

# **{ 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 residencies 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 amateurs 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 championed, 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.



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***"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."***



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# 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 residencies 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 camaraderie.

## ■ YOUTH LEADERSHIP IN MUSIC

- **NOFA members worked with Joe Broughton** ([joebroughton.com](http://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."

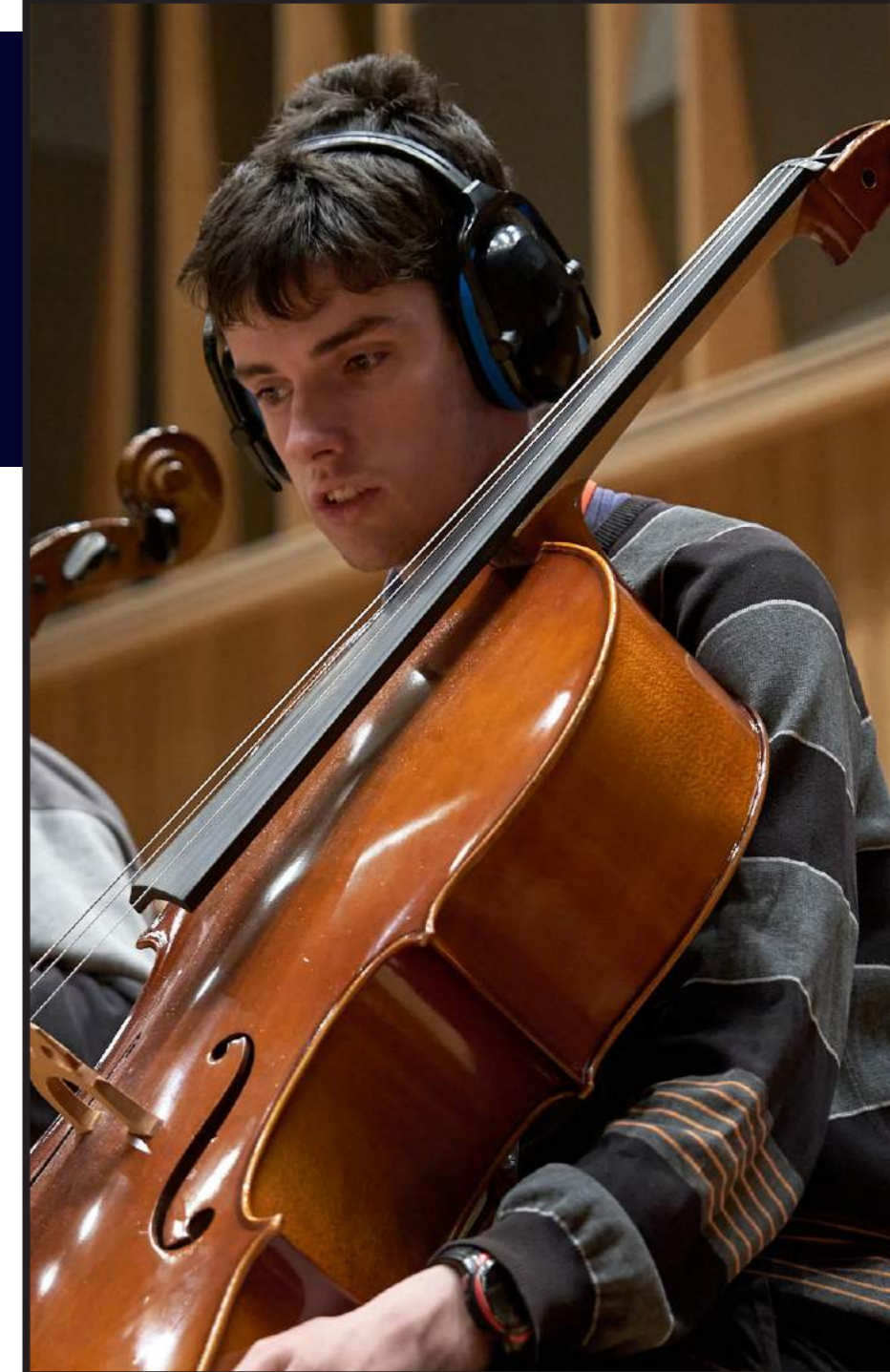
"In spring 2023, I went to Birmingham with the orchestra. My favourite thing about the residential was taking part in the orchestra. It felt like lots of fun."

