Music Service as part of the IAMM project funded by Arts Council England.



OCTOBER

The conclusion of the Accessible Instruments Challenge—8 teams working on challenges including one-handed recorders, clarinets, bagpipes, and trombones.



NOVEMBER

We were invited to a round table discussion with members of Brass Bands England to discuss how their activities could be more accessible and inclusive.



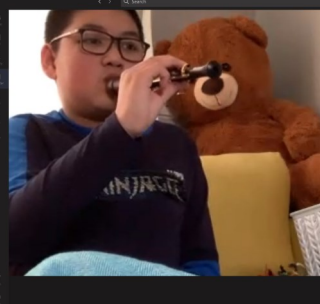
DECEMBER

The first series of festive videos from the OHMI *Music-Makers* were presented on our website.



JANUARY

We visited all our OHMI *Music-Maker* online lessons to find out how the students were progressing.



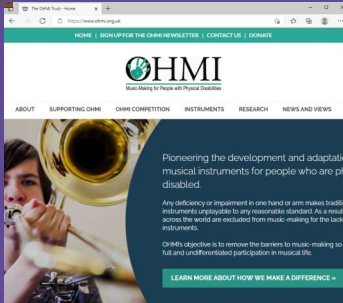
FEBRUARY

Teachers from the City of Cardiff and Vale of Glamorgan music service were presented with information about inclusive Whole Class Ensemble Teaching options.



MARCH

OHMI's new website was launched!



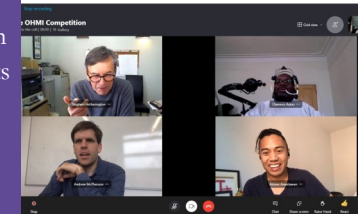
APRIL

The first batch of instruments and equipment were delivered to Northamptonshire Music and Performing Arts Trust.



MAY

The 2021 OHMI Competition shortlisting took place. Results will be announced in September 2021!



JUNE

Dr Andrew McPherson joins the OHMI Board of Trustees.



JULY

A new method for assessing the needs of students was trialled in the IAMM project. Everyday classroom objects were used instead of instruments!



AUGUST

Final plans come together for OHMI's Tenth Anniversary Celebrations and Competition Awards Event to be held at Aston University.



A Review of our Programmes

The OHMI Trust's driving objective is **to remove the barriers to music-making faced by people with physical impairments**. Very few musical instruments can be played without ten highly dextrous fingers. This denies unlimited and undifferentiated participation in musical life to those with congenital disabilities, as well as the millions who may have been injured, suffered a stroke, or amputation, developed arthritis or for whatever reason lack the full strength and control of their upper limbs. Yet the primary barrier to playing music is not disability but the absence of suitably designed instruments. The OHMI Trust deals with this problem through four main areas of work:



Instruments

The OHMI Competition remains our primary source of instruments. In order to allow additional time for our instrument makers and designers whose workshop time had been disrupted by Covid, we extended the original 2020 Competition deadline into 2021.

We were once again delighted by the quality of entries received from across the world.

The OHMI Instrument Hire Scheme continued to expand its provision of adapted instruments and equipment, with a further 15 new instruments and equipment added in 2020/21. Amongst their number was the P-bROCK digital Bagpipe Chanters made by Dr. Duncan Menzies, which was a winning entry in the Playable category of the OHMI competition in 2017.

As part of our IAMM (Inclusive Access to Music-Making) programme (which we run in partnership with Nottingham Music Service and NMPAT), we have delivered the following instruments:

Equipment provided	Number
Non-wind based clarinet	1
Clarinet stand for standard instrument	2
One-handed clarinet and stand	2
iPad and Pocket Pet Trumpet app	3
Trumpet stands	7
Bow holders	7
Artiphon	8
Guitars with straps	9
Ear Defenders	29

Teaching

Teaching of existing OHMI *Music-Maker* students has continued unabated over the last year. Each participant in this programme receives a weekly, individual 30-minute lesson with a specialist local teacher. The use of video technology has allowed us to visit each of our students in their online sessions. Our students showed great resilience in accepting this change to their lessons, and many undertook exams via video.

