ORCHESTRAS FOR ALL

England & Wales · Charity number 1150438

Details

Other names	NOFA, NATIONAL ORCHESTRA FOR ALL (NOFA)
Status	Registered
Legal form	CIO
Registered	2013-01-11
Register	View on the Charity Commission register

Contact

Address	Office 9 Shirley House 31 Psalter Lane Sheffield S11 8YL
Phone	01144920222
Email	info@orchestrasforall.org
Website	www.orchestrasforall.org

Activities

Objects: 2.1.1 THE ADVANCEMENT OF MUSICAL EDUCATION FOR THE PUBLIC BENEFIT, IN PARTICULAR FOR YOUNG PEOPLE WITH SPECIAL EDUCATION NEEDS AND/OR DISABILITIES AND/OR FROM DISADVANTAGED BACKGROUNDS, AND PROVIDING ADVICE, INFORMATION AND SUPPORT TO THEIR TEACHERS AND PARENTS OR CARERS;2.1.2 TO HELP YOUNG PEOPLE BY PROVIDING SUPPORT AND MUSICAL ACTIVITIES WHICH DEVELOP THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS MATURE AND RESPONSIBLE INDIVIDUALS.

Activities: The advancement of musical education for the public benefit, in particular for young people with special education needs and/or disabilities and/or from disadvantaged backgrounds, and providing advice, information and support to their teachers and parents or carers.

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Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- **Area of benefit:** ENGLAND AND WALES
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-06-30	£853,017	£780,882	£377,821	10
2024-06-30	£886,792	£768,527	£305,686	9
2023-06-30	£535,442	£588,707	£187,421	9
2022-06-30	£439,121	£398,060	-	-
2021-06-30	£297,377	£287,178	-	-

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Trustees

Name	Role	Appointed
Susanna Eastburn	Chair	2019-05-16
Beth White		2020-10-01
Cassia Howells		2024-12-05
Dominic Parker		2022-12-08
Jessica Boyd		2018-05-17
Joelle Sogunro		2020-10-01
Lucinda Coulthard		2022-12-08
Philip Raperport		2022-12-08
Robin Daniels		2024-02-19
Rosie Parkyn		2021-12-02
Shannon Cockle		2024-12-05

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ORCHESTRAS FOR ALL

England & Wales - Charity number 1150438

Accounts

ORCHESTRAS FOR ALL

Annual Report

July 2024 – June 2025

orchestrasforall.org
@orchestrasforall
@national-orchestra-for-all
@Orchestras4All
Charity Number: 1150438
Supported using public funding by ARTS COUNCIL ENGLAND

VISION

All young people in the UK can experience the transformative benefits of group music-making.

MISSION

To create inspiring and inclusive group music-making opportunities for young people who experience barriers to participation.

We do this by:

- Providing opportunities, programmes and spaces for young people to develop musical, social and creative skills together.
- Driving systemic change by empowering music leaders, schools and local communities to deliver inclusive music experiences for young people.
- Ensuring that young people's ideas and leadership are at the heart of all activity and decision-making.

Welcome from our Co-Chairs

What an incredible year at Orchestras for All we reflect on in this report. Firstly, our investment in youth leadership reached new heights with NOFA alum, Christian Dews, composing a new work, Spring Morning, for the National Orchestra for All, welcoming Laura Fullwood as our second Youth Leadership Coordinator and alum Cameron, whose extraordinary dedication saw him become the Guinness World Record holder for the youngest person ever to run a marathon barefoot, raising funds for Orchestras for All.

Our commitment to representation and supporting our alums shone through our tutor community, too with up to 25% of our orchestral tutors being NOFA alums on some of our projects. This means that young people are not only learning from skills musicians, they are being mentored by those who have walked in their shoes, reflecting the same diversity of experience, background, and ambition.

Inclusion remained central to our work. Through Modulo, we were proud to welcome our first Special Educational Needs school, Billing Brook Academy Trust, opening the door for Modulo to reach a broader and more varied range of schools and young people. Recognition for our youth-led work followed as Orchestras for All was awarded Youth Initiative of the Year at the Music Mark Awards 2024. This award underscores that putting young people at the heart of everything we do is not just a principle, it is our greatest strength.

As we look ahead to 2026, our 15th birthday, we are so proud of how far we've come. Yet we also recognise that the world our young musicians inhabit is more challenging than ever. The barriers they face today can feel existential in a way they did not in 2011. Our work has never been more vital.

Thank you to our young leaders, alums, tutors, supporters and everyone who makes this work possible. Together, we continue to build a future in which orchestral music-making is truly for all.

Susanna Eastburn MBE

Joelle Sogunro

— Co-Chairs of Trustees

OUR YEAR IN NUMBERS

OUR MEMBERS

95 NOFA members were confirmed for new season

56 members returning in new season

39 new NOFA members in new season

23 different instruments played by members

10/12 UK regions represented

34 local authorities represented

61% of members from an area with an Income Deprivation Affecting Children Index (IDACI) of 1-3

OUR ACTIVITY

131 young people given support to travel to NOFA residentials

3 new arrangements and 1 new piece (composition by a NOFA alum) commissioned for NOFA

20 1:1 lessons provided to NOFA members

100s of welfare calls with participants in advance of activity

Other highlights:

- An end of season concert at the CBSO Centre
- A sharing at Royal Birmingham Conservatoire
- A performance at the Same Difference Festival in Wolverhampton

MODULO

597 Modulo Participants

38 schools subscribed to the programme over two seasons

10 new Modulo schools and **13** returning schools in the new cohort

14 Modulo workshops completed

8 Modulo meets (held in London, Birmingham, York, Manchester and Gateshead)

4 new arrangements commissioned for Modulo

1 concert at Royal Academy of Music

Music Leadership Training

We hosted a live training event with 10 participants

OFA alum and Youth Leadership Coordinator Laura addressed attendees in the opening session of the Association of British Orchestras conference 2025

Youth Leadership

12 alumn ambassadors across two NOFA seasons

5 student orchestral tutors supported programmes

3 NOFA alumns on Board of Trustees, 1 of which is Co-Chair

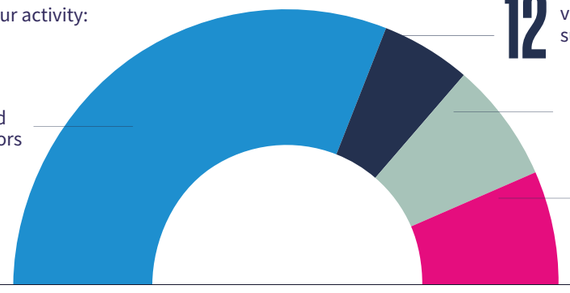
1 alumn youth leader

15 alumns and current members on the Youth Board

Across the Programmes

Our team delivering our activity:

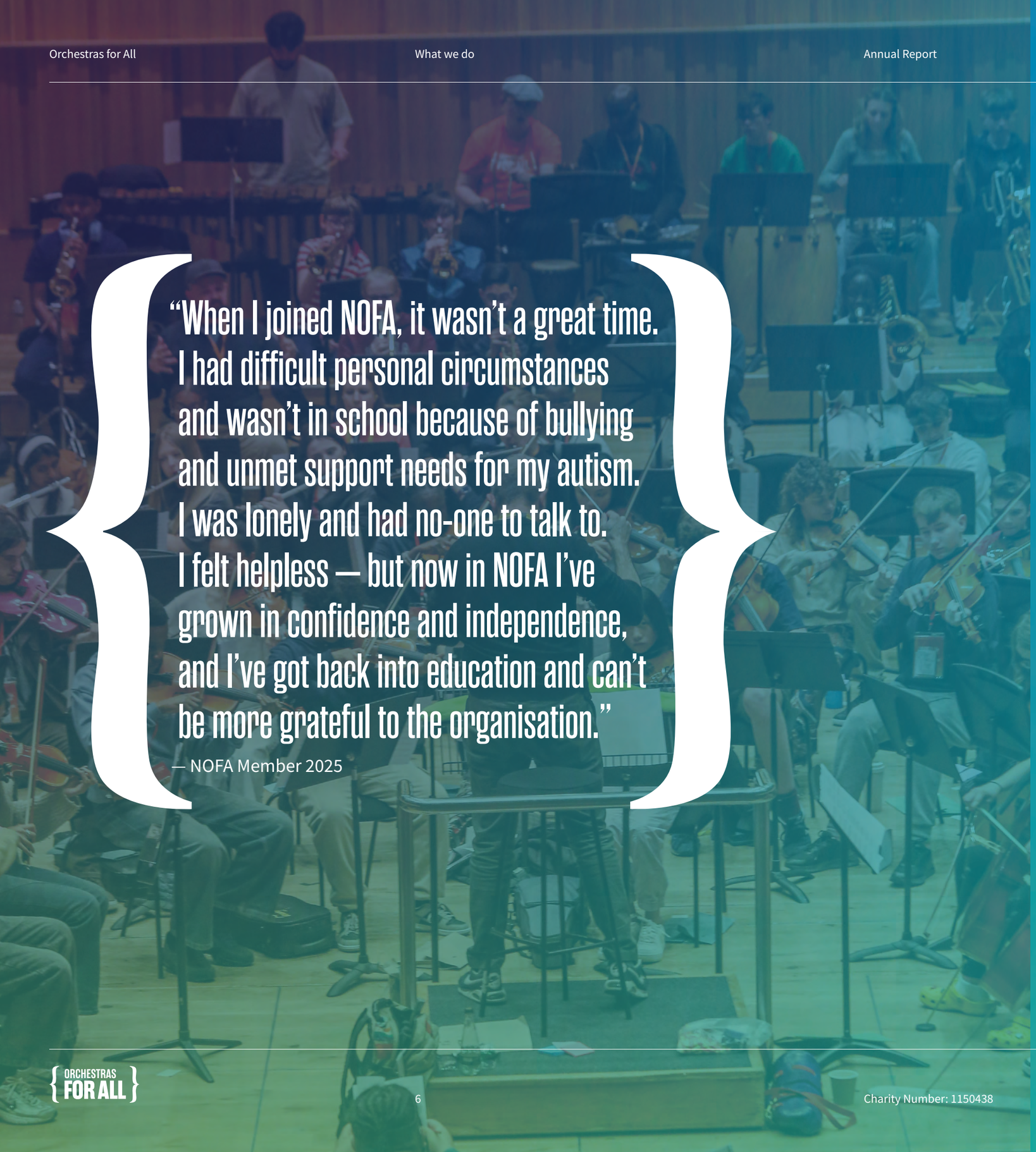
69 freelance orchestral and wellbeing tutors



12 volunteer supporters

16 additional Freelancers

15 core team members



> "When I joined NOFA, it wasn't a great time. I had difficult personal circumstances and wasn't in school because of bullying and unmet support needs for my autism. I was lonely and had no-one to talk to. I felt helpless — but now in NOFA I've grown in confidence and independence, and I've got back into education and can't be more grateful to the organisation."
>
> — NOFA Member 2025

WHAT WE DO

Orchestras for All has a vision: where any young person aged 11-19 can access the benefits of group music-making in the UK.

The charity's outcomes are that:

- More young people who face barriers to participation are accessing high-quality ensemble music-making opportunities through a more inclusive, diverse, equitable and accessible sector.
- Young people develop stronger ensemble skills, improved musical creativity (performing and composing) and strengthened musical identity.
- Young people gain improved self-confidence, build effective teamwork and communication skills, and broader aspirations.
- Young people gain equitable access to diverse career opportunities, creating a workforce that reflects UK society.
- Young people's voices are heard in key decision-making processes.

Our programmes

Orchestras for All has developed four innovative programmes to improve access to group music-making for young people nationwide:

> "I've met so many amazing people which has made me happier. And my violin tutor is really helpful which has helped me advance."
>
> — NOFA Member

National Orchestra for All (NOFA)

The National Orchestra for All (NOFA) is the most diverse and inclusive, non-auditioned, free of charge national youth orchestra in the UK. It is an 18-month programme with 100 vulnerable young people aged 11-18 coming together from across the UK to experience the life changing benefits of taking part in ensemble music-making.

NOFA supports young people who would most benefit from an accessible and inclusive music education. Participants come from underserved, isolated, or deprived communities where arts provision has been eroded.

The 2024-25 season saw the culmination of the Sounds of Change theme with a sold-out performance at the CBSO Centre and a performance at Wolverhampton's youth led Same Difference festival.

Read more: page 18
View the website

Modulo programme

The Modulo Programme is designed to support secondary school and ensemble music leaders to set up an inclusive 'Modulo' ensemble within their school or local community. We understand that teachers and community partners are often stretched, so we provide in depth support to the Modulo leaders including providing accessible arrangements, bespoke scores as well as advice and training throughout the year.

The main aim of the Modulo Programme is to create an environment where young people from any background can thrive and enjoy making music with others, regardless of what instrument they play, their previous experience or ability. We support Modulo leaders to develop the skills and confidence they need to set up a Modulo, which rehearse regularly and explore new music.

After rehearsing in smaller groups within their schools or community settings, Modulo ensembles come together twice a year to form large-scale orchestras that bring together a variety of instruments, abilities and backgrounds. From Gateshead to Birmingham, we welcomed hundreds of students to the programme in 2024-25.

Read more: page 22
View the website

Music Leadership Training (MLT)

Music Leadership Training is a continuing professional development (CPD) programme sharing our practice on inclusive, accessible approaches to building an accessible orchestra for music teachers, leaders and organisations. As more organisations recognise the need to develop beyond simply enabling access, we are increasingly being asked to share our knowledge by music colleges, charities and professional orchestras.

The training includes sharing our practice on:

- Inclusive Ensemble Rehearsal Practices (conducting, arranging, rehearsal practices).
- Wellbeing and Safeguarding, our young person-centred approach.
- Youth Leadership within management, governance and artistic structures.
- Project Management training, skills & resources.

Read more: page 24

View the website

Youth leadership

Empowering young people to take ownership and be heard throughout our organisation.

We believe that young people are their own experts and best placed to tell us what they want and need. We authentically place power in their hands so their ideas can lead all areas of our work. Young people are integral to our workforce and governance with a quarter of our Board, including the Co-Chair, being alums of our programmes and a dedicated 15-person Youth Board championing and scrutinising charity decision making. We have a dedicated full-time role in our management team - Youth Leadership Coordinator - which is always held by an alum.

Within our programmes we have young leaders (aged 16-18) and paid Ambassador roles (aged 18+) who support the delivery of our programmes, help advocate for the charity at conferences and be the face of our external communications. We have also commissioned a recent alum to write the main composition for the NOFA 2025-26 season as well as engage alums to join our orchestral and wellbeing teams, building and diversifying our workforce.

2024—25 HIGHLIGHTS

Relocating our headquarters to Sheffield

— where we have started to build a local team, host away day events and plan delivery within the city in 2025-2026. As well as celebrating **Harmony Works gaining success towards their £15m fundraising target to redevelop Canada House** as a national centre for music education.

Youth Initiative of the Year

Orchestra's for All won the **Youth Initiative of the Year in the Music Mark Awards 2024** for our sector-leading youth leadership approach to delivering our programmes.

Programme successes

— NOFA put on a **sold-out concert at the CBSO Centre on 1 August 2024** which featured NOFA members performing alongside young musicians from the City of Birmingham Symphony Orchestra youth programmes.

Successful fundraising activity

— **raising £21,978.75 through our Christmas Big Give campaign** and NOFA Ambassador and Alum **Cameron Jacobs raising over £8,000 for OFA by running the London Marathon** in April 2025.

Alums presenting OFA's work at conferences

— Youth Leadership Coordinator Laura Fullwood delivered her thoughts for the future of the orchestral sector at the opening session of the Association of British Orchestras conference, presenting to over 300 people.

Launching our Green Team Approach

The Green Team met three times to discuss greening OFA's finances, OFA's environmental responsibility policy and action plan, and the carbon emissions of travel to NOFA residentials. The Green Team is made up of members of the Board of Trustees, Youth Board and core team. The group calculated that NOFA member travel to residentials accounted for 11 tonnes of C02. The team is planning to improve data collection and analysis, learn from data collected from organisational activity, and move one of its financial accounts to a more ethical and sustainable bank in the near future.

“I got to play as a part of a band with instruments that I haven’t seen before”

— Young Modulo participant

STRENGTHENING THE CHARITY

We are continuing to invest in Youth Leadership with alums Christian Dews composing for the orchestra, Laura Fullwood joining us as our second Youth Leadership Coordinator and Cameron Jacobs leading one of our best fundraising campaigns to date and becoming a World Record Holder for the youngest person in the world to run a marathon barefoot.
More on Page 30

We have welcomed Joelle Sogunro in becoming the second Co-Chair of Trustees, with one of our alums always being the Co-Chair of the Board.

Above: We hosted our fourth away day in Sheffield with 36 people across the organisation within the team, Board and Youth Board to discuss our strategy and future direction.

Right: We have Increased our fundraising capacity by creating a new role of Fundraising and Communications Coodinator, which was taken by alum, Elen Derrett, who steps into the role following her time as Youth Leadership.

{NOFA} NATIONAL ORCHESTRA FOR ALL

Our inclusive, non-auditioned national youth orchestra.

Participation

NOFA musicians took part in residentials supported by our professional orchestral tutor team, highly skilled wellbeing team consisting of youth workers, wellbeing and safeguarding specialists. Each member designed their own aims and ambitions for the programme to suit their ambitions and needs.

Performance

A sold-out concert at the CBSO Centre on 1st August 2024 featured NOFA members performing alongside young musicians from the City of Birmingham Symphony Orchestra youth programmes.

Composition

NOFA alum and composer Christian Dews gained his first commission by writing a new piece for NOFA, Spring Morning. He attended the Spring 2025 residential and it was inspiring and motivating for the orchestra to learn about Christian's NOFA journey. One member wrote their goal for this season is to 'Compose my own music like Christian did.'

Wolverhampton Festival

Young leaders (aged 16-18) and Ambassadors (aged 18+) performed at Wolverhampton's Same Difference youth led festival, performing to an audience of over 1,100 people.

Reflections

Parents and guardians reported life-changing outcomes, with young people gaining independence, confidence, friendships, and leadership skills — particularly those with autism, ADHD, anxiety, or limited access to orchestral opportunities.

Recruitment

We recruited NOFA 2025-26 which saw the broadest demographic of young people offered places in the orchestra, including:

- **100%** experience barriers to music making;
- **72%** face financial barriers,
- **69%** live in areas of deprivation;
- **48%** global majority (Black, Asian, Brown, dual- heritage, and indigenous communities),
- **35%** receiving Free School Meals
- **34%** are neurodivergent;
- **15%** speak English as an additional language;
- **15%** have a physical health condition or disability;
- **7%** have a diagnosed mental health condition;
- **6%** are looked after children
- **6%** are young carers
- **3%** are non-binary or transgender.

> "I have advanced so much in ONLY 4 days! I'm super happy. Because of everyone at NOFA, without them none of this could've happened."
>
> — NOFA member

Inclusivity

Recruitment innovations included simplified applications, multiple formats (video, audio, online, phone), and wellbeing calls to assess support needs.

Innovation

New tutor-led workshops (covering folk, improvisation, world percussion, music tech, and more) were launched focussed on creativity, skill development, and integration between returning and new members.

Parental engagement

A dedicated online session for parents and carers strengthened trust and support, with testimonials praising NOFA's unique impact. This enabled almost every single member to attend the spring residential, which is unusual to see, due to the daily challenges many of the members face.

> "Learning to play with other musicians was one of the greatest experiences of her life... her words not mine!"
>
> — NOFA parent

At the NOFA Spring course 2025

Music and ownership

of young people improved performing on their instrument

improved rehearsing on their instrument

are better at practising their instrument on their own

Wellbeing and connections

94% young people connected with another person.

72% young people are better at looking after other people's wellbeing

66% young people are better at looking after their own wellbeing

59% are better at asking for help or support

79% 79% feel more confident

> "Young people seemed to flourish in connecting with each other and the music in their sectionals and full rehearsals... definitely felt the swell in confidence and quality in the full rehearsals."
>
> — NOFA tutor

Other findings

71% of young people are better at making decisions

71% are better at taking action for themselves

75% said they know what steps they can take in their life to reach their goals

76% 76% are better at being organised and on time

66% are better at solving problems

> "She has to communicate more by herself instead of relying on other to do it for her. At NOFA she set alarms and gets up on time because she doesn't want to miss anything!"
>
> — NOFA parent

{MODULO} ORCHESTRAS FOR ALL

Kickstarting music-making in schools nationwide.

Reach

248 young people from 27 schools took part in Modulo activity in summer 2024, 243 took part in Spring 2025 and 266 took part in workshops in their schools supported by music teachers and professional tutors across the UK.

Feedback

Workshop feedback included 100% of responding schools reported improved ensemble/music skills, 100% noted their pupils enjoyed the workshops, 80% reported increased enjoyment/ confidence with the repertoire.

Inspiration

Eight Meets were held at world-class venues (Royal Academy of Music, Royal Birmingham Conservatoire, Royal Northern College of Music and University of York), giving young musicians a rare chance to rehearse, perform, and share their music on prestigious stages.

Progression

25% of orchestral tutors at some of our events were NOFA alumni, ensuring tutors reflect the diversity of the young people who participate in our programmes.

Inclusion

248 young people from 27 schools took part in Modulo activity in summer 2024, 243 took part in Spring 2025 and 266 took part in workshops in their schools supported by music teachers and professional tutors across the UK.

Sustainability

Shared travel arrangements between schools saved travel hours and reduced carbon emissions. In 2025 we will be responding to demand and hosting Modulo in Gateshead where many of the schools travelled from for our Yorkshire meets.

Recruitment

31 schools are confirmed for the 2024/25 season (18 new, 13 returning), with strong representation from areas of high socio-economic need, including ‘Levelling Up for Culture’ and Priority Places.

Equity

92% of participating schools have above-average levels of students eligible for Pupil Premium, with some reaching as high as 59%.

> “Our workshop was FAB! The kids loved it and it was so helpful for us. It has given them a boost for the end of term and has been really helpful for me to think about how to approach rehearsals as well as using it in my own classroom teaching. I can’t thank you enough for this opportunity!”
>
> — Music Teacher, Dixons Academy

MUSIC LEADERSHIP TRAINING FOR ORCHESTRAS ALL

Sharing our practice with music teachers and partners nationwide

Innovation

New Inclusive Rehearsal training sessions have been developed in collaboration with the Artistic Director and Associate Conductor, supported by filmed rehearsals to showcase practice in action and make training more practical and accessible.

Youth Voice

Input from Trustees, team and young people is shaping the emerging youth leadership strand, ensuring the programme reflects lived experience and diverse perspectives.

Demand

Growing interest from orchestras, conservatoires, and partner organisations highlights the sector-wide need for high-quality training in inclusive leadership, including Big Noise Scotland, National Youth Orchestras of Scotland and CBSO to name a few.

Partnerships

Active work with hubs in Sefton & Knowsley and Sandwell, alongside exploratory discussions to develop work further with Liverpool, South Yorkshire, Birmingham and West Midlands and Gateshead and the Northeast in 2026.

Impact

This year has helped us develop a strong foundation for sector-leading training, positioning us at the forefront of inclusive music leadership and strengthening our role as a trusted partner for hubs and orchestras for delivery in 2025-26.

Association of British Orchestras Conference

Laura spoke in the opening session of the Association of British Orchestras conference in Gateshead. Key points she shared included:

- Reimagine the concert experience – rethink how we perform: shorter performances, music from a broad range of genres, interactive formats and smart use of technology to meet evolving audiences.
- Empower the next generation – Bring musicians and young people into the conversation. Their creativity and perspective can drive the sector forwards with fresh, relevant perspective.
- Demand Representation – look around the room. If your team, board or decision makers don't reflect the people you serve, speak up and be the change you want to see.

MARKETING & COMMUNICATIONS

Over the past year, we have taken significant strides in enhancing Orchestras for All's external communications, **driving greater engagement** with and awareness of our charity's pioneering work.

This chapter marks yet another transformative period for OFA, where focused efforts in storytelling, outreach and creativity have not only **amplified our visibility** but also strengthened and **energised our inclusive community.**

Through investing in team development, leveraging digital platforms, refining our brand messaging, PR activity, developing our visual identity and fostering deeper motional connections with our participants and supporters, we have **broadened OFA's reach and impact**.

To continue to empower, energise and engage our audience, we have based our activity around three key strands: sustaining our programmes, driving fundraising and building our community.

Digital highlights

Barefoot London Marathon: National Orchestra for All alum runs for change

News

Making a difference in music education, one step at a time...

Music-making across borders: A memorable week in Vienna with Superar

Discover

Exploring the value of youth leadership and inclusive music education in 'the city of music'...

'Investing in youth leadership is crucial for shaping the future of the arts,' says National Orchestra for All alum, Elen

Discover

From working with Orchestras for All's Youth Board to supporting its inspiring team of Ambassadors, Elen tells all on her time as Youth Leadership Coordinator...

Orchestras for All partners with global advisory firm Hakluyt in a bid to boost inclusive music education

News

Transforming the lives of young musicians across the UK...

Over the moon: Orchestras for All wins Youth Initiative of the Year at the Music Mark Awards 2024!

News

Celebrating our commitment to breaking down musical barriers...

"Orchestral music-making isn't just for the few — it's for everyone," says Modulo Programme Manager, Charlie

Discover

Music-making is for everyone, and it should be accessible to all...

Making a difference

Orchestras for All is entirely reliant on fundraised income. The generous contributions of public funders, trusts, foundations, individual donors, corporates, partners and community groups enable our vital work to continue, so that all young people can benefit from ensemble music-making.

Thank you to our donors and funders for supporting us this year, including: Arts Council England, Boshier-Hinton Foundation, Department for Education, 29th May 1961 Charitable Trust, Alchemy Trust, Finzi Trust, Garfield Weston Foundation, Granada Foundation, Hakluyt, Harriet's Trust, Hedley Foundation, Ingles & Hayday, Reta Lila Howard Foundation, Schroder Charity Trust, Scops Arts Trust, The Big Give, The Foyle Foundation and Three Monkies Trust and all of our individual supporters.

> "It was fantastic to see how confident they were playing with others. They really held their own and were able to keep up brilliantly. Some of the less able musicians gained in confidence and really learned from the teachers at the spring Meet."
>
> — Modulo leader

Cameron's Barefoot Marathon

"There's a quote that I've held with me throughout my life and it's 'believe you can and you're halfway there'"

Cameron has always enjoyed music and running and this year he achieved his incredible goal of completing the London Marathon barefoot, and in doing so became a Guinness Book of World Records holder. Alongside that Cameron wanted to raise money for Orchestras for All and through amazing support of his goal raised over £8,000.

"I have autism, ADHD and Tourette's and Orchestras for All has been life transforming for me. It's an orchestra I've been part of for seven years now." — Cameron

Through all the challenging times Cameron and his mum have faced, running and music have always been really important to them, and when he was 11 years old, he was given a place in the National Orchestra for All (NOFA).

Polly, Cameron's mum says:

"From the outset, it was clear that NOFA was a place that wanted to accept Cameron exactly the way he is and they created an environment where he felt safe and truly belonged. He made friends, he played incredible ensemble music and even had a go at conducting. Over the last seven years Cameron has attended numerous residential courses and "Cameron's morning running club" has even become a permanent fixture of NOFA courses!"

However, this was only part of Cameron's journey with NOFA, as alongside the orchestral playing and musical development, we aim to provide opportunities for young people to develop leadership skills.

Last year Cameron became an Orchestras for All Young Leader and was delighted to be accepted onto the OFA Youth Board. This year he achieved a long-held dream to become an Ambassador for OFA, a paid role in our freelance team.

Polly says:

"The impact of programmes like NOFA in these youngsters' lives go far beyond the courses themselves. Cameron is now at mainstream college and has just received an unconditional offer to study music performance at university something that we would have never believed was possible 7 years ago."

Watching Cameron grow and develop as a person and musician has been a joy for everyone to see at Orchestras for All and we hope that we are able to help more young people like Cameron experience being part of ensemble music making and rewrite the narrative of who gets to take part. We will continue providing unprecedented access to music making for young people and in turn help them experience the benefits, development and support that it can bring. While so many young people hear no from those around them, we're the organisation that says yes.

Inspiration

Cameron's amazing fundraising for Orchestras for All, inspired us to launch our 'Pass the Baton' campaign, which was focussed on inspiring others to take up challenges in support of OFA.

Nick Thorne and Charlie Breen, two members of staff took on the challenge of cycling 55 miles from London to Brighton, not just with the aim of raising funds but to inspire others to do something meaningful for a cause they care about. Whether it's a run, a performance, a bake sale, or something entirely unexpected.

> "We were so inspired by Cam's recent barefoot marathon that we just had to keep the momentum going. We're proud to be the second team to 'Pass the Baton'. It's all about pushing yourself to achieve something — big or small — and helping more young people take part in our programmes."
>
> — Charlie, Modulo Programme Manager

Youth Initiative of the Year

We were awarded Youth Initiative of the Year at the Music Mark Awards 2024. Held on Monday 18 November at Music Mark's annual conference dinner, the uplifting ceremony was attended by members of OFA's core team as well as National Orchestra for All (NOFA) alum, former Youth Board member and Ambassador, Haseeb, who played a huge part in supporting our charity last season.

Sponsored by ABRSM, this award is a recognition of our vision – and proof of the positive things that happen when communities come together to empower young people. Celebrating the work of organisations across the music education sector in five categories, championing sustainability, inclusion, youth-led initiatives, digital projects and unsung heroes, the awards were surely a night to remember for many — and certainly a significant moment in OFA's history.

We'd like to extend our heartfelt thanks to Music Mark for this award and for shining a light on our organisation, working together to create a brighter, more inclusive future for music education. And of course, a huge thank you also goes out to the incredible young musicians who inspire us every day with their passion and resilience. This award belongs to them. Plus, we'd like to give a special shout-out to ABRSM, our funders, supporters and individual donors – this would not have been possible without your belief in our mission and your tireless efforts to help us achieve it.

The Music Mark Awards highlight the transformative power of music and we couldn't be more proud to have stood alongside many worthy winners on the night as well as the two other nominees in our category, Legacy A Cappella and Gateshead and South Tyneside Music Hub.

As we celebrate this new milestone, we're even more motivated to keep pushing boundaries, challenging norms and making orchestral music-making accessible to all. Thank you for being part of our journey and here's to another year of breaking down barriers.

Sharing his experience with OFA, Haseeb said:

"It feels like a family of people from all over the UK and not everyone is the same – there's loads of differences between each member and it's the fact that we can be part of something bigger together. It gives you a different perspective on other people's lives as well because not everyone's life is easy. It's also helped with my confidence because I know that when I was young, I wasn't very confident but after joining NOFA, I grew in confidence."

> "It feels like a family of people from all over the UK and not everyone is the same — there's loads of differences between each member and it's the fact that we can be part of something bigger together.
>
> — Haseeb

The year ahead: July 2025 to June 2026

2025-26 Orchestras for All will be celebrating our 15th anniversary

We began almost 15 years ago as so many young people faced barriers to music participation. That challenge is now existential with greater barriers of increased mental health struggles after the pandemic, global uncertainty, greater inequality, social media challenges, cost of living crisis – the list goes on. The need for our work is more vital than ever before.

In 2025-26 we will see:

- Modulo investing longer term in Gateshead and Birmingham including re-launching our programmes in our home city and region, Sheffield and South Yorkshire.
- Our third Youth Leadership Coordinator being appointed, an alum of our programmes, building and diversifying our workforce.
- The charity investing in fundraising and exploring new opportunities of individual giving, following strength in relationships with Trusts and Public funders.
- Us strengthen our artistic planning to be more collaborative and giving even more ownership to young people.
- The charity explore new financial models to align Music Leadership Training with our Modulo offer will enable us to scale delivery, diversify income, and extend reach across hubs and in turn enable more young people to access high quality, inclusive ensemble music making.

FINANCIAL REPORT

July 24 — June 25

Key risks

The senior management team and the trustees monitor and evaluate key risks via the Risk Register.

Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:

	Risk	Mitigation
Programmes	Growth of the charity has an impact on the quality of work being delivered and risk of burnout	We will continue to collaborate and track against OFA's Business Plan with clear objectives and resource allocation, ensuring adequate staffing levels, training and monitoring systems and in place.
Partnerships	Third parties roll out of OFA's approach with limited success, impacting the brand's association with quality.	A strategic partnership agreement will be in place to ensure that outcomes and values align, which will be regularly reviewed and learnings integrated.
Safeguarding	A safeguarding incident takes place and/or is not effectively handled.	We will conduct regular training sessions, enforce strict accountability measures, provide ongoing support and guidance, and conduct an annual audit and policy update to ensure adherence and understanding of our safeguarding process.
Financial sustainability	Orchestras for All may grow to a size that cannot be maintained by incoming revenue.	We will continue to invest in strategic fundraising opportunities and donor care and maintaining careful budget monitoring and re-forecasting with team and trustees.
Staffing	Staff overstretch negotiating the ever-increasing ambitions of the charity.	Senior management team and trustees regularly review staff capacity and systems, processes and infrastructure is built and maintained to support growth. We also create a culture in which staff well-being is regularly discussed and people feel safe to share pressure.
Wellbeing	OFA event staff may not have the requisite knowledge to support a broader range of needs of young people or staff within our programmes.	A skills audit is in process of the team, Trustees and freelance team and we will up-skill or recruit specialist skill sets required to support the increased needs of the young people and staff we work with.

Legal and administrative information

Senior Management

Nick Thorne	Executive Director
Alice Chesterman	Head of Programmes and Partnerships (from January 2025)
Ellie Dunachie	Head of Programmes and Partnerships (until January 2025)
Jack Hartshorn	Head of Fundraising (from June 2025)
Isabelle Acred	Head of Fundraising (until April 2025)

Board of Trustees

Susanna Eastburn MBE, (Co-Chair of Trustees)
Joelle Sogunro (Co-Chair of Trustees from 25 September 2025)
Beth White (Co-Chair of Trustees until 25 September 2025)
Cassia Howells (appointed on 5 December 2024)
Chloe Morgan (stepped down 25 September 2025)
Dominic Parker
Jessica Boyd
Lucinda Coulthard
Philip Raperport
Rachael Adediran (stepped down 25 September 2025)
Robin Daniels
Rosie Parkyn
Shannon Cockle (appointed on 5 December 2024)

Board policy

In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 13 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/ supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/ partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority). Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement
The Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document
Constitution

Legal Status
Charitable Incorporated Organisation (CIO)

Companies house reference number
CE000005

Registered office
Office 9, Shirley House, 31 Psalter Lane, Sheffield S11 8YL

Independent examiner
Bianca Permal, Dux Advisory Limited, Kennel Club House, Gatehouseway, Aylesbury, HP19 8DB

Accountant
Enaid Accountancy Ltd
Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

Bank
Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

Finances and reserves

During the current financial year, the Charity achieved a surplus of £72,135 (2023-2024: surplus of £118,265), increasing total reserves at year end to £377,821 (2023-2024: £305,686).

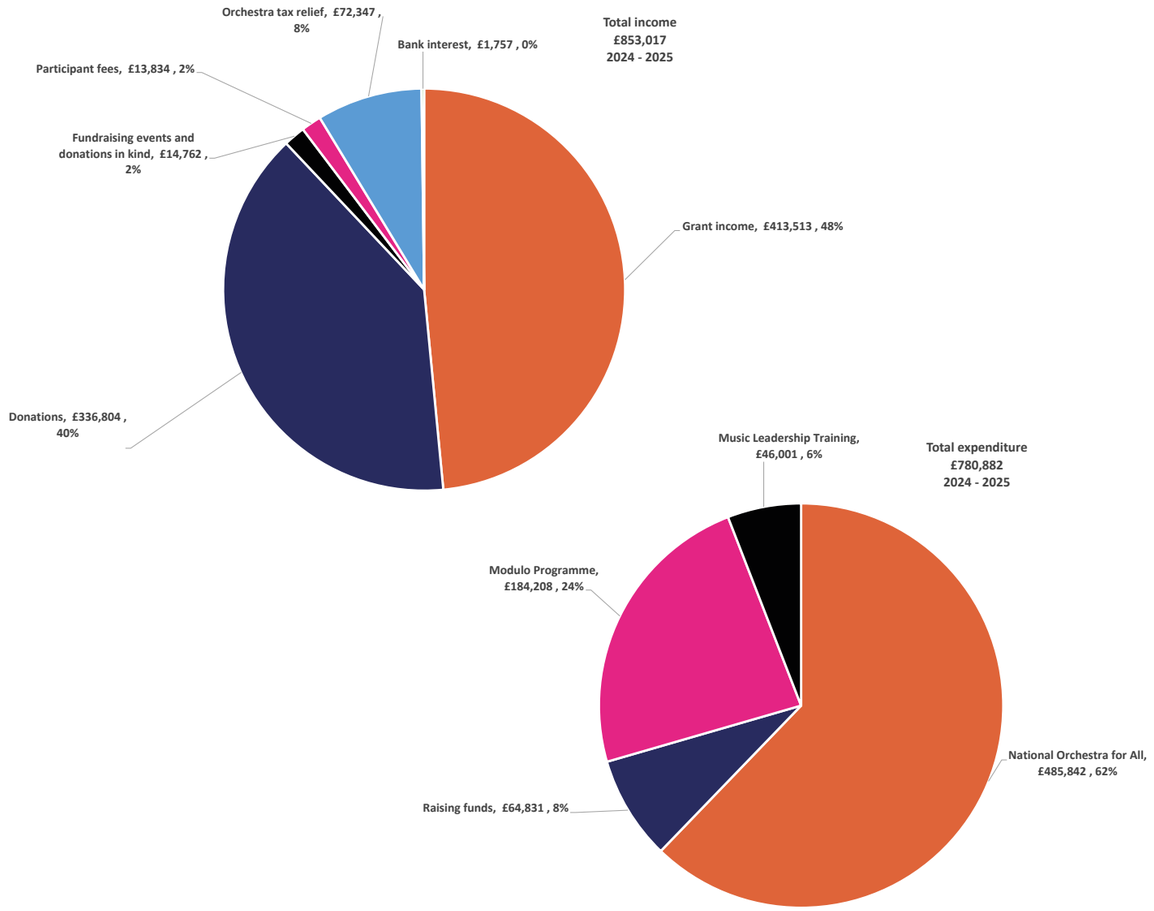
Of these reserves £346,403 (2023-2024: £283,134) were unrestricted as to use. A total of £100,000 (2023-2024: £69,357) of the total reserves was designated for programmes, leaving £246,403 (2023-2024: £213,777) as general funds.

Due to high inflation, a growing number of participants post pandemic, and our commitment to safeguarding and wellbeing, the cost of the orchestra has increased. We are carefully managing our budgeting process to ensure financial control while continuing to invest in these essential areas for the future of the programme. As part of this, to ensure that the programmes can be delivered as planned, the Trustees designated £69,357 of unrestricted reserves in previous years, increasing to £100,000 in ther current year to cover any shortfall, within all three programme areas. Income and Reserves were boosted by the inclusion of an additional two years of Orchestra Tax Relief in the prior financial year which will not be repeated as this is now being claimed on an annual basis.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £246,403, the equivalent of approximately four months of operating expenses which meets this requirement.

Going concern

The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, the Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.



Statement of trustees' responsibilities

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

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of expenditure over income for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping dequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 1 to 45 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on DATE and signed on its behalf by:

Joelle Sogunro (left)
Co-Chair of Trustees

Susanna Eastburn (right)
Co-Chair of Trustees

Independent examiner's report

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2025 set out on pages 48 to 72.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of 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;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

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 CIO 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Bianca Permal FCA
For and on behalf of Dux Advixory Limited, Kennel Club House, Gatehouse Way, Aylesbury, HP19 8DB

B Permal

Date: 28th January 2026

Statement of financial activities

	Notes	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total Funds 2025 £	Total funds 2024 £
Income from					
Donations and legacies	3	633,397	131,682	**765,079**	723,189
Charitable activities	4	13,834	-	**13,834**	16,491
Investments		1,757	-	**1,757**	2,254
Other - Orchestra Tax Relief		72,347	-	72,347	144,858
Total income		**721,335**	**131,682**	**853,017**	886,792
Expenditure on					
Raising funds	5 & 6	63,736	1,095	**64,831**	52,610
Charitable activities					
National Orchestra for All	5 & 7	436,471	49,371	**485,842**	501,677
Modulo Programme	5 & 8	123,562	60,646	**184,208**	157,036
Music Leadership Training	5 & 9	34,297	11,704	**46,001**	57,204
Charitable activities		**594,330**	**121,721**	**716,051**	715,917
Total expenditure		**658,066**	**122,816**	**780,882**	768,527
Net income/ (expenditure)		**63,269**	**8,866**	**72,135**	118,265
Reconciliation of funds					
Balance brought forward	14 & 15	**283,134**	**22,552**	**305,686**	187,421
Balance carried forward	14 & 15	**346,403**	**31,418**	**377,821**	305,686

The notes on pages 54 to 72 to form part of the financial statements.

Balance sheet

	Notes		Total Funds 2025 £		Total funds 2024 £
Fixed assets					
Tangible assets	11		**2,686**		2,388
Current assets					
Debtors and prepayments	12	164,230		169,026	
Cash at bank and in hand		468,692		316,199	
		632,922		485,225	
Creditors					
Amounts falling due withing one year	13	(257,787)		(181,927)	
Net current assets			**375,135**		303,298
Net assets			**377,821**		305,686
Funds of the charity					
Restricted funds	14 & 15		31,418		22,552
Unrestricted funds					
General funds	14 & 15	246,403		213,777	
Designated funds	14 & 15	100,000		69,357	
			346,403		283,134
			377,821		305,686

The notes on pages 54 to 72 to form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on 19/12/25 and signed on their behalf by:

Susanna Eastburn and Joelle Sogunro
— Co-Chairs of Trustees

Statement of cashflow

	Total Funds 2025	Total funds 2024
	£	£
Cash flows from operating activities		
Net (expenditure)/income for period	72,135	118,265
Adjustments for		
Depreciation charges	1,899	958
Investment income	(1,757)	(2,254)
(Increase)/decrease in accounts receivable	(1,617)	3,140
(Increase)/decrease in prepayments	1,259	791
(Increase)/decrease in accrued income	5,154	(145,706)
Increase/(decrease) in accounts payables	(2,006)	19,429
Increase/(decrease) in HMRC & pension payable	684	420
Increase/(decrease) in accruals	(10,283)	10,783
Increase/(decrease) in deferred income	87,179	(12,641)
Increase/(decrease) in credit card	286	936
Adjustments	80,798	(124,144)
Net cash used in operating activities	152,933	(5,879)
Cash flows from investing activities		
Investment income	1,757	2,254
Purchase of fixed assets	(2,197)	(1,769)
Net cash used in investing activities	(440)	485
Net cash used in financing activities	-	-
Change in cash and cash equivalents	152,493	(5,394)
Cash and cash equivalents at the beginning of the period	316,199	321,593
Cash and cash equivalents at the end of the period	468,692	316,199

Notes to the financial statements

1. Accounting policies

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2025, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2025 and the results for the year ended on that date.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Account and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved early adoption of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for accounting periods beginning on or after 1 January 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has been withdrawn.

The financial statements are prepared in accordance with the Charities Act 2011.
The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Going concern
The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and external economic environment has had no material impact on this assessment.

Legal status
Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Office 9, Shirley House, 31 Psalter Lane, Sheffield S11 9YL.

Fund accounting
General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which have been designated for a specific purpose by the Trustees. The aim and use of each designated fund is set out in note 14 of the financial statements.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income
Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT
All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note 4 of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation
All assets costing more than £500 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

Cash at bank and in hand
Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments
Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions
The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments
Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total Funds 2024 £
Income from:				
Donations & legacies	3	624,447	98,742	723,189
Charitable activities	4	16,491	-	16,491
Investment income		2,254	-	2,254
Other		144,858	-	144,858
Total income		788,050	98,742	886,792
Expenditure on:				
Raising funds	5 & 6	52,027	583	52,610
Charitable activities				
National Orchestra for All	5 & 6	460,500	41,177	501,677
Modulo Programme	5 & 7	114,885	42,151	157,036
Music Leadership Training	5 & 8	39,925	17,279	57,204
Charitable activities		615,310	100,607	715,917
Total expenditure		667,337	101,190	768,527
Net income/(expenditure)		120,713	(2,448)	118,265
Reconciliation of funds				
Balance brought forward	14 & 15	162,421	25,000	187,421
Balance carried forward	14 & 15	283,134	22,552	305,686

3. Income from donations and legacies

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Grant income	321,831	91,682	413,513
Donations	296,804	40,000	336,804
Fundraising events	2,262	-	2,262
Donations in kind (see note 17)	12,500	-	12,500
	633,397	131,682	765,079

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Grant income	385,632	76,742	462,374
Donations	223,475	22,000	245,475
Fundraising events	840	-	840
Donations in kind (See note 17)	14,500	-	14,500
	624,447	98,742	723,189

4. Income from charitable activities

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Service user contributions	13,834	-	13,834
	13,834	-	13,834

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Service user contributions	16,491	-	16,491
	16,491	-	16,491

5. Total expenditure

	Direct staff costs 2025	Direct other costs 2025	Indirect staff costs 2025	Indirect other costs 2025	Total Funds 2025
	£	£	£	£	£
Expenditure on					
Raising funds	40,713	10,915	6,129	7,074	**64,831**
Charitable expenditure					
National Orchestra for All	128,389	258,514	45,927	53,012	**485,842**
Modulo Programme	75,282	71,413	17,413	20,100	**184,208**
Music Leadership Training	29,633	7,000	4,350	5,018	**46,001**
	274,017	**347,842**	**73,819**	**85,204**	**780,882**

	Direct staff costs 2024	Direct other costs 2024	Indirect staff costs 2024	Indirect other costs 2024	Total Funds 2024
	£	£	£	£	£
Expenditure on					
Raising funds	25,044	17,496	4,322	5,748	52,610
Charitable expenditure	-				
National Orchestra for All	120,941	284,712	41,211	54,813	501,677
Modulo Programme	63,036	63,942	12,900	17,158	157,036
Music Leadership Training	39,262	6,992	4,700	6,250	57,204
	248,283	373,142	63,133	83,969	768,527

Other direct costs consist of the non payroll related costs of running each programme area, including the use of freelancers, accommodation for residential courses, travel costs for both participants and staff, and venue & equipment hire amongst other items.

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 10.

Indirect costs include:

	Total Funds 2025	Total Funds 2024
	£	£
Office and administration	**66,984**	63,004
Marketing and publicity	**5,579**	6,128
Finance	**8,813**	9,694
Governance	**3,829**	5,143
	85,205	83,969

Governance costs include:

	Total Funds 2025	Total Funds 2024
	£	£
Independent examination	**2,079**	1,980
Production of annual accounts	**1,613**	1,536
Trustee meeting expenses	**10**	371
Trustee recruitment	**127**	1,256
	3,829	5,143

6. Expenditure on raising funds

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Direct staff costs	40,713	-	40,713
Direct other costs	10,915	-	10,915
Indirect costs	12,108	1,095	13,203
	63,736	1,095	64,831

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	25,044	-	25,044
Direct other costs	17,496	-	17,496
Indirect costs	9,487	583	10,070
	52,027	583	52,610

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Direct staff costs	109,099	19,290	128,389
Direct other costs	236,638	21,876	258,514
Indirect costs	90,734	8,205	98,939
	436,471	49,371	485,842

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	98,126	22,815	120,941
Direct other costs	271,912	12,800	284,712
Indirect costs	90,462	5,562	96,024
	460,500	41,177	501,677

8. Expenditure on Modulo Programme

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Direct staff costs	41,123	34,159	**75,282**
Direct other costs	48,037	23,376	**71,413**
Indirect costs	34,402	3,111	**37,513**
	123,562	**60,646**	**184,208**

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	27,626	35,410	63,036
Direct other costs	58,942	5,000	63,942
Indirect costs	28,317	1,741	30,058
	114,885	42,151	157,036

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£
Direct staff costs	18,705	10,928	**29,633**
Direct other costs	7,000	-	**7,000**
Indirect costs	8,592	776	**9,368**
	34,297	**11,704**	**46,001**

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	26,628	12,634	39,262
Direct other costs	2,981	4,011	6,992
Indirect costs	10,316	634	10,950
	39,925	17,279	57,204

10. Staff costs

	Total Funds 2025	Total Funds 2024
	£	£
Gross salaries	315,094	279,769
Employer's NIC	17,649	22,911
Employer's pension	15,093	8,736
	347,836	311,416

The average headcount during the period was 10 persons (2024: 9 persons).

One employee received employee benefits of between £60,000 and £69,999 (2024: one employee between £60,000 and £69,999).

The total employee benefits paid to key management personnel during the year was £139,996 (2024: £136,899). Key management personnel now consists of Executive Director, Head of Programmes and Partnerships and Head of Fundraising.

11. Tangible fixed assets

	Computer equipment	Total
	£	£
Cost		
As at 1 July 2024	4,643	4,643
Additions	2,197	2,197
As at 30 June 2025	6,840	6,840
Accumulated depreciation		
As at 1 July 2024	2,255	2,255
Charge in year	1,899	1,899
As at 30 June 2025	4,154	4,154
Net book value		
As at 1 July 2024	2,388	2,388
As at 30 June 2025	2,686	2,686

12. Debtors and prepayments

	Total Funds 2025	Total Funds 2024
	£	£
Accounts receivable	7,992	6,375
Prepayments	14,534	15,793
Accrued income	141,704	146,858
	164,230	169,026

13. Creditors: amounts falling due within one year

	Total Funds 2025 £	Total Funds 2024 £
Accounts payable	26,020	28,026
HMRC control account	5,702	5,356
Pensions control account	1,642	1,304
Accruals	6,555	16,838
Deferred grant income	212,716	125,537
Credit card	5,152	4,866
	257,787	181,927

Deferred revenue consists of:

	Total Funds 2025 £	Total Funds 2024 £
As at 1 July 2024	125,537	138,178
Released in year	(125,537)	(138,178)
Deferred in year	212,716	125,537
As at 30 June 2025	212,716	125,537

14. Analysis of charity funds

	Balance brought forward 2025 £	Income in the year 2025 £	Expenditure in the year 2025 £	Transfers between funds 2025 £	Balance carried forward 2025 £
Unrestricted funds					
General funds	213,777	721,335	(658,066)	(30,643)	246,403
Designated funds					
Programme reserve	69,357	-	-	30,643	100,000
	283,134	721,335	(658,066)	-	346,403
Restricted funds					
National Orchestra for All	-	20,250	(20,250)	-	-
Modulo Programme	-	41,750	(41,750)	-	-
Youth Leadership	20,000	40,000	(28,582)	-	31,418
Permanent salaries	-	28,982	(28,982)	-	-
Florence Price	2,552	700	(3,252)	-	-
	22,552	131,682	(122,816)	-	31,418
	305,686	853,017	(780,882)	-	377,821

Designated funds

Programme reserve: Due to high inflation, a growing number of participants post pandemic, and our commitment to safeguarding and wellbeing, the cost of the orchestra has increased. We are carefully managing our budgeting process to ensure financial control while continuing to invest in these essential areas for the future of the programme. As part of this, to ensure that the programmes can be delivered as planned, the Trustees have designated £69,357 of unrestricted reserves to cover any shortfall, within all three programme areas.

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

Modulo Programme: These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

Youth Leadership: These are funds received to support the new Youth Leadership Co-ordinator role.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Florence Price: These are funds received to support the performance of a specific piece of work.

	Balance brought forward 2024	Income in the year 2024	Expenditure in the year 2024	Transfers between funds 2024	Balance carried forward 2024
	£	£	£	£	£
Unrestricted funds					
General funds	155,382	788,050	(660,298)	(69,357)	213,777
Designated funds					
Programme reserve	7,039	-	(7,039)	69,357	69,357
	162,421	788,050	(667,337)	-	283,134
Restricted funds					
National Orchestra for All	-	12,800	(12,800)	-	-
Modulo Programme	-	22,500	(22,500)	-	-
Youth Leadership	25,000	22,000	(27,000)	-	20,000
Permanent salaries	-	38,642	(38,642)	-	-
Florence Price	-	2,800	(248)	-	2,552
	25,000	98,742	(101,190)	-	22,552
	187,421	886,792	(768,527)	-	305,686

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Communications: These are funds received to support the work of the Content and Communications Producer, as well as wider work.

15. Analysis of net assets

	General Funds 2025	Designated Funds 2025	Restricted Funds 2025	Total Funds 2025
	£	£	£	£
Fixed assets	2,686	-	-	2,686
Current assets	398,504	100,000	134,418	632,922
Current liabilities	(154,787)	-	(103,000)	(257,787)
	246,403	100,000	31,418	377,821

	General Funds 2024	Designated Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£	£
Fixed assets	2,388	-	-	2,388
Current assets	330,848	69,357	85,020	485,225
Current liabilities	(119,459)	-	(62,468)	(181,927)
	213,777	69,357	22,552	305,686

16. Other financial commitments

At 30 June 2025, the Charity had no annual future minimum lease payments under non-cancellable operating leases for office premises with the the prior year as set out below:

	Total Funds 2025	Total Funds 2024
	£	£
Due within one year	-	833
	-	833

17. Donations in kind

During the year, the Charity benefited from the following donations in kind:

	Total Funds 2025	Total Funds 2024
	£	£
Venue hire for programmes	9,500	9,500
Legal advice	5,000	5,000
	14,500	14,500

18. Trustee remuneration

During the year, no Trustee received any remuneration (2024: £NIL). One member of the Board of Trustees received reimbursement of travel expenses totalling £10 (2024: two members received expenses totalling £1,190) and one Alum Trustee received remuneration for their roles supporting programmes, which is separate from their role as Trustees, totalling £680 (2024: £382).

19. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £1,770 (2024: £3,021).

20. Guarantees and secured charges

As of 30 June 2025, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2024: £NIL).

THANK YOU

On behalf of the Team, Youth Board, Board of Trustees and young musicians at Orchestras for All, we would like to thank everyone who has given their support to our work over the past year.

Thank you to our partners and venue hosts: AECOM, Cecil Sharp House, Covington & Burling LLP, Glasshouse International Centre for Music, Hakluyt, Royal Academy of Music, Royal Birmingham Conservatoire and Royal Northern College of Music.

Thank you to our core team of freelancers: Artistic Director, Emma Oliver-Trend, Associate Conductor, Rocco Brunori, Head of Wellbeing, Sasha Mattock, Beth Goldsack, Wellbeing & Safeguarding Tutor, Production Manager, Chris Tindall, Myffy Dymond, our composers and arrangers, Matt Poad, Christian Dews, Emma Oliver-Trend, James Brady, Rocco Brunori, Simon Tong, our nurses, Denisse Levermore and Becky Matthews, Deputy Designated Safeguarding Lead, Harriet Dyke, our photographer, Simeon Thaw, and the videography team at Broaden Productions.

Thank you to our inspiring team of Ambassadors: Cameron Jacobs, Isabella Nevin, Jesse Ohwariovbe, Kali Kuszyk-Whittal, Kit Wood, Sophie Knill and Sophie Serjani.

Thank you to our Youth Board members: Abz Knaggs, Anthony Williams, Atse St. Rose, Cameron Jacobs, Christian Dews, Erin McCanny, Freya Davies, Hayden Nieass, Khadijah Raji, Kit Wood, Niko Sharifirad, Noah Dixon, Noah Potter, Sophie Serjani, Thomas Mabbitt.

Finally, thank you to OFA's core team, Board of Trustees, orchestral tutors, wellbeing staff and volunteers for working tirelessly to make these life-changing programmes possible.

{ ORCHESTRAS FOR ALL }

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Orchestras for All is registered with the Charity Commission in England and Wales (1150438)

Supported using public funding by ARTS COUNCIL ENGLAND

ORCHESTRAS FOR ALL

England & Wales - Charity number 1150438

Accounts

ORCHESTRAS FOR ALL

Annual Report

July 2023 — June 2024

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@Orchestras4All

Supported using public funding by
Department for Education
ARTS COUNCIL ENGLAND

Vision

All young people in the UK can experience the transformative benefits of group music-making

Mission

To create inclusive group music-making opportunities for young people who experience barriers to participation.

We do this by:

- Providing spaces for young people to develop musical, social and creative skills.
- Driving systemic change, empowering organisations and individuals to embed inclusive practices.
- Ensuring that young people's ideas and leadership are at the heart of all activity and decision-making.

Welcome from our Co-Chairs

Over the past year, Orchestras for All has made great strides in **making music accessible to everyone.** We've stayed true to our mission of inclusive music-making, with a strong focus on **empowering young people** to take a key role in shaping the future of music. Through our programmes, we've created space for young people from all backgrounds to get involved, using music as a way to foster leadership and personal growth.

A major highlight has been the introduction of a new Co-Chair structure on the Trustee Board. This progressive change saw Beth, a young Trustee, join Susanna as Co-Chair, marking a big step towards youth-inclusive leadership. Together, we worked side by side, discovering new ways to lead that are rooted in **inclusivity, shared responsibility** and **collaboration**. In September 2024, Joelle Sogunro took over as Co-Chair.

By actively involving young voices in decision-making, which has included the appointment of **10** Ambassadors and **15 young people** for our second Youth Board, Orchestras for All is setting an example in the music sector and showing how charities can create spaces where young leaders can really thrive. We're committed to rethinking what leadership looks like in the arts, paving the way for a **more diverse, youth-driven future** in the music community.

Susanna Eastburn MBE

Beth White

Joelle Sogunro

What we do

Orchestras for All has a vision: where any young person aged 11-19 can access the benefits of group music-making in the UK.

To achieve this vision, we:

- **Empower** all young people to access high-quality ensemble music-making, inspiring audiences and the wider sector
- **Energise** and upskill music educators to lead change in their local communities
- **Engage** partners to roll out our approach in a way that supports their needs and regional network from underrepresented backgrounds, which in turn helps us to improve access to music participation for thousands of young people in local communities across the UK each year.

> “It was fun! I’ve met lots of new people that I’m now friends with. I’ve improved a lot musically too.”
>
> — NOFA musician

Our programmes

Orchestras for All has developed three innovative programmes to improve access to group music-making for young people nationwide:

National Orchestra for All (NOFA)

The most diverse, inclusive, accessible national youth orchestra in the UK, comprising around 100 young musicians from across the country of mixed ability who face daily barriers to music-making. NOFA members come together to learn, create, rehearse and perform orchestral music throughout the year and are welcome to play all instruments, including those not typically found in a traditional orchestra. During our 2023-24 season, we continued our blended offering of online and in-person activity, running an exciting series of residentials at leading arts venues that were complemented by a focus on wellbeing and welfare.

Read more: page 20

View the website

Modulo Programme

Modulo supports music teachers and ensemble leaders to kickstart a vibrant culture of inclusive music-making in state secondary schools, home schools and local community groups nationwide. Young people aged 11-18 can take part regardless of their experience, skill level or chosen instrument. Like NOFA, Modulo ensembles don't just include traditional orchestral instruments; we welcome guitars, ukuleles, saxophones, melodicas and tabla, among others. Modulo also provides leaders with flexible, accessible arrangements and bespoke scores for their group, access to the online modules and webinars in our Music Leadership Training (MLT) programme and expert guidance from our team. Ensembles can also choose to have an in-school workshop, led by our team of professional musicians. From York to Manchester, we welcomed hundreds of students to the programme in 2023-24.

Read more: page 26

View the website

Music Leadership Training (MLT)

Our continuing professional development programme (CPD), MLT, improves access to music education by equipping music teachers and community music leaders with with the vital tools, strategies, leadership skills and practical conducting techniques they need to start or develop an inclusive instrumental ensemble in their school or local community, through in-person support and a series of virtual learning modules. MLT was developed in partnership with experienced music educators, expert nimateurs and leading conductors. In 2023-24, we engaged 16 music leaders through our live webinars. MLT supports grassroots music education, builds confidence in aspiring leaders and promotes diversity by providing opportunities for individuals.

Read more: page 30

View the website

2023-24 Highlights

Confirming the relocation of our headquarters to Sheffield

– from where we hope to have significant impact on the music education sector through place-based partnerships that can lead to local, regional and national change.

Welcoming our first Special School to Modulo, Billing Brook

– alongside the creation of new resources to lay the groundwork to welcome more diverse secondary education settings. A Modulo participant from Billing Brook told us: “It gives me an opportunity to perform and I love performing!”

Our most diverse NOFA cohort to date

– **including 44% from Global majority backgrounds, i.e. African, Asian and Latin American,** pushing the boundaries of what inclusive practice looks like, meeting the young people where they are.

A new piece of music, ‘Sounds of Change’

– co-created with our NOFA cohort, it tackled current social and environmental concerns and included extracts of spoken word written by our members.

Increased wellbeing provision for young people

– better supporting young people’s increasing mental health challenges.

First year of integrating alums into our management team

– through the Youth Leadership Coordinator role.

Improved organisational stability

– thanks to 48 per cent growth in income, after becoming an Arts Council England National Portfolio Organisation.

> “Playing Symphony No. 1 was good because it was written by a female composer and it’s nice for more women to get that kind of recognition.”
>
> — Young Modulo participant

Strengthening the charity

Sector-leading inclusive practice

We are deeply committed to strengthening our charity through the principles of Inclusion**, Diversity, Equity, and Accessibility (IDEA)**. Alongside our commitment to removing barriers to music-making, we provided **tailored support** to young participants according to their individual needs and ability and always have a **person-centred approach** to everything that we do.

We offered one-to-one tutoring, welcomed new instruments not typically found in a traditional orchestra and encouraged young people to express their views in both verbal and written form during rehearsals. We also covered travel expenses to our live events to ensure all participants could attend, **offered free membership** to NOFA members and implemented anonymous recruitment processes to reduce unconscious bias.

In response to the increasing mental health challenges faced across the UK,we have also **significantly enhanced the** wellbeing **of our team and young people.** We addressed this by setting up a dedicated wellbeing space during live activity and expanding support for our management team through the implementation of an employee assistance programme. We also conducted a comprehensive review of our policies and procedures, collaborating with students from the University of Sussex to ensure that our approach remained informed and effective.

Artistic approach

During live activity for our programmes, we provided regular opportunities for young musicians to **explore** their creative potential, **collaborate** across their differences as well as **share** their unique thoughts and voices. This was achieved by making our approach increasingly **youth led**, such as piloting more group composition models, while also exploring different non-western musical traditions and using **alternative methods to traditional musical notation**, such as visual scores, learning by ear and improvisation. We also encouraged self-expression, collaboration and inclusive practice during sectional rehearsals by requesting that orchestral tutors **sit in a circle** with young people, rather than adopting the well-known classroom format of teachers standing in front of rows of students in a room.

Youth leadership

We are constantly seeking new ways to involve our **alums**, ensuring that we are truly led by the young people we exist to support. This year we welcomed our first ever **Youth Leadership Coordinato**r, Elen Derrett, who formed a crucial member of our core management team, connecting internal operations with young people at every level of our charity. We also recruited 1**5** Youth Board members who supported artistic and programming strategy, along with **10 inspiring** Ambassadors who undertook vital advocacy as well as offering programme support through our social media channels at events and conferences. Additionally, we reinstated our **Arts Award Programme** to offer young people practical creative qualifications and develop leadership skills. Regular attendance at **conferences** across the arts and education sectors, with alums and ambassadors advocating for our charity through presentations and participating in panel discussions.

Sheffield relocation

We were delighted to announce the relocation of our London headquarters to Sheffield, marking an exciting new chapter for the charity. Following years of music-making activity at Camden arts venue, Cecil Sharp House – home to the English Folk Dance and Song Society – OFA's new headquarters will be based at striking Grade II* listed building, Canada House. Though Canada House is currently unoccupied, Harmony Works, which promotes inspirational music education and works to enrich the lives of young people, is carefully restoring and revitalising the building to create a thriving new music hub in the heart of Sheffield City Centre.

Sheffield is one of the largest cities in the country, behind London, Birmingham and Manchester, making it the perfect setting for OFA to widen its impact and further develop its three powerful programmes: National Orchestra for All (NOFA), Modulo and Music Leadership Training(MLT). Positioning the charity in a vibrant and accessible cultural hub, in a central location with strong transport links, will make our life-changing programmes more accessible to young people across the UK, particularly in underserved regions. The city's rich musical heritage and supportive arts community provide exciting opportunities for collaboration and growth, enabling us to reach more diverse audiences and strengthen our partnerships.

> "My social skills and confidence have increased."
>
> "I was able to be myself instead of trying to fit in."
>
> — NOFA members

> “I can’t thank NOFA enough for the change they have brought out in [NOFA member]. Her personal and social development have come on leaps and bounds, and she is starting to return to the bubbly kid she once was. Her interest in music has broadened and she is now looking at instruments that I never even knew existed.”
>
> — NOFA parent

Artistic development

Co-creating ‘Sounds of Change’

Using a group composing model, our ‘Sounds of Change’ piece was **created and performed by NOFA**, inspired by Gamelan music and featured spoken word poems written by NOFA members around the theme of change. Led by composer **Emily Crossland**, the project empowered young musicians to collaborate creatively, using a single tone row from their Gamelan workshops to develop responses that were later structured into the final piece. This fostered a **supportive environment for creativity**, allowing young musicians to take the lead in composing, making structural decisions and directing the performance.

Alternative notation

During our Modulo Programme, we created an **alternative form of notation** to classical notation known as **‘music maps’** that **improved access** to students from special schools, making Modulo more inclusive to a wider diversity of schools, and further developing our own inclusive practice. Music maps provided rhythmic lines of three motifs, while pitched lines were colour coded. The works were then conducted using hand signals, so that the parts could be cued in rehearsal and players could remain well connected to the ensemble.

Music leadership: our values in practice. Our tutor teams have been exploring a variety of music leadership rehearsal activities to help **promote youth ownership**, **inclusivity** and **collaboration**. Rehearsals have included increasingly more opportunities for independent practice, paired work and peer support as well as tutor-led activities. As ever, we have been sharing OFA’s approach, so that the team grow in the range, depth and inclusivity of our music leadership practice.

> “It’s good at NOFA because there are a lot of video game music composers who are inspired by orchestral music, but you never usually hear their music being played.”
>
> — Christian, euphonium player at NOFA

Wellbeing and safeguarding

At Orchestras for All, we recognise the growing needs of our young people and are c**ommitted to enhancing our** wellbeing and safeguarding practices. In response to these needs, we have implemented a comprehensive approach that ensures our participants feel safe, supported and empowered to engage fully in our programmes. This commitment not only fosters a positive environment for our young musicians but also models an **ambitious inclusive culture** for the sector. As a result, we are increasingly sought after by other organisations for advice and guidance on wellbeing practices.

