

Annual Report and Accounts

**For the financial year
ended 31st August 2024**

www.ohmi.org.uk

The OHMI Trust
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Registered Charity
England and Wales: 1143623
Scotland: SC052047



Annual Report and Accounts

For the financial year
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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.



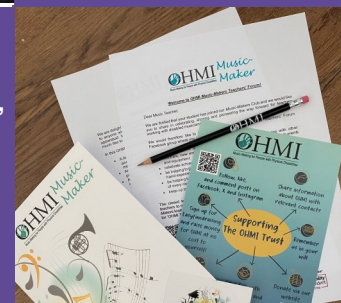
JANUARY

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.



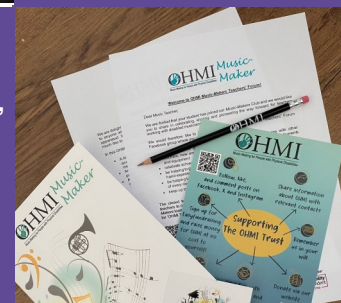
APRIL

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 figures. 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.



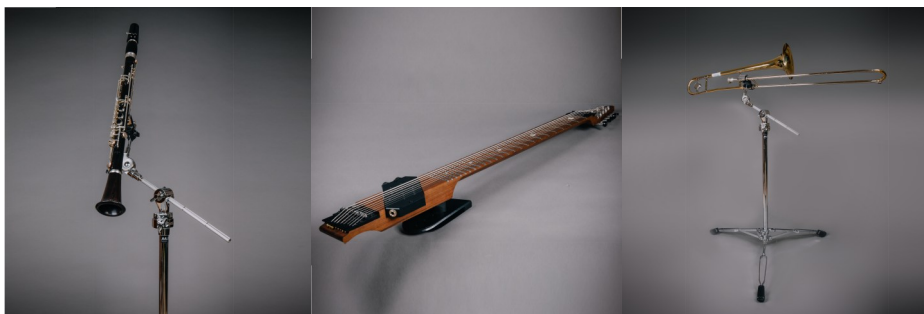
Delegates at the AHRC Networking event in November 2023
L-R Dr Victoria Kinsella, Ruud Van Der Wel, James Risdon

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*

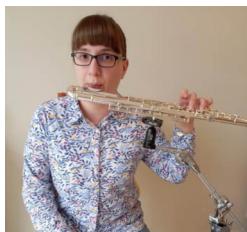


"It's probably taken me eight years to accept my condition but certainly now the recorder has given me a real energy to set myself new goals."

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



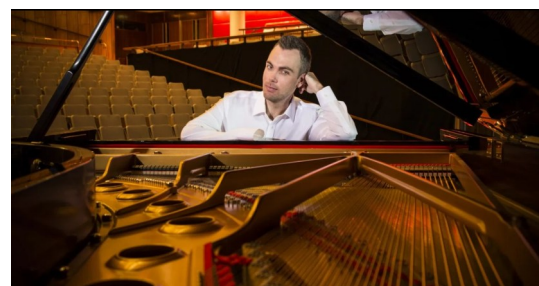
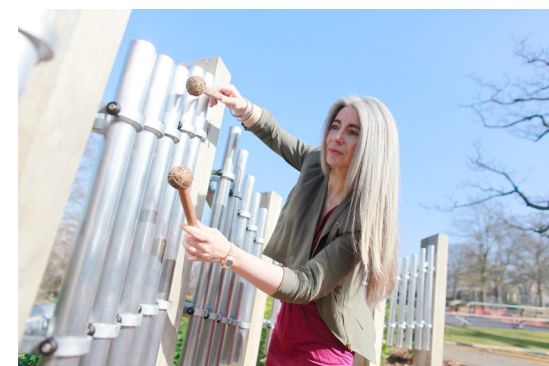
Patrons and Ambassadors

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**



The Edward Gostling Foundation
Enhancing Quality of Life for People in Need



FOYLE FOUNDATION

CHELTENHAM PHILHARMONIC ORCHESTRA



THE RAINFORD TRUST



easyfundraising



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:



THE
PORTSMOUTH
GRAMMAR
SCHOOL



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 A CA
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	62,723.07	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
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Represented by:

Funds	142,459.23	71,757.46	214,216.69
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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**