Embracing online communication in this way has also allowed the students to send their performances, not only to us, but to other members of their family and friends. The perfect opportunity to showcase the progress they're making on their musical journey! We took full advantage of our students' enthusiasm to perform in this way by inviting them to submit their festive performances during a challenge in December 2020.

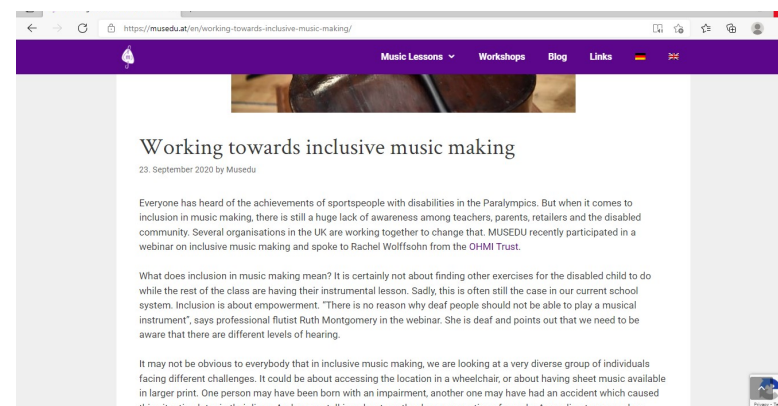
Thanks to the generosity of Services for Education, Birmingham's music service, one of our students received sponsorship to take part in the National Orchestras for All programme. As a result, he was able to continue his participation in their activities remotely.

The IAMM programme continued through the 2020-21 academic year and was expanded to include Northamptonshire schools, in addition to Nottingham City schools. Despite all the Covid-related restrictions, we had an impressive response to the questionnaires, which were sent to all primary schools in each area. In the summer of 2021, we prepared for the 2021-22 academic year by meeting students that had been identified by schools in a video call. Our aim was to test their range of movement, weight bearing ability, fine motor control and embouchure. If this approach proves to be successful, it will allow OHMI to support more students from a broader geographical area; and with the added benefit of a much smaller carbon footprint!

Raising Awareness

The Covid pandemic made it difficult to meet our musicians and all others interested in OHMI's work, in person. Nevertheless, we had the opportunity to present, explain and exhibit OHMI's work online through a number of activities. Here is a small selection of the organisations we met with:

- Musedu, a Viennese based organisation supporting music education
- IAMM Accessible Instruments Challenge showcase
- In-Service Training with Encore Enterprises, Herefordshire's music service
- Brass Bands England Disability Round Table Discussion meeting
- In-Service Training with City of Cardiff and Vale of Glamorgan Music Service
- Headway Solihull and Birmingham Service Users
- Warwick University Mechanical Engineering student team



Blog post on Musedu's website September 2020

Research



The OHMI Research Partnership (ORP) was launched in 2019. It is a collaboration between the OHMI Trust, Queen Mary University of London, and Birmingham City University.

ORP's purpose is to form new research partnerships, on subjects relating to music and disability, with universities, researchers, musicians, educators, sociologists and instrument makers globally.

Dr Jacob Harrison,
Director of the ORP

Its research areas include:

- Instrument Design and Adaptation
- Music Education
- Policy Issues and Social Impacts

ORP's support included funding a six-month placement of PhD student Alex Lucas at Sonic Arts Research Centre (SARC), Queen's University Belfast. The project explored co-designing a one-handed digital violin with disabled musician Marylouise McCord.

Funding of £3k, secured from the Radcliffe Trust, will support a pilot study contributing to the 'First Barriers to Music Education' research project. The outcome of this pilot study will support further applications for larger scale research on this topic.