In October 2023, **we updated our** safeguarding policies, emphasising the importance of clear procedures and delivered enhanced training for our staff. We have also invested in expanding our wellbeing team, increasing capacity and training to better support our young people, including those with Special Educational Needs and Disabilities (SEND) in our Modulo programme.

We have taken significant steps to i**ntegrate wellbeing and safeguarding more holistically within our organisation**. Sasha Mattock has stepped into the role of Deputy Designated Safeguarding Lead, alongside Harriet Dyke, who joined this year, enhancing our safeguarding capacity and skills. We are proud to acknowledge the legacy of Elli Chapman, our Wellbeing Lead from 2021-2022, who sadly passed away in August 2023. Elli introduced new approaches to wellbeing support, infusing positivity and energy into every aspect of our work.

To further strengthen our wellbeing culture, we have **invested in mental health first aid training** for every member of the management team, empowering us to support one another and our programme participants effectively.Our ongoing commitment to wellbeing not only enhances the experiences of our young people but also creates a supportive atmosphere for our entire team, reinforcing our dedication to fostering an **inclusive** and **caring** community.

> “NOFA is the best thing that ever happened to my daughter — she is always excited to go and never wants to return she has made loads of new friends and has improved with her music.”
>
> — NOFA parent

NATIONAL ORCHESTRA FOR ALL

Highlights

- We worked with 104 young people across the year, delivering 11 days of activity including two four-day residential courses in Birmingham, three one-day regional events in London, York and Glasgow as well as an online course.
- In 2023, 93 young people attended the summer residential.
- In 2023, 73 young people attended the autumn regionals (23 in Glasgow; 27 in London, 23 in York).
- In 2024, 78 young people attended the spring residential.

Relaxed performances

Summer 2023 (Royal Birmingham Conservatoire), autumn 2023 regionals in Glasgow, London and York, and spring 2024 (Royal Birmingham Conservatoire)

> "It provides a one-time opportunity to meet people you've never seen or heard of before. It allows you to make better connections all around the UK."
>
> — NOFA cellist, Santiago

Music performed

Chosen in collaboration with our Artistic Director, Youth Board and NOFA, repertoire included 'Hornet' and 'Reflection' from Christopher Larkin's Hollow Knight video game soundtrack, 'Ghost Town' by The Specials, 'Strength in Numbers', written by NOFA members and Joe Broughton, the first movement of Florence Price's Symphony No. 1 in E minor, 'Allegro ma non troppo', and 'Sounds of Change', written by NOFA and Emily Crossland.

Stats for 104 members we worked with:

- Experience at least 1 barrier to music-making opportunities: 100%
- Living in an Income Deprivation Affecting Children Index area (Levels 1-4): 62%
- Global majority background (people of Indigenous, African, Asian or Latin American descent): 44%
- Eligible for free school meals: 35%
- Neurodivergent: 22%
- Mental health condition: 19%
- Levelling Up for Culture and/or Priority Places: 19% (places identified by Arts Council England as needing cultural investment)
- Deaf, disabled or long-term health condition: 13%
- Non-binary or transgender: 9%
- Displaced person (refugee/asylum seeker): 4%
- In care: 4%
- Young carer: 4%

Inclusivity

We supported members with complex needs and arranged Braille music.

Environmental

We promoted group travel, reduced single-use plastics, limited paper waste and engaged NOFA members, alums, our team and Trustees in our first Green Committee – focusing on making environmentally sustainable choices as a charity.

Support

Hundreds of one-to-one calls between Head of Wellbeing and NOFA members to support their engagement in the programme and find out in their own words what success looks like to them, what support they need as well as what they can do to support themselves.

We invited NOFA members to reflect on their time in the orchestra. They responded positively to the following statements:

- I have more friends because I have been part of NOFA (94%)
- Being part of NOFA has helped me to improve my playing (84%)
- Being part of this NOFA season has improved the way I communicate with others (81%)
- The support at NOFA meant that I could be part of an orchestra (80%)
- I am happier because I have been part of NOFA (78%)
- Being a part of this NOFA season has improved the way I play music with others (78%)
- I did something I never thought I could do while at NOFA (63%)

> "I would strongly recommend joining NOFA because I really feel like it gives back to others who haven't had as much access to music before. I have personal experience of this and it's definitely helped me develop in loads of areas as a musician. I love being part of an inclusive orchestra and anyone would be welcome and included in this orchestra."
>
> — NOFA trumpeter, Cameron

‘Sounds of Change’

What does NOFA’s ‘Sounds of Change’ season theme mean to you?

NOFA ambassador, Atse: “I think it brings another layer of organisation to performing and making music. Before lockdown, we’d be given a set of music – some of it we would have played before, some of it new, but it wouldn’t have been as cohesive as it is now. Even though each piece we play is different, it makes sense to have it within the theme of change – change in theme, change in genre, even the way the world is changing. NOFA is definitely changing, Orchestras for All is changing, the people are changing. It just made sense for us to have the theme, ‘Sounds of Change’.”

NOFA violinist, Miecha: “For me, ‘Sounds of Change’ is all about how music has developed and evolved. The pieces we’re playing in NOFA aren’t just classical pieces, like from Beethoven or Mozart. There’s a change in the style of music and we’ve been doing different things, like reading music visually, remembering the music and creating our own.

“At NOFA, I’ve seen how we’ve changed the way we’ve done music over the years. When I first started, we played more classical pieces, like ‘Swan Lake’, but now it’s changed. We try new things, hear other people’s views and form something new as a collective. We improvise and listen by ear, which are two skills that not everyone can do but it’s something you can learn. I also like the piece we created, ‘Sounds of Change’, because it shows all the different instruments and the different things they can do.”

Since joining NOFA, how have you changed?

Atse: “I feel like developing musically and developing as a person go hand in hand because the things you learn through music help you as a person – like discipline or maybe waiting your turn when the brass section have to practice a piece, or the discipline of counting your 27-bar rest. Being patient or learning how to interact with different types of people is something that comes to mind because NOFA has everyone. Even though NOFA is made up of 100 people, there’s everyone in that 100 people. And same with the staff as well. People are from everywhere, or they might have disabilities. It helps you adapt to different situations.”

What change would you like to see in the world?

Miecha: “I’d like to see more of this – more residentials and musical opportunities for young people and their instruments. I’ve been able to experience playing in an orchestra and go to different places but in future, some people – like, even my little sister – might not be able to say that she’s experienced that. I feel that with new technology and how much it’s evolved, people are on their phones more now, or they might not think that playing an instrument is cool.

“I’d like to see more opportunities for young people to play because it’s such a great skill to have and share with others. NOFA has been and will always be the highlight of my life. It helped shape me into who I am today and reminded me how much music means to me.”

> “I felt more confident and not intimidated around other musicians after a while, since I am quite shy meeting new people.”
>
> — NOFA musician

{MODULO} ORCHESTRAS FOR ALL

Highlights

- We were joined by **28 schools and community groups in summer 2023** and 2**5 in spring 2024** for our Modulo Meets.
- We held **individual welcome meetings** with each school participating in the programme to explore their support needs and learn more about their young musicians, along with a virtual meeting welcoming all Modulo leaders to the programme, giving them the opportunity to connect with each other, share more about our chosen repertoire for the Meets and explain how best to deliver rehearsals before they joined us in person.
- **18 schools/groups** were based in Arts Council England's Levelling up for Culture locations and/or Priority Places.
- We worked with **287 young people** nationwide through the summer 2023 Meets and **252 young people** in the spring 2024 Meets.
- In our 2024 cohort, **19 new ensembles** were established through participation in Modulo.
- We held **in-school workshops for 20 schools**. Facilitated by our Artistic Director, Head of Wellbeing, Associate Conductor and orchestral tutors, the workshops were planned around bespoke requests and included a wide range of topics, including specific instrumental tuition, conducting techniques, ensemble skills, rhythm, collaborative composition and improvisation.
- In July 2023 and February to March 2024, we held **memorable, inclusive and accessible music-making** days for young people nationwide.
- Our eight Modulo Meets were all held in person at inspiring arts venues, including Cecil Sharp House and Royal Academy of Music in London, Royal Birmingham Conservatoire and Midlands Arts Centre in Birmingham, Royal Northern College of Music in Manchester and University of York.
- We worked with the first Special Education Needs and Disability (SEND) school to take part in the Modulo Programme.

> "It has given them real life experience of playing in a big ensemble and the skills that involves. Today in a choir rehearsal, a pupil involved in Modulo spoke about leaving silence at the end and feeling the 'magic in the air' — something she learned from Modulo conductor, Rocco. It is hard to tell before we have a rehearsal, but it seems as though some of the lessons they were taught have stayed with them."
>
> — Modulo leader

- We **produced accessible instrumental parts** for young people of all experience levels as well as visual scores for the first time to make our resources more inclusive.
- Our Modulo pieces included **'Hornet'**, featured in Christopher Larkin's original soundtrack for popular video game, **Hollow Knight**, '**Allegro ma non troppo**' – the first movement of Florence Price's Symphony No. 1 in E minor, and 'I Wish' by Stevie Wonder.
- We launched our **Modulo Leaders' Hub** – a new online space where Modulo leaders could receive all the information and resources they needed in a more accessible way.
- Summer performances in Royal Academy of Music, Royal Birmingham Conservatoire and Royal Northern College of Music for parents/ guardians and partners.
- We worked with a total of **16 music students** across our higher education venues, including Royal Academy of Music, Royal Birmingham Conservatoire, University of York and Royal Northern College of Music. They assisted our professional tutors to support young people.
- We welcomed **two Royal Birmingham Conservatoire students and a PGCEi** student, who were brilliant in supporting the young musicians in their paid Student Orchestral Tutor roles. They were guided by our Artistic Director and orchestral tutors.
- Two of our Modulo orchestral tutors were **National Orchestra for All alums**.

> "Modulo has given students a goal of something to work towards and really engaged their love for music. Students are all really keen to ensure we keep this going which is what I hoped from starting this programme!"
>
> — Modulo leader

{ MUSIC LEADERSHIP TRAINING } ORCHESTRAS FOR ALL

Highlights

- In-house training was provided to all orchestral and wellbeing staff supporting us at NOFA in July 2023, along with an in-person training day held at Royal Birmingham Conservatoire in February 2024.
- We hosted an MLT webinar in November 2023: 'Inclusive Arranging for Mixed Ensembles', led by OFA Orchestral Tutor and arranger, James Brady.
- Our alums and young trustees shared our approach to youth leadership at sector conferences, including Association of British Orchestras' Conference and the Music and Drama Education Expo, encouraging the sector to embed young people in their governance, strategy and delivery.
- In February, our Associate Conductor, Rocco Brunori, also led a Music Leadership Training session for Wolverhampton Music Hub staff, using Modulo resources. This could lead to longer-term hub partnership.

James' webinar

"It was really good to see how James broke down his approach to arranging in manageable and easy-to-follow chunks."
— Music Leadership Training Participant

"That was really helpful and engaging... Excellent interactivity. Thank you."
— Music Leadership Training Participant

Training day

"The training day was very good - great to be able to meet with the house group team in advance and review the YP in our group, with the opportunity to ask questions and clarify needs of individuals."
— Wellbeing Tutor

Music Leadership Training

Communications and fundraising

Over the past year, we have taken significant strides in enhancing Orchestras for All's external communications, **driving greater engagement** with and awareness of our charity's pioneering work.

This chapter marks yet another transformative period for OFA, where focused efforts in storytelling, outreach and creativity have not only **amplified our visibility** but also strengthened and **energised our inclusive community.**

Through investing in team development, leveraging digital platforms, refining our brand messaging, PR activity, developing our visual identity and fostering deeper emotional connections with our participants and supporters, we have **broadened OFA's reach and impact**.

To continue to empower, energise and engage our audiences, we have based our activity around three key strands: sustaining our programmes, driving fundraising and building our community.

1. Sustaining our programmes

In June 2024, we launched our #NotJustANote social media campaign to help drive recruitment for National Orchestra for All and spread the positive messages of NOFA, featuring personal stories from 14 enthusiastic members as well as Ambassadors (NOFA alums) to show that NOFA is about so much more than just music. As part of this, we invested in digital, utilising creative tools to streamline idea development and enhance efficiency. Reach for our UK-wide campaign was extensive, generating a high level of engagement across our social media channels and thousands of video views. The OFA team also received a total of 127 applications from young people to join the programme, with 58 of these from returning NOFA members.

2. Driving fundraising

In March 2024, we launched our Big Give Arts for Impact campaign, aiming to raise £10,000 for Orchestras for All. With support from 61 donors, we surpassed the target, raising £13,432.50 – 134% of our goal.

We achieved this through sharing a series of blogs, emails to subscribers and of social media posts featuring personal messages from NOFA Ambassadors, encouraging people to donate.

This year, we saw a 48% growth in income from the previous year, which we couldn't have achieved without support from Arts Council England and our generous community. Thank you!

3. Building our community

Award recognition: Orchestras for All took home the Bronze Award in the Smiley Charity Film Awards 2024. We were also shortlisted for Impact at the Music and Drama Education Awards 2024.

Growing our profile: We boosted brand awareness by revamping our social media presence and sharing a series of blogs, email newsletters and press releases to keep followers and media outlets informed about our key milestones and upcoming events, with national media often sharing online features to support us. These efforts not only amplified our message but also attracted new supporters and partnerships (see full list on page 80), further elevating OFA's visibility and influence in the music education sector. Also contributing to this achievement, Executive Director, Nick Thorne, and Youth Leadership Coordinator, Elen Derrett, were both elected as National Youth Music Organisation representatives for Music Mark, the UK's Association for Music Education.

Additionally, our Operations Manager, Helen Cordina, was appointed to Music Mark's **Climate Crisis Steering Group**, further enhancing our presence and commitment to sustainability in the arts.

Ambassador development: Many of our Ambassadors played a crucial role in assisting us during OFA's live events, shadowing the communications team, showcasing their growing creative skills through photography and entertaining our social media followers with engaging Instagram takeovers. They also assisted the team with fundraising activities.

> "NOFA is a second home for me — a second family, a safe space. I can't recall any moment here that I haven't enjoyed. I feel respected and heard — and it's here that I've made some of my closest friends. I'm so proud to be part of this organisation."
>
> — Noah, NOFA pianist (#NotJustANote)

“It’s a nice experience for some people who might not have been away from where they are. It’s nice to go somewhere else independently and find yourself and meet other people from different parts of the UK and just play music together.”

— NOFA violinist

Digital highlights

17 LGBTQIA+ musicians who totally rock our world

Discover

Ready to make your playlist more inclusive? Then read on...

Making an impact: read Orchestras for All's powerful new report

News

Building inclusive communities, one musical note at a time...

Not Just A Note: 7 reasons National Orchestra for All's inspiring young musicians urge others to join

News

From connecting with our thriving musical community to performing at iconic arts venues, here's everything you need you know...

Big Give: Double your donation this spring with our Arts for Impact campaign!

News

Together, we can make a difference.

7 wonderful ways that youth leadership will empower your youth orchestra

Discover

Because young people are the future...

Meet National Orchestra for All musicians, Lola and Christian

News

From building their confidence to boosting their skills , two of our Coventry-based members share their NOFA story...

Making a difference

Orchestras for All is **entirely reliant on fundraised income**. The generous contributions of public funders, trusts, foundations, individual donors, corporates, partners and community groups enable our vital work to continue, so that all young people can benefit from ensemble music-making.

Thank you to our funders and donors for coming on this journey with us: 29th May 1961 Charitable Trust, Arts Council England, Association of British Orchestras Sirens Fund, The Big Give, Clore Duffield Foundation, D'Oyly Carte Charitable Trust, Department for Education, Finzi Trust, Foyle Foundation, Garfield Weston Foundation, Hakluyt, Harriet's Trust, Ingles & Hayday, Rachel Baker Memorial Charity, Rayne Foundation, Scops Arts Trust, Wavendon Foundation and all of our individual supporters.

> "It was fantastic to see how confident they were playing with others. They really held their own and were able to keep up brilliantly. Some of the less able musicians gained in confidence and really learned from the teachers at the spring Meet."
>
> — Modulo leader

The year ahead: July 2024 to June 2025

Programmes: launching our 2025-26 season in spring 2025

Headquarters relocation: This year, we prepared for our headquarters relocation to Sheffield, taking place in October 2024. We will now start building a team and have Trustee presence in the city, alongside evolving our ambitions for working at Canada House. Watch this space...

Youth led: We appointed our second alum as Co-Chair, Joelle Sogunro, taking effect from September 2024. We will also be recruiting our next set of Ambassadors (NOFA alums), Trustee and Youth Board members.

Strategy evolution: We will be evolving our strategy to relaunch in 2026, with many plans to be developed over the next year. This will include sharing our impact through practice guidance: ‘Seven Acts of The OFA Way’. We are developing seven acts based on evidence-based wellbeing practices. These acts will help demonstrate how music and wellbeing can be woven together. They will guide our practice to help ensure our work is purposeful, impactful and promotes musical and personal growth. We are building this guidance and welcome thought-partners to refine our approach.

Financial report
July 2023 — June 2024

Key risks

The senior management team and the trustees monitor and evaluate key risks via the Risk Register.

Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:

	Risk	Mitigation
Programmes	Growth of the charity has an impact on the quality of work being delivered and risk of burnout	We will continue to collaborate and track against OFA's Business Plan with clear objectives and resource allocation, ensuring adequate staffing levels, training and monitoring systems and in place.
Partnerships	Third parties roll out of OFA's approach with limited success, impacting the brand's association with quality.	A strategic partnership agreement will be in place to ensure that outcomes and values align, which will be regularly reviewed and learnings integrated.
Safeguarding	A safeguarding incident takes place and/or is not effectively handled.	We will conduct regular training sessions, enforce strict accountability measures, provide ongoing support and guidance, and conduct an annual audit and policy update to ensure adherence and understanding of our safeguarding process.
Financial sustainability	Orchestras for All may grow to a size that cannot be maintained by incoming revenue.	We will continue to invest in strategic fundraising opportunities and donor care and maintaining careful budget monitoring and re-forecasting with team and trustees.
Staffing	Staff overstretch negotiating the ever-increasing ambitions of the charity.	Senior management team and trustees regularly review staff capacity and systems, processes and infrastructure is built and maintained to support growth. We also create a culture in which staff well-being is regularly discussed and people feel safe to share pressure.
Wellbeing	OFA event staff may not have the requisite knowledge to support a broader range of needs of young people or staff within our programmes.	A skills audit is in process of the team, Trustees and freelance team and we will up-skill or recruit specialist skill sets required to support the increased needs of the young people and staff we work with.

Legal and administrative information

Senior Management

Nick Thorne	Executive Director
Ellie Dunachie	Head of Programmes and Partnerships
Isabelle Acred	Head of Fundraising

Board of Trustees

Susanna Eastburn MBE, Co-Chair from 21 September 2023 – previously Chair
Beth White, Trustee and Co-Chair to 25 September 2024
Joelle Sogunro, Trustee and Co-Chair from 25 September 2024
Chloe Morgan – stepped down 25 September 2024
Cassia Howells – appointed 5 December 2024
Dominic Parker
Jess Boyd
Lucinda Coulthard
Philip Raperport
Philip Whalley – retired 28 May 2024
Rachael Adediran - stepped down 25 September 2024
Robin Daniels, appointed 19 February 2024
Rosie Parkyn
Simon Page – retired 28 May 2024
Shannon Cockle – appointed 5 December 2024

Board policy

In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 13 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/ supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/ partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority).

Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement
The Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document
Constitution

Legal Status
Charitable Incorporated Organisation (CIO)

Companies house reference number
CE000005

Registered office
Office 9, Shirley House, 31 Psalter Lane, Sheffield S11 8YL

Independent examiner
Bianca Permal, Dux Advisory Limited, Kennel Club House, Gatehouse Way, Aylesbury HP19 8DB

Accountant
Enaid Accountancy Ltd
Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

Bank
Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

Finances and reserves

During the current financial year, the Charity achieved a surplus of £118,265 (2022-2023: deficit of £53,265), increasing total reserves at year end to £305,686 (2022-2023: £187,421).

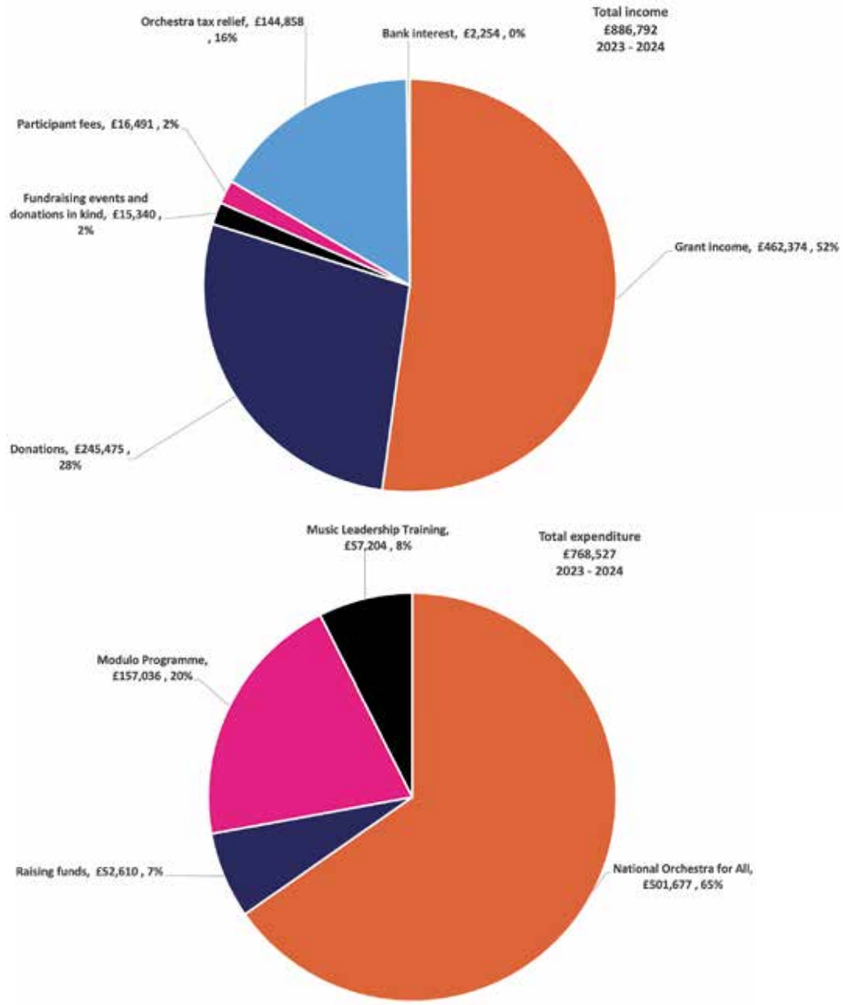
Of these reserves £283,134 (2022-2023: £162,421) were unrestricted as to use. A total of £69,357 (2022-2023: £7,039) of the total reserves was designated for programmes, leaving £213,777 (2022-2023: £155,382) as general funds.

Due to high inflation, a growing number of participants post pandemic, and our commitment to safeguarding and wellbeing, the cost of the orchestra has increased. We are carefully managing our budgeting process to ensure financial control while continuing to invest in these essential areas for the future of the programme. As part of this, to ensure that the programmes can be delivered as planned, the Trustees have designated £69,357 of unrestricted reserves to cover any shortfall, within all three programme areas. Income and Reserves were boosted by the inclusion of an additional two years of Orchestra Tax Relief in the current financial year which will not be repeated in future years.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £213,777, the equivalent of approximately four months of operating expenses which meets this requirement.

Going concern

The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, the Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.



Statement of trustees' responsibilities

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

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of income over expenditure for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping dequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 1 to 51 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on 5 December 2024 and signed on its behalf by:

Joelle Sogunro (left)
Co-Chair of Trustees

Susanna Eastburn (right)
Co-Chair of Trustees

Independent examiner's report

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2024 set out on pages 54 to 78.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of 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;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

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 CIO 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

B. Permal

Bianca Permal FCA
For and on behalf of Dux Advixory Limited, Kennel Club House, Gatehouse Way, Aylesbury, HP19 8DB

Date: 29 January 2025

Statement of financial activities

	Notes	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total Funds 2024 £	Total funds 2023 £
Income from					
Donations and legacies	3	624,447	98,742	**723,189**	513,736
Charitable activities	4	16,491	-	**16,491**	21,220
Investments		2,254	-	**2,254**	486
Other - Orchestra Tax Relief		144,858	-	144,858	-
Total income		**788,050**	**98,742**	**886,792**	535,442
Expenditure on					
Raising funds	5 & 6	52,027	583	**52,610**	18,547
Charitable activities					
National Orchestra for All	5 & 7	460,500	41,177	**501,677**	379,532
Modulo Programme	5 & 8	114,885	42,151	**157,036**	143,952
Music Leadership Training	5 & 9	39,925	17,279	**57,204**	46,676
Charitable activities		**615,310**	**100,607**	**715,917**	570,160
Total expenditure		**667,337**	**101,190**	**768,527**	588,707
Net income/ (expenditure)		**120,713**	**(2,448)**	**118,265**	(53,265)
Reconciliation of funds					
Balance brought forward	14 & 15	162,421	25,000	**187,421**	240,686
Balance carried forward	14 & 15	**283,134**	**22,552**	**305,686**	187,421

The notes on pages 60 to 78 to form part of the financial statements.

Balance sheet

	Notes		Total Funds 2024 £		Total funds 2023 £
Fixed assets					
Tangible assets	11		**2,388**		1,577
Current assets					
Debtors and prepayments	12	169,026		27,251	
Cash at bank and in hand		316,199		321,593	
		485,225		348,844	
Creditors					
amounts falling due withing one year	13	(181,927)		(163,000)	
Net current assets			**303,298**		185,844
Net assets			**305,686**		187,421
Funds of the charity					
Restricted funds	14 & 15		**22,552**		25,000
Unrestricted funds					
General funds	14 & 15	213,777		155,382	
Designated funds	14 & 15	69,357		7,039	
			283,134		162,421
			305,686		187,421

The notes on pages 60 to 78 to form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on 5 December 2024 and signed on their behalf by:

Susanna Eastburn and Joelle Sogunro
– Co-Chairs of Trustees

Statement of cashflow

	Total Funds 2024		Total funds 2023	
	£		£	
Cash flows from operating activities				
Net (expenditure)/income for period		**118,265**		(53,265)
Adjustments for				
Depreciation charges	**958**		958	
Investment income	**(2,254)**		(486)	
(Increase)/decrease in accounts receivable	**3,140**		(1,700)	
(Increase)/decrease in prepayments	**791**		(1,721)	
(Increase)/decrease in accrued income	**(145,706)**		(820)	
Increase/(decrease) in accounts payables	**19,429**		(3,890)	
Increase/(decrease) in HMRC & pension payable	**420**		816	
Increase/(decrease) in accruals	**10,783**		(1,546)	
Increase/(decrease) in deferred income	**(12,641)**		63,375	
Increase/(decrease) in credit card	**936**		3,513	
Adjustments		**(124,144)**		58,499
Net cash used in operating activities		**(5,879)**		5,234
Cash flows from investing activities				
Investment income	**2,254**		486	
Purchase of fixed assets	**(1,769)**		-	
Net cash used in investing activities		**485**		486
Net cash used in financing activities		**-**		-
Change in cash and cash equivalents		**(5,394)**		5,720
Cash and cash equivalents at the beginning of the period		**321,593**		315,873
Cash and cash equivalents at the end of the period		**316,199**		321,593

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements
The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2024, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2024 and the results for the year ended on that date.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Account and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved early adoption of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) for accounting periods beginning on or after 1 January 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has been withdrawn. The financial statements are prepared in accordance with the Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Going concern
The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and external economic environment has had no material impact on this assessment.

Legal status
Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Office 9, Shirley House, 31 Psalter Lane, Sheffield S11 9YL.

Fund accounting
General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which have been designated for a specific purpose by the Trustees. The aim and use of each designated fund is set out in note 14 of the financial statements.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income
Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT
All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note four of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation
All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

Cash at bank and in hand
Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments
Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions
The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments
Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Income from:				
Donations & legacies	3	300,015	213,721	513,736
Charitable activities	4	21,220	-	21,220
Investment income		486	-	486
Total income		321,721	213,721	535,442
Expenditure on:				
Raising funds	5 & 6	16,458	2,089	18,547
Charitable activities				
National Orchestra for All	5 & 6	245,595	133,937	379,532
Modulo Programme	5 & 7	98,735	45,217	143,952
Music Leadership Training	5 & 8	26,418	20,258	46,676
Charitable activities		370,748	199,412	570,160
Total expenditure		387,206	201,501	588,707
Net income/(expenditure)		(65,485)	12,220	(53,265)
Reconciliation of funds				
Balance brought forward	14 & 15	227,906	12,780	240,686
Balance carried forward	14 & 15	162,421	25,000	187,421

3. Income from donations and legacies

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Grant income	385,632	76,742	**462,374**
Donations	223,475	22,000	**245,475**
Fundraising events	840	-	**840**
Donations in kind (see note 17)	14,500	-	**14,500**
	624,447	**98,742**	**723,189**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Grant income	128,357	188,721	317,078
Donations	159,762	25,000	184,762
Fundraising events	11,896	-	11,896
	300,015	213,721	513,736

4. Income from charitable activities

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Service user contributions	16,491	-	**16,491**
	16,491	**-**	**16,491**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Service user contributions	21,220	-	21,220
	21,220	-	21,220

5. Total expenditure

	Direct staff costs 2024	Direct other costs 2024	Indirect staff costs 2024	Indirect other costs 2024	Total Funds 2024
	£	£	£	£	£
Expenditure on					
Raising funds	25,044	17,496	4,322	5,748	**52,610**
Charitable expenditure					
National Orchestra for All	120,941	284,712	41,211	54,813	**501,677**
Modulo Programme	63,036	63,942	12,900	17,158	**157,036**
Music Leadership Training	39,262	6,992	4,700	6,250	**57,204**
	248,283	**373,142**	**63,133**	**83,969**	**768,527**

	Direct staff costs 2023	Direct other costs 2023	Indirect staff costs 2023	Indirect other costs 2023	Total Funds 2023
	£	£	£	£	£
Expenditure on					
Raising funds	13,115	2,126	1,338	1,968	18,547
Charitable expenditure					
National Orchestra for All	101,018	210,860	27,379	40,275	379,532
Modulo Programme	58,616	59,675	10,385	15,276	143,952
Music Leadership Training	34,008	4,348	3,367	4,953	46,676
	206,757	277,009	42,469	62,472	588,707

Other direct costs consist of the non payroll related costs of running each programme area, including the use of freelancers, accommodation for residential courses, travel costs for both participants and staff, and venue and equipment hire amongst other items.

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs to each project area.

An analysis of staff costs can be found in note 10.

Indirect costs include:

	Total Funds 2024	Total Funds 2023
	£	£
Office and administration	**63,004**	49,484
Marketing and publicity	**6,128**	2,986
Finance	**9,694**	6,604
Governance	**5,143**	3,398
	83,969	62,472

Governance costs include:

	Total Funds 2024	Total Funds 2023
	£	£
Independent examination	**1,980**	1,680
Production of annual accounts	**1,536**	1,464
Trustee meeting expenses	**371**	52
Trustee recruitment	**1,256**	202
	5,143	3,398

6. Expenditure on raising funds

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	25,044	-	**25,044**
Direct other costs	17,496	-	**17,496**
Indirect costs	9,487	583	**10,070**
	52,027	**583**	**52,610**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Direct staff costs	13,115	-	13,115
Direct other costs	2,126	-	2,126
Indirect costs	1,217	2,089	3,306
	16,458	2,089	18,547

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	98,126	22,815	**120,941**
Direct other costs	271,912	12,800	**284,712**
Indirect costs	90,462	5,562	**96,024**
	460,500	**41,177**	**501,677**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Direct staff costs	54,651	46,367	101,018
Direct other costs	166,046	44,814	210,860
Indirect costs	24,898	42,756	67,654
	245,595	133,937	379,532

8. Expenditure on Modulo Programme

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	27,626	35,410	**63,036**
Direct other costs	58,942	5,000	**63,942**
Indirect costs	28,317	1,741	**30,058**
	114,885	**42,151**	**157,036**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Direct staff costs	37,616	21,000	58,616
Direct other costs	51,675	8,000	59,675
Indirect costs	9,444	16,217	25,661
	98,735	45,217	143,952

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£
Direct staff costs	26,628	12,634	**39,262**
Direct other costs	2,981	4,011	**6,992**
Indirect costs	10,316	634	**10,950**
	39,925	**17,279**	**57,204**

	Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£
Direct staff costs	23,019	10,989	34,008
Direct other costs	337	4,011	4,348
Indirect costs	3,062	5,258	8,320
	26,418	20,258	46,676

10. Staff costs

	Total Funds 2024	Total Funds 2023
	£	£
Gross salaries	**279,769**	223,952
Employer's NIC	**22,911**	18,393
Employer's pension	**8,736**	6,881
	311,416	249,226

The average headcount during the period was nine persons (2023: nine persons).

One employee received employee benefits of between £60,000 and £69,999 (2023: NIL).

The total employee benefits paid to key management personnel during the year was £136,899 (2023: £66,498). The increase is as a result of restructuring to put more dedicated management time into leading our programmes and growing the organisation to benefit more young people. Key management personnel now consists of Executive Director, Head of Programmes and Partnerships and Head of Fundraising (2023: Executive Director only).