**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

## 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 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 catalyst 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

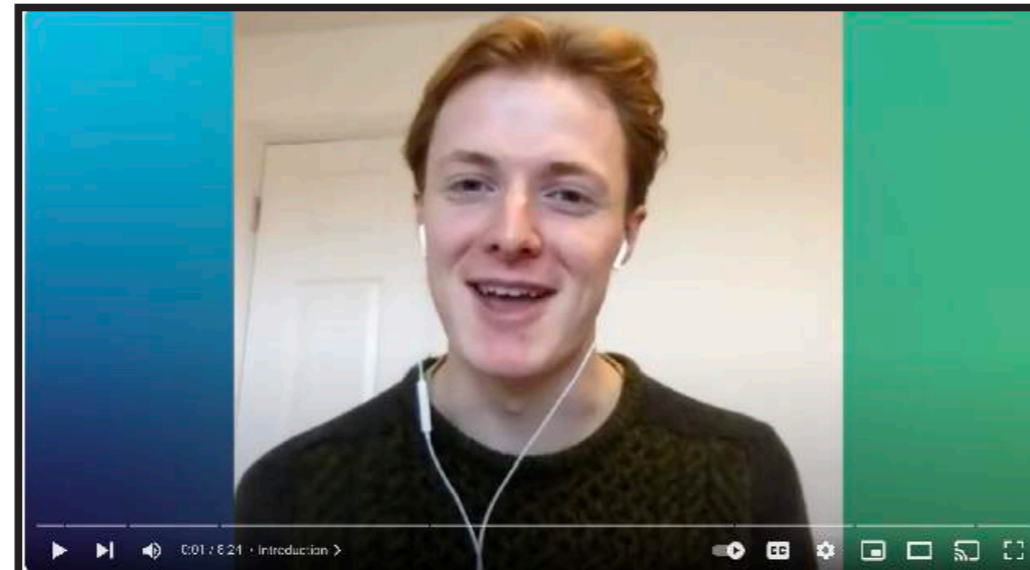
News



#### 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**!).



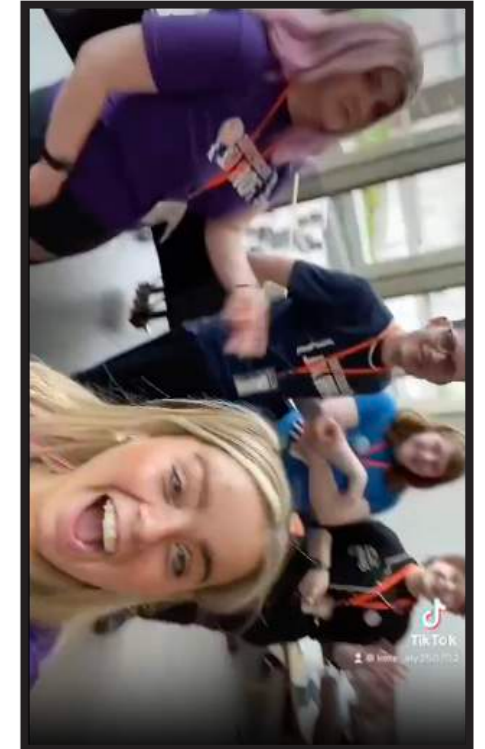
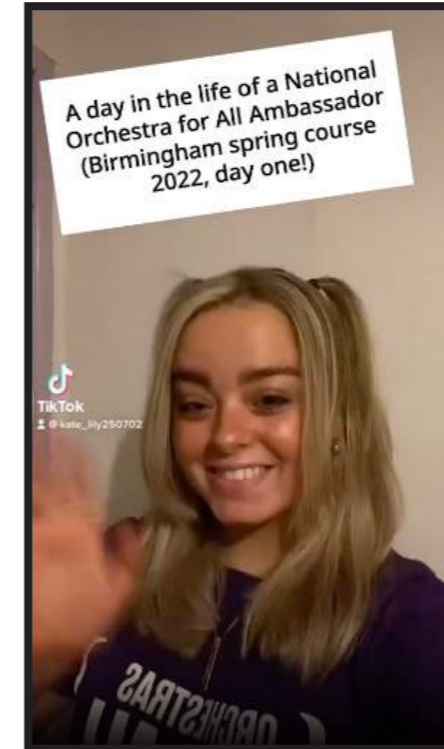
BBC Young Jazz Musician 2022 finalist Ralph Porrett shares a virtual tea break with OFA



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 spectacular 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