The ORP continues to be active in applying for funding opportunities, and expects to benefit from its efforts in this area in the next financial year.
<http://www.ohmirp.org.uk/>



Partners

The OHMI Trust currently collaborates with the following organisations:



Priorities for 2021-22

Priorities for the year ahead will focus on the four key strands of our work, as well as raising funds:

INSTRUMENTS

- Work with the 2020-2021 OHMI Competition Award winners to make their creations available through OHMI's Instrument Hire Scheme
- Expand the Instrument Hire Scheme in any other way possible
- Obtain follow-on funding for the Accessible Instruments Challenge to allow the appointment of a Project Manager and purchase of necessary materials and resources, in order to make access to the one-handed clarinet more affordable

TEACHING

- Continue the IAMM projects in Nottingham and Northamptonshire and look to expand this programme to a third Music Education Hub
- Use the data from these projects to prove need and then introduce the project in other regions of the UK
- Continue our support of individual students through our *Music-Makers* programme

RESEARCH

- Leave no stone unturned in pursuing funding for our research proposals
- Develop new research partnerships in subjects relating to instrument design and adaptation, music education, policy, and social impact



RAISING AWARENESS

- Continue to raise awareness of the barriers to music-making faced by people with an upper limb difference or weakness, and to offer solutions on how these issues might be overcome
- Ensure engagement with professionals across the board who are allied to music education, health, instrument making and music technology
- Gain leverage from the knowledge and connections of our Board of Trustees

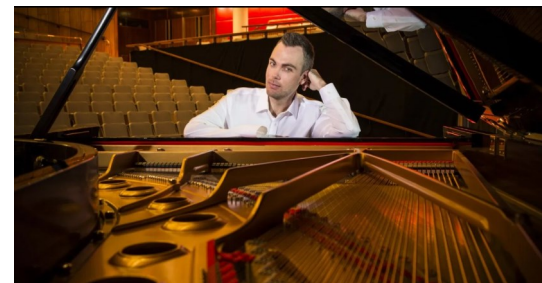
Patrons and Ambassadors

Our thanks go to our Patrons and Ambassadors for their ongoing support of the work of the OHMI Trust:



John Harle
and
Alison Balsom
OBE

Dame Evelyn
Glennie CH,
DBE



Nicholas
McCarthy

Financial Report

Nicola McLaughlin, OHMI Trustee,
accepting a donation from Oakwood School



Funders

We rely on financial support from many grant-making organisations to make our work possible. In 2020-21 we were very grateful to receive support from:



Birmingham Bodenham Trust

George Henry Collins Trust

GJW Turner Trust

Grantham Yorke Trust

Limoges Charitable Trust

Lord Austin Trust

Marsland McAdoo Charitable Settlement

Rainford Trust

WED Charitable Trust

We would like to thank each one for their invaluable contributions to the work of the OHMI Trust.

We would also like to thank those organisations who have chosen to support OHMI as their 'Charity of the Year'. Organisations include:



Barton Music Makers



Oakwood Preparatory School

Governance

Charity Number: 1143623

Postal address:

c/o Tyndallwoods Solicitors

29 Woodbourne Road

Harborne

Birmingham

B17 8BY

Telephone 07849 726309

Trustees:

Dr Stephen Hetherington MBE

Martin Dyke

Nicola McLaughlin

Blake McLaughlin

Ruth Lester OBE, FRCS

Prof Martin Fautley

Dr Andrew McPherson (appointed June 2021)

Patrons:

Alison Balsom OBE

John Harle

Dame Evelyn Glennie CH, DBE

Ambassador:

Nicholas McCarthy

Trustees, Management and Governance

The OHMI Trust was formed by a declaration of trust on 20th May 2011.

There must be at least two Trustees. They are appointed for a period of 2 years by a resolution of the Trustees passed at a special meeting. In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the Charity.