11. Tangible fixed assets

	Computer equipment	Total
	£	£
Cost		
As at 1 July 2023	**2,874**	**2,874**
Additions	1,769	1,769
As at 30 June 2024	4,643	**4,643**
Accumulated depreciation		
As at 1 July 2023	**1,297**	**1,297**
Charge in year	958	**958**
As at 30 June 2024	**2,255**	**2,255**
Net book value		
As at 1 July 2023	**1,577**	**1,577**
As at 30 June 2024	**2,388**	**2,388**

12. Debtors and prepayments

	Total Funds 2024	Total Funds 2023
	£	£
Accounts receivable	**6,375**	9,515
Prepayments	**15,793**	16,584
Accrued income	**146,858**	1,152
	169,026	27,251

13. Creditors: amounts falling due within one year

	Total Funds 2024	Total Funds 2023
	£	£
Accounts payable	**28,026**	8,597
HMRC control account	**5,356**	5,058
Pensions control account	**1,304**	1,182
Accruals	**16,838**	6,055
Deferred grant income	**125,537**	138,178
Credit card	**4,866**	3,930
	181,927	163,000

Deferred revenue consists of:

	Total Funds 2024	Total Funds 2023
	£	£
As at 1 July 2023	**138,178**	74,803
Released in year	**(138,178)**	(74,803)
Deferred in year	**125,537**	138,178
As at 30 June 2024	**125,537**	138,178

14. Analysis of charity funds

	Balance brought forward 2024	Income in the year 2024	Expenditure in the year 2024	Transfers between funds 2024	Balance carried forward 2024
	£	£	£	£	£
Unrestricted funds					
General funds	155,382	788,050	(660,298)	(69,357)	**213,777**
Designated funds					
Programme reserve	7,039	-	(7,039)	69,357	**69,357**
	162,421	**788,050**	**(667,337)**	**-**	**283,134**
Restricted funds					
National Orchestra for All	-	12,800	(12,800)	-	**-**
Modulo Programme	-	22,500	(22,500)	-	**-**
Youth Leadership	25,000	22,000	(27,000)	-	**20,000**
Permanent salaries	-	38,642	(38,642)	-	**-**
Florence Price	-	2,800	(248)	-	**2,552**
	25,000	**98,742**	**(101,190)**	**-**	**22,552**
	187,421	**886,792**	**(768,527)**	**-**	**305,686**

Designated funds

Programme reserve: Due to high inflation, a growing number of participants post pandemic, and our commitment to safeguarding and wellbeing, the cost of the orchestra has increased. We are carefully managing our budgeting process to ensure financial control while continuing to invest in these essential areas for the future of the programme. As part of this, to ensure that the programmes can be delivered as planned, the Trustees have designated £69,357 of unrestricted reserves to cover any shortfall, within all three programme areas.

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

Modulo Programme: These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

Youth Leadership: These are funds received to support the new Youth Leadership Co-ordinator role.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Florence Price: These are funds received to support the performance of a specific piece of work.

	Balance brought forward 2023	Income in the year 2023	Expenditure in the year 2023	Transfers between funds 2023	Balance carried forward 2023
	£	£	£	£	£
Unrestricted funds					
General funds	175,577	321,721	(341,916)	-	155,382
Designated funds					
Programme reserve	52,329	-	(45,290)	-	7,039
	227,906	321,721	(387,206)	-	162,421
Restricted funds					
National Orchestra for All	3,200	102,981	(106,181)	-	-
Modulo Programme	-	38,000	(38,000)	-	-
Music Leadership Training	-	15,000	(15,000)	-	-
Youth Leadership	-	25,000	-	-	25,000
Permanent salaries	-	9,661	(9,661)	-	-
Communications	9,580	23,079	(32,659)		
	12,780	213,721	(201,501)	-	25,000
	240,686	535,442	(588,707)	-	187,421

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Communications: These are funds received to support the work of the Content and Communications Producer, as well as wider work.

15. Analysis of net assets

	General Funds 2024	Designated Funds 2024	Restricted Funds 2024	Total Funds 2024
	£	£	£	£
Fixed assets	2,388	-	-	**2,388**
Current assets	381,316	-	34,552	**415,868**
Current liabilities	(169,927)	-	(12,000)	**(181,927)**
	213,777	**-**	**22,552**	**236,329**

	General Funds 2023	Designated Funds 2023	Restricted Funds 2023	Total Funds 2023
	£	£	£	£
Fixed assets	1,577	-	-	1,577
Current assets	254,337	7,039	87,468	348,844
Current liabilities	(100,532)	-	(62,468)	(163,000)
	155,382	7,039	25,000	187,421

16. Other financial commitments

At 30 June 2024, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2024	Total Funds 2023
	£	£
Due within one year	**833**	2,500
	833	2,500

17. Donations in kind

During the year, the Charity benefited from the following donations in kind:

	Total Funds 2024	Total Funds 2023
	£	£
Venue hire for programmes	9.500	-
Legal advice	5,000	-
	14,500	-

18. Trustee remuneration

During the year, no Trustee received any remuneration (2023: £NIL). Two members of the Board of Trustees received reimbursement of travel expenses totalling £1,190 (2023: No members received expenses totalling £NIL) and youth board members received remuneration for their roles supporting programmes, which is seperate from their role as Trustees, totalling £382 (2023: £NIL).

19. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £3,021 (2023: £1,476).

20. Guarantees and secured charges

As of 30 June 2024, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2023: £NIL).

Thank you

On behalf of the Team, Youth Board, Board of Trustees and young musicians at Orchestras for All, we would like to thank everyone who has given their support to our work over the past year.

Thank you to our partners and venue hosts: Cecil Sharp House, Covington & Burling LLP, Glasgow Royal Concert Hall, LSO St Luke's, MAC Birmingham, Royal Academy of Music, Royal Birmingham Conservatoire, Royal Northern College of Music, Sandwell Music Hub, SKY Music Hub, University of York.

Thank you and farewell to two of OFA's Trustees and former Chairs, including Simon Page, Treasurer (Chair in 2018-19), and Trustee Philip Whalley (Chair in 2016-18), following eight years of service on the Board.

Thank you to our core team of freelancers: Artistic Director, Emma Oliver-Trend, Associate Conductor, Rocco Brunori, Head of Wellbeing, Sasha Mattock, Production Manager, Chris Tindall, our arrangers, Emily Crossland, Emily Lim, James Brady, Matt Poad and Simon Tong, our nurse, Denisse Levermore, Deputy Designated Safeguarding Lead, Harriet Dyke, our photographer, Simeon Thaw, and the videography team at Broaden Productions.

Thank you to our inspiring team of Ambassadors: Atse St. Rose, Beau Collins, Chloe Morgan, Grace Hughes, Haseeb Usman, Keefe Theeng, Nell Thompson, Noah Dixon, Shannon Cockle and Tashan Jones.

Thank you to our Youth Board members: Abz Knaggs, Adam Elliot, Atse St. Rose, Cameron Jacobs, Chris Ebulu, Christian Dews, Eleni Tsatsou Gonzalez, Henry Burton, Khadijah Raji, Kit Wood, Nell Thompson, Niko Sharifirad, Noah Dixon, Noah Potter and Shannon Cockle.

Thank you to Clore Fellow and Artistic Director of Quirk Theatre, Katie Villa, who joined us this year to support with our future strategy ideas.

Finally, thank you to OFA's core team, Board of Trustees, Youth Board, orchestral tutors, wellbeing staff and volunteers for working tirelessly to make these life-changing programmes possible.

{ ORCHESTRAS FOR ALL }

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Orchestras for All is registered with the Charity Commission in England and Wales (1150438)

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ARTS COUNCIL ENGLAND

ORCHESTRAS FOR ALL

England & Wales - Charity number 1150438

Accounts

{ ORCHESTRAS FOR ALL }

ANNUAL REPORT

JULY 2022-JUNE 2023

OUR VISION

Any young person aged 11-18
can access the benefits of
group music-making in the UK

WELCOME FROM OUR TRUSTEES

As we reflect on the past year, we are thrilled to share our incredible journey at **Orchestras for All** (OFA) and express our **gratitude** to each and every one of you who played a pivotal role in making it a **resounding success**. Together, we have achieved milestones that not only make us feel proud to be part of this charity but also set the stage for an even more **impactful future**.

As Trustees who were once members of **National Orchestra for All** (NOFA), we firmly believe in the power of youth voice and have taken significant strides towards championing it, so one of our key triumphs this year has been the development of **youth leadership opportunities** at OFA.

As part of this, we handed over the **Youth Board** to current OFA Ambassador, **Chloe Morgan**, and welcomed her to the **Board of Trustees**. Chloe's energy and fresh perspective has already made a positive impact on our decision-making processes.

We also further invested in our **wellbeing approach**, ensuring that OFA's programmes not only inspire **creativity** but also nurture the individual needs of every participant – making our initiatives even more **inclusive** and **accessible**, while opening up doors for **diverse young minds** to thrive.

This year, **the number of NOFA members has doubled** compared to last year, which is a testament to the growing influence and reach of our organisation. Through **Modulo**, we reached **613 young people** nationwide, directly impacting their lives and fostering a sense of community through music making. Plus, an astounding **7,000 young people** have been indirectly impacted through our **Music Leadership Training** programme.

As we look now towards the future, we are excited to see what else we can achieve together at OFA and where **youth voice** will take us – and with our new Youth Board cohort, we're ready to take on whatever 2024 brings!

Beth White

Joelle Sogunro

WHAT WE DO

Orchestras for All has a vision: where any young person aged 11-18 can access the benefits of group music-making in the UK

To achieve this vision, we:

empower all young people to access high-quality ensemble music-making, inspiring audiences and the wider sector

energise and upskill music educators to lead change in their local communities

engage partners to roll out our approach in a way that supports their needs and regional network

OUR PROGRAMMES

Orchestras for All has developed **three innovative programmes** to improve access to group music-making for young people nationwide:

National Orchestra for All (NOFA)

An inclusive, mixed-ability youth orchestra, comprising 100 young musicians from across the UK facing barriers to music-making, who come together to learn, create, rehearse and perform orchestral music. During our 2022-23 season, we continued our blended offering of online and in-person activity, welcoming NOFA members to an exciting series of residentials complemented by a focus on wellbeing and welfare.

Modulo Programme

Supporting under-resourced schools and community groups to run ensembles (also known as "Modulos"), regardless of a young person's skill level or chosen instrument. From York to Manchester, 2022-23 saw a total of 35 schools and community music groups sign up for the programme.

Music Leadership Training (MLT)

An online and face-to-face training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills, developed in partnership with experienced music educators, expert animateurs and leading conductors. In 2022-23, we engaged more than 300 music leaders.

STRENGTHENING THE CHARITY

OFA proudly became a National Portfolio Organisation for Arts Council England (ACE) in April 2023. Thanks to ACE and our loyal donors, funders and supporters, we were able to strengthen the charity and welcome individuals with diverse skills and experience levels, enhancing our impact.

Core team: **Helen Cordina** was promoted to the role of Operations Manager, while **Jenny Forbes** joined us as Programmes Coordinator to support the delivery of the charity's three programmes.

Freelance team: **Sasha Mattock** was appointed as Wellbeing Lead, overseeing wellbeing across all areas of the charity. **Rocco Brunori** was welcomed as our Associate Conductor for 2023-24, **Chris Tindall** as Production Manager, and student orchestral tutors from Royal Northern, Royal Academy and Royal Birmingham conservatoires.

Trustees: **Rachael Adediran**, **Lucinda Coulthard**, **Chloe Morgan**, **Philip Raperport** and **Dominic Parker** joined the Board. We also send huge thanks and appreciation to **Kate Danielson**, who steps down from the Board after serving since 2013 and as Chair for three of these years.

Embedded Youth Leadership: strengthened alums' roles within the core and wider teams; recruited 10 new ambassadors in paid roles to support OFA's three programmes throughout the course of the year; a quarter of our Board of Trustees was formed by NOFA alums (including **Chloe Morgan**); recruited a Youth Leadership Coordinator to join us from July 2023.

Young people are part of all decision-making at OFA, including co-curating the Artistic season with Artistic Director, **Emma Oliver-Trend**.

Investment in quality: all core and freelance staff were offered paid training before each new project, aligning in delivering the charity's three values of **collaboration**, **ownership** and **inclusion** in practice.

Widening our charity's reach: through our attendance at 13 conference sessions, events and building upon our music education hub and music college partnerships, we continue to raise awareness of our vital work across the arts sector.

Our three programmes:

- Reached even more vulnerable young people, schools and teachers;
- Invested in training and development of our freelance teams, enabling them to deliver our values in practice on the ground, and
- Offered paid leadership roles for our alumni.

YOUTH LEADERSHIP

Youth leadership lies at the heart of Orchestras for All. We believe that young people are best-placed to tell us what they want and need. We are constantly adapting to meet their needs and priorities, providing opportunities for them to influence and own our work.

Trustees

We are proud to have NOFA alums, **Beth White**, **Joelle Sogunro** and **Chloe Morgan**, on our Board of Trustees.

They play a pivotal role in shaping OFA's future and have already influenced so much positive change. We are committed to increasing the representation of young people and OFA alumni on our Board as we know this is crucial to our ongoing relevance, impact and success.

Youth Board

OFA's Youth Board is made up of current **NOFA members and OFA alumni, aged 16-23**. They meet quarterly to connect, share their ideas and discuss important strategic questions faced by the charity.

In 2022-23, the Youth Board shaped OFA's strategy, activity, musical programming and communications. The Board was chaired by NOFA alumni and Trustees, Beth and Joelle, who have championioned, advocated and led on sharing young people's experiences and priorities with the team, trustees and external stakeholders.

Ambassadors

This year, we recruited **10 inspiring NOFA alumni**, who joined our team as Ambassadors.

They have played a crucial role in delivering OFA's activity: leading social and wellbeing activities, supporting the core team with logistics as well as social media, while also becoming inspiring role models for our current NOFA members.

Young Leaders

During NOFA activity, **NOFA members aged 16+** have the opportunity to take on leadership roles. This year, each of our Young Leaders led and managed our famed recital evening, encouraging members to sign up.

They also gave thought and care to the programming and production of the evening, creating a welcoming, supportive and friendly environment through their brilliant introductions.

"I would describe NOFA as a community where everyone belongs and nobody gets left out."

"I think if we have orchestras with more diversity, it can bring new ideas as music from around the world comes in all different forms."

"In a lot of orchestras, the only person with the power is the conductor. I'm just a person on the euphonium but at NOFA, I've had talks with people to try and see if I can learn new repertoire and even conducted the orchestra myself, so I think that's pretty cool!"

"I feel more confident in ensemble playing, and have enjoyed discovering new music and instruments. I've also made many new friends through Modulo, who I talk to regularly!"

"Attending NOFA made me have the confidence to be myself without being judged and also it gave me the confidence to perform infront of people without being judged."

"I enjoyed the opportunity to visit a new place and work in some of the different Modulo music spaces. Everyone was very kind and encouraging and made Modulo an enjoyable experience."

ARTISTIC DEVELOPMENT

Collaborative programming: All pieces programmed were finalised using votes from young people, who we engaged during the programming process through callouts for ideas, Youth Board shortlisting, and full orchestra listening and voting activities.

Values in practice: We now underpin our music leadership with our organisational values, which gives us a defined foundation to work from and allows us to explore and articulate more effectively.

Championing under-represented composers: Our 2022-23 programme included three arrangements by female composers: 'Andromède' by Augusta Holmés; the first movement of Florence Price's Symphony No. 1 (exposition), and the first movement of Alice Mary Smith's Symphony in A Minor.

High-quality arrangements: These have been improved by our adoption of orchestrators for specific instrumental groups, along with a more habitual, well-practised approach to 'tutor checking', with orchestral tutors proofreading and checking the individual instrumental parts.

Deepening musicianship: The NOFA programme included a unique, newly-commissioned piece that was learnt and performed entirely by ear – 'Strength in Numbers', by Joe Broughton and NOFA. We also trained orchestral tutors, including two students, to help us deliver learning by ear. We value all types of music-making – from notation, braille and composition, to learning by ear and improvisation.

Creative experiments: Modulo participants developed their musical skills by taking inspiration from two contrasting pieces, linking them and creating a seamless performance with improvisatory sections.

New Associate Conductor role: The recruitment of Rocco Brunori into this role supports a more consistent approach to our music leadership and new opportunities for collaborative artistic developments.

WELLBEING AND SAFEGUARDING

Our ethos

The wellbeing, safety and happiness of all young people and staff is our top priority. We do everything in our power to promote welcoming, inclusive, accessible spaces, ensuring that we remain as flexible and supportive as possible.

Promoting a positive **safeguarding culture** is the responsibility of all OFA trustees and staff and is championed by the safeguarding team.

All staff complete **safeguarding training** prior to each project, which involves discussing the complex support needs of young people. Our **Safeguarding Policy** is updated and signed off by Trustees annually to ensure we are in line with best practice as advised by NSPCC and other partners.

We are committed to empowering and unlocking the potential of all individuals we work with. This year, we used phone calls and online forms to create 60 **'About Me' profiles** for NOFA members, helping us to understand their bespoke support needs as shared in their own words. These profiles are updated and shared with relevant team members, giving staff more confidence when working with each young person and transforming our understanding of them as well as our ability to support their wellbeing. We also created About Me profiles for our staff team and Trustees, **embedding wellbeing at every level of the organisation**.

{NOFA} NATIONAL ORCHESTRA FOR ALL

WHAT IS NATIONAL ORCHESTRA FOR ALL?

National Orchestra for All (NOFA) is a free, non-auditioned and inclusive national youth orchestra. It welcomes young people aged 11-18 from all backgrounds, with any level of musical ability and playing any instrument.

Our 2022-23 NOFA cohort enjoyed a series of virtual events as well as in-person residentials at **Royal Birmingham Conservatoire**.

At NOFA, participants are invited to:

- **Play incredible music** with other young people from all walks of life
- Learn, have fun and **develop – musically and socially**
- **Improve their wellbeing and confidence** within a supportive, safe and nurturing environment

We worked with 112 young musicians across the year

9 days of activity

Bespoke calls and one-to-one lessons

DOUBLING THE NUMBER OF NOFA MEMBERS

July 2022 was the end of the season, both for NOFA and for the cohort who had kept the orchestra alive for two-and-a-half years during the pandemic. Of this cohort, 47 young people attended our summer residential.

When recruitment for the 2023-24 cohort began in August 2022, only 40 per cent of previous NOFA members were eligible to reapply due to their age.

However, by NOFA's spring concert in April 2023, we had double the number of attendees (80 young musicians in total). Our membership then continued to grow in the lead up to the summer residential, with **60 per cent being new members.**

INCLUSIVITY

We are proud to be pioneering what inclusivity means, adapting our activities to meet the needs of the young people and staff we work with.

Here are a few of the ways we were able to promote inclusivity over the past year:

- Created an environment where **everyone is supported to participate** in the way they need as an individual.

- **Increased the number of staff in our wellbeing team** to meet the needs of the young people we work with – in particular, those requiring one-to-one support, including a Wellbeing Safeguarding Tutor and a total of 33 wellbeing tutors (up from 14) across the year as well as two interns.

- **Bespoke music arrangements provided for every NOFA member**, based on their individual and diverse needs.

- **Produced Braille parts** for a visually impaired NOFA member in collaboration with the Royal National Institute of Blind People, the One-Handed Musical Instrument Trust and one of our wellbeing tutors, Asteryth Sloane.

- **Hundreds of one-to-one calls** with our Wellbeing Lead for NOFA members to support them in preparing for the summer residential.

- **A consultation with a visually impaired freelancer** to improve the inclusivity of all our resources and communications as well as create a 'best practice' guide.

Our ongoing efforts to promote inclusivity have had a huge impact on the young people we work with:

"I like the accessibility for everyone in the group." **– NOFA member**

"I liked how the music was inclusive and it gave the chance for everyone to be involved." – ***NOFA member***

"First of all, I just wanted to reiterate what a fantastic time Rowan had at NOFA! Thanks so much for all your organisation that went into making it such a success. I literally had an embarrassing teary emotional response to the run through on the last day!" – ***Parent of visually impaired member***

WHAT DID WE LEARN?

- **NOFA members face a wide range of barriers to music-making.** We have become experts at breaking down these barriers by encouraging the young people we work with to express their needs and increasing our focus on wellbeing.

- **For many members, joining NOFA meant new experiences.** Whether it was their first time ever playing in an orchestra, performing to an audience, travelling away from home or travelling to different parts of the UK, we provided tailored support throughout for those who needed it.

- **Team-building activities – musical or otherwise – are crucial to the success of the programme.** We arranged all kinds of activities for both the young people and staff who joined us to cultivate a strong sense of camraderie.

YOUTH LEADERSHIP IN MUSIC

- **NOFA members worked with Joe Broughton** (joebroughton.com) to create learn-by-ear piece, 'Strength in Numbers', performed without sheet music, working with two students in our team of 16 orchestral tutors and a total of 28 orchestral tutors across the year.

- **NOFA members chose to play all three new pieces of music, including Symphony No. 1 in E minor**, written by under-represented classical composer, Florence Price, 'Ghost Town' by The Specials and the *Hollow Knight* theme.

- **NOFA members created a playlist**, in which four new arrangements were made to be played in fun, relaxed music workshops at the next residential.

What did NOFA members say?

"I love the diversity in the music."

"I like the variation as there's classic music and modern music (such as Hollow Knight)."

"I like the workshops giving a chance to learn music by ear, so there's also a range in playing style from a more traditional notated piece, to jazzy-feeling improvisation."

"I enjoy how it all comes together when played with all the instruments and I think that all the music is a good choice."

HIGHLIGHT OF THE YEAR: MICHAEL'S STORY

Michael picked up a cello for the first time aged seven and hasn't been able to put it down since. After learning to play the sweet-sounding string instrument, he later joined National Orchestra for All (NOFA) to share his love of music with others. We caught up with Michael and his mum, Antonia, to find out more...

How did Michael discover the cello?

Michael: "In 2012, I started on the cello – I had cello ensemble and I enjoyed that."

Antonia: "Michael showed an interest in music from a very young age – he started ballet at age five and cello at age seven.

What made Michael choose NOFA over another orchestra or music group?

Antonia: "An organisation called Turtle Key Arts, who run schemes for people with disabilities, suggested that Michael apply to NOFA. During his first year in NOFA, everything was online [due to the pandemic] and so for a long time, he did not really understand what it was all about.

"Finally, in-person rehearsals started a year later and he was very excited to experience playing in an orchestra for real. Now, he loves the live residential programmes. It gives him a chance to be a bit more independent and also to feel part of a group.

"This is especially important for Michael as his Autism means that he does not have the skills to take part in conversations, so he is frequently excluded from other social interactions in everyday life."

Any standout moments from NOFA 2022-23?

Michael: "In 2022, I went to Nottingham. The summer residential was nice because I loved playing at Trinity Catholic School. Performing at Nottingham's Albert Hall was great too: I felt really involved.

"In spring 2023, I went to Birmingham with the orchestra. My favourite thing about the residential was taking part in the orchestra. It felt like lots of fun."

What's your all-time favourite NOFA memory?

Michael: "At the end of the Albert Hall concert, I bowed to everyone. It felt quite exciting!"

Antonia: "Yes, Michael loves to perform to an audience. He led an impromptu invitation to the audience to join in a round of "hip hip hoorays"!

"He was delighted to return to the Royal Birmingham Conservatoire in 2023 for more orchestral music (not to mention the hotel breakfasts and being able to travel in the lifts there every day!).

{MODULO} ORCHESTRAS FOR ALL

WHAT IS THE MODULO PROGRAMME?

Modulo supports music teachers and ensemble leaders to kickstart an exciting culture of inclusive music-making in secondary schools and communities nationwide. Young people aged 11-18 can take part regardless of their experience, skill level or chosen instrument.

Modulo ensembles **don't just include traditional orchestral instruments**; we welcome guitars, ukuleles, saxophones, melodicas and tabla, among others!

Modulo also provides leaders with **flexible, accessible arrangements** – with bespoke scores for their group, access to the online modules and webinars in our Music Leadership Training (MLT) programme and expert guidance from our team. Ensembles can also choose to have an **in-school workshop**, led by our team of professional musicians. In 2022-23, all ensembles were invited to attend our **four spring and three summer Modulo Meets – exciting** in-person events that took place in four areas of England.

* 35 schools signed up to Modulo in 2022-23

* 12 schools from Arts Council England's Levelling up for Culture locations

* 613 young people reached nationwide through the 2022-23 Modulo Meets

* 24 new ensembles set up, including one of home educated people

WHO WAS INVOLVED?

- We employed **31 professional orchestral tutors** across our in-person activity, including **11 new musicians**.

- We worked with **nine music students** from **Royal Northern College of Music** and two from the **Royal Academy of Music**, who assisted our professional tutors to support young people.

- We offered **paid orchestral tutor placements to two students** from the **Royal Birmingham Conservatoire**, shadowing our professional tutors in percussion and double reeds. **Sehyogue** and **Becca** made fantastic team members and were brilliant in supporting the young musicians.

- Events were conducted by OFA's Artistic Director, **Emma Oliver-Trend**, Associate Conductor, **Rocco Brunori**, and guest conductor, **Karin Hendrickson**.

WHAT HAPPENED DURING THE PROGRAMME?

In July 2022 and March 2023, our Modulo Meets were **all held in person** at inspiring arts venues, universities and conservatoires across the UK.

We provided **seven days of memorable, inclusive and accessible music-making** for young people, from County Durham to Kent!

Our partners included **Cecil Sharp House, Midlands Arts Centre, The Royal Academy of Music, Royal Birmingham Conservatoire, Royal Northern College of Music** and the **University of York**.

WHAT DID WE DELIVER?

- **Produced accessible instrumental parts** for young people of all experience levels. Our pieces included 'Crossfade' by Jack McNeill, 'Allegro', taken from Alice Mary Smith's Symphony in A minor, '99 Red Balloons' by Nena, 'Merry-Go-Round of Life' by Joe Hisaishi, and transitions composed by Modulo members.

- **Individual welcome meetings with each school** on the programme to explore their support needs and learn more about their young musicians.

- **A virtual meeting to welcome Modulo teachers**, share more about our chosen repertoire for the Meets and explain how best to deliver rehearsals before joining us in person.

- **In-school workshops for 12 different schools**. The workshops were planned around bespoke requests and included a range of topics: specific instrumental tuition, conducting techniques, ensemble skills, rhythm, collaborative composition and improvisation.

- **We provided six instruments to young Modulo musicians** – all thanks to generous donations.

WHAT DID WE LEARN?

- **Young people and teachers love the in-person Meets,** as do our team and tutors! Being part of a larger ensemble drives young people to commit to practice and rehearsals, and teachers are proud to be able to provide an aspirational activity for their students.

- **Students' wellbeing and social confidence is improved** on the programme – firstly, through joining their ensemble, then further through their attendance at the Meets.

Young people said:

"The best part was after we went into different groups and learnt the pieces thoroughly, being able to then see all the different parts coming together at the end."

"I really enjoyed working with my music group and getting to play the pieces as a section. I also really enjoyed playing as an orchestra because the music sounded amazing."

Teachers said:

"The day was full of positive energy and it felt very inclusive. I was very impressed at how you managed to engage all the children, who had all come together and didn't know each other, without having to resort to any 'stern' behaviour management. I feel so lucky we had the opportunity to be involved in this."

"My student's mum contacted me to express how much he enjoyed himself. It was 'the best day of his life'."

Parents said:

"As the first home educated group to do this programme, we felt welcomed and not excluded. The conductor was fantastic and kept that huge group engaged throughout. It was really nice to have the tutors involved during the main rehearsals giving extra support where needed.'

KEY ACHIEVEMENTS

- **Highlighting FUN (female, under-represented) repertoire and having our young people lead on this.**

- **Bringing young people into inspiring music venues and higher education institutions, showing them a potential future in music.**

It has been a pleasure to work with conservatoires, universities and arts venues, bringing young people into an environment they have not had the opportunity to visit. This has had a huge impact on aspiration, with young people reporting a strong belief in their musical future and teachers reporting a greater interest in music qualifications and careers.

- **Collaborating with freelancers**

We have improved the training we offer our freelance staff to ensure they feel confident in safeguarding and an inclusive approach to leading sessions. We have worked hard to ensure a consistent team of tutors for Modulo Meets within each region.

This has proved successful when young people return for their second event as they are already familiar with the people they are working with. Likewise for tutors, it allows them to have a deeper knowledge of young people's needs.

We have worked as a wider programmes team to offer opportunities that work across both programmes, rather than having separate tutor teams. This has allowed us to offer more work to individuals and has given our tutors a much better understanding of the organisation as a whole, upskilling them in "the OFA way" in a variety of settings.

MUSIC LEADERSHIP TRAINING FOR ORCHESTRAS ALL

WHAT IS MUSIC LEADERSHIP TRAINING?

Music Leadership Training (MLT) is a continuing professional development (CPD) programme that equips music leaders with the vital tools, strategies, leadership skills and practical conducting techniques they need to start or develop an instrumental ensemble in their school or local community.

Through this programme, we provide:

- **Free webinars focused on inclusive music-making**, bringing in external experts as well as our Artistic Director and orchestral tutors to share their skills and experience more widely.

- **10 online modules** providing flexible, hands-on training on themes from conducting to arranging, rooted in inclusive practice.

* 14 events delivered – in-person, online and conferences

* More than 300 music leaders joined us for live workshops and two free webinars

* 7,000 young people indirectly benefited from MLT activity

WHAT HAPPENED DURING THE PROGRAMME?

This was a successful year for the MLT programme as we **returned to delivering our in-person sessions**, alongside online content. While the impact of the COVID-19 pandemic was ongoing for many arts organisations, we are proud to share that we successfully hosted seven in-person events!

An important development has been the **inclusion of young people in the planning and delivery of events.** This included our first presentation being led solely by NOFA alumni, **Joe Walsh** and **Kate Lynch**, who were invited to present a session on 'Meeting Young People where they're at', for the Harrison Parrott Symposium.

Our ongoing aim is to **provide opportunities for as many young people as possible** to be directly involved in conferences and training sessions. We are keen to welcome their diverse perspectives, helping us to drive forwards both our organisation and the sector in an authentically youth-led way.

We held **six webinar sessions** across the year, including two that were open to the public, and **multiple training sessions** for all tutors who worked with us on the NOFA and Modulo programmes, upskilling our freelance team and providing vital safeguarding training.

We also **attended several conferences** held by other organisations across the sector, where we participated in multiple conversations with colleagues about our approach, inclusive practice and the future of the sector.

This included setting up a **Music Mark stand at the Music and Drama Expo**, where we met with other national youth music organisations (NYMOs) and discussed our programmes with delegates.

WHAT DID WE LEARN?

Alongside drawing upon the expertise of our wider team of orchestral and wellbeing staff, we are keen to implement the following learnings into as many future MLT events as possible:

- **Youth leadership – at least one young person should be present at our MLT events and webinars.**

Going forward, their roles might include hosting, participating as a presenter for part of the session, providing technical support, designing supporting resources, recording videos, contributing to discussions or even becoming a panel member for discussions.

- **There is a distinct need for CPD** (continuing professional development) on working with neurodiverse young people, including those with Autism, in classes, small groups and one-to-one lessons.

After reviewing our feedback forms, three from Lancashire mentioned this as a particular type of training they would like to see us arrange.

- **A refreshed approach to Music Leadership Training** – streamlining our offer to create a greater impact for teachers nationwide.

DIGITAL HIGHLIGHTS

As part of our charity's five-year strategy, we are continuing to improve our marketing and communications both internally and across our digital channels, helping us share our vital work more widely, build stronger connections with our audience and act as a cataylst for greater change.

Sharing vox pops with young musicians online

Powerful guest blogs from Ambassadors and participants

'If you have ADHD, don't try to fit the neurotypical mould — work with yourself instead,' says National Orchestra for All ambassador, Phoebe

Discover

Instagram takeovers led by alumni

Virtual galleries of our live activity

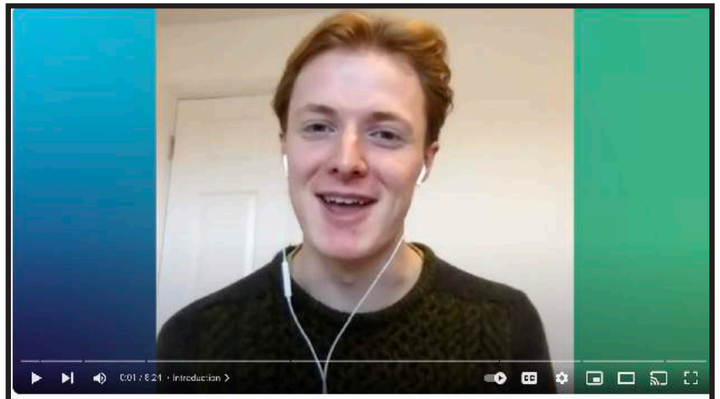
Modulo Programme in pictures: Midlands Arts Centre hosts OFA's first spring meet

News

What a wonderful start to live activity in 2023...

On Tuesday, Orchestras for All welcomed 120 school students to the Midlands Arts Centre in Birmingham for its first Modulo Meet of the spring – and it was pure joy.

From calming stretches during group warmups and energetic sectionals to conducting demos with young people and full orchestra rehearsals, it was surely a day to remember and we'd like to extend our thanks to all those involved (including two of our inspiring Ambassadors, Chloe and Noah!).

