



{ ORCHESTRAS  
**FOR ALL** }

# Annual Report

July 2024 — June 2025

## VISION

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

## MISSION

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

We do this by:

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

## Welcome from our Co-Chairs

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

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

Inclusion remained central to our work. Through Modulo, we were proud to welcome our first Special Educational Needs school, Billing Brook Academy Trust, opening the door for Modulo to reach a broader and more varied range of schools and young people. Recognition for our youth-led work followed as Orchestras for All was awarded Youth Initiative of the Year at the Music Mark

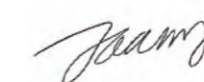
Awards 2024. This award underscores that putting young people at the heart of everything we do is not just a principle, it is our greatest strength.

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

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



Susanna Eastburn MBE

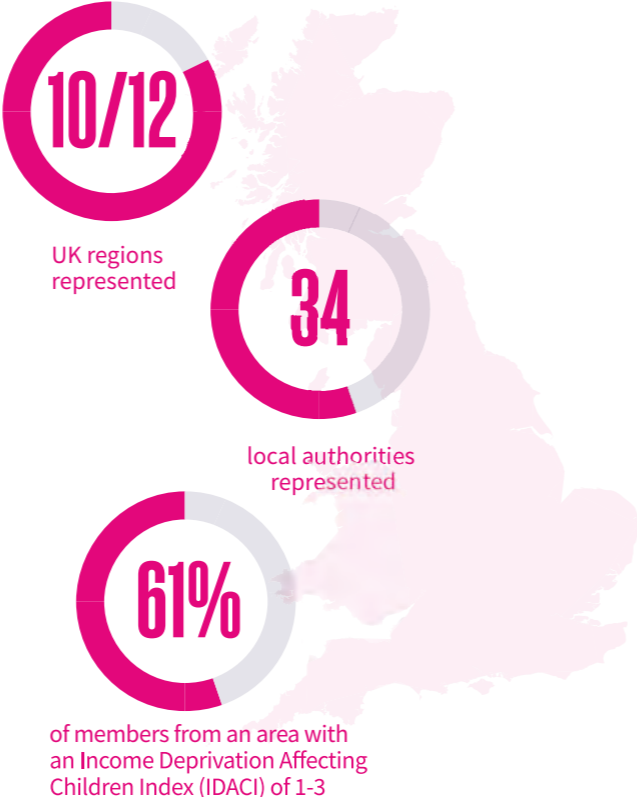
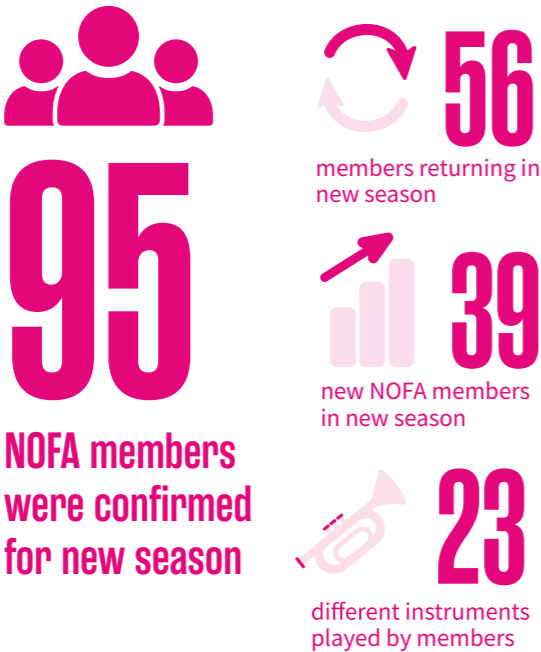


Joelle Sogunro

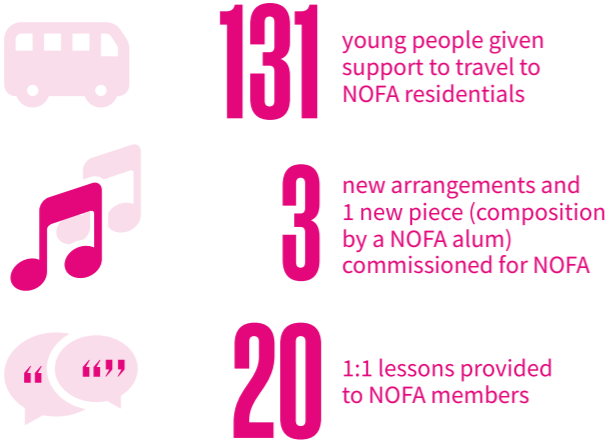
— Co-Chairs of Trustees

OUR YEAR IN NUMBERS

OUR MEMBERS

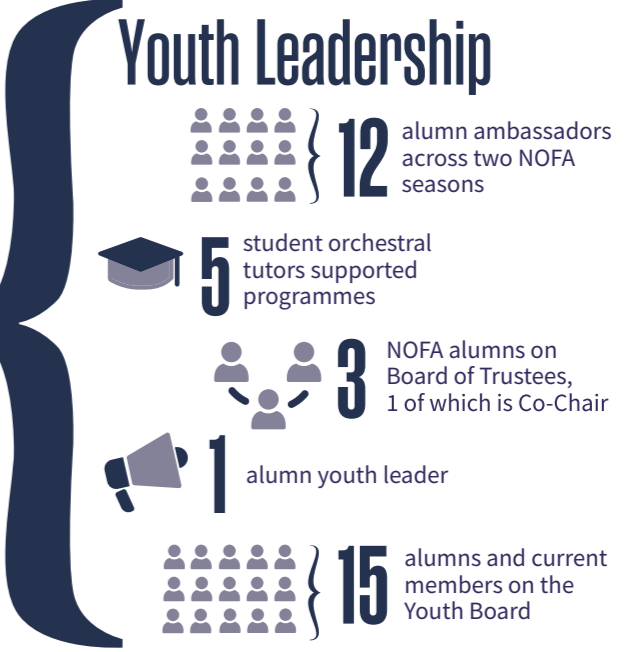
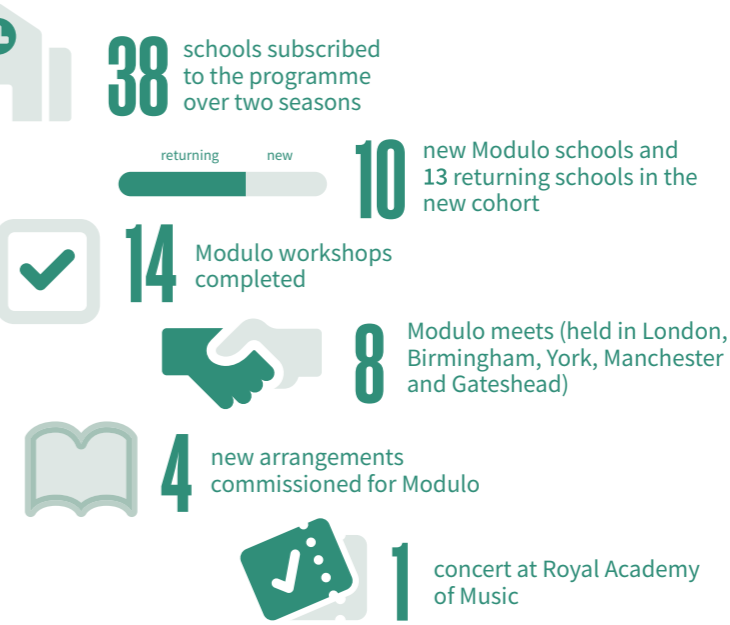


OUR ACTIVITY



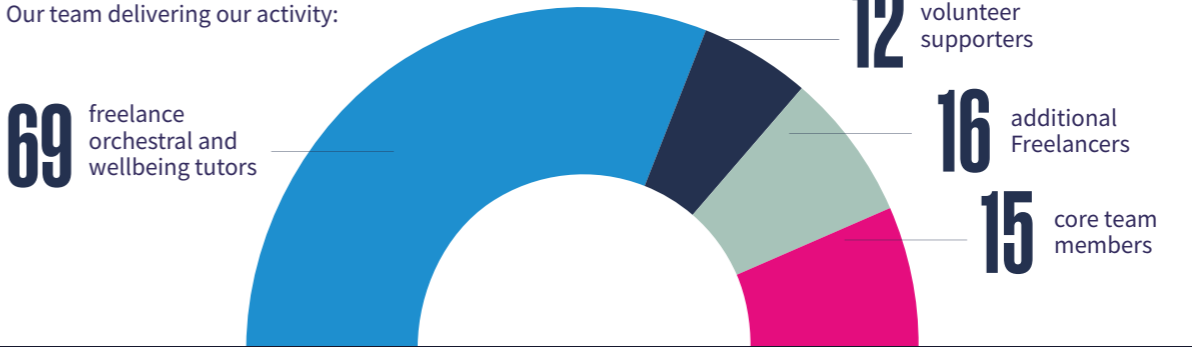
Other highlights:

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



Across the Programmes

Our team delivering our activity:



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

— NOFA Member 2025

# WHAT WE DO

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

The charity’s outcomes are that:

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



## Our programmes

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

**“I’ve met so many amazing people which has made me happier. And my violin tutor is really helpful which has helped me advance.”**

— NOFA Member

## National Orchestra for All (NOFA)

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

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

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

[Read more: page 18](#)  
[View the website](#)



## Modulo programme

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

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

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

[Read more: page 22](#)  
[View the website](#)



## Music Leadership Training (MLT)

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

The training includes sharing our practice on:

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

[Read more: page 24](#)

[View the website](#)



## Youth leadership

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

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

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

# 2024—25 HIGHLIGHTS

## Relocating our headquarters to Sheffield

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

## Youth Initiative of the Year

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

## Programme successes

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

## Successful fundraising activity

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

## Alums presenting OFA's work at conferences

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

## Launching our Green Team Approach

The Green Team met three times to discuss greening OFA's finances, OFA's environmental responsibility policy and action plan, and the carbon emissions of travel to NOFA residencies. The Green Team is made up of members of the Board of Trustees, Youth Board and core team. The group calculated that NOFA member travel to residencies accounted for 11 tonnes of CO2. The team is planning to improve data collection and analysis, learn from data collected from organisational activity, and move one of its financial accounts to a more ethical and sustainable bank in the near future.





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

# STRENGTHENING THE CHARITY

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

[More on Page 30](#)

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



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

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



# {NOFA} NATIONAL ORCHESTRA FOR ALL

Our inclusive, non-auditioned national youth orchestra.

## Participation

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

## Performance

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

## Composition

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

## Wolverhampton Festival

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

## Reflections

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

## Recruitment

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

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

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

— NOFA member

## Inclusivity

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

## Innovation

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

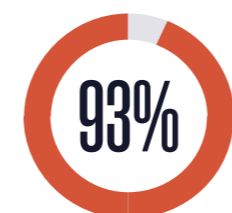
## Parental engagement

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

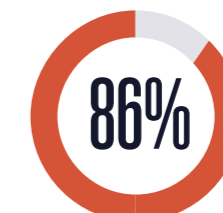
“Learning to play with other musicians was one of the greatest experiences of her life... her words not mine!”  
— NOFA parent

## At the NOFA Spring course 2025

### Music and ownership



of young people improved performing on their instrument



improved rehearsing on their instrument



are better at practising their instrument on their own

### Wellbeing and connections

94% young people connected with another person.

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

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

59% are better at asking for help or support

79% 79% feel more confident

“Young people seemed to flourish in connecting with each other and the music in their sectionals and full rehearsals... definitely felt the swell in confidence and quality in the full rehearsals.”

— NOFA tutor

### Other findings

71% of young people are better at making decisions

71% are better at taking action for themselves

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

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

66% are better at solving problems

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

— NOFA parent



# {MODULO} ORCHESTRAS FOR ALL

Kickstarting music-making  
in schools nationwide.

## Reach

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

## Feedback

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

## Inspiration

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

## Progression

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

## Inclusion

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

## Sustainability

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

## Recruitment

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

## Equity

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

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

— Music Teacher, Dixons Academy

# MUSIC LEADERSHIP TRAINING

## ORCHESTRAS FOR ALL

Sharing our practice  
with music teachers  
and partners nationwide

## Innovation

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

## Youth Voice

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

## Demand

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

## Partnerships

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

## Impact

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

## Association of British Orchestras Conference

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

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



# MARKETING & COMMUNICATIONS

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

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

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

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

## Digital highlights

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

News



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

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

Discover



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

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

News



Celebrating our commitment to breaking down musical barriers...

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

Discover



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

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

News



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

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

Discover



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

## Making a difference

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

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

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

— Modulo leader



## Cameron's Barefoot Marathon

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

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

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

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

Polly, Cameron's mum says:

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

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

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

Polly says:

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

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



### Inspiration

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

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

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

— Charlie, Modulo Programme Manager

## Youth Initiative of the Year

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

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

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

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

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

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

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

— Haseeb



# The year ahead: July 2025 to June 2026

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

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

### In 2025-26 we will see:

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



# FINANCIAL REPORT

July 24 — June 25

# Key risks

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

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

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

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

# Legal and administrative information

## Senior Management

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

## Board of Trustees

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

## Board policy

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

## Activities of the Board include:

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

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

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

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

**Governing document**  
Constitution

**Legal Status**  
Charitable Incorporated Organisation (CIO)

**Companies house reference number**  
CE000005

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

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

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

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

# Finances and reserves

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

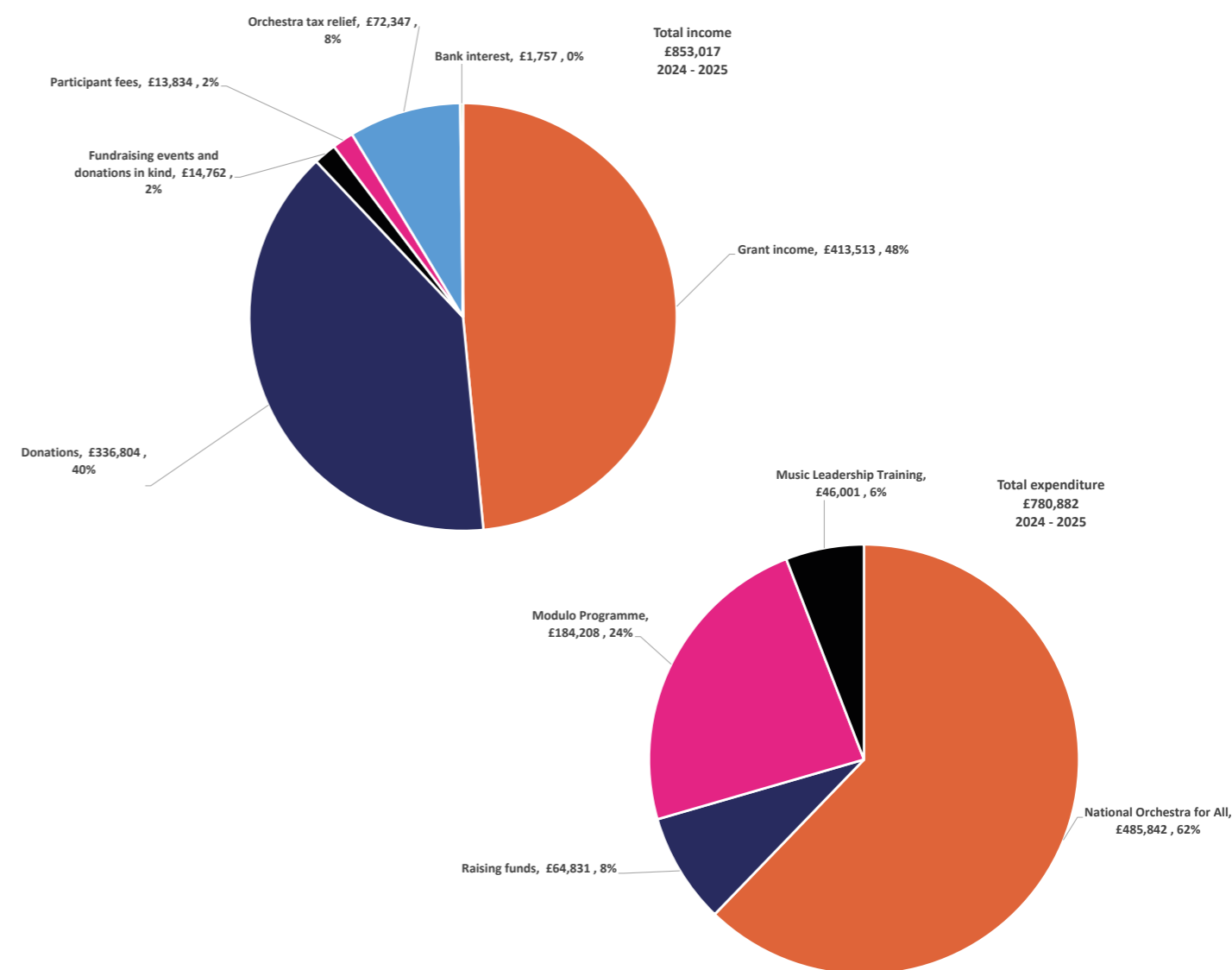
Of these reserves £346,403 (2023-2024: £283,134) were unrestricted as to use. A total of £100,000 (2023-2024: £69,357) of the total reserves was designated for programmes, leaving £246,403 (2023-2024: £213,777) as general funds.

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

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

## Going concern

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



# Statement of trustees' responsibilities

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

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

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

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

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

The Trustees are responsible for keeping 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.

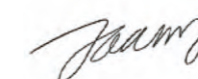
The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

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 45 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's

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

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



Joelle Sogunro (left)  
Co-Chair of Trustees



Susanna Eastburn (right)  
Co-Chair of Trustees



# Independent examiner's report

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

## Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of the Charities Act and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

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

## Basis of Independent Examiner's statement

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the CIO and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

## Independent Examiner's Statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I 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:** 28th January 2026

# Statement of financial activities

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

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

# Balance sheet

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

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

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



Susanna Eastburn and Joelle Sogunro  
— Co-Chairs of Trustees

# Statement of cashflow

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

# Notes to the financial statements

## 1. Accounting policies

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

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

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

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

## Going concern

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

## Legal status

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

## Fund accounting

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

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

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

## Income

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

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

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

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

#### Expenditure and irrecoverable VAT

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

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

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

#### Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised.

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

#### Cash at bank and in hand

Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily

convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

#### Debtors and prepayments

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

#### Creditors and accruals

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

#### Pensions

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

#### Financial instruments

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

#### Critical estimates and judgements

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

#### Operating leases

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

## 2. Comparative statement of financial activities

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

3. Income from donations and legacies

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

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

4. Income from charitable activities

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

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

5. Total expenditure

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

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

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

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

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

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

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

6. Expenditure on raising funds

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

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

7. Expenditure on National  
Orchestra for All

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

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

8. Expenditure on Modulo Programme

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

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

9. Expenditure on Music Leadership Training

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

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

10. Staff costs

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

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

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

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

11. Tangible fixed assets

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

12. Debtors and prepayments

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

13. Creditors: amounts falling due within one year

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

Deferred revenue consists of:

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

14. Analysis of charity funds

	Balance brought forward 2025 £	Income in the year 2025 £	Expenditure in the year 2025 £	Transfers between funds 2025 £	Balance carried forward 2025 £
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Unrestricted funds

General funds	213,777	721,335	(658,066)	(30,643)	246,403
Designated funds					
Programme reserve	69,357	-	-	30,643	100,000
	283,134	721,335	(658,066)	-	346,403

Restricted funds

National Orchestra for All	-	20,250	(20,250)	-	-
Modulo Programme	-	41,750	(41,750)	-	-
Youth Leadership	20,000	40,000	(28,582)	-	31,418
Permanent salaries	-	28,982	(28,982)	-	-
Florence Price	2,552	700	(3,252)	-	-
	22,552	131,682	(122,816)	-	31,418
	305,686	853,017	(780,882)	-	377,821

Designated funds

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

Restricted funds

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

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

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

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

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

	Balance brought forward 2024	Income in the year 2024	Expenditure in the year 2024	Transfers between funds 2024	Balance carried forward 2024
	£	£	£	£	£

Unrestricted funds

General funds	155,382	788,050	(660,298)	(69,357)	213,777
Designated funds					
Programme reserve	7,039	-	(7,039)	69,357	69,357
	162,421	788,050	(667,337)	-	283,134

Restricted funds

National Orchestra for All	-	12,800	(12,800)	-	-
Modulo Programme	-	22,500	(22,500)	-	-
Youth Leadership	25,000	22,000	(27,000)	-	20,000
Permanent salaries	-	38,642	(38,642)	-	-
Florence Price	-	2,800	(248)	-	2,552
	25,000	98,742	(101,190)	-	22,552
	187,421	886,792	(768,527)	-	305,686

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

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

15. Analysis of net assets

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

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

16. Other financial commitments

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

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

17. Donations in kind

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

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

18. Trustee remuneration

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

19. Related party transactions

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

20. Guarantees and secured charges

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

# THANK YOU

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

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

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

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

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

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

# { ORCHESTRAS FOR ALL }

## Contact us

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Orchestras for All is  
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