Trust meetings take place at least once a month, with management staff present and others as necessary. Given the small size of the organisation, meetings cover trust business, governance, and management. In practice, communications between Trustees and the management team are daily. Core topics in these communications include a full range of reports on progress of the Trust's work, financial and budgetary matters, and the quality of our work.



OHMI Staff and Trustees (L-R) Dr Jacob Harrison, Tim Low, Martin Dyke, Nicola McLaughlin, Dr Stephen Hetherington MBE, Rachel Wolffsohn, Blake McLaughlin, Ruth Lester OBE FRCS, Dr Andrew McPherson

Financial, Accounts and Reserves Policy

The reserves policy of The OHMI Trust states that it must hold at least 3 months' core funding, which currently equates to £30,000. Additionally, the Trust's policy remains that no work can be undertaken until it is fully funded in advance. This policy consequently requires a reserve fund so that early exploratory work and fundraising itself can be undertaken. It is an aim of the Trust to grow the reserve fund as work progresses.

That policy also results in apparent cash surpluses as funds are raised before being expended over the life of each project. These funds are, though, reserved.

Objects of the OHMI Trust:

1. To advance and enable the creation of musical instruments:
 - a. that can be played by people with a range of physical disabilities.
 - b. that are capable of fully and accurately emulating a traditional musical instrument to enable disabled individuals to enjoy undifferentiated participation in music-making.
2. To advance and enable these objectives by:
 - a. providing and assisting in the provision of appropriate facilities and funding.
 - b. the creation of partnerships with existing institutions and organisations, both in Great Britain and internationally.
 - c. bringing together different kinds of creative people.
 - d. creating a competitive environment to promote the research and development of such sophisticated musical instruments.
 - e. other such means as may be determined from time to time by the Trustees subject to the prior consent of the Charity Commission for England and Wales.

Independent examiner's report on the accounts

Report to the trustees of The OHMI Trust (1143623) on the accounts for the year ended 31st August 2021, set out on page 32

Respective responsibilities of trustees and examiner The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed.......... Date.....19/12/21.....

Philip Young ACA
26 Pavillion Close
Aldridge
Walsall
WS9 8LS

OHMI Income and Expenditure Account

Year Ended 31/08/21

Income	Unrestricted £	Restricted £	Total £
Donations	40,146.95	10,379.92	50,526.87
Charities	9,914.55	85,997.16	95,911.71
Voluntary Receipts	50,061.50	96,377.08	146,438.58
Promotional Events	-	-	-
Other Fundraising	1,525.16	-	1,525.16
	1,525.16	-	1,525.16
Total Income	51,586.66	96,377.08	147,963.74
Expenditure			
Competition/Conference	1,995.68	-	1,995.68
Promotion	9,429.93	-	9,429.93
Travel	742.50	-	742.50
Administration	5,402.69	-	5,402.69
Instrumental Hire Scheme	167.66	-	167.66
OHMI Research Partnership	9,375.00	-	9,375.00
OHMI Music Makers	-	32,986.15	32,986.15
Instrument Acquisition	8,449.52	971.02	9,420.54
Inclusive Access to Music-Making 2	-	35,193.03	35,193.03
Total Expenditure	35,562.98	69,150.20	104,713.18
Net movement in funds	16,023.68	27,226.88	43,250.56
Funds as at 1st September 2020	39,902.96	46,516.93	86,419.89
Funds carried forward at 31st August 2021	55,926.64	73,743.81	129,670.45

OHMI Balance Sheet as at 31/08/21

	Unrestricted £	Restricted £	Total £
Cash at Bank	57,680.89	73,743.81	131,424.70
Debtors	11.65	-	11.65
Creditors - Expenses to be reimbursed	-	5.90	5.90
- Refundable deposits	-	1,760.00	1,760.00
Net Assets	55,926.64	73,743.81	129,670.45
Represented by:			
Funds	55,926.64	73,743.81	129,670.45



OHMI *Music-Maker* with his grade certificate for recorder playing, achieved with a one-handed instrument