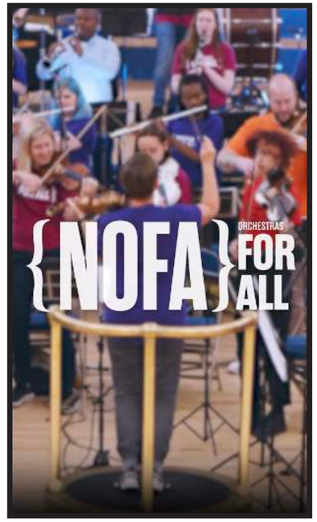


BBC Young Jazz Musician 2022 finalist Ralph Porrett shares a virtual tea break with OFA

Artistic Director Emma Oliver-Trend introduces her webinar – Flip the Script: Redefining Rehearsals

Video interviews with industry experts

OFA joins the world of TikTok



Seasonal newsletters to our donors, funders and loyal supporters

THE YEAR AHEAD Jul '23 - Jun '24

We are delighted to share plans for our year ahead, which include:

- **The finale of our 'Music and Change' season:** Complete with a spectactular spring of live performance at the Royal Birmingham Conservatoire in April 2024.

- **Investing in our environmental responsibility:** Updating and integrating our environmental policy and training across all areas of our work, providing a safe space for young people to talk about the climate crisis.

- **Being youth led:** Appoint an alumni of our programmes to co-chair the Board of Trustees, to join our team as Youth Leadership Coordinator and offer alumni Ambassadors at national conference a platform to share their stories, opinions and calls for action.

- **Being data led:** Invest time, capacity and resource into research, data and impact of our work, and ensure all key decisions are led by data.

- **Continuing Orchestras for All's transition as a new National Portfolio Organisation (NPO):** Updating how we evaluate, collect data and connect with other national youth music organisations (NYMOs) across the UK.

- **Relocating OFA's headquarters:** As part of the NPO Transfer programme, we will be relocating OFA's headquarters outside of London in 2024 – watch this space!

- **Strengthening the core team:** Appointing a Head of Fundraising and Youth Leadership Coordinator to strengthen our team, enabling future sustainability and relevance of our work.

KEY RISKS

The senior management team and the trustees monitor and evaluate key risks at least quarterly via the Risk Register. Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:

Risk	Mitigation
Growth of the charity has an impact on the quality of work being delivered and risk of burnout.	We will continue to collaborate and track against OFA's Business Plan with clear objectives and resource allocation, ensuring adequate staffing levels, training and monitoring systems and are in place.
Third parties roll out of OFA's approach with limited success, impacting the brand's association with quality.	A strategic partnership agreement will be in place to ensure that outcomes and values align, which will be regularly reviewed and learnings integrated.
A safeguarding incident takes place and/or is not effectively handled.	We will conduct regular training sessions, enforce strict accountability measures, provide ongoing support and guidance, and conduct an annual audit and policy update to ensure adherence and understanding of our safeguarding process.
Orchestras for All may grow to a size that cannot be maintained by incoming revenue.	We will continue to invest in strategic fundraising opportunities and donor care and maintaining careful budget monitoring and reforecasting with team and trustees.
Staff overstretch negotiating the ever-increasing ambitions of the charity.	Senior management team and trustees regularly review staff capacity and systems, processes and infrastructure is built and maintained to support growth. We also create a culture in which staff wellbeing is regularly discussed and people feel safe to share pressure.
OFA event staff may not have the requisite knowledge to support a broader range of needs of young people or staff within our programmes.	We will process an annual skills audit of the team, Trustees, Youth Board and freelance team and we will upskill or recruit specialist skillsets required to support the increased needs of the young people and staff we work with.

LEGAL AND ADMINISTRATIVE INFORMATION

Senior management

- **Nick Thorne**, Executive Director
- **Ellie Dunachie**, Head of Programmes and Partnerships

Board of trustees

- **Susanna Eastburn MBE**, Chair
- Trustees: **Jessica Boyd, Simon Page, Philip Whalley**, **Beth White, Joelle Sogunro**
- Newly-appointed trustees: **Rachael Adediran** (September 2022), **Dominic Parker** (December 2022), **Lucinda Coulthard** (December 2022), **Chloe Morgan** (December 2022), **Philip Raperport** (December 2022)
- Trustees retired: **Kate Danielson** (September 2022)

Board policy: In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 13 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one Trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority).

Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on OFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement: the Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document: Constitution **Legal Status**: Charitable Incorporated Organisation (CIO)

Companies house reference number: CE000005

Registered office: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Independent examiner: Bianca Permal FCA, Haines Watts Chartered Accountants, 4 Claridge Court, Lower Kings Road, Berkhamsted, Hertfordshire HP4 2AF

Accountant: Andy Nash Accounting and Consultancy, Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

Bank: Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

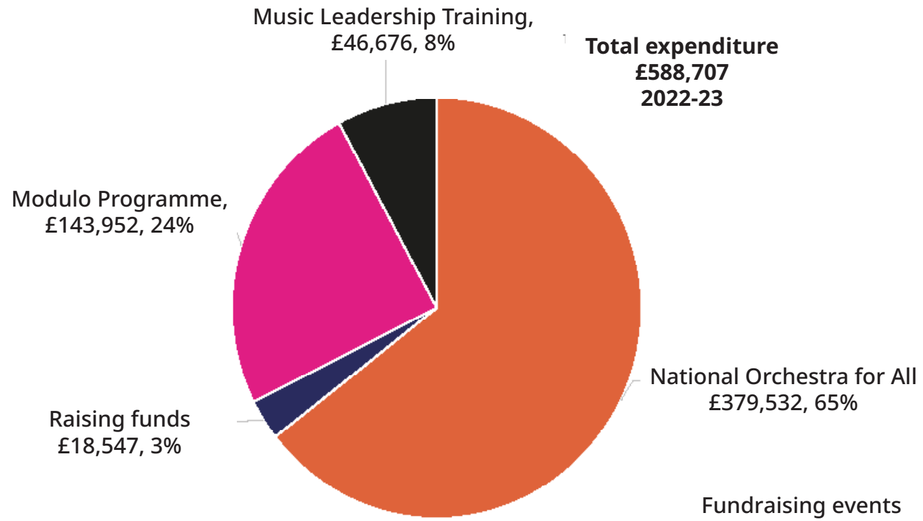
FINANCES AND RESERVES

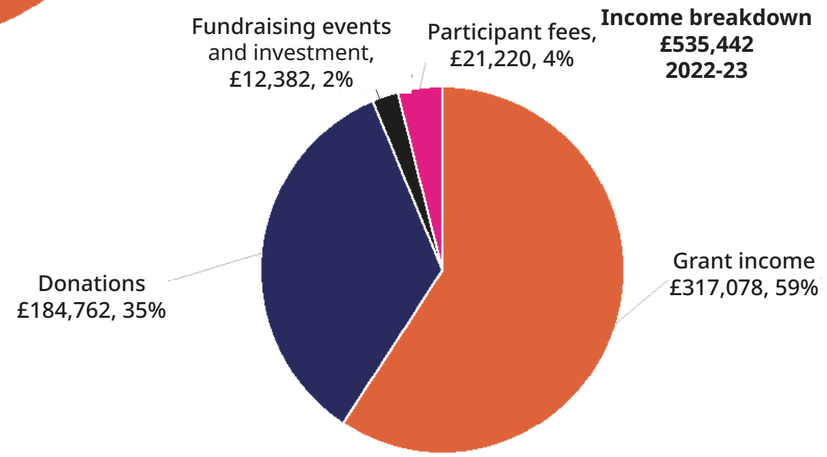
During the current financial year, the Charity incurred a deficit of £53,265 (2021-2022: surplus of £41,046), decreasing total reserves at year end to £187,421 (2021-2022: £240,686). Of these reserves £162,421 (2021-2022: £227,906) were unrestricted as to use. A total of £7,039 (2021-2022: £52,329) of the total reserves was designated for programmes, leaving £155,382 (2020-2021: £175,577) as general funds.

To ensure that the programmes can be delivered as planned, in previous years the Trustees have designated £60,000 of unrestricted reserves to cover any shortfall, initially just on the National Orchestra for All programme, but then the Trustees extended the purposes of this fund to cover all three programme areas. Of this initial amount, £7,671 was utilised in previous periods, with another £45,290 utilised in the current period, leaving £7,039 at the end of the period.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £155,382, the equivalent of approximately three months of operating expenses which meets this requirement.

Going concern: The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, the Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.





STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of expenidture over income for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently.
- make judgements and estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 1 to 54 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on 10th January 2024 and signed on its behalf by:

Susanna Eastburn
Chair of Trustees

Date: 10th January 2024

INDEPENDENT EXAMINER'S REPORT

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2023 set out on pages 57 to 75.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of 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;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

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 CIO 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Haines Watts

Bianca Permal FCA
Haines Watts (Berkhamsted) Limited, 4 Claridge Court Lower Kings Road, Berkhamsted HP4 2AF
Date: 19 February 2024

STATEMENT OF FINANCIAL ACTIVITIES

The notes on pages 60 to 75 form part of the financial statements.

	Notes	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Total Funds 2022 £
Income from:					
Donations and legacies	3	300,015	213,721	**513,736**	422,459
Charitable activities	4	21,220	-	**21,220**	16,627
Investments		486	-	**486**	20
Total income		**321,721**	**213,721**	**535,442**	439,106
Expenditure on:					
Raising funds	5 & 6	16,458	2,089	**18,547**	23,997
Charitable activities					
National Orchestra for All	5 & 7	245,595	133,937	**379,532**	227,391
Modulo Programme	5 & 8	98,735	45,217	**143,952**	107,079
Music Leadership Training	5 & 9	26,418	20,258	**46,676**	39,593
Charitable activities		**370,748**	**199,412**	**570,160**	374,063
Total expenditure		**387,206**	**201,501**	**588,707**	398,060
Net income/(expenditure)		**(65,485)**	**12,220**	**(53,265)**	41,046
Reconciliation of funds					
Balance brought forward	14 & 15	227,906	12,780	**240,686**	199,640
Balance carried forward	14 & 15	**162,421**	**25,000**	**187,421**	240,686

BALANCE SHEET

	Notes		Total Funds 2023 £		Total Funds 2022 £
Fixed assets					
Tangible assets	11		**1,577**		2,535
Current assets					
Debtors and prepayments	12	27,251		23,010	
Cash at bank and in hand		321,593		315,873	
		348,844		338,883	
Creditors					
Amounts falling due withing one year	13	(163,000)		(100,732)	
Net current assets			**185,844**		238,151
Net assets			**187,421**		240,686
Funds of the charity					
Restricted funds	14 & 15		**25,000**		12,780
Unrestricted funds					
General funds	14 & 15	155,382		175,577	
Designated funds	14 & 15	7,039		52,329	
			162,421		227,906
			187,421		240,686

The notes on pages 60 to 75 form part of the financial statements.
The financial statements were approved and authorised for issue by the Board of Trustees on 10th January 2024 and signed on their behalf by:

Susanna Eastburn
Chair of Trustees

STATEMENT OF CASHFLOW

		Total Funds 2023 £		Total Funds 2022 £
Cash flows from operating activities				
Net (expenditure)/income for period		**(53,265)**		41,046
Adjustments for				
Depreciation charges	**958**		339	
Investment income	**(486)**		(20)	
(Increase)/decrease in accounts receivable	**(1,700)**		(6,665)	
(Increase)/decrease in prepayments	**(1,721)**		(5,841)	
(Increase)/decrease in accrued income	**(820)**		33,668	
Increase/(decrease) in accounts payables	**(3,890)**		9,392	
Increase/(decrease) in HMRC & pension payable	**816**		1,327	
Increase/(decrease) in accruals	**(1,546)**		1,085	
Increase/(decrease) in deferred income	**63,375**		(23,103)	
Increase/(decrease) in credit card	**3,513**		(322)	
Adjustments		**58,499**		9,860
Net cash used in operating activities		**5,234**		50,906
Cash flows from investing activities				
Investment income	**486**		20	
Purchase of fixed assets	**-**		(2,874)	
Net cash used in investing activities		**486**		(2,854)
Net cash used in financing activities		**-**		-
Change in cash and cash equivalents		**5,720**		48,052
Cash and cash equivalents at the beginning of the period		**315,873**		267,821
Cash and cash equivalents at the end of the period		**321,593**		315,873

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

Basis of preparation of the financial statements

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2023, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2023 and the results for the year ended on that date.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Going concern

The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and external economic environment has had no material impact on this assessment.

Legal status

Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

1. Accounting policies (continued from previous page)

Fund accounting
General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income
Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT
All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note four of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation
All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

1. Accounting policies (continued from previous page)

Cash at bank and in hand
Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments
Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions
The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments
Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Income from:				
Donations & legacies	3	100,242	322,217	422,459
Charitable activities	4	16,627	-	16,627
Investment income		20	-	20
Total income		116,889	322,217	439,106
Expenditure on:				
Raising funds	5 & 6	20,083	3,914	23,997
Charitable activities				
National Orchestra for All	5 & 6	11,267	216,124	227,391
Modulo Programme	5 & 7	30,252	76,827	107,079
Music Leadership Training	5 & 8	14,441	25,152	39,593
Charitable activities		55,960	318,103	374,063
Total expenditure		76,043	322,017	398,060
Net income/(expenditure)		40,846	200	41,046
Reconciliation of funds				
Balance brought forward	14 & 15	187,060	12,580	199,640
Balance carried forward	14 & 15	227,906	12,780	240,686

3. Income from donations and legacies

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Grant income	128,357	188,721	**317,078**
Donations	159,762	25,000	**184,762**
Fundraising events	11,896	-	**11,896**
	300,015	**213,721**	**513,736**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Grant income	48,500	322,217	370,717
Donations	48,788	-	48,788
Fundraising events	2,954	-	2,954
	100,242	322,217	422,459

4. Income from charitable activities

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Service user contributions	21,220	-	**21,220**
	21,220	**-**	**21,220**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Service user contributions	16,627	-	16,627
	16,627	-	16,627

5. Total expenditure

	Direct staff costs 2023	Direct other costs 2023	Indirect staff costs 2023	Indirect other costs 2023	Total Funds 2023
	£	£	£	£	£
Expenditure on					
Raising funds	13,115	2,126	1,338	1,968	**18,547**
Charitable expenditure					
National Orchestra for All	101,018	210,860	27,379	40,275	**379,532**
Modulo Programme	58,616	59,675	10,385	15,276	**143,952**
Music Leadership Training	34,008	4,348	3,367	4,953	**46,676**
	206,757	**277,009**	**42,469**	**62,472**	**588,707**

	Direct staff costs 2022	Direct other costs 2022	Indirect staff costs 2022	Indirect other costs 2022	Total Funds 2022
	£	£	£	£	£
Expenditure on					
Raising funds	17,106	2,087	2,548	2,256	23,997
Charitable expenditure					
National Orchestra for All	80,085	101,784	24,145	21,377	227,391
Modulo Programme	46,025	39,618	11,370	10,066	107,079
Music Leadership Training	28,571	3,096	4,204	3,722	39,593
	171,787	146,585	42,267	37,421	398,060

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 10.

5. Total expenditure (continued from previous page)

Indirect costs include:

	Total Funds 2023	Total Funds 2022
	£	£
Office and administration	**49,484**	27,099
Marketing and publicity	**2,986**	1,608
Finance	**6,604**	6,304
Governance	**3,398**	2,410
	62,472	37,421

Governance costs include:

	Total Funds 2023	Total Funds 2022
	£	£
Independent examination	**1,680**	945
Production of annual accounts	**1,464**	900
Trustee meeting expenses	**52**	323
Trustee recruitment	**202**	242
	3,398	2,410

6. Expenditure on raising funds

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Direct staff costs	13,115	-	**13,115**
Direct other costs	2,126	-	**2,126**
Indirect costs	1,217	2,089	**3,306**
	16,458	**2,089**	**18,547**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	17,106	-	17,106
Direct other costs	2,087	-	2,087
Indirect costs	890	3,914	4,804
	20,083	3,914	23,997

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Direct staff costs	54,651	46,367	**101,018**
Direct other costs	166,046	44,814	**210,860**
Indirect costs	24,898	42,756	**67,654**
	245,595	**133,937**	**379,532**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	-	80,085	80,085
Direct other costs	2,839	98,945	101,784
Indirect costs	8,428	37,094	45,522
	11,267	216,124	227,391

8. Expenditure on Modulo Programme

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Direct staff costs	37,616	21,000	**58,616**
Direct other costs	51,675	8,000	**59,675**
Indirect costs	9,444	16,217	**25,661**
	98,735	**45,217**	**143,952**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	17,848	28,177	46,025
Direct other costs	8,435	31,183	39,618
Indirect costs	3,969	17,467	21,436
	30,252	76,827	107,079

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Direct staff costs	23,019	10,989	**34,008**
Direct other costs	337	4,011	**4,348**
Indirect costs	3,062	5,258	**8,320**
	26,418	**20,258**	**46,676**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	10,252	18,319	28,571
Direct other costs	2,721	375	3,096
Indirect costs	1,468	6,458	7,926
	14,441	25,152	39,593

10. Staff costs

	Total Funds 2023	Total Funds 2022
	£	£
Gross salaries	223,952	194,580
Employer's NIC	18,393	13,646
Employer's pension	6,881	5,828
	249,226	214,054

The average headcount during the period was nine persons (2022: eight persons).

No employee received employee benefits of more than £60,000 (2022: NIL).

The total employee benefits paid to key management personnel during the year was £66,498 (2022: £61,587).

11. Tangible fixed assets

	Computer equipment	Total
	£	£
Cost		
As at 1 July 2022	2,874	2,874
As at 30 June 2023	2,874	2,874
Accumulated depreciation		
As at 1 July 2022	339	339
Charge in year	958	958
As at 30 June 2023	1,297	1,297
Net book value		
As at 1 July 2022	2,535	2,535
As at 30 June 2023	1,577	1,577

12. Debtors and prepayments

	Total Funds 2023	Total Funds 2022
	£	£
Accounts receivable	9,515	7,815
Prepayments	16,584	14,863
Accrued income	1,152	332
	27,251	23,010

13. Creditors: amounts falling due within one year

	Total Funds 2023	Total Funds 2022
	£	£
Accounts payable	8,597	12,487
HMRC control account	5,058	4,353
Pensions control account	1,182	1,071
Accruals	6,055	7,601
Deferred grant income	138,178	74,803
Credit card	3,930	417
	163,000	100,732

Deferred revenue consists of:

	Total Funds 2023	Total Funds 2022
	£	£
As at 1 July 2022	74,803	97,906
Released in year	(74,803)	(97,906)
Deferred in year	138,178	74,803
	138,178	74,803

14. Analysis of charity funds

	Balance brought forward 2023 £	Income in the year 2023 £	Expenditure in the year 2023 £	Transfers between funds 2023 £	Balance carried forward 2023 £
Unrestricted funds					
General funds	175,577	321,721	(341,916)	-	**155,382**
Designated funds					
Programme reserve	52,329	-	(45,290)	-	**7,039**
	227,906	**321,721**	**(387,206)**	**-**	**162,421**
Restricted funds					
National Orchestra for All	3,200	102,981	(106,181)	-	**-**
Modulo Programme	-	38,000	(38,000)	-	**-**
Music Leadership Training	-	15,000	(15,000)	-	**-**
Youth Leadership	-	25,000	-	-	**25,000**
Permanent salaries	-	9,661	(9,661)	-	**-**
Communications	9,580	23,079	(32,659)	-	**-**
	12,780	**213,721**	**(201,501)**	**-**	**25,000**
	240,686	**535,442**	**(588,707)**	**-**	**187,421**

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

Modulo Programme: These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Youth Leadership: These are funds received to support the new Youth Leadership Co-ordinator role.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Communications: These are funds received to support the work of the Content and Communications Manager, as well as wider work.

	Balance brought forward 2022 £	Income in the year 2022 £	Expenditure in the year 2022 £	Transfers between funds 2022 £	Balance carried forward 2022 £
Unrestricted funds					
General funds	134,731	116,889	(76,043)	-	175,577
Designated funds					
National Orchestra for All	52,329	-	-	-	52,329
	187,060	116,889	(76,043)	-	227,906
Restricted funds					
National Orchestra for All	3,000	196,612	(196,412)	-	3,200
Modulo Programme	-	50,000	(50,000)	-	-
Music Leadership Training	-	5,000	(5,000)	-	-
Permanent salaries	-	5,000	(5,000)	-	-
COVID-19	-	30,000	(30,000)	-	-
Access to Work	-	1,822	(1,822)	-	-
Communications	9,580	33,783	(33,783)	-	9,580
	12,580	322,217	(322,017)	-	12,780
	199,640	439,106	(398,060)	-	240,686

15. Analysis of net assets

	General Funds 2023 £	Designated Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £
Fixed assets	1,577	-	-	**1,577**
Current assets	254,337	7,039	87,468	**348,844**
Current liabilities	(100,532)	-	(62,468)	**(163,000)**
	155,382	**7,039**	**25,000**	**187,421**

	General Funds 2022 £	Designated Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Fixed assets	2,535	-	-	2,535
Current assets	211,306	52,329	75,248	338,883
Current liabilities	(38,264)	-	(62,468)	(100,732)
	175,577	52,329	12,780	240,686

16. Other financial commitments

On 30 June 2023, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2023 £	Total Funds 2022 £
Due within one year	**2,500**	2,500
	2,500	2,500

17. Other financial commitments

During the year, no Trustee received any remuneration (2022: £NIL). No members of the Board of Trustees received reimbursement of travel expenses (2022: No members received expenses totalling £NIL).

18. Related party transactions

During the year, the total amount given as unrestricted donations by the Trustees was £1,476 (2022: £2,166).

19. Guarantees and secured charges

As of 30 June 2023, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2022: £NIL).

THANK YOU!

On behalf of the Team, Board and young musicians at Orchestras for All, we would like to thank everyone who has given their support to our work over the past year.

Orchestras for All is entirely reliant on fundraised income. The generous contributions of public funders, trusts, foundations, individual donors, corporates, partners and community groups enable our vital work to continue, so that all young people can benefit from ensemble music-making.

To all of you, thank you for coming on this journey with us.

Thank you to our funders and donors:
29th May 1961 Charitable Trust, Arts Council England, Association of British Orchestras Sirens Fund, Austin & Hope Pilkington Charitable Trust, Centre for Innovation in Voluntary Action, Clore Duffield Foundation, D'Oyly Carte Charitable Trust, Department for Education, Finzi Trust, Foyle Foundation, Garfield Weston Foundation, Harold Hyam Wingate Foundation, Hakluyt, Harriet's Trust, Headley Trust, Ingles & Hayday, The Lucille Graham Trust, The Michael Tippett Musical Foundation, Rachel Baker Memorial Charity, Radcliffe Trust, Rayne Foundation, The Samuel Gardner Memorial Trust, Scops Arts Trust, Swire 2765, Three Monkies Trust, University of Warwick.

Thank you to our partners:
Covington & Burling LLP, Royal Academy of Music, Cecil Sharp House, MAC Birmingham, Royal Birmingham Conservatoire, Royal Northern College of Music, Sandwell Music Hub, SKY Music Hub, Sound Connections, University of York.

{ ORCHESTRAS FOR ALL }

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Department for Education | ARTS COUNCIL ENGLAND

Orchestras for All is registered with the Charity Commission in England and Wales (1150438)

ORCHESTRAS FOR ALL

England & Wales - Charity number 1150438

Accounts

music&drama education awards 2022 WINNER

{ ORCHESTRAS FOR ALL }

ANNUAL REPORT

JULY 2021-JUNE 2022

OUR VISION

Any young person aged 11-18
can access the benefits of
group music-making in the UK

WELCOME FROM OUR TRUSTEES

It's been yet another eventful year here at Orchestras for All (OFA), full of exciting activities, productive meetings and incredible achievements as well as a time for reflection. After coming out of lockdown, we were finally able to return to in-person events, **reuniting the young people we work with and inspiring even more music leaders**. Seeing how energised our young musicians were while making music together again after a long two years of the pandemic was a perfect reminder of why this charity exists and is so needed.

Thanks to OFA's loyal individual donors, we also **raised £17,000** for our programmes last winter though our digital campaign, ***Music Changes Lives***, which included a powerful video featuring our young people and their heartwarming stories. Huge thanks to our hardworking core team for making this happen – they always go above and beyond to give the young people we work with the very best musical experiences each and every year.

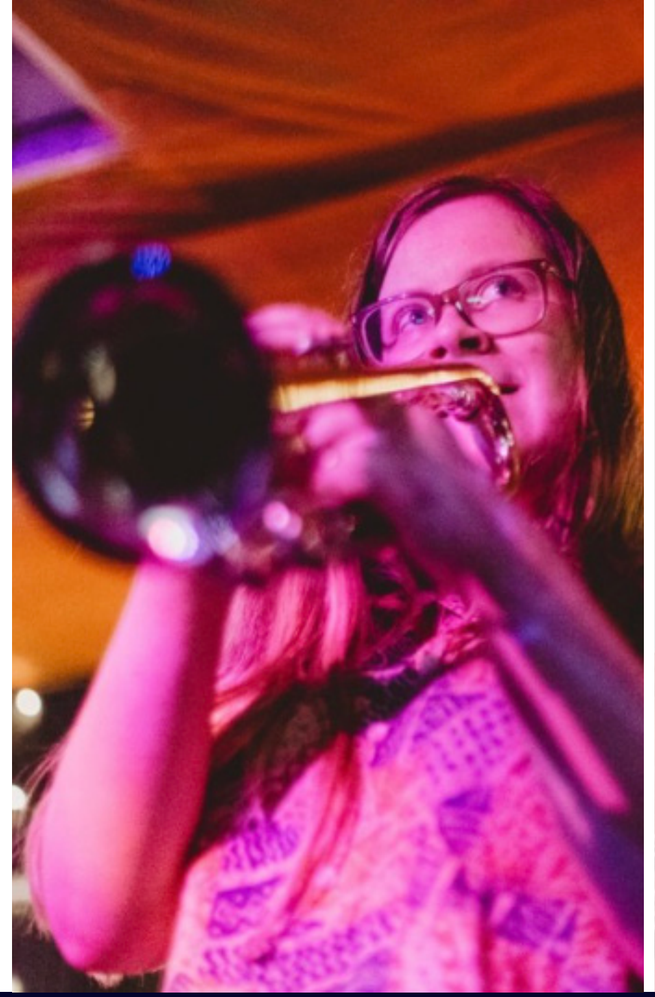
Their efforts have not been without recognition; earlier this year, OFA won an award for **'Outstanding Musical Initiative'** in the UK-wide **Music and Drama Education Awards 2022**, helping to spread our key messages even further as the charity continues to pioneer both accessibility and inclusivity across the music and education sectors.

Despite having so much to feel proud of, OFA remains humble and self-critical. This is what drives the team forward and allows them to achieve so much. Whether it's during away days or online meetings, discussions constantly revolve around **'what is best for young people'** and **'what we can do better for them'**. That's why over the past year, the charity has introduced dedicated safe spaces and increased the number of wellbeing staff at its events as well as creating 'pen profiles' for all young musicians and staff, which highlight an individual's specific needs to ensure they receive the right level of support.

OFA is an amazing charity that helped us tremendously throughout our adolescence and makes us proud now as adults. Although we've **reached our final few months as Chairs of the Youth Board**, we couldn't feel more secure in passing the torch on to **Chloe Morgan** – our newly-recruited Trustee and National Orchestra for All (NOFA) alumna. Chloe is an inspiring and committed member of both NOFA and the Youth Board who impressed us all with her drive and passion for the charity, so while we remain as Trustees we look forward to watching her flourish as our new Youth Board Chair and Trustee! Finally, we're very excited to share with you that OFA now has its **first-ever mascot**... Stay tuned for further announcements!

Thank you all for such a great year – we can't wait to see what's in store next!

Beth White **Joelle Sogunro**



YEAR IN NUMBERS

82 NOFA members engaged across the year

10 days of NOFA activity

100s of welfare calls pre-, during and post-activity

3 new wellbeing staff welcomed as well as a Wellbeing Lead and Deputy Designated Safeguarding Lead

17 orchestral tutors worked with NOFA

21 instruments and **37** parts for NOFA

1 new arrangement written for NOFA of female composer Augusta Holmès' piece, 'Andromède'

5 NOFA ambassadors

27 pieces of media coverage secured for OFA

33 pen profiles created by NOFA members, outlining their individual needs in their own words

5 new OFA volunteers

4 music hub partners

2 interns helped at NOFA and Modulo courses

6 online event days and **9** live event days across NOFA and Modulo

1 award win (Music and Drama Education Awards 2022) and shortlisted in the Royal Philharmonic Society Awards 2022

8 guest composers, conductors, musicians and artists collaborated with across all three programmes

{MODULO}

35 schools signed up for Modulo

27 new ensembles set up through Modulo

1 online interactive sound artwork, 'Modulo Rondeau'

1 online summer course for Modulo, reaching 109 young musicians

9 music students worked with from Royal Northern College of Music

27 schools participated in live Modulo activity

2 new musical arrangements written for Modulo

40 orchestral tutors across five events (a third from our partner orchestras, Royal Birmingham Conservatoire and Royal Northern College of Music)

91 MLT participants

2 MLT webinars:

– 'Music Educators: why do we do what we do?'

– 'Demystifying the Digital Audio Workspace' (May 2022)

10 online MLT modules

76 MLT modules purchased

{NOFA} NATIONAL ORCHESTRA FOR ALL

{MUSIC LEADERSHIP TRAINING}

WHAT WE DO

Orchestras for All has a vision: where any young person aged 11-18 can access the benefits of group music-making in the UK

To achieve this vision, we:

empower all young people to access high-quality ensemble music-making, inspiring audiences and the wider sector

energise music educators to lead change in their local communities

engage partners to roll out our approach in a way that supports their needs and regional network

OUR PROGRAMMES

Orchestras for All has developed **three innovative programmes** to break down the barriers that too many young people face when accessing ensemble music-making opportunities:

National Orchestra for All (NOFA)

An inclusive, mixed-ability youth orchestra, comprising 100 young musicians from across the UK facing barriers to music-making, who come together to learn, create, rehearse and perform ensemble music. In 2021, we returned to in-person activity, welcoming our members to an exciting series of residentials complemented by a focus on wellbeing and welfare as a result of the needs exacerbated by the pandemic.

Modulo Programme

Supporting under-resourced schools and community groups to run ensembles ("Modulos") regardless of level of skill or instruments available. From Gateshead to Kent, 2021-2022 saw a total of 35 schools and community music groups sign up for the programme.

Music Leadership Training

An online and face-to-face training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills, developed in partnership with experienced music educators, expert animateurs and leading conductors. Enjoyed by 128 participants in 2021-2022.

RETURNING TO IN-PERSON ACTIVITY

Last year, we were thrilled to be able to return to live activity and held our **first in-person event for NOFA at Westminster School, London, for our 2021 winter session**. It was such an incredible feeling for us to connect and make music together in this way after the devastating effects of the pandemic, with the youth orchestra meeting each other for the first time after developing close friendships during our online events.

For all our in-person activity, we have followed relevant government guidelines and along with bespoke risk assessments, quickly worked out what additional measures were required to keep people safe. We felt this was hugely important as many of the young people and staff members we work with have complex medical needs, while others have social- and pandemic-related anxieties. However, above all we are **committed to creating a safe environment for our young people and staff across everything that we do** and this continues to be a top priority for our activity going forward.

The majority of feedback we have received has shown that young people, staff and audiences have all really enjoyed our return to in-person activity. We are incredibly grateful to our entire team for their **resilience, optimism and care** in making this transition such a success. Over the past year, having the **opportunity to connect in person** once again through joyful and powerful music-making has been a true highlight for us all.

During the pandemic, many of the young people we work with experienced digital fatigue as well as social isolation – but as a result, it is also important to acknowledge that returning to live activity has presented new challenges. **For some NOFA members, their preference has been to communicate online** – choosing whether or not to switch on their webcams, stay in long calls or breakout rooms, or using the chat and emoji functions to express themselves. Working digitally has therefore presented new opportunities for us to provide support and develop more inclusive ways of working with young people.

After taking the time to reflect on NOFA members' feedback during the pandemic, **we decided to keep digital NOFA days long-term**. That's why before each post-pandemic residential, we have hosted several gatherings online with our young people in order to discuss what the residentials will be like with them, while also connecting and working on the music as a group as well as in sectionals and through one-to-one support.

Similarly, we received feedback that our Music Leadership Training events worked well online as they enabled us to **drastically increase our national reach**, connecting with music leaders across the country. This allowed us to **overcome the barriers that many people face relating to travel, cost and rural isolation**. And so, the pandemic has given us the space to reimagine how we work and improve our programmes in future.

"You make new friends and can share your interests with other people."

"I got to learn new pieces, so that was good!"

"It's fun, interesting, there's nice people and good tutors. And it's worth the long journey!"

"It's all about teamwork. If you're stuck on a note, someone will help you get past that."

"For me, this feels like a magical experience. I've enjoyed it and I'm happy throughout!"

"The music sounds a lot better when you're playing with a big group, especially 'Crossfade' with the backing track!"

"My favourite part was learning how to make different sounds with our instruments. It really opened my imagination!"

"It felt like you were really important being part of a big orchestra."

"I feel more confident after this experience because I've played in front of lots of people, so now I feel like I can do anything."

"Here it doesn't matter if you're disabled because you can still play music. Music is a language we can all communicate by."

