

Annual Report and Accounts

**For the financial year
ended 31st August 2025**

www.ohmi.org.uk

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



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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.



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 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, 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

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 Rovin (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:

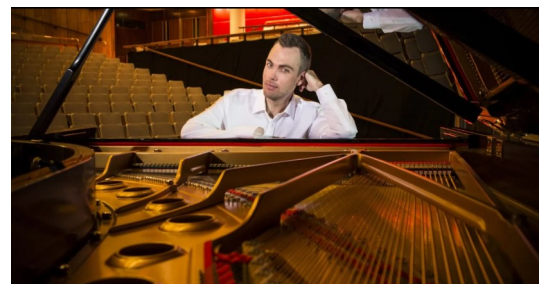


**John Harle
and
Alison Balsom
OBE**

**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.

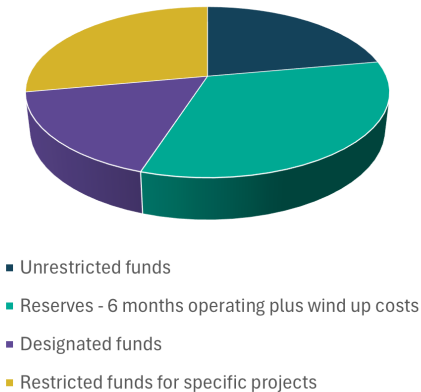
The **reserves policy** of The OHMI Trust states that it must hold at least 6 months' core funding and winding up costs, which currently equates to £74,000.

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

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 grand-making organisations to make our work possible. In 2024-25 we were grateful to receive support from:

Supported using public funding by

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)

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 Dalglish
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	-	2,052.72
- Refundable deposits	- 7,287.00	-	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
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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**