

OPEN UP MUSIC

England & Wales · Charity number 1167028

Details

Other names NATIONAL OPEN YOUTH ORCHESTRA

Status Registered

Legal form Charitable company

Company number [06414209](#)

Registered 2016-05-10

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: The Objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing: a) opportunities to participate and perform in youth orchestras up to the age of 25; b) opportunities for personal and professional development up to the age of 27; c) accessible musical resources, including instruments and repertoire.

Activities: Open Up Music empowers young disabled musicians to build inclusive youth orchestras. Together we develop accessible musical instruments and repertoire, challenge expectations and forge new progression routes through the creation of great music.

Classification

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

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£982,070	£851,202	£487,776	13
2024-08-31	£832,983	£801,266	£356,908	12
2023-08-31	£763,688	£722,795	£325,191	12
2022-08-31	£631,482	£697,417	£284,298	11
2021-08-31	£560,702	£565,252	£350,233	10

Trustees

Name	Role	Appointed
Dr Elizabeth Lane		2019-04-23
Emily Magrath		2025-01-28
Jennifer Agatha Roberts		2025-12-15
Jocelyn Lucie Hannah Watkins		2022-05-04
Judith Olivia Webster		2022-07-25
Kathryn Anne Strachecky		2025-12-15
Rosmary Johnson MBE		2019-09-23

OPEN UP MUSIC

England & Wales - Charity number 1167028

Accounts

**OPEN
UP
MUSIC**



Opening up music to young disabled musicians

Annual report and financial statements
For the year ending 31 August 2025

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About Open Up Music

Our mission is to open up music to young disabled musicians.

Purpose

The objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing:

- **Opportunities** to participate and perform in youth orchestras up to the age of 25;
- **Opportunities** for personal and professional musical development up to the age of 27;
- **Accessible musical resources**, including instruments and repertoire.

Impact

We have three aims, each with corresponding outcomes:

Aim 1 - Reduce the musical exclusion of young disabled musicians.

Aim 2 - Increase audience for inclusive music making.

Aim 3 - Strengthen the resilience of Open Up Music.

Our values guide everything we do. They were developed in consultation with young musicians in our programmes.



Diversity

We bring about greater diversity by driving musical inclusion and disabled representation



Creativity

We engage audiences through exciting music, made and shared in creative ways



Community

We build communities of individuals and organisations to make positive change happen



Influence

We work alongside young disabled musicians to influence and challenge preconceptions

Our activities



Young disabled people are for the most part excluded from ensemble music making: in schools, among orchestral players, composers, staff teams and audiences. Since 2007, our award-winning programmes have created new opportunities for them to be musicians, making their own music, not just listening to the music of others.

Open Up Music uses the power of the orchestra to create lasting change, as an anchor that keeps young people making music year after year — something no short-term music project could do.

We also believe in collaboration to accelerate change. Partners who deliver our programmes not only make it possible to reach more young disabled people, they also become meaningful, invested advocates.

Our programmes



Open Orchestras helps special schools set up accessible orchestras, so that hundreds of young disabled people get first access to music education every year.

openorchestras.org



National
Open Youth
Orchestra

The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. It pioneers an inclusive orchestra model where talented 11-25 year-old disabled and non-disabled musicians rehearse and perform together.

noyo.org.uk



Clarion

We've also developed the Clarion®. Available on iPad and PC, it's an innovative accessible instrument that can be played expressively with any part of the body, including eye movement.

theclarion.uk



Report from the Chair and CEO

It has been a year of change across the music education sector, but our purpose has remained clear. Through Open Orchestras, the National Open Youth Orchestra and the Clarion, we've continued to support young disabled musicians to make music, develop their skills and be heard.

Each of these programmes is a long-term investment in inclusion, building a future where disabled and non-disabled people have equitable access to music.

Despite a challenging financial climate for arts organisations, we maintained a stable position and delivered strong results across all programmes, reflecting the resilience and value of our work.

We are extremely grateful to our funders, partners, and supporters for making this possible.

Open Orchestras once again reached 61 schools, creating opportunities for young people in special schools to make music together, often for the first time. The programme's reach in Wales grew significantly, supported by investment from the National Music Service, and we saw historic firsts, from performances at the Royal Albert Hall to 40 pupils completing [ABRSM Open Music Assessments](#). Over 200 educators are now part of the Open Orchestras community, championing inclusion in schools and Music Hubs nationwide.

The National Open Youth Orchestra (NOYO) went from strength to strength, with 59 musicians taking part in Regional NOYO Ensembles, and 16 touring nationally. 80% of musicians identified as disabled or neurodivergent, proudly leading the way in creating bold new music.

From side-by-side rehearsals with BBC NOW to encore performances in sunglasses and LED-lit music stands, this was a year of skill-building, joy and powerful visibility. Across five cities, NOYO musicians wowed audiences and reminded the sector what's possible with the right support.

This year, our accessible musical instrument the Clarion took its first steps beyond our programmes, with more than 350 instruments sold and the first wave of ABRSM Open Music Assessments including 14 Clarion players. National coverage in Music Teacher Magazine and strong demand from Music Hubs marked a turning point. We're now developing a suite of teacher-friendly resources and new features that will help even more young people learn and perform with the Clarion.

Meanwhile, development of our Accessible Musical Pathways (AMP) Toolkit entered its second year. Designed to help youth ensembles reflect on access and take practical steps towards inclusion, the Toolkit is already shaping long-term thinking.

Judith Webster
Chair,
CEO of the Association of British Orchestras

Co-developed with young disabled musicians and now entering a second phase of testing, it is a promising step toward a more inclusive future for the sector.

This was a year of consolidation and momentum. With the commitment of our partners, funders and the leadership of young people, Open Up Music continues to break new ground.

Together, we are building a future where inclusion is not a bolt-on, but the foundation of great music-making.



Barry Farrimond-Chuong MBE FRWCMD
CