



# Annual Report

## July 2023 — June 2024

## 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 residencies 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 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 amateurs 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 Coordinator**, **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 **15 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 **committed 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 **integrate 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

# {NOFA} 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 residencies 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 **25 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



# 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...

### 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...

### 7 wonderful ways that youth leadership will empower your youth orchestra

Discover



Because young people are the future...

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

News



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

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

News



Together, we can make a difference.

### 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
<b>Programmes</b>	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.
<b>Partnerships</b>	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.
<b>Safeguarding</b>	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.
<b>Financial sustainability</b>	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.
<b>Staffing</b>	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.
<b>Wellbeing</b>	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).

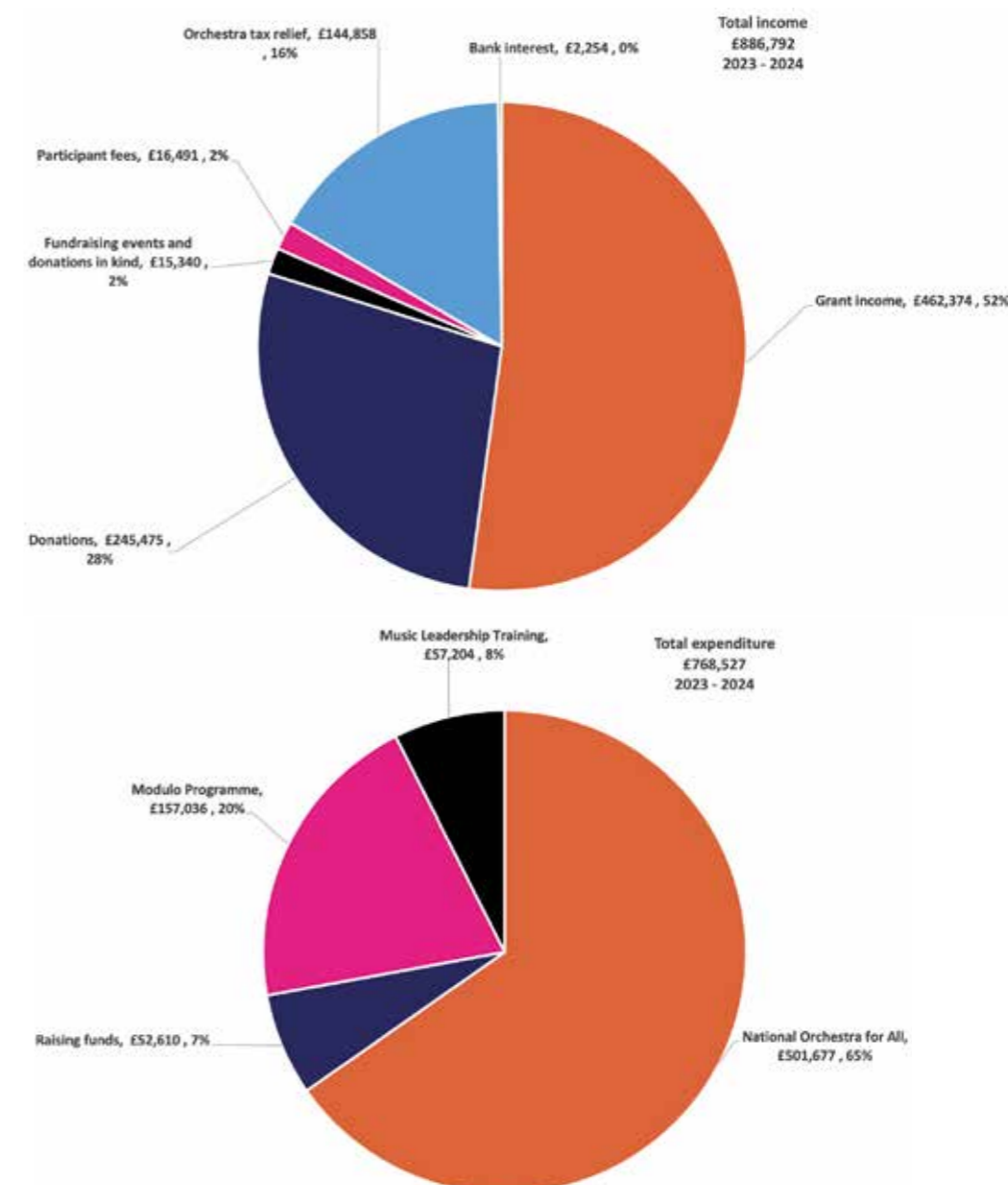
Of these reserves £283,134 (2022-2023: £162,421) were unrestricted as to use. A total of £69,357 (2022-2023: £7,039) of the total reserves was designated for programmes, leaving £213,777 (2022-2023: £155,382) as general funds.

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 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 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 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**

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
		£	£	£	£
<b>Income from</b>					
Donations and legacies	3	624,447	98,742	<b>723,189</b>	513,736
Charitable activities	4	16,491	-	<b>16,491</b>	21,220
Investments		2,254	-	<b>2,254</b>	486
Other - Orchestra Tax Relief		144,858	-	144,858	-
<b>Total income</b>		<b>788,050</b>	<b>98,742</b>	<b>886,792</b>	535,442
<b>Expenditure on</b>					
Raising funds	5 & 6	52,027	583	<b>52,610</b>	18,547
Charitable activities					
National Orchestra for All	5 & 7	460,500	41,177	<b>501,677</b>	379,532
Modulo Programme	5 & 8	114,885	42,151	<b>157,036</b>	143,952
Music Leadership Training	5 & 9	39,925	17,279	<b>57,204</b>	46,676
Charitable activities		<b>615,310</b>	<b>100,607</b>	<b>715,917</b>	570,160
<b>Total expenditure</b>		<b>667,337</b>	<b>101,190</b>	<b>768,527</b>	588,707
<b>Net income/ (expenditure)</b>		<b>120,713</b>	<b>(2,448)</b>	<b>118,265</b>	(53,265)
<b>Reconciliation of funds</b>					
Balance brought forward	14 & 15	162,421	25,000	<b>187,421</b>	240,686
Balance carried forward	14 & 15	<b>283,134</b>	<b>22,552</b>	<b>305,686</b>	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
		£	£
<b>Fixed assets</b>			
Tangible assets	11	2,388	1,577
<b>Current assets</b>			
Debtors and prepayments	12	169,026	27,251
Cash at bank and in hand		316,199	321,593
		485,225	348,844
<b>Creditors</b>			
amounts falling due withing one year	13	(181,927)	(163,000)
<b>Net current assets</b>		<b>303,298</b>	185,844
<b>Net assets</b>		<b>305,686</b>	187,421
<b>Funds of the charity</b>			
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

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# Statement of cashflow

	Total Funds 2024	Total funds 2023
	£	£
<b>Cash flows from operating activities</b>		
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
<b>Cash flows from investing activities</b>		
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

		Unrestricted Funds 2023	Restricted Funds 2023	Total Funds 2023
	Notes	£	£	£
<b>Income from:</b>				
Donations & legacies	3	300,015	213,721	513,736
Charitable activities	4	21,220	-	21,220
Investment income		486	-	486
<b>Total income</b>		<b>321,721</b>	<b>213,721</b>	<b>535,442</b>
<b>Expenditure on:</b>				
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
<b>Total expenditure</b>		<b>387,206</b>	<b>201,501</b>	<b>588,707</b>
<b>Net income/(expenditure)</b>		<b>(65,485)</b>	<b>12,220</b>	<b>(53,265)</b>
<b>Reconciliation of funds</b>				
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 }

Contact us