YOUTH LEADERSHIP

Youth leadership is integral to our work at Orchestras for All. We believe that young people are their own experts, best placed to tell us what they want and need. We are continually looking for new opportunities for young people to have more influence and ownership over our work:

Trustees

We are proud to have two NOFA alumni, **Beth** and **Joelle**, sit on our Board of Trustees. They play a pivotal role in shaping the future of OFA and have already influenced so much positive change. We are committed to increasing the representation of young people and OFA alumni on our Board, as we know this is crucial to our ongoing relevance, impact and success.

Youth Board

OFA's Youth Board is made up of current **NOFA members and OFA alumni aged 16-23**, who meet quarterly to connect, share their ideas and discuss important strategic questions faced by the charity. The Board is chaired by our NOFA alumni and Trustees, Beth and Joelle, who both champion, advocate and lead on sharing young people's experiences and priorities with the team, trustees and external stakeholders. In 2021-2022, the Youth Board has directly shaped our strategy, activity, musical programming and communications.

Ambassadors

This year, we worked with **five fantastic NOFA alumni**, who joined our team as Ambassadors. They have played a crucial role in delivering OFA's activity: leading social and wellbeing activities, supporting the core team with logistics as well as social media and writing blogs, while also becoming inspiring role models for our current cohort of NOFA members.

Young Leaders

NOFA members aged 16+ have the opportunity to take on leadership roles during NOFA activity. This year, each of our Young Leaders led and managed our famed recital evening, encouraging members to sign up and giving thought and care to the programming and production, and creating a welcoming, supportive and friendly atmosphere through their amazing introductions.

NOFA members

We want to give NOFA members as much **ownership over the programme** as possible. We carried out in-depth evaluations with young people for all NOFA activity, which has directly impacted scheduling, social activities and travel strategy. We constantly adapt to better meet the needs and priorities of young people.

WELLBEING AND SAFEGUARDING

Our ethos

At Orchestras for All, the **wellbeing, safety and happiness of all young people and staff** is our top priority. As a team, we do everything within our power to promote an **inclusive culture** of wellbeing, ensuring that we remain as **flexible and supportive** as possible.

Promoting a **safeguarding culture** is the responsibility of all OFA trustees and staff and is championed by the Safeguarding Team, made up of the Executive Director, Head of Programmes and Partnerships (Designated Safeguarding Lead), Wellbeing Lead, Deputy Designated Safeguarding Lead (DDSL), and Safeguarding and Wellbeing Tutor.

All staff take part in **safeguarding training** prior to each project, where we take time to discuss young people with complex support needs as well as each young person in their section or group. Our **Safeguarding Policy** is updated and signed off by our Trustees annually to ensure we are in line with best practice as advised by NSPCC and other partners.

We are committed to empowering and unlocking the potential of every person we work with. This year, we created **'pen profiles'** for young people in NOFA through phone calls or online forms to fully understand their bespoke support needs in their own words. Pen profiles are updated and shared appropriately with relevant team members. This has transformed our understanding of each young person we work with and drastically increased our ability to support each person's wellbeing. In 2022, we also created pen profiles for our staff team and Trustees, to **embed wellbeing at every level of the organisation**.

{NOFA} NATIONAL ORCHESTRA FOR ALL

WHAT IS NATIONAL ORCHESTRA FOR ALL?

National Orchestra for All (NOFA) is a **free, non-auditioned and completely inclusive national youth orchestra** that welcomes young people aged 11-18 from all backgrounds, with any level of musical ability and playing any instrument.

Our most recent NOFA cohort joined us for two years, participating together in digital events as well as in-person residentials at iconic music venue, **Royal Birmingham Conservatoire**.

Our 'NOFA family' invites young people to:

- **play incredible music** with other young people from all walks of life
- learn, have fun and **develop both musically and socially**
- **improve their wellbeing and confidence** within a supportive, safe and nurturing environment

82 young musicians engaged

10 days of activity

Bespoke calls and one-to-one lessons in between each course

KEY EVENTS

- **27-30 July 2021:** Summer Festival, online via Zoom
- **28 November 2021:** Winter Session 2021, Westminster School, London and Big Noise Scotland (attended by young people both in-person and online via Zoom)
- **5 March 2022:** Staff Training Day, London
- **6 March 2022:** Spring Course, online
- **11-14 April 2022:** Spring Residential, The Royal Birmingham Conservatoire

SUMMER FESTIVAL 2021 HIGHLIGHTS

- **Four days** of online activity
- We offered a selection of virtual tents running simultaneously with diverse workshops and discussions led by orchestral tutors, workshops led by guest artists, a **Games Arcade** and a **Chill Zone** to learn yoga and Qi Gong
- **Jack McNeill's digital music and creative workshop**, followed by a digital music showcase of the NOFA members' own compositions
- **Online live recital**, including NOFA members' compositions, live performances on Zoom and orchestral tutors' performances (18 in total)
- **Improvisation workshop** hosted by **Byron Wallen**
- **Beatboxing workshop** with **James Botcher**
- **Rehearsals** led by OFA's Artistic Director, **Emma Oliver-Trend**
- **Welcomes/warmups** led by **NOFA Ambassadors**
- **Q&A** with **Wellbeing Lead, Elli Chapman**
- **1:1 lessons**

WINTER SESSION 2021

- **First in-person event** since the pandemic (one day)
- **Travel** from across England to London for first time since before pandemic
- **Partnership with Big Noise** (for satellite event)
- **Livestream** of the Zoom call, including the satellite group, into Westminster School on a projector (everyone connected across three locations)
- **Wellbeing workshops** from **Elli Chapman** (flex your leadership muscles!)
- **Musical workshops**, led by **Justin Fung**
- **Chill Zone** and **Games Arcade**, inspired by July's festival
- **Diary room**, allowing NOFA to share their thoughts
- A lot of **precautions** to ensure it was safe for Covid-19 – a big worry at the time

SPRING RESIDENTIAL 2022 HIGHLIGHTS

- **First in-person residential** since the pandemic (four days)
- New partnership with **Royal Birmingham Conservatoire**
- Staff and young people commented on **safe, relaxed environment** and that it was a very positive experience
- **New schedule format** tried and tested, which worked really well
- **100 per cent of NOFA members stayed** for the duration of the whole course
- **Successful performance** at end of the course with everyone on stage, and family and friends in the audience

ARTISTIC

Across the 12 months, we rehearsed:

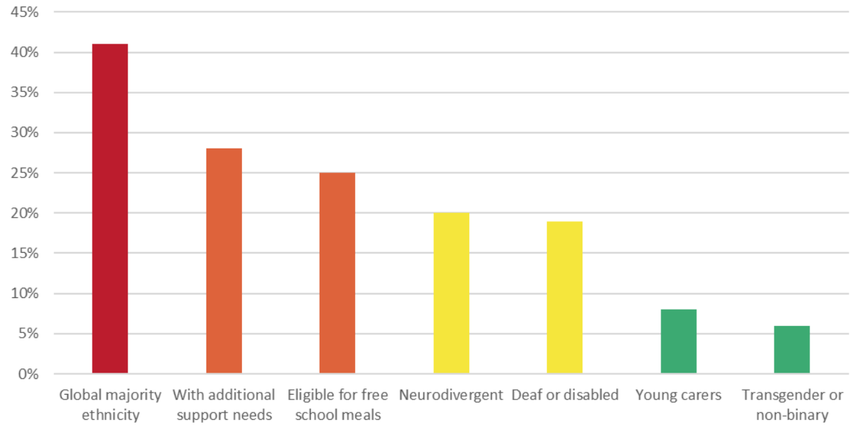
- 'Andromède' by **Augusta Holmès**, arranged by **Emily Lim**
- 'Crossfade' by **Jack McNeill**
- 'Spoitoresa', a traditional Romanian tune, arranged by **Mahala Rai Banda**, **Emma Oliver-Trend** and **Jack McNeill**
- 'Young Person's Guide to the Orchestra' by **Benjamin Britten**, arranged by **Emma Oliver-Trend**

"In secondary school, I didn't have much going for me and didn't have many opportunities but then my teacher found NOFA and suggested that I should apply. I'm so happy I did – it's amazing and has made my life much more interesting! There's loads of activities happening and more opportunities to perform and connect with other people as well." **– NOFA pianist, Troy**

"I love all the different music we're playing – I wouldn't play this type of music in my orchestra back home, so it's nice to have that balance between classical music and dance music like 'Crossfade' and 'Spoitoresa'." **– *NOFA oboeist, Lily***

WHO WAS INVOLVED IN THE PROGRAMME?

We worked with a total of **82 young people** across our in-person activity, online events and tutor sessions, from the following groups:



Successful return to in-person delivery
New team delivered two exciting events for young people across the UK
Successful new partnership with Royal Birmingham Conservatoire
NOFA's key achievements
Hybrid event (online, satellite and in London)
Learning to put on events safely during peak Covid-19 times
Wellbeing support – phone calls ahead of events and 'pen profiles' created for each member that outline their needs

HIGHLIGHT OF THE YEAR: NOAH'S STORY

In 2017, double bass player, Noah, joined National Orchestra for All (NOFA) aged 14. Since then, the inspiring Youth Board member has been on quite the musical journey before completing his time with the orchestra in the summer of 2022. We caught up with the 19-year-old musician to hear his story...

How has NOFA impacted your life?

"When I joined NOFA, it wasn't a great time. I had **difficult personal circumstances** and wasn't in school because of bullying and unmet support needs for my autism. I was lonely and had no-one to talk to. My future was very uncertain and I felt helpless.

"I met Ed and Charlotte (fellow double bass players) who **gave me more confidence** in my bass playing. Ed encouraged me to do grades and I'm now working on Grade Six! I found other people I could talk to and share my love of music with. I am now planning to go to uni. It really helped seeing different campus life, accommodation and more through NOFA.

"My first concert in Leeds Arena was great. I got to play music and **be part of a bigger thing**. Going to Leeds was my first experience of being away from home – I have enjoyed going to different places. It has really helped my bass playing and I've grown in confidence and independence. I learnt to deal with challenges, including incorporating dancers into a performance!"

What made you choose NOFA over another orchestra or music group?

"I didn't feel able to access anything else. I like having a week-long programme, spending so much time practising music and getting better. I feel included at NOFA – **it doesn't matter where you are from or what you are like, it's all about the music** rather than where you live or go to school."

Any standout moments from NOFA 2021-2022?

"I enjoyed **playing a solo;** I did not have the confidence to do this when I started!"

What's your all-time favourite NOFA memory?

"**Playing the music** – my favourite pieces were Britten's Young Person's Guide to the Orchestra and Romanian folk song, 'Spoitoresa'."

Did you learn anything in particular during your NOFA experience that will help you in future?

"Confidence. **Now I feel able to try new things** and talk to people, like I did when I joined the Youth Board.

"**Independence**. When I first started, I needed my mum to come with me but now feel confident going away with NOFA on my own and being able to talk to people about music as well as other things including being able to ask for help.

"Finally, I've also **improved my musical knowledge** and understanding and would have the confidence to join another music group or orchestra as an adult!"

We also spoke to Noah's mum, Su, to find out more...

"As a parent I have watched Noah struggle and hover on the edge of groups, **never really being able to join in**. He was adamant that he needed me to come with him to his first NOFA course. Here I was able to see him relax and join in and gradually, I was able to take a step back knowing he was in safe hands and supported by such a fantastic team.

"Noah wasn't quite ready to attend by himself the next year, so I accompanied him to Leeds again the following summer but did not attend rehearsals. I was able to venture into Leeds and for the first time in years, get a bit of time to myself. While that was not OFA's aim, **it made a huge difference to our family and my wellbeing**. As Noah gained in confidence to attend more independently, we were given the gift of respite care; something that used to be provided by local authorities but is almost non-existent now. For all the families of disabled members, NOFA provides a much-needed and appreciated service by default!

"The whole course was just one brilliant thing after another; I saw Noah talking to other musicians and interacting. On the first evening, Noah also ventured into the common room by himself and then put himself to bed – this may seem trivial but **these were major achievements**. He had become so withdrawn and struggled so much, so NOFA has given him much more than the chance to perform wonderful music.

"**Edward Sharpe**, a fantastic role model and ambassador for NOFA, took Noah under his wing and gave him several mini masterclasses. He encouraged Noah to do Grades, so it was good for him to get a standard of recognition of his progress and more importantly, a **boost in confidence**, **exam experience** and being able to **develop life skills** that were needed when he went back into school and sat his GCSEs and A-Levels. Edward also put him in touch with **CLYTO**, City of Leeds Youth Training Orchestra, who desperately needed a double bass player. **Finally, Noah could attend a regular music activity** – something he couldn't do locally because he associated our County Music Service with the school where he was bullied and excluded from school life for being different.

"The two-hour round trip to Leeds every week was a commitment but it really **developed Noah's confidence travelling on the train** – another key life skill that didn't come naturally to him. Throughout his time with NOFA, Noah has **practised many vital skills in a safe and supportive environment** outside of his special school. I can't stress enough how much this helped his development and wellbeing. Going to residentials in different parts of the UK and in university settings encouraged him to think about broadening his horizons and leaving home to **progress with his education**.

"Noah also joined in with icebreakers, spoke in front of everyone at the teatime sessions and even played a solo. I would particularly like to thank **Emma** – she went out of her way to support him and it meant the world to both of us. I can't even begin to list all the times staff have taken the time to encourage and support Noah. They are all so **skilled, professional and kind**, I don't think they know the huge difference they are making – OFA's generous nature makes everything flow so naturally. **Members are appreciated for who they are and what they contribute.** The sum of the parts of the orchestra is definitely much greater than all the individuals.

"Noah has made huge progress socially, emotionally and musically. Music gives him all of these things and it was OFA that allowed him to take the first step to see the potential of where music could take him in life. Even before Noah got a place at a special school, his friends and family had all noticed a huge difference in him after his time with NOFA. **He stood taller and spoke to people about the concert and course**.

"NOFA's recital evening also blew me away and **seeing Noah perform made me cry!** I couldn't see how things could get any better but they did. I didn't realise that Leeds Arena really is a vast arena. It sounds silly but because it was so near the city centre, I thought it was a local venue with an aspirational name and just expected something a bit bigger than our local forum. I just couldn't believe what I saw and experienced. Thank you so, so much. **OFA really has changed Noah's life.** Our family are extremely grateful for everything and cannot sing your praises highly enough!"

WHAT DID WE LEARN?

NOFA members face a wide range of barriers to music-making. We have become experts in breaking down many of these barriers, allowing the young people we work with to enjoy their time and role in the orchestra.

At OFA, supporting young people's wellbeing is as important as their musical development and we have witnessed first-hand how there is a direct correlation between the two.

Post-pandemic, the mental health of young people declined nationwide and so returning to in-person activity has been a major challenge for many of the young people we work with.

For many of our NOFA members, it was their first time performing in an orchestra, travelling across the UK and staying away from home. Travel anxiety was a particular barrier and we responded by providing one-to-one chaperones who collected young people from their homes.

Team-building activities are crucial to the programme. They enable us to cultivate a sense of camaraderie and teamwork among our young cohort.

We need to expand, diversify and upskill our wellbeing team even more to meet the needs of the young people we work with and provide essential one-to-one support, where needed.

To meet the medical needs of the young people we work with, it is essential to have a qualified nurse who can attend each of our events. We have also created a medicine policy, which will be reviewed and updated annually.

{MODULO} ORCHESTRAS FOR ALL

* 27 schools attended live activity in 2021-22

* 23 schools attended regional Meets in spring 2022

* 8 schools attended national course online in summer 2021

* 288 young musicians attended spring Meets in 2021, from Gateshead to Kent

* 109 young musicians reached through online summer course in July 2021

WHAT IS THE MODULO PROGRAMME?

This programme **kickstarts an exciting culture of inclusive music-making** in maintained secondary schools and communities nationwide. Any young person can take part, **regardless of their experience, skill level or chosen instrument**. We also welcome all kinds of instruments in Modulo ensembles, which has included guitars, saxophones and melodicas, among others!

Over the past year, we provided **bespoke and flexible musical arrangements** catering to all abilities to the 35 schools we worked with, along with exclusive access to the online modules in our Music Leadership Training (MLT) programme and expert guidance from our tutors. Our events were held both online as well as in-person at prestigious venues and included workshops led by professional musicians – all with the overarching aim of encouraging music-making by and for young people.

WHO WAS INVOLVED?

We employed **40 professional orchestral tutors across the five events,** some of whom were new to OFA. A third of these were from our partner orchestras, **City of London Sinfonia** (CLS) and **BBC Philharmonic**. The OFA team was well represented at all events, taking on a variety of organisational roles.

We also worked with nine music students from **Royal Northern College of Music** (RNCM), who assisted our professional tutors to support young people during the Manchester Meet in March.

Composer and arranger, **Emily Lim**, joined us at all events in 2022, working with conductors on the creative composition aspect of the Meets. Meanwhile, guest conductors included **Bob Pepper** (London, March 2022) and **Karin Hendrickson** (online summer course, July 2021).

Many of the schools who joined us in March were excited to join again in July, with **288 musicians** attending the spring Meets.

We also organised days that were **inclusive** and **accessible** to different abilities, providing both challenge and support where needed.

WHAT HAPPENED DURING THE PROGRAMME?

- Return to **in-person events**
- **Online** National Modulo Meet in July 2021
- **Four Modulo Meets** during March 2022 (Birmingham's Midlands Arts Centre, London's Cecil Sharp House and two at the Royal Northern College of Music in Manchester)
- **Workshops held safely and successfully** in schools at a time when many schools across the country still struggled with Covid-19 guidelines

"It's really fun and you get to meet so many different people. And the tutors and all the staff are really lovely and will help you a lot."
– Modulo participant

"Our children got so much out of the event and as it was our first outing as an ensemble, it was a fantastic starting point. It was a real motivation booster for our kids who are looking forward to July."
– Modulo leader

"I felt there was plenty of challenge for the children, managed well by the positive language and attitude of the professionals working with us."
– Modulo leader

WHAT DID WE LEARN?

- Young people enjoy the **social aspect** of the Meet days, not just the musical side.
- **Modulo really matters** – to schools, teachers and young people. We really are making a difference through this programme!
- The staff and young people appreciated the **mix of small group and whole orchestra activities**, plus the creative sections away from traditional notation.
- **The venue can be aspirational** for young people, especially visiting a higher education institution.

"It was great meeting other musicians and people who play the same instrument as me."
– Modulo participant

"The support we've had from Orchestras for All, the staff, the resources we've had, the opportunities to work with people like students at the RNCM and members of BBC Philharmonic have been amazing."
– Modulo leader

"It was amazing for the young people to get a view inside the workings of a UK conservatoire."
– Modulo tutor

"My favourite part was seeing what noises we could make with our instruments, when we were working in the different groups. When other people in the activity made different sounds, it really opened up my imagination and it was quite good."
– Modulo participant

"I've done Modulo in two schools and it has been a brilliant experience for all of my students, whether they are very experienced musicians or just starting out on their musical journey. – Modulo leader

"I thought the balance between full rehearsals, sectionals and composition was perfect. I don't think the day could be improved."
– Modulo leader

YOUNG MUSICIAN'S SPOTLIGHT

"One of the young people who came to RNCM had only been playing drums for six weeks. She wasn't having traditional instrumental lessons but played the kit as part of her Modulo, learning through online videos and copying others. She was so brilliant at the Meet, really pushing herself to get involved. She had a go at playing the timpani – an instrument she previously did not know existed – and loved it. She really stood out to me as someone who was totally immersed in the Modulo moment and now refers to herself as a 'percussionist' after this experience, believing she can be a professional musician."
– Sam Williams, Modulo Programme Manager

KEY ACHIEVEMENTS

- Successful return to in-person events at inspiring venues nationwide
- The 109 young musicians we reached through the online summer course in July 2021 included school bubbles, those isolating from home as well as those joining us in person from classrooms
- We have built a strong partnership with Royal Northern College of Music, which will continue into the next season and beyond
- An online national Meet with eight schools during the pandemic in July 2021, featuring a creative workshop hosted by Jack McNeill and Bryony Simcox – an interactive session exploring the character of the music, which led to the creation of a digital work that can be viewed online using this link: https://ofamodulo.wixsite.com/rondeau

{ MUSIC LEADERSHIP TRAINING } ORCHESTRAS FOR ALL

WHAT IS MUSIC LEADERSHIP TRAINING?

Music Leadership Training (MLT) is a continuing professional development (CPD) programme that equips music leaders with the vital tools, strategies, leadership skills and practical conducting techniques they need to start or develop an instrumental ensemble in their school or local community.

Through this programme, we provide:

- **Free webinars focused on inclusive music-making**, bringing in external experts as well as our Artistic Director and orchestral tutors to share their skills and experience more widely.

- **10 online modules** providing flexible, hands-on training rooted in inclusive practice. Modules are grouped into three themes: conducting skills; inclusive and creative rehearsal approaches; and choosing and arranging music for mixed skill-level ensembles.

* 91 music leaders joined us for live webinar workshops

* 76 orders of our online modules

* 37 music leaders attended in-person training

WHO WAS INVOLVED?

Hosted by OFA Trustee, **Jess Boyd**, our first webinar was led by saxophonist, author, speaker and music education consultant, **Professor Nate Holder**, with 54 music leaders in attendance.

Our second webinar was hosted by MLT Programme Manager, **Sam Williams**, and led by DJ, producer, university lecturer and National Orchestra for All composer, **Jack McNeill**, with a total of 37 attendees.

WHAT HAPPENED DURING THE PROGRAMME?

- **Two successful webinars:** 'Music Educators: why do we do what we do?' (December 2021) and 'Demystifying the Digital Audio Workspace' (May 2022)

- **Planning** occurred for two further webinars to take place (autumn 2022)

- **In-person training** delivered for Cornwall Music Service (October 2021)

- **In-person training** delivered for Newham Music Service (May 2022)

- **Online resources** continued to be available to subscribers throughout the season

WHAT DID WE LEARN?

- MLT sessions **signposted teachers to OFA's other programmes**.
- MLT participants have a **key role to play** in deciding what sessions we put on in future – their ideas have directly led to MLT programming decisions in 2023.
- A lot of what participants want is **practical**, so in-person events are back in people's minds and something we will return to in 2023. However, we will deliver a **series of webinars in 2023**, so there are more in-depth, follow-up sessions for people to expand their knowledge further. Hosting the sessions online also allows us to break down barriers to participation, making them popular with music leaders nationwide.
- **Teachers appreciate CPD that is free to them**, given stretched school budgets and lack of funding for arts subjects as well as CPD sessions that are recorded, so they can be watched back in their own time.
- **Social media** is an efficient way to advertise, with 64 per cent of participants finding out about our webinars via our social media channels.
- A total of **83 per cent of attendees** at our May webinar were new to OFA's MLT Programme
- **All participants** rated the presenter, Jack, and resources as excellent (71 per cent) or good (29 per cent).

"I thought the session was informative, helpful and everyone involved did a great job. I didn't know much about OFA before tonight, so this has inspired me to look at your other resources to try and implement them in my own school. Thank you!"

"This session has identified a real appetite for practical engagement with music technology."

"Thank you for enthusing me to pursue a different direction in my next music tech teaching episodes!"

"I'd love to see a more in-depth course on inclusive technology/accessible instruments."
– MLT participants

HOW WILL MUSIC LEADERSHIP TRAINING DEVELOP?

- Become more related to the Modulo programme, so music leaders are encouraged to access more of the content and take more ownership over designing future events
- Develop online resources to include our preferred language and up-to-date content
- Seek and listen to the ideas of participants more when planning events
- Provide opportunities for young people to be involved in event delivery by having a young spokesperson on panels where appropriate, for example an autistic member of NOFA or Modulo may come along to talk to participants about what it means to them to be an autistic musician. We could also include ambassador roles in the running of the webinars, supporting the team with social media marketing or moderating the chat function
- Draw on our in-house expertise, with presentations being given by trustees, orchestral tutors and OFA core staff

STRENGTHENING THE CHARITY

Donna Edmonds, **Myffy Dymond** and **Steven Smith** moved on from Orchestras for All at the end of 2021 and we thank them all for their dedication and hard work in championing our programmes throughout the pandemic.

Ellie Dunachie was appointed to the role of Head of Programmes and Partnerships in April 2022 and is our Designated Safeguarding Lead. Joining us from her previous role as Executive Producer at Multi-Story Orchestra, Ellie brings expertise in leadership, fundraising and programme management.

Ellie is also supported by **George Lane**, a Deputy Designated Safeguarding Lead in a secondary school in Yorkshire who brings his expertise to the charity on a freelance basis around his school commitments.

We continued to strengthen our freelance team, appointing a **nurse**, **deputy designated safeguarding lead**, **stage manager** and new **wellbeing team members** that reflect the broad diversity of the musicians we work with.

Core team members, **Paula Morgan** and **Sam Williams**, joined OFA as Programme Managers of National Orchestra for All (NOFA) and Modulo and Music Leadership Training, respectively.

Based in Glasgow, Paula's career has consisted of breaking down barriers to youth theatre and she has also worked with charities with a good track record of people living with disabilities as well as encouraging youth voice. Sam joins the team from the Wirral, following a career in music education in secondary schools and music services, and most recently worked as a Head of Music in Liverpool.

There is a now **broad skillset** within the OFA management team, with backgrounds in music teaching, ensemble leading, lived experience, working with diverse and vulnerable groups, writing, publishing, content creation and communications as well as strong expertise in project management and impact evaluation.

Key members of the management team now have a **remote/hybrid working pattern** with OFA's colleagues based in Cornwall, Glasgow, London, Wirral and Rushmoor.

This benefits the team for personal reasons including **accessibility, flexibility and wellbeing** as well as having a positive impact on the **environment** and providing us with **fresh regional perspectives** and understanding.

CONTENT AND COMMUNICATIONS

As part of Orchestras for All's five-year strategy, we are improving content and communications both internally and across each of our digital channels, helping our organisation to **share its work** more widely, **build stronger connections** with our audience and **act as a catalyst for even greater change.**

2021-22 snapshot

30 blogs published, with OFA's blog getting 50% more page views (14,433) than in 2020-21 (7,298)

49,223 total page views for OFA's website and **42,309 unique page views**

71 new **email subscribers**

27 pieces of media coverage secured from press releases – including from Royal Philharmonic Society (following OFA's Award nomination), Classical Music, Music Mark, Orchestras Live, Sound Sense, Charitable Radio, CAN, Music Teacher Mag, Ensemble Magazine, Scala Radio, Music Teachers' Association, Music & Drama Education Awards and David Taylor

Reached 77,370 people on Facebook with OFA's RPS Awards news through **paid targeting**

Reached 39,170 people on Facebook with OFA's '**7 ways to support autistic musicians**' listicle during Autism Awareness week

Instagram: 34,753 total reach (2,896 monthly average) and 4,244 post interactions

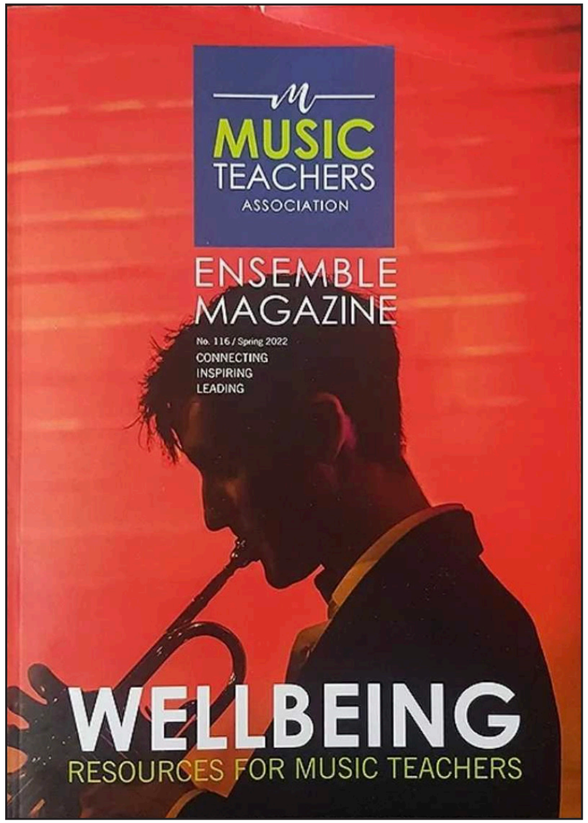
Facebook: 251,881 total reach (20,990 monthly average) and 21,200 engagements

Twitter: 316,409 tweet impressions (26,367 monthly average) and 2.11% average engagement rate

YouTube: 6,474 total views (540 monthly average) and 64 hours of watch time

LinkedIn: 286 followers (+120)

OFA joins TikTok in 2022!



Orchestras for All

2021 RPS AWARDS SHORTLISTS REVEALED

28 Sep 2021

We are pleased to present a strong message about the power and presence of classical music throughout the pandemic as we announce the shortlists for this year's Royal Philharmonic Society Awards.

This year's Awards are vibrant evidence of a profession that, faced with huge challenge, has never stopped raising people's spirits when the nation needed it most. From star soloists including **Nicola Benedetti**, **Elizabeth Llewellyn**, **Abel Selaocoe** and **Nicky Spence** to unsung heroes and amateur musicians, the shortlists tell a story of tremendous creativity, connectivity and resilience in this most challenging of years.

- Shortlisted initiatives highlight the important social, cohesive benefits of music in difficult times, notably English National Opera's **ENO Breathe** drawing on the practice of opera singers to help COVID sufferers, and **Orchestras for All** breaking down barriers to give life-changing, inclusive experiences to young people in disadvantaged circumstances
- Nominees collectively illustrate classical music enriching lives across the UK including in the **North East** (Chorus of Royal Northern Sinfonia, Opera North and Leeds Playhouse), the **North West** (singers Jennifer Johnston and Jess Dandy, new music written for the Royal Liverpool Philharmonic), **Scotland** (Dunedin Consort, Nevis Ensemble, Orkney Winter Choir and Camerata, conductor Paul MacAlindin) and **Wales** (conductor Ryan Bancroft, South Wales Gay Men's Chorus)

BLOG HIGHLIGHTS

7 ways to support autistic musicians in your youth orchestra

Discover

Being autistic is a young musician's superpower — and with the right level of support, guidance and opportunity, they can thrive.

In the UK, an estimated 700,000 people have a diagnosis of autism, with one in 100 of those being our young people.

Also known as ASD (autism spectrum disorder), ASC (autism spectrum condition) and Asperger's (or Asperger syndrome) – often used to describe autistic people with above average intelligence – autism isn't a medical condition, it just means that your brain works in a different way to 'neurotypical' people. It exists on a spectrum, so everyone with autism is different; some may need little or no support, whereas others require daily help from a parent or carer.

17 LGBTQIA+ musicians who totally rock our world

Discover

Ready to make your playlist more inclusive? Then read on...

Here at Orchestras for All, we value equality, diversity and inclusion. That's why for us, it doesn't matter whether or not our young musicians (and others, of course) are gay, lesbian, bisexual, transgender, queer and questioning, intersex or asexual.

From rock stars to pop divas, and everyone in between, many of the world's best-loved singers and composers are members of the LGBTQIA+ community – and we celebrate each and every one of them.

Orchestras for All wins award for Outstanding Musical Initiative at the Music and Drama Education Awards 2022

News

"The judges were impressed by this initiative's commitment to a truly inclusive experience for its members."

Orchestras for All (OFA) is excited to announce that it has won the award for Outstanding Musical Initiative at the Music and Drama Education Awards 2022.

The prestigious accolade – sponsored this year by the Royal Marines Band Service – recognises any project in the UK that 'has demonstrably improved music provision for students of any age,' which can be run within an educational setting, charitably or commercially, and with any genre of music as its focus.

RPS Awards 2021: Orchestras for All shortlisted in Impact category

News

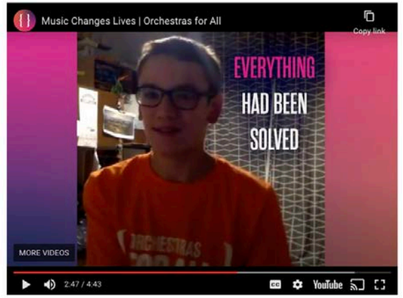
In uncertain times, let music bring us hope and joy.

Orchestras for All (OFA) is delighted to announce that it has been shortlisted in the Impact category at the Royal Philharmonic Society (RPS) Awards 2021.

Supported by ABRSM, the prestigious accolade is awarded for 'an outstanding initiative or organisation which set out to engage and have a lasting positive impact on the lives of people who may not otherwise experience classical music'.

Watch young people facing barriers to music-making share moving words in powerful new video

News, Videos



"When I joined the orchestra, it was like a dream come true. It was like everything had been solved."

Orchestras for All (OFA) has released a heartwarming new video in a bid to improve access to group music-making for young people in the UK.

Shared via YouTube, the four-minute clip (watch above) tells the inspiring stories of nine National Orchestra for All (NOFA) musicians who had previously struggled to access musical opportunities owing to the significant daily challenges in their lives – including economic deprivation, physical and mental health conditions, emotional, social and behavioural difficulties, being in care and acting as a young carer.

Orchestras for All's Music Changes Lives campaign raises over £17,000!

News

A heartfelt thanks to everyone who participated, donated, and offered support to Music Changes Lives 2021.

Orchestras for All is delighted to announce that it has raised a grand total of **£17,339** as part of its Music Changes Lives winter campaign.

The moving appeal, which launched on Giving Tuesday last November and continued throughout December, aimed to spread awareness about the positive impact that orchestral music-making can have on young peoples' lives – in particular, those who struggle to access music education in the UK.