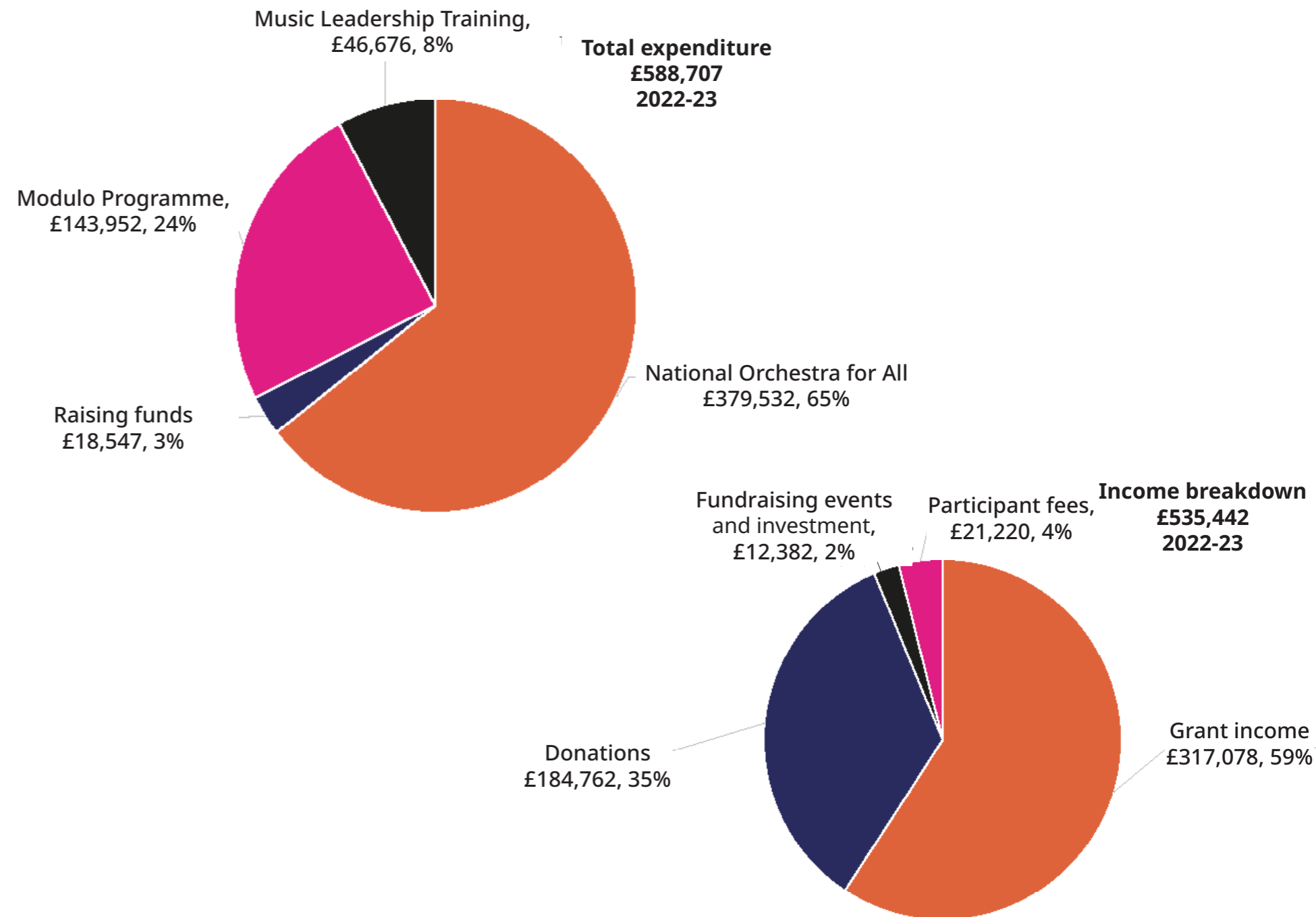
# FINANCES AND RESERVES

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 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 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.

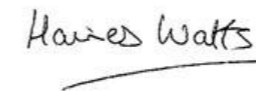
## Independent Examiner's statement

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 am 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**

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.

		Unrestricted	Restricted	Total	Total
		Funds	Funds	Funds	Funds
		2023	2023	2023	2022
	Notes	£	£	£	£
<b>Income from:</b>					
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
<b>Total income</b>		<b>321,721</b>	<b>213,721</b>	<b>535,442</b>	439,106
<b>Expenditure on:</b>					
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
<b>Total expenditure</b>		<b>387,206</b>	<b>201,501</b>	<b>588,707</b>	398,060
<b>Net income/(expenditure)</b>		<b>(65,485)</b>	<b>12,220</b>	<b>(53,265)</b>	41,046
<b>Reconciliation of funds</b>					
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

		Total Funds 2023	Total Funds 2022
	Notes	£	£
<b>Fixed assets</b>			
Tangible assets	11	1,577	2,535
<b>Current assets</b>			
Debtors and prepayments	12	27,251	23,010
Cash at bank and in hand		321,593	315,873
		348,844	338,883
<b>Creditors</b>			
Amounts falling due withing one year	13	(163,000)	(100,732)
<b>Net current assets</b>		<b>185,844</b>	238,151
<b>Net assets</b>		<b>187,421</b>	240,686
<b>Funds of the charity</b>			
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

## Cash flows from operating activities

	Total Funds 2023 £	Total Funds 2022 £
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

		Unrestricted	Restricted	Total
		Funds	Funds	Funds
		2022	2022	2022
	Notes	£	£	£
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

Grant income
Donations
Fundraising events

Grant income
Donations
Fundraising events

4. Income from charitable activities

Service user contributions
----------------------------

Service user contributions
----------------------------

Unrestricted	Restricted	Total
Funds	Funds	Funds
2023	2023	2023
£	£	£
128,357	188,721	317,078
159,762	25,000	184,762
11,896	-	11,896
300,015	213,721	513,736
Unrestricted	Restricted	Total
Funds	Funds	Funds
2022	2022	2022
£	£	£
48,500	322,217	370,717
48,788	-	48,788
2,954	-	2,954
100,242	322,217	422,459
Unrestricted	Restricted	Total
Funds	Funds	Funds
2023	2023	2023
£	£	£
21,220	-	21,220
21,220	-	21,220
Unrestricted	Restricted	Total
Funds	Funds	Funds
2022	2022	2022
£	£	£
16,627	-	16,627
16,627	-	16,627

## 5. Total expenditure

	Direct	Direct	Indirect	Indirect	
	staff	other	staff	other	Total
	costs	costs	costs	costs	Funds
	2023	2023	2023	2023	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	Direct	Indirect	Indirect	
	staff	other	staff	other	Total
	costs	costs	costs	costs	Funds
	2022	2022	2022	2022	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)

	Total	Total
	Funds	Funds
	2023	2022
	£	£
Indirect costs include:		
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
	Total	Total
	Funds	Funds
	2023	2022
	£	£
Governance costs include:		
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	Restricted	Total
	Funds	Funds	Funds
	2023	2023	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	Restricted	Total
	Funds	Funds	Funds
	2022	2022	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	Restricted	Total
	Funds	Funds	Funds
	2023	2023	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	Restricted	Total
	Funds	Funds	Funds
	2022	2022	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	Restricted	Total
	Funds	Funds	Funds
	2023	2023	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	Restricted	Total
	Funds	Funds	Funds
	2022	2022	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	Restricted	Total
	Funds	Funds	Funds
	2023	2023	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	Restricted	Total
	Funds	Funds	Funds
	2022	2022	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	Total
	Funds	Funds
	2023	2022
	£	£
Gross salaries	223,952	194,580
Employer's NIC	18,393	13,646
Employer's pension	6,881	5,828
The average headcount during the period was nine persons (2022: eight persons)	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 £
<b>Cost</b>			
As at 1 July 2022		2,874	2,874
As at 30 June 2023		2,874	2,874
<b>Accumulated depreciation</b>			
As at 1 July 2022		339	339
Charge in year		958	958
As at 30 June 2023		1,297	1,297
<b>Net book value</b>			
As at 1 July 2022		2,535	2,535
As at 30 June 2023		1,577	1,577

## 12. Debtors and prepayments

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

### 13. Creditors: amounts falling due within one year

	Total	Total
	Funds	Funds
	2023	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
	<b>138,178</b>	<b>74,803</b>

14. Analysis of charity funds

	Income	Expenditure	Transfers	Balance
Balance brought forward 2023	in the year 2023	in the year 2023	between funds 2023	carried forward 2023
£	£	£	£	£
Unrestricted funds				
General funds	175,577	321,721	(341,916)	-
Designated funds				
Programme reserve	52,329	-	(45,290)	-
	227,906	321,721	(387,206)	-
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	-	-
Permanent salaries	-	9,661	(9,661)	-
Communications	9,580	23,079	(32,659)	-
	12,780	213,721	(201,501)	-
	240,686	535,442	(588,707)	-

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

Fixed assets  
Current assets  
Current liabilities

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

Fixed assets  
Current assets  
Current liabilities

General Funds	Designated Funds	Restricted Funds	Total Funds
2022	2022	2022	2022
£	£	£	£
2,535	-	-	2,535
211,306	52,329	75,248	338,883
(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:

Due within one year

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 Monkeys Trust, University of Warwick.

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