THE YEAR AHEAD Jul '22 - Jun '23

We are delighted to share plans for our year ahead, which includes:

PROGRAMMES

We will:

- launch our **first full season of face-to-face activity** since 2018-19, which will be complemented by online;
- **strengthen our blended offer,** so our in person activity will be complemented by online meetings and briefings developing our work through the pandemic, and
- **work in partnership with Sandwell and SKY** (Sefton/Knowsley) music education hubs to roll out our approach in a way that supports their needs and regional context.

YOUTH LEADERSHIP

We will:

- **develop roles for young people** to speak at national conferences, co-design our season with our Artistic Director and increase their responsibility in the charity;
- **appoint our third alumni to our Board of Trustees**, making the Board a quarter alumni and a quarter aged under 25, and
- **employ alumni within our core team** as well as pay young ambassadors for their work, breaking down the financial barriers of our volunteering.

WELLBEING

We will **strengthen our wellbeing offer** to be rolled out across the charity to ensure that all young people, staff and trustees are supported.

KEY RISKS

The senior management team and the trustees monitor and evaluate key risks via the Risk Register. Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:

	Risk	Mitigation
Programmes	OFA event staff may not have the requisite knowledge to support a broader range of needs post-pandemic.	A skills audit is in process of the team, trustees and freelance team and we will upskill or recruit specialist skillsets required to support the increased needs of the young people we work with.
Partnerships	Third parties roll out OFA's approach with limited success, impacting the brand's association with quality.	A strategic partnership agreement will be in place to ensure that outcomes and values align, which will be regularly reviewed and learnings can be integrated.
Safeguarding	We must ensure continued online safety for all participants of our programmes.	Robust mechanisms will be put in place to ensure the safety of our online users, including an Online Safeguarding Policy and we have appointed two additional freelance safeguarding and wellbeing experts to support the delivery of this work.
Funding	There may be an overreliance on short-term income streams and a need for longer-term financial sustainability.	An application has been submitted for us to become a National Portfolio Organisation of Arts Council England, with the aim of achieving greater financial stability in future.
Staffing	Staff overstretch negotiating the ever-changing context that we work in.	Senior management team and trustees regularly review staff capacity and deploy freelance and volunteer support, where required.
Wellbeing	There may be increased mental health challenges for participants and staff post-pandemic.	Wellbeing will be a key focus of our work moving forward as we gain training in mental health first aid and evolve our wellbeing strategy.

LEGAL AND ADMINISTRATIVE INFORMATION

Senior management	**Nick Thorne**	Executive Director
	Donna Edmonds	Head of Programmes (until January 2022)
	Ellie Dunachie	Head of Programmes and Partnerships (from April 2022)
Board of trustees	**Susanna Eastburn MBE, Chair**	**Jessica Boyd**
	Kate Danielson	**Simon Page**
	Philip Whalley	**Alice Poole** (retired as Trustee on 2 Dec 2021)
	Beth White	**Emily Sayers** (retired as Trustee on 9 June 2022)
	Joelle Sogunro	**Rosie Parkyn** (appointed as Trustee on 2 Dec 2021)

Board policy: In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 10 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority).

Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement: the Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document: Constitution **Legal Status**: Charitable Incorporated Organisation (CIO)

Companies house reference number: CE000005

Registered office: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Independent examiner: Haines Watts Chartered Accountants, 4 Claridge Court, Lower Kings Road, Berkhamsted, Hertfordshire HP4 2AF

Accountant: Andy Nash Accounting and Consultancy, Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

Bank: Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

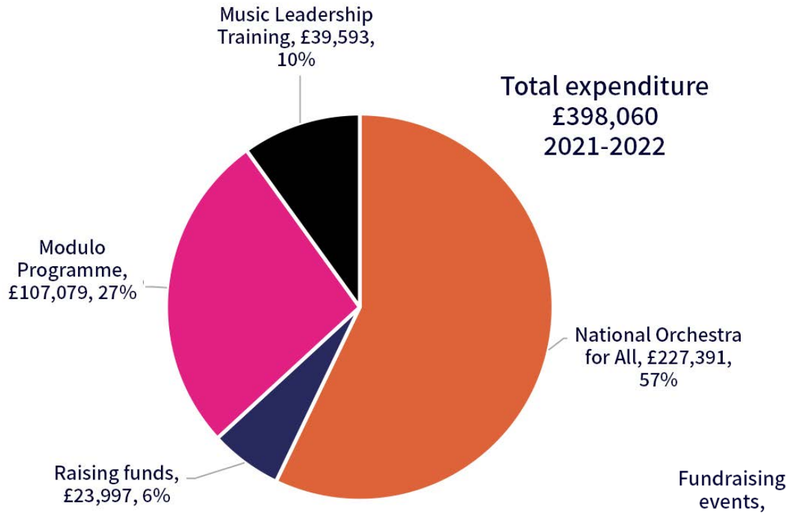
FINANCES AND RESERVES

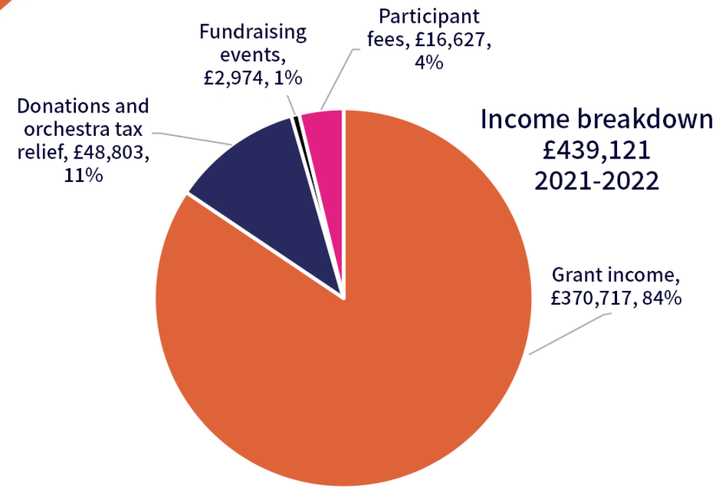
During the current financial year, the Charity achieved a surplus of £41,046 (2020-2021: surplus of £10,199), increasing total reserves at year end to £240,686 (2020-2021: £199,640). Of these reserves £227,906 (2020-2021: £187,060) were unrestricted as to use. A total of £52,329 (2020-2021: £52,329) of the total reserves was designated for National Orchestra for All, leaving £175,577 (2020-2021: £134,731) as general funds.

National Orchestra for All is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall, of which £7,671 were utilised in the prior period. In the current period none of the reserves have been utilised. At the end of the current period the Trustees extended the purposes of this fund to cover all three programme areas, and will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £175,577, the equivalent of approximately five months of operating expenses.

Going concern: The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.





STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently.
- make judgements and estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 3 to 60 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on 2 December 2022 and signed on its behalf by:

Susanna Eastburn
Chair of Trustees

Date:

INDEPENDENT EXAMINER'S REPORT

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2022 set out on pages 63 to 80.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of 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;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

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 CIO 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Haines Watts
Haines Watts (Feb 28, 2023 16:10 GMT)

Shaun Brownsmith FCA
For and on behalf of Haines Watts Chartered Accountants, 4 Claridge Court Lower Kings Road, Berkhamsted HP4 2AF

Date: 24 February 2023

STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Total Funds 2021 £
Income from:					
Donations and legacies	3	100,242	322,217	**422,459**	290,650
Charitable activities	4	16,627	-	**16,627**	6,727
Investments		20	-	**20**	-
Total income		**116,889**	**322,217**	**439,106**	297,377
Expenditure on:					
Raising funds	5 & 6	20,083	3,914	**23,997**	29,616
Charitable activities					
National Orchestra for All	5 & 7	11,267	216,124	**227,391**	117,574
Modulo Programme	5 & 8	30,252	76,827	**107,079**	82,317
Music Leadership Training	5 & 9	14,441	25,152	**39,593**	57,671
Charitable activities		**55,960**	**318,103**	**374,063**	257,562
Total expenditure		**76,043**	**322,017**	**398,060**	287,178
Net income/(expenditure)		**40,846**	**200**	**41,046**	10,199
Reconciliation of funds					
Balance brought forward	14 & 15	187,060	12,580	**199,640**	189,441
Balance carried forward	14 & 15	**227,906**	**12,780**	**240,686**	199,640

The notes on pages 65 to 80 form part of the financial statements.

BALANCE SHEET

	Notes		Total Funds 2022 £		Total Funds 2021 £
Fixed assets					
Tangible assets	11		**2,535**		-
Current assets					
Debtors and prepayments	12	23,010		44,172	
Cash at bank and in hand		315,873		267,821	
		338,883		311,993	
Creditors:					
amounts falling due withing one year	13	(100,732)		(112,353)	
Net current assets			**238,151**		199,640
Net assets			**240,686**		199,640
Funds of the charity					
Restricted funds	14 & 15		**12,780**		12,580
Unrestricted funds					
General funds	14 & 15	**175,577**		134,731	
Designated funds	14 & 15	**52,329**		52,329	
			227,906		187,060
			240,686		199,640

The notes on pages 65 to 80 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on Thursday 2 December 2022 and signed on their behalf by:

Susanna Eastburn
Chair of Trustees

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

Basis of preparation of the financial statements
The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2022, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2022 and the results for the year ended on that date.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

Going concern
The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and COVID-19 has had no material impact on this assessment.

Legal status
Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

1. Accounting policies (continued from previous page)

Fund accounting
General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income
Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT
All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note four of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation
All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

1. Accounting policies (continued from previous page)

Cash at bank and in hand
Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments
Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions
The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments
Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Income from:				
Donations & legacies	3	34,728	255,922	290,650
Charitable activities	4	6,727	-	6,727
Total income		41,455	255,922	297,377
Expenditure on:				
Raising funds	5 & 6	22,308	7,308	29,616
Charitable activities				
National Orchestra for All	5 & 6	7,671	109,903	117,574
Modulo Programme	5 & 7	9,963	72,354	82,317
Music Leadership Training	5 & 8	2,053	55,618	57,671
Charitable activities		19,687	237,875	257,562
Total expenditure		41,995	245,183	287,178
Net income/(expenditure)		(540)	10,739	10,199
Reconciliation of funds				
Balance brought forward	14 & 15	187,600	1,841	189,441
Balance carried forward	14 & 15	187,060	12,580	199,640

3. Income from donations and legacies

	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	£	£
Grant income	48,500	322,217	**370,717**
Donations	48,788	-	**48,788**
Fundraising events	2,954	-	**2,954**
	100,242	**322,217**	**422,459**

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Grant income	-	255,922	255,922
Donations	34,226	-	34,226
Fundraising events	502	-	502
	34,728	255,922	290,650

4. Income from charitable activities

	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	£	£
Service user contributions	16,627	-	**16,627**
	16,627	**-**	**16,627**

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Service user contributions	6,727	-	6,727
	6,727	-	6,727

5. Total expenditure

	Direct staff costs 2022	Direct other costs 2022	Indirect staff costs 2022	Indirect other costs 2022	Total Funds 2022
	£	£	£	£	£
Expenditure on					
Raising funds	17,106	2,087	2,548	2,256	**23,997**
Charitable expenditure					
National Orchestra for All	80,085	101,784	24,145	21,377	**227,391**
Modulo Programme	46,025	39,618	11,370	10,066	**107,079**
Music Leadership Training	28,571	3,096	4,204	3,722	**39,593**
	171,787	**146,585**	**42,267**	**37,421**	**398,060**

	Direct staff costs 2021	Direct other costs 2021	Indirect staff costs 2021	Indirect other costs 2021	Total Funds 2021
	£	£	£	£	£
Expenditure on					
Raising funds	19,782	1,859	3,726	4,249	29,616
Charitable expenditure					
National Orchestra for All	41,121	44,793	14,792	16,868	117,574
Modulo Programme	40,099	20,052	10,356	11,810	82,317
Music Leadership Training	36,621	5,521	7,256	8,273	57,671
	137,623	72,225	36,130	41,200	287,178

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 10.

5. Total expenditure (continued from previous page)

Indirect costs include:	Total Funds 2022	Total Funds 2021
	£	£
Office and administration	**27,099**	25,238
Marketing and publicity	**1,608**	7,089
Finance	**6,304**	6,353
Governance	**2,410**	2,520
	37,421	41,200

Governance costs include:	Total Funds 2022	Total Funds 2021
	£	£
Independent examination	**945**	945
Production of annual accounts	**900**	900
Trustee meeting expenses	**323**	-
Trustee recruitment	**242**	675
	2,410	2,520

6. Expenditure on raising funds

	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	£	£
Direct staff costs	17,106	-	**17,106**
Direct other costs	2,087	-	**2,087**
Indirect costs	890	3,914	**4,804**
	20,083	**3,914**	**23,997**

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	19,782	-	19,782
Direct other costs	1,859	-	1,859
Indirect costs	667	7,308	7,975
	22,308	7,308	29,616

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	£	£
Direct staff costs	-	80,085	**80,085**
Direct other costs	2,839	98,945	**101,784**
Indirect costs	8,428	37,094	**45,522**
	11,267	**216,124**	**227,391**

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	-	41,121	41,121
Direct other costs	5,023	39,770	44,793
Indirect costs	2,648	29,012	31,660
	7,671	109,903	117,574

8. Expenditure on Modulo Programme

	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	£	£
Direct staff costs	17,848	28,177	**46,025**
Direct other costs	8,435	31,183	**39,618**
Indirect costs	3,969	17,467	**21,436**
	30,252	**76,827**	**107,079**

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	-	40,099	40,099
Direct other costs	8,109	11,943	20,052
Indirect costs	1,854	20,312	22,166
	9,963	72,354	82,317

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	10,252	18,319	**28,571**
Direct other costs	2,721	375	**3,096**
Indirect costs	1,468	6,458	**7,926**
	14,441	**25,152**	**39,593**

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	-	36,621	36,621
Direct other costs	754	4,767	5,521
Indirect costs	1,299	14,230	15,529
	2,053	55,618	57,671

10. Staff costs

	Total Funds 2022 £	Total Funds 2021 £
Gross salaries	**194,580**	160,053
Employer's NIC	**13,646**	9,946
Employer's pension	**5,828**	3,754
	214,054	173,753

The average headcount during the period was eight persons (2021: seven persons).

No employee received employee benefits of more than £60,000 (2021: NIL).

The total employee benefits paid to key management personnel during the year was £61,587 (2021: £63,261).

11. Tangible fixed assets

	Computer equipment £	Total £
Cost		
As at 1 July 2021	**2,847**	**2,847**
Additions in year	**2,874**	**2,874**
Disposals in year	**(2,847)**	**(2,847)**
As at 30 June 2022	2,874	**2,874**
Accumulated depreciation		
As at 1 July 2021	**2,847**	**2,847**
Charge in year	**339**	**339**
Disposals in year	**(2,847)**	**(2,847)**
As at 30 June 2022	339	**339**
Net book value		
As at 1 July 2021	**-**	**-**
As at 30 June 2022	**2,535**	**2,535**

12. Debtors and prepayments

	Total Funds 2022	Total Funds 2021
	£	£
Accounts receivable	7,815	1,150
Prepayments	14,863	9,022
Accrued income	332	34,000
	23,010	44,172

13. Creditors: amounts falling due within one year

	Total Funds 2022	Total Funds 2021
	£	£
Accounts payable	12,487	3,095
HMRC control account	4,353	3,224
Pensions control account	1,071	873
Accruals	7,601	6,516
Deferred grant income	74,803	97,906
Credit card	417	739
	100,732	112,353

Deferred revenue consists of:

	Total Funds 2022	Total Funds 2021
	£	£
As at 1 July 2020	97,906	107,413
Released in year	(97,906)	(107,413)
Deferred in year	74,803	97,906
As at 30 June 2021	74,803	97,906

14. Analysis of charity funds

	Balance brought forward 2022	Income in the year 2022	Expenditure in the year 2022	Transfers between funds 2022	Balance carried forward 2022
	£	£	£	£	£
Unrestricted funds					
General funds	134,731	116,889	(76,043)	-	175,577
Designated funds					
Programme reserve	52,329	-	-	-	52,329
	187,060	116,889	(76,043)	-	227,906
Restricted funds					
National Orchestra for All	3,000	196,612	(196,412)	-	3,200
Modulo Programme	-	50,000	(50,000)	-	-
Music Leadership Training	-	5,000	(5,000)	-	-
Permanent salaries	-	5,000	(5,000)	-	-
COVID - 19	-	30,000	(30,000)	-	-
Access to Work	-	1,822	(1,822)	-	-
Communications	9,580	33,783	(33,783)	-	9,580
	12,580	322,217	(322,017)	-	12,780
	199,640	439,106	(398,060)	-	240,686

Designated funds

Programme reserve/National Orchestra for All: This is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall. In the current period £7,671 of the reserves have been utilised. At the end of the current period the Trustees extended the purposes of this fund to cover all three programme areas, and will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

Modulo Programme: These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Access to WORK: These are funds received through the DWP Access to Work scheme.

Communications: These are funds received to support the work of the Content and Communications Producer, as well as wider work.

	Balance brought forward 2021 £	Income in the year 2021 £	Expenditure in the year 2021 £	Transfers between funds 2021 £	Balance carried forward 2021 £
Unrestricted funds					
General funds	127,600	41,455	(34,324)	-	134,731
Designated funds					
National Orchestra for All	60,000	-	(7,671)	-	52,329
	187,600	41,455	(41,995)	-	187,060
Restricted funds					
National Orchestra for All	-	50,000	(47,000)	-	3,000
Modulo Programme	1,171	54,938	(56,109)	-	-
Music Leadership Training	-	51,020	(51,020)	-	-
Permanent salaries	-	17,500	(17,500)	-	-
COVID - 19	670	53,333	(54,003)	-	-
Communications	-	29,131	(19,551)	-	9,580
	1,841	255,922	(245,183)	-	12,580
	189,441	297,377	(287,178)	-	199,640

15. Analysis of net assets

	General Funds 2022 £	Designated Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Fixed assets	2,535	-	-	**2,535**
Current assets	211,306	52,329	75,248	**338,883**
Current liabilities	(38,264)	-	(62,468)	**(100,732)**
	175,577	**52,329**	**12,780**	**240,686**

	General Funds 2021 £	Designated Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Current assets	184,616	52,329	75,048	311,993
Current liabilities	(49,885)	-	(62,468)	(112,353)
	134,731	52,329	12,580	199,640

16. Other financial commitments

At 30 June 2021, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2022 £	Total Funds 2021 £
Due within one year	**2,500**	2,500
	2,500	2,500

17. Other financial commitments

During the year, no Trustee received any remuneration (2021: £NIL). No members of the Board of Trustees received reimbursement of travel expenses (2021: No members received expenses totalling £NIL).

18. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £2,166 (2021: £1,693).

19. Guarantees and secured charges

As of 30 June 2022, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2021: £NIL).

THANK YOU!

The Trustees are very grateful to all the trusts, foundations, corporates, public funders, individual givers, partners and community groups who supported Orchestras for All's work during the year, without whom none of our music-making opportunities would have been possible.

2021-22 trusts, foundations, corporates and public donations (for a full list, please see our website): 29th May 1961 Charitable Trust, Arts Council England National Lottery Project Grants, Ashley Family Foundation, Association of British Orchestras Sirens Fund, Clore Duffield Foundation, DMF Trust, D'Oyly Carte Charitable Trust, Elliott Simmons Charitable Trust, Finzi Trust, Foyle Foundation, Garfield Weston Foundation, Harold Hyam Wingate Foundation, HarperCollins Publishers, Harriet's Trust, Headley Trust, The London Chorus, Promenaders' Musical Charities, Rachel Baker Memorial Charity, Radcliffe Trust, Rayne Foundation, Sarum Hall School Parents' Association, Scops Arts Trust, University of Warwick, Youth Music and Arts Council England's Culture Recovery Fund.

2021-22 partners: Royal Academy of Music, Big Noise, Sistema Scotland, Cecil Sharp House, MAC Birmingham, Royal Birmingham Conservatoire, Royal Northern College of Music, Sound Connections, Westminster School

Through ongoing collaboration with our valued partners, we hope to further grow OFA's impact and make a positive difference to the lives of thousands of young people nationwide through the power of orchestral music-making. Going forward, we look forward to building new and existing relationships with our many partners as well as conservatoires across the UK, enabling us to train and develop emerging musicians in inclusive settings.

{ ORCHESTRAS FOR ALL }

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Orchestras for All is registered with the Charity Commission in England and Wales (1150438)

ORCHESTRAS FOR ALL

England & Wales - Charity number 1150438

Accounts

{ ORCHESTRAS FOR ALL }

ANNUAL REPORT

JULY 2020–JUNE 2021

OUR VISION

Our vision is where any young person aged 11-18 can access the benefits of group music-making in the UK

WELCOME FROM OUR TRUSTEES

Having just completed our first year as trustees, we have watched in awe as Orchestras for All (OFA) has evolved to overcome every single obstacle thrown its way. Driven by **passion**, **determination** and **innovation**, OFA has found new ways to bulldoze right though the barriers that young musicians face today and utilised the power of the Internet to connect musicians from up, down, left and right of the country. With **12 online days for National Orchestra for All** (NOFA), **five Music Leadership Training webinars** and **43 schools engaging with the Modulo Programme** in the midst of a global pandemic, OFA never ceases to amaze us – but we wouldn't expect anything less.

While we currently stand as trustees of OFA, we also speak as **proud alumni** whose only real access to orchestral music-making was through its programmes. For both of us, this charity was – and still is – **a vital lifeline to musical activities that completely changed our lives for the better**, so this past year has been a rewarding opportunity for us to reflect and finally give back!

Our reflections on the organisation have resulted in the **formation of OFA's Youth Board**, a diverse cast of nine members and alumni whose impacts are already being felt across everything that OFA does. From rebranding and new wellbeing initiatives, to further polishing of NOFA courses, the list goes on. This is all being pioneered and developed by the Youth Board under the banner: **"Nothing about us, without us"**. We feel truly honoured to be working with such thoughtful, talented and enthusiastic young musicians.

What's more, everything we have achieved this past year even led to OFA being **shortlisted in the Impact category at the Royal Philharmonic Society Awards** – but for us, this is just the beginning. We look forward to seeing what the future holds in a post-pandemic world, with youth voice at the forefront of our actions. A very special thanks to **Arts Council England**, **Youth Music**, our **loyal funders** and **individual donors**, **ambassadors**, **volunteers**, and **wellbeing staff** and **orchestral tutors** for helping to make the work that we do possible.

Beth White

Joelle Sogunro

YEAR IN NUMBERS

22 instruments
37 parts

100s of welfare calls pre-, during and post-activity

7 wellbeing staff welcomed

8 volunteers

5 ambassadors

100 members

{NOFA} NATIONAL ORCHESTRA FOR ALL

3 pieces of music played by NOFA

10,000 YouTube views

1 original composition

12 online days

49 volunteers across all three programmes

14 masterclasses

2 composers engaged for creative workshops

3 orchestral partners:

BBC Philharmonic, City of London Sinfonia, City of Birmingham Symphony Orchestra

41 professional musicians leading young people

{MODULO}

2 online days
10 hours of support sessions

10 new ensembles

2 new musical arrangements

2 virtual recordings

43 schools
5 music hubs
24 schools participated in online activity

{ MUSIC LEADERSHIP TRAINING }

5 webinars:

– Welcome to Modulo
– Conducting Skills 1, 2 and 3
– Learning by Ear

123 customers and **67** live participants

10 online modules launched

8.5 hours live training

WHAT WE DO

Orchestras for All has a vision: **where any young person aged 11-18 can access the benefits of group music-making in the UK**

To achieve this vision, we:

empower young people to access high--quality ensemble music-making, inspiring audiences and the wider sector

energise music educators to lead change in their local communities

engage partners to roll out our approach in a way that supports their needs and regional network

OUR PROGRAMMES

Orchestras for All has developed **three innovative programmes** to break down the barriers that too many young people face when accessing ensemble music-making opportunities:

National Orchestra for All (NOFA)

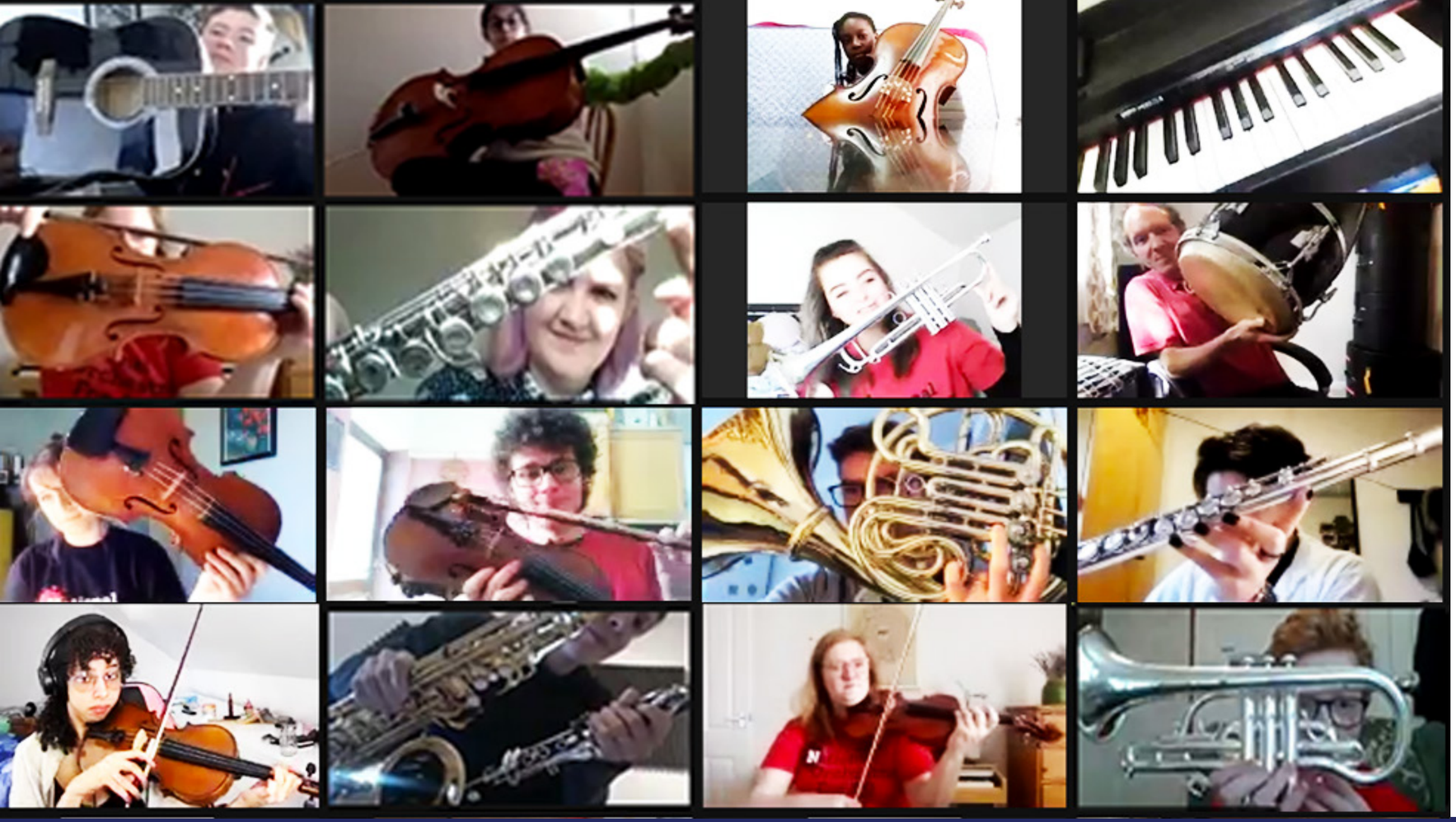
A unique, mixed skill level youth orchestra comprising **100 young musicians** from across the UK facing barriers to music-making, who come together to learn, create, rehearse and perform ensemble music. This year we have doubled our contact time with our members by moving all activity online, offering six NOFA events complemented by a focus on wellbeing and welfare as a direct result of the needs exacerbated by the pandemic.

Modulo Programme

Supporting under-resourced schools and community groups to run ensembles ("Modulos"), regardless of level of skill or instruments available. From Bradford to Aylesbury, Gravesend to Liverpool, 2020-2021 has seen 48 schools and community music groups sign up, with over **10 new ensembles created.**

Music Leadership Training

An online and face-to-face training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills, developed in partnership with experienced music educators, expert animateurs and leading conductors. **Enjoyed by 190 participants in 2020-2021.**



COVID-19

When we filed our last impact report in July 2020, against a backdrop of Covid-19 and the first national lockdown, there could have been no way of knowing that 12 months later the coronavirus pandemic would still be gripping the planet – **altering all aspects of our delivery** and **throwing up even more barriers to music-making** for each of our young participants.

Now as we emerge from lockdown three, 18 months of social distancing, a nationwide vaccination programme and a difficult traversing of a roadmap out of government enforced safety precautions, we find ourselves publishing our 2020-2021 impact report.

Here we highlight how our team came to navigate the most challenging year in the charity's history, while also celebrating the **relentless resilience** and **creative pragmatism** of OFA to surmount overwhelming obstacles, triumphing in our delivery of online offers that have continued to engage young people across the UK.

ONLINE RESPONSE

In 2020, we designed, developed and delivered an ongoing programme of online support for the vulnerable group of young people that we work with.

National Orchestra for All (NOFA)

We doubled the number of events for National Orchestra for All across a 12-month period from three to six, meeting online throughout and delivering a total of **78.5 contact hours** and a staggering **258 sectionals and workshops** to NOFA members online, in addition to providing **179 bespoke 1:1 lessons** for NOFA members across the whole year during courses and scheduled between events.

Given the need to nurture the wellbeing of NOFA members suffering from the devastating impact of two interrupted academic years in school, periods of home online learning and general social isolation, the Orchestras for All team had to adapt quickly.

To address this need, we programmed **welfare sessions with trained wellbeing colleagues**, **"space to speak" counselling support**, **friendship breakout zones** and **fun games sessions** before, during and after NOFA courses, while the wellbeing team made **hundreds of welfare calls** to maintain links with our members and support parents and families throughout this traumatic time.

Dispatching equipment, **replacing broken instruments** and providing **"out of hours" musical and holistic support** for each of those members identified as being most in need has all become part of the response to maintaining our national orchestra throughout the pandemic.

Modulo

Despite music-making in schools experiencing an unprecedented crisis due to government guidance around social distancing, bubbles and the termination of instrumental lessons and ensemble enrichment programmes, Modulo has reached **43 schools and five community groups** over the past year.

We provided them with **weekly resources** to continue making music, **delivered webinars** to support and nurture music teachers, **arranged online 'Modulo Meets'** – bringing together schools from classrooms across the country – and navigated government guidance to offer **in-person masterclasses from orchestral partners**.

A total of **14 ensembles** regularly engaged with Modulo activity, using resources and attending online events. We saw **323 students** engaging with Modulo activities and of these, **192 young people had never experienced ensemble music-making before.** Statistics to be proud of at any point in OFA's history, but especially during a global pandemic that all but shut down music as an industry in the UK in 2020-2021.

Music Leadership Training

After a successful rebrand, **two modules were launched in 2021** (making a total of 10) complemented by a well-attended, diverse webinar season of **five online events** to upskill teachers in conducting, inclusive ensemble provision and learning by ear.

A total of **186 modules have been downloaded** and completed this year and **67 participants** have joined us for the live webinar offer.

YOUNG PEOPLE

348 young people across the year for Modulo

4 Youth Board meetings

192 students playing in an orchestra for the first time

9 Youth Board members

102 young people in summer national meet for Modulo

10 Young Leader training sessions

Phoebe: *"I honestly don't think I would have gone down the route I have done in studying performing arts at A Level and then going on to do music at university if I hadn't experienced travelling the country in a large youth ensemble with Orchestras for All."*

Isaac: *"When my dad became sick with his chronic pain, my sister got glandular fever and then chronic fatigue syndrome. With my mum working a lot of the time as well, I kind of took on a bit of a young carer role at home – but NOFA was a place just for me."*

"The fun activities we had at the start of the sessions really made my day!"

"I learnt a new type of bow hold."

"I played with other musicians my age, which is always a wonderful experience."

"It was very hard at the start but now I feel like I have succeeded."

"I have learned how to work with other people to create something as a group."

"This is so magical."

"It was relaxed and fun!"

"Finally understood how time signatures like 3/2 work!"

"I feel more confident in playing in front of others."

"I learnt more about Henry Purcell – he is one of my favourite composers!"

{NOFA} NATIONAL ORCHESTRA FOR ALL

We are so proud that against a backdrop of lockdowns, social distancing and the cessation of any live or face-to-face activity for almost a year, the 2020-21 **NOFA managed to meet virtually six times across the season** to come together and **play three different pieces of music for 22 instruments** and even have time to collaborate on their own unique composition, **'The Great Interstellar Orchestra'.**

A rich and culturally diverse group, this year's cohort showed grit and determination to make music together and support each other in spite of finding themselves in a world that has felt chaotic and traumatic for many young people.

As always with NOFA, we recruited members from across the UK, with **40 per cent of participants coming from areas of deprivation**, **25 per cent qualifying for free school meals**, and **all members experiencing significant barriers to music-making** – including physical or mental health conditions, disability, emotional, social or behavioural difficulties, learning differences or living in areas with limited music-making opportunities or rural isolation.

50.5 HOURS OF ONLINE ACTIVITY

102 ONE-TO-ONE MUSIC LESSONS

201 SECTIONALS AND WORKSHOPS

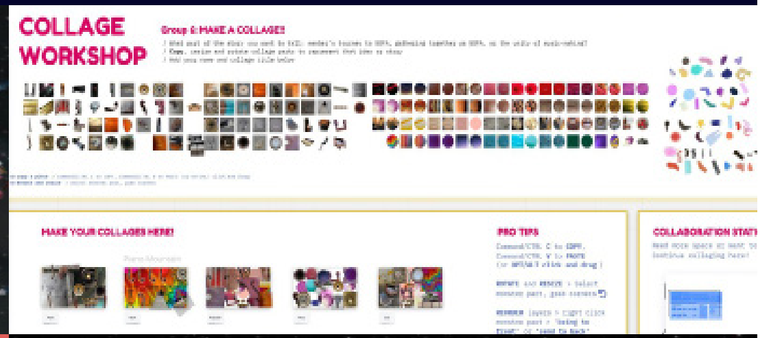
Across the season, NOFA members have played **Britten's 'The Young Person's Guide to the Orchestra'**, **Mahala Rai Banda's 'Spoitoresa'**, and remixing and reinterpreting the NOFA-developed composition, **'Cross-fade',** written by **Jack McNeill.**

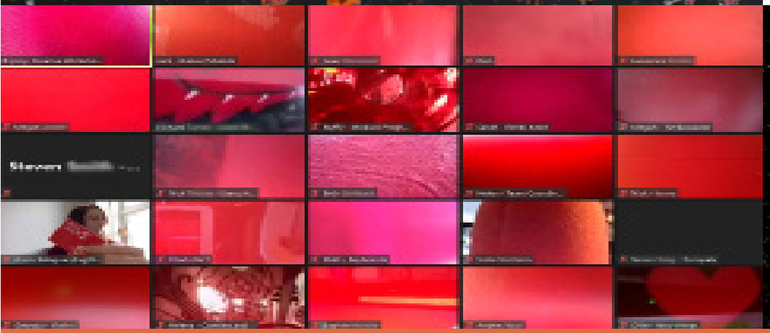
Navigating the challenges of Zoom delivery, members have enjoyed **50.5 hours of online activity**, received **102 one-to-one music lessons** and participated in **201 sectionals and workshops** at the online events! Nurtured by a superb wellbeing team, NOFA members received hundreds of welfare calls across the whole year to safeguard their needs and prioritise supporting their emotional and psychological response to the pandemic.

Coming together to play music has never been so desperately needed as it has been in the last 12 months, and the whole team has been determined to increase our outreach and offer to ensure that no young person feels isolated and alone as a result of the successive lockdowns.

More than ever before, NOFA has been a lifeline for its young people. NOFA member, Emma, says: *"It's made me more confident in everything I do. I'm not as shy and held back anymore... When I start new things outside of NOFA, I find that the confidence is still there."*

HIGHLIGHT OF THE YEAR





‘THE GREAT INTERSTELLAR ORCHESTRA’

In June 2021, Orchestras for All shared a captivating video to highlight the importance of **youth voice** and **self-expression**. By harnessing the power of technology and exploring new ways of connecting, digital creativity became possible during the pandemic.

Titled ‘**The Great Interstellar Orchestra**’ and premiered via YouTube, the six-minute film combines beautiful sounds and striking animations, created and performed by the young musicians of **National Orchestra for All**.

As part of the orchestra’s four-day spring course, members were invited to a series of virtual workshops on remixing and collage led by British composer, **Jack McNeill**, and digital visual artist, **Bryony Simcox**. It was the unique stories and creations that emerged from young musicians during these sessions that formed the basis of the audiovisual composition.

After seeing the digital work – which was also named by NOFA members – for the first time, **Troy, a young pianist with NOFA,** said: *“I thought it was amazing! By the end I was so interested in it, I wanted to see more. I’m really happy that I was a part of it and that I was able to contribute to all of this. It will show [others] how we’re all going on a journey… where we are, what we want to do and what we want to achieve.”*

NOFA percussionist, Abz, added: *“It’s got the different noises and different instruments, and it represents us all as a whole. We’re not the same but we’re all linked in some way.”*

Jack explained: *“The sounds you hear are all recorded by NOFA members. This piece is about giving young people a voice. It fully represents the diversity of NOFA’s creative ideas, with some instrumental melodies peppered across the piece, interspersed with percussive interludes, rich ambient textures, and almost synthetic-sounding extended techniques. If you listen carefully, you will hear the voice of every single NOFA member.”*

https://bit.ly/GreatInterstellarOFA

{MODULO} ORCHESTRAS FOR ALL

In a year that saw school music departments facing significant barriers to orchestral music-making, the Modulo Programme rose to the challenge. As well as **removing the participation fee**, we increased and adapted our provisions and events. The 2020-21 cohort was regionally diverse and across the year, we **welcomed 43 schools and 348 young people – with 192 students playing in an orchestra for the first time**.

This year we focused on developing our online offering, holding **two virtual 'Welcome to Modulo' sessions** in November – one for students and another for teachers. Here we provided activities for students, music leadership training for teachers, an introduction to our resources and opportunities to connect with the national Modulo community.

The January 2021 lockdown presented further challenges, with Modulo ensembles unable to rehearse in schools, so we launched **weekly online sessions for students to participate from home**. For six memorable weeks, we **welcomed over 88 students** who enjoyed musical activities and received specialist support from our team of **seven professional tutors**, while connecting with other young people from across the country.

When schools reopened in March, we were delighted to return to in-person provision with **14 workshops** over the summer term, led by musicians from our trusted partners, **BBC Philharmonic, City of London Sinfonia** and **City of Birmingham Symphony Orchestra.** During the spring and summer terms, our national Modulo Meets were held online, with **ensembles from 14 school classrooms** as well as self-isolating students joining us across two events. The group enjoyed music-making sessions, focused sectional rehearsals, full orchestra activities and even developed new compositions together, with special guests including conductor **Karin Hendrickson**, composers **Jack McNeill** and **Martin Riley**, and digital visual artist, **Bryony Simcox**.

PARTICIPANT TESTIMONIES

"Modulo is brilliant because it doesn't feel like being in a strict orchestra and it is organised chaos!"

"This is so magical."

"Thanks all of you – this is one of the best days I've ever had!"

"I really enjoyed joining in, especially in lockdown with no school or music groups happening."

"I learnt two new chords on ukulele and loved it. It is the best thing I have done this year!"

"The masterclass was really fun and was also inspiring for me, which gave me ideas on where I want to take my music to in the future."

"The masterclass was a really worthwhile experience. The session was led by professional musicians who all gave us advice about having a musical career as well as helping us improve our band's pieces. The exercises and warmups I played on the drums were really fun too."

"[The best thing is] the fact you don't have to have an instrument to join and can be any level."

TEACHER TESTIMONY

Claire, Heworth Grange School: *"It has been so hard with all the restrictions, so finally getting to do a proper rehearsal was brilliant – the pupils loved it! I can't believe how well they did with their instruments. The wind players had all managed six new notes by the end of the day. Watching the pupils supporting each other was a joy. Although they're all from the same year group, they're not necessarily from the same classes but I can already see new friendships forming and they have the 'status' of being part of the Modulo Orchestra. This is known by their peers and they're proud of it!*

"All the pupils were inspired in our second rehearsal to develop their note playing, showing much more resilience than I was expecting and have witnessed in beginner instrumentalists before. I think it really helped them to see such a wide range of experience in the other schools. The Modulo Programme is brilliant and I'm already petitioning my Head for us to make it a regular part of our school – maybe even having Modulo groups in different year groups!"

{ MUSIC LEADERSHIP TRAINING } ORCHESTRAS FOR ALL

After its initial launch in 2019, Orchestras for All's **10-module online course** in inclusive ensemble leadership underwent a rebrand and is now known as **Music Leadership Training (MLT)** and is hosted on its own virtual learning environment within our website. The project is the first of its kind and covers areas of ensemble leadership that music teachers feel may have been lacking in formal training, or that they lack confidence or experience in, particularly in inclusive contexts.

Alongside covering **traditional conducting techniques**, through short videos filmed in real life contexts and in partnership with leading practitioners, the course invites users to reflect on **approaches to group composing**, **learning music by ear**, **leading music without notation** as well as **arranging music for inclusive ensembles**.

Since its launch, **over 100 music leaders** have taken at least one of the modules gaining crucial professional development to be applied in their classrooms or community music setting. This has been complemented by **five online webinars** linked to the content of the modules offering **an additional 8.5 hours of online training**. With a programme of **eight new webinars planned for 2021-2022** with diversity and inclusion partners, mental health experts and social enterprises providing additional context to the music-making opportunities, MLT continues to go from strength to strength.

PARTICIPANT TESTIMONIES

Tor: *"It was all so, so useful! I came away with new techniques for conducting in 2/4, which will be invaluable. The bit where Sian focused on my piece was also immensely helpful, very personalised and inspiring.*

"This was exactly what I needed to keep my spark about ensembles during a tough time for music at schools. It has given me renewed energy for getting our groups back again as soon as possible. I am inspired to do more conducting training because of this so thank you to Sian, and thank you to Orchestras for All for putting the training on."

Victoria: *"The sessions were excellent and really useful – thank you for organising them and I will look forward to future events with your organisation."*

* ENJOYED BY
190 PARTICIPANTS
IN 2020-21

* 8.5 HOURS OF
ONLINE TRAINING

STRENGTHENING OUR ORGANISATION

We have taken some vital steps to strengthen the organisation during the pandemic, ensuring that we are best placed to support the most vulnerable young people as they come out of this crisis facing even more disadvantages than before.

Recruitment

Strengthening the team with careful and measured recruitment in the last year has seen us welcome a new **Team Coordinator**, **Head of Programmes** and the creation of the role of **Content and Communications Producer.**

We have also enhanced our team working with NOFA members by securing additional **wellbeing staff**, who will work to meet the social, emotional and mental health needs of our young people. We have also welcomed a **Wellbeing Lead** to the team, which will add capacity and expertise in supporting NOFA.

Policy and system development

We have taken the time to have conversations with our team, trustees and the young people that we work with to strengthen our organisational values in **diversity and inclusion**, upskilling all those employed by Orchestras for All with EduCare on-line courses in **Safeguarding and Child Protection**, **GDPR** and **Safer Recruitment**, while evolving our database, financial systems and processes as well as making the move to Office 365 to streamline the way we work as a team.

Adaptability

While many of our contemporaries faced the difficult decision to shut up shop due to the impact of the pandemic, Orchestras for All has adapted and **successfully delivered its activity online**. We will build on this success by ensuring that even after the pandemic, we continue to embrace digital platforms in order to **reach more young people across the UK** – particularly those who may be experiencing rural isolation or have access and inclusion needs.

OUR TEAM

Youth voice

Youth voice is fully embedded across the organisation. In NOFA, our amazing **Young Leaders** (NOFA members aged 16–18) and **Ambassadors** (NOFA alumni aged 18–20) lead aspects of NOFA events, steer focus group conversations, moderate spaces, offer peer led wellbeing support and work to encourage all NOFA members to input their opinions and ideas into new repertoire and plans for future NOFA events. All feedback is acted upon and plans adjusted based upon the contributions of our young members.

Since Autumn 2020, we have benefitted from two NOFA Ambassador alumni accepting roles as **Trustees** on our board to bring youth voice to the governance conversations at OFA. The new Trustees also chair a termly **Youth Board**, made up of **nine NOFA members**, to gather insight from young people in the UK on matters ranging from fundraising and marketing to programme delivery and new recruitment. Our Young Trustees also take an active role in recruitment for the core team and for other spaces on the board.

Staff team

Our committed core team evolved in 2020-21 as Head of Programmes, **Anna Williams-Haines**, left after almost a decade of work, having held multiple roles in the organisation as it developed.

Donna Edmonds joined the team in April 2021 following a career in education, leading schools for 20 years.

A new role of Content and Communications Producer was created when **Helena Asprou** joined the team in January 2021, revolutionising strategy around content, social media reach and messaging, while **Helen Cordina** joined as the new Team Coordinator in March 2021.

Marianna Hay MBE, our founder, has stepped aside from the staff team and takes the role as Founding Director to support the staff team on a voluntary basis throughout the year.

Our artistic partners continue to develop with **City of London Sinfonia**, **City of Birmingham Symphony Orchestra** and **BBC Philharmonic** all part of our Modulo Programme, while key appointments in wellbeing and welfare – including the development of a Wellbeing Lead role – will nurture the social, emotional and mental health needs of NOFA members affected by the pandemic.

Volunteers

We are grateful for the continued enthusiasm, guidance and support from our committed board of trustees led by our Chair, **Susanna Eastburn MBE**.

We could not deliver our work without the crucial support of our volunteers – whether as musicians, helping behind the scenes during our events, supporting with fundraising or evaluation, or general administrative support.

All our volunteers are offered appropriate training, particularly around our safeguarding policy.

We commit to **fair recruitment of volunteers**, are flexible in terms of allowing volunteers to give any period of time that suits their needs, and cover all reasonable expenses.

THE YEAR AHEAD: JULY '21-JUNE '22

STRATEGY 2021-2026

In 2021, we launched our **five-year strategy** focusing on a renewed vision: a country where any young person aged 11-18 can access the benefits of group music-making.

As part of our mission, we offer young people with complex lives a range of inclusive ensemble music-making opportunities that redefine what an orchestra is, who it is for, and what it can do. The strategy sets out our plans to:

1. **Empower young people to access high-quality ensemble music-making, inspiring audiences and the wider sector**

2. **Energise music educators to lead change in local communities**

3. **Engage partners to roll out our approach in a way that supports their needs and regional context**

'THE WAY WE SEE IT'

To celebrate 10 years of inclusive music-making, we launched a special season of work, titled **'The Way We See It'**.

Empowering young people through high-quality ensemble music-making is at the heart of Orchestras for All's new strategy, and we continue to place ever-increasing focus on the **development of youth voice and youth leadership** through our programmes.

In a change to previous seasons, this season has also seen us pilot a **two-year membership for NOFA members and Modulo schools** to ensure consistency.

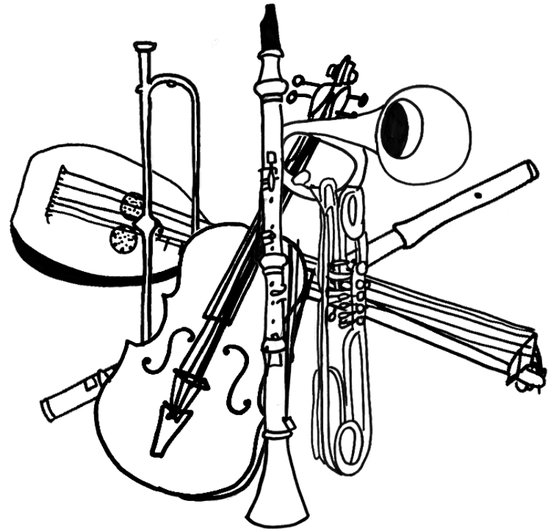
LOOKING FORWARD

Despite the unprecedented challenges we have all faced as a direct result of COVID-19, we are determined to remain optimistic and look forward to the future. We have reflected on what we have learned over the past 18 months, growing both as a team and as a charitable organisation, and will take these lessons with us as we open **exciting new doors of musical opportunity** for our young people.

The pandemic has shone a spotlight on the need for **resilience**, **adaptability** and of course, **compassion**, during hard times, alongside the absolute necessity for human beings to experience **meaningful connections**, **creativity** and **collaboration**. We are doing everything we can to offer a rich diet of activity across all three of Orchestras for All's programmes, and by providing the cultural entitlement that each of our musicians deserves, we hope to see them emerge from this experience both healthy and happy.

We will continue to focus on the unique requirements of our inspiring orchestra members and associates, and will be relentless in our optimism to provide them with **services that meet their needs**.

Promoting **positive wellbeing** and our key values of **kindness** and **inclusivity** has never been more important. We will safeguard and nurture the emotional, psychological and spiritual needs that are often developed by having access to music-making ensembles.



CONTENT AND COMMUNICATIONS

As part of Orchestras for All's five-year strategy, we are improving content and communications both internally and across each of our digital channels, helping our organisation to share its work more widely, **build stronger connections** with our audience and act as a cataylst for **even greater change.**

Over the past year, we have also embraced a **bold new visual identity** in close collaboration with our Youth Board to reflect the aspirations of our three core programmes.

2020-21 snapshot

Average of **4,140** monthly web visitors (Jan-Jun 2021) – 2,000 more per month than in 2020

41,144 unique page views for the website, **33,893** of which came in Jan-Jun 2021

18 pieces of media coverage

26 blogs published in Jan-Jun 2021, each with double the number of page views than in 2020

Reach increased across all social media channels:

Instagram +50%
Facebook +7%
Twitter +10%
YouTube +38%
LinkedIn +37%

KEY RISKS

The senior management team and the trustees monitor and evaluate key risks via the Risk Register. Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:

Risk	Mitigation
Losing key skills, perspectives and historic knowledge through completion of Trustee terms or resignations	Strategic and well-planned trustee recruitment process to replace key skills, perspectives and have a handover to minimise loss of historical knowledge through completion of Trustee terms
Founder decision to step aside	Founder decided to leave the management team during 2020-21 but has been mitigated by the Founder continuing with the charity in a voluntary capacity as Founding Director to ensure that organi-sational learnings are carried forward into the future
Staff overstretch	Senior management team and trustees regularly review staff capacity and deploy freelance and volunteer support where required
Ensuring online safety for all users	Robust mechanisms in place to ensure safety of users online including an online safeguarding policy and full team offered accredited safeguarding training
Programmes: no large-scale gatherings and enforced social distancing for years to come, puts a risk on our strategy and future planning	Government guidelines regularly reviewed to enable face-to-face activity to resume as soon as possible. OFA continues a blended offer of virtual and in person events into the future
Over-reliance on short-term income streams and need for longer-term financial sustainability	Fundraising subcommittee to review options to strengthen longer term income streams to achieve greater financial stability

LEGAL AND ADMINISTRATIVE INFORMATION

Senior management	Nick Thorne	Executive Director
	Anna Williams-Haines	Head of Programmes (until April 2021)
	Donna Edmonds	Head of Programmes (from April 2021)
Board of trustees	Susanna Eastburn MBE, Chair	Jessica Boyd
	Kate Danielson	Simon Page
	Alice Poole	Emily Sayers
	Philip Whalley	Jonathan Kanagasooriam (resigned 20 May 2021)
	Beth White and Joelle Sogunro (appointed 1 October 2020)	

Board policy: In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 10 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority).

Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement: the Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document: Constitution **Legal Status**: Charitable Incorporated Organisation (CIO)

Companies house reference number: CE000005

Registered office: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Independent examiner: Haines Watts Chartered Accountants, 4 Claridge Court, Lower Kings Road, Berkhamsted, Hertfordshire HP4 2AF

Accountant: Andy Nash Accounting and Consultancy, Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

Bank: Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

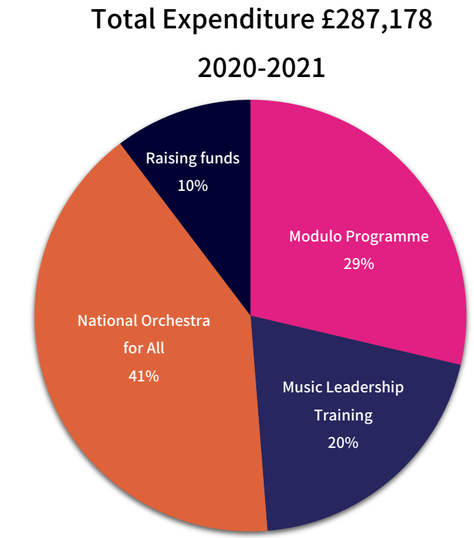
FINANCES AND RESERVES

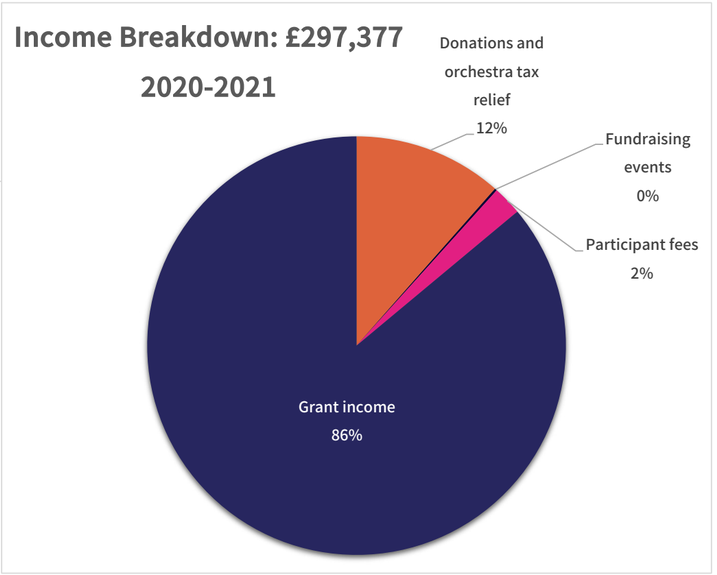
During the current financial year, the Charity achieved a surplus of £10,199 (2019-2020: surplus of £6,346), increasing total reserves at year end to £199,640 (2019-2020: £189,441). Of these reserves £187,060 (2019-2020: £187,600) were unrestricted as to use. A total of £52,329 (2019-2020: £60,000) of the total reserves was designated for National Orchestra for All, leaving £134,731 (2019-2020: £127,600) as general funds.

National Orchestra for All is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall. In the current period £7,671 of the reserves have been utilised. The Board will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £134,731, the equivalent of approximately five months of operating expenses.

Going concern: The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, the financial impact of the pandemic is limited and Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.





STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently.
- make judgements and estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 3 to 42 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on Thursday 2 December 2021 and signed on its behalf by:

Susanna Eastburn
Chair of Trustees

Date: 2/12/21

INDEPENDENT EXAMINER'S REPORT

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2021 set out on pages 45 to 62.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of 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;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

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 CIO 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Haines Watts

Shaun Brownsmith FCA
For and on behalf of Haines Watts Chartered Accountants, 4 Claridge Court Lower Kings Road, Berkhamsted HP4 2AF
Date: 3 December 2021

STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Income from:					
Donations and legacies	3	34,728	255,922	290,650	311,721
Charitable activities	4	6,727	-	6,727	11,495
Total income		41,455	255,922	297,377	323,216
Expenditure on:					
Raising funds	5 & 6	22,308	7,308	29,616	24,906
Charitable activities					
National Orchestra for All	5 & 7	7,671	109,903	117,574	164,120
Modulo Programme	5 & 8	9,963	72,354	82,317	78,520
Music Leadership Training	5 & 9	2,053	55,618	57,671	49,324
Charitable activities		19,687	237,875	257,562	291,964
Total expenditure		41,995	245,183	287,178	316,870
Net income/(expenditure)		(540)	10,739	10,199	6,346
Reconciliation of funds					
Balance brought forward	14 & 15	187,600	1,841	189,441	183,095
Balance carried forward	14 & 15	187,060	12,580	199,640	189,441

The notes on pages 47 to 62 form part of the financial statements.

BALANCE SHEET

	Notes		Total Funds 2021 £		Total Funds 2020 £
Fixed assets					
Tangible assets	11		-		-
Current assets					
Debtors and prepayments	12	44,172		37,951	
Cash at bank and in hand		267,821		266,701	
		311,993		304,652	
Creditors:					
amounts falling due withing one year	13	(112,353)		(115,211)	
Net current assets			199,640		189,441
Net assets			199,640		189,441
Funds of the charity					
Restricted funds	14 & 15		12,580		1,841
Unrestricted funds					
General funds	14 & 15	134,731		127,600	
Designated funds	14 & 15	52,329		60,000	
			187,060		187,600
			199,640		189,441

The notes on pages 47 to 62 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on Thursday 2 December 2021 and signed on their behalf by:

Susanna Eastburn
Chair of Trustees

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

Basis of preparation of the financial statements
The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2021, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2021 and the results for the year ended on that date.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

Going concern
The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and COVID-19 has had no material impact on this assessment.

Legal status
Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

1. Accounting policies (continued from previous page)

Fund accounting
General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income
Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT
All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note four of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation
All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

1. Accounting policies (continued from previous page)

Cash at bank and in hand
Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments
Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions
The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments
Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements
In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases
Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Income from:				
Donations & legacies	3	119,496	192,225	311,721
Charitable activities	4	11,495	-	11,495
Total income		130,991	192,225	323,216
Expenditure on:				
Raising funds	5 & 6	20,098	4,808	24,906
Charitable activities				
National Orchestra for All	5 & 6	44,136	119,984	164,120
Modulo Programme	5 & 7	18,736	59,784	78,520
Music Leadership Training	5 & 8	26,642	22,682	49,324
Charitable activities		89,514	202,450	291,964
Total expenditure		109,612	207,258	316,870
Net income/(expenditure)		21,379	(15,033)	6,346
Reconciliation of funds				
Balance brought forward	14 & 15	166,221	16,874	183,095
Balance carried forward	14 & 15	187,600	1,841	189,441

3. Income from donations and legacies

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Grant income	-	255,922	**255,922**
Donations	34,226	-	**34,226**
Fundraising events	502	-	**502**
	34,728	**255,922**	**290,650**

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Grant income	55,510	187,350	242,860
Donations	24,367	2,356	26,723
Fundraising events	17,454	2,519	19,973
Orchestra Tax Relief	22,165	-	22,165
	119,496	192,225	311,721

4. Income from charitable activities

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Service user contributions	6,727	-	**6,727**
	6,727	**-**	**6,727**

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Service user contributions	11,495	-	11,495
	11,495	-	11,495

5. Total expenditure

	Direct staff costs 2021 £	Direct other costs 2021 £	Indirect staff costs 2021 £	Indirect other costs 2021 £	Total Funds 2021 £
Expenditure on					
Raising funds	19,782	1,859	3,726	4,249	**29,616**
Charitable expenditure					
National Orchestra for All	41,121	44,793	14,792	16,868	**117,574**
Modulo Programme	40,099	20,052	10,356	11,810	**82,317**
Music Leadership Training	36,621	5,521	7,256	8,273	**57,671**
	137,623	**72,225**	**36,130**	**41,200**	**287,178**

	Direct staff costs 2020 £	Direct other costs 2020 £	Indirect staff costs 2020 £	Indirect other costs 2020 £	Total Funds 2020 £
Expenditure on					
Raising funds	14,537	5,028	2,835	2,506	24,906
Charitable expenditure					
National Orchestra for All	38,014	90,909	18,682	16,515	164,120
Modulo Programme	38,469	23,212	8,938	7,901	78,520
Music Leadership Training	30,323	8,424	5,615	4,962	49,324
	121,343	127,573	36,070	31,884	316,870

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 10.

5. Total expenditure (continued from previous page)

Indirect costs include:	Total Funds 2021	Total Funds 2020
	£	£
Office and administration	**25,238**	15,624
Marketing and publicity	**7,089**	8,423
Finance	**6,353**	5,930
Governance	**2,520**	1,907
	41,200	31,884

Governance costs include:	Total Funds 2021	Total Funds 2020
	£	£
Independent examination	**945**	900
Production of annual accounts	**900**	900
Trustees expenses	**-**	107
Trustee recruitment	**675**	-
	2,520	1,907

6. Expenditure on raising funds

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	19,782	-	**19,782**
Direct other costs	1,859	-	**1,859**
Indirect costs	667	7,308	**7,975**
	22,308	**7,308**	**29,616**

	Unrestricted Funds 2020	Restricted Funds 2020	Total Funds 2020
	£	£	£
Direct staff costs	11,663	2,874	14,537
Direct other costs	5,028	-	5,028
Indirect costs	3,407	1,934	5,341
	20,098	4,808	24,906

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	-	41,121	**41,121**
Direct other costs	5,023	39,770	**44,793**
Indirect costs	2,648	29,012	**31,660**
	7,671	**109,903**	**117,574**

	Unrestricted Funds 2020	Restricted Funds 2020	Total Funds 2020
	£	£	£
Direct staff costs	8,027	29,987	38,014
Direct other costs	13,729	77,180	90,909
Indirect costs	22,380	12,817	35,197
	44,136	119,984	164,120

8. Expenditure on Modulo Programme

	Unrestricted Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£
Direct staff costs	-	40,099	**40,099**
Direct other costs	8,109	11,943	**20,052**
Indirect costs	1,854	20,312	**22,166**
	9,963	**72,354**	**82,317**

	Unrestricted Funds 2020	Restricted Funds 2020	Total Funds 2020
	£	£	£
Direct staff costs	8,026	30,443	38,469
Direct other costs	3	23,209	23,212
Indirect costs	10,707	6,132	16,839
	18,736	59,784	78,520

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	-	36,621	**36,621**
Direct other costs	754	4,767	**5,521**
Indirect costs	1,299	14,230	**15,529**
	2,053	**55,618**	**57,671**

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Direct staff costs	18,579	11,744	30,323
Direct other costs	1,337	7,087	8,424
Indirect costs	6,726	3,851	10,577
	26,642	22,682	49,324

10. Staff costs

	Total Funds 2021 £	Total Funds 2020 £
Gross salaries	**160,053**	144,882
Employer's NIC	**9,946**	9,363
Employer's pension	**3,754**	3,168
	173,753	157,413

The average headcount during the period was seven persons (2020: six persons).

No employee received employee benefits of more than £60,000 (2020: NIL).

The total employee benefits paid to key management personnel during the year was £63,261 (2020: £59,222).

11. Tangible fixed assets

	Computer equipment £	Total £
Cost		
As at 1 July 2020	2,847	**2,847**
As at 30 June 2021	2,847	**2,847**
Accumulated depreciation		
As at 1 July 2020	2,847	**2,847**
As at 30 June 2021	2,847	**2,847**
Net book value		
As at 1 July 2020	-	-
As at 30 June 2021	-	-

12. Debtors and prepayments

	Total Funds 2021	Total Funds 2020
	£	£
Accounts receivable	1,150	3,250
Prepayments	9,022	27,266
Accrued income	34,000	7,435
	44,172	37,951

13. Creditors: amounts falling due within one year

	Total Funds 2021	Total Funds 2020
	£	£
Accounts payable	3,095	1,941
HMRC control account	3,224	2,473
Pensions control account	873	684
Accruals	6,516	2,700
Deferred grant income	97,906	107,413
Credit card	739	-
	112,353-	115,211

Deferred revenue consists of:

	Total Funds 2021	Total Funds 2020
	£	£
As at 1 July 2020	107,413	140,667
Released in year	(107,413)	(140,667)
Deferred in year	97,906	107,413
As at 30 June 2021	97,906	107,413

14. Analysis of charity funds

	Balance brought forward 2021	Income in the year 2021	Expenditure in the year 2021	Transfers between funds 2021	Balance carried forward 2021
	£	£	£	£	£
Unrestricted funds					
General funds	127,600	41,455	(34,324)	-	134,731
Designated funds					
National Orchestra for All	60,000	-	(7,671)	-	52,329
	187,600	41,455	(41,995)	-	187,060
Restricted funds					
National Orchestra for All	-	50,000	(47,000)	-	3,000
Modulo Programme	1,171	54,938	(56,109)	-	-
Music Leadership Training	-	51,020	(51,020)	-	-
Permanent salaries	-	17,500	(17,500)	-	-
COVID - 19	670	53,333	(54,003)	-	-
Communications	-	29,131	(19,551)	-	9,580
	1,841	255,922	(245,183)	-	12,580
	189,441	297,377	(287,178)	-	199,640

Designated funds

National Orchestra for All: This is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall. In the current period £7,671 of the reserves have been utilised. The Board will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

Modulo Programme: These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Communications: These are funds received to support the work of the Content and Communications Producer, as well as wider work.

	Balance brought forward 2020 £	Income in the year 2020 £	Expenditure in the year 2020 £	Transfers between funds 2020 £	Balance carried forward 2020 £
Unrestricted funds					
General funds	116,221	130,991	(96,190)	(23,422)	127,600
Designated funds					
National Orchestra for All	50,000	-	(13,422)	23,422	60,000
	166,221	130,991	(109,612)	-	187,600
Restricted funds					
National Orchestra for All	5,139	118,123	(123,262)	-	-
Modulo Programme	4,648	27,435	(30,912)	-	1,171
Music Leadership Training	7,087	-	(7,087)	-	-
Permanent salaries	-	35,000	(35,000)	-	-
COVID-19	-	11,667	(10,997)	-	670
	16,874	192,225	(207,258)	-	1,841
	183,095	323,216	(316,870)	-	189,441

15. Analysis of net assets

	General Funds 2021 £	Designated Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Current assets	184,205	52,329	75,048	**311,582**
Current liabilities	(49,474)	-	(62,468)	**(111,942)**
	134,731	**52,329**	**12,580**	**199,640**

	General Funds 2020 £	Designated Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Current assets	189,536	60,000	55,116	304,652
Current liabilities	(61,936)	-	(53,275)	(115,211)
	127,600	60,000	1,841	189,441

16. Other financial commitments

At 30 June 2021, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2021 £	Total Funds 2020 £
Due within one year	**2,500**	2,500
	2,500	2,500

17. Other financial commitments

During the year, no Trustee received any remuneration (2020: £NIL). No members of the Board of Trustees received reimbursement of travel expenses (2020: One member received expenses totalling £81).

18. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £1,693 (2020: £2,404).

19. Guarantees and secured charges

As of 30 June 2021, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2020: £NIL).

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Orchestras for All is registered with the Charity Commission in England and Wales (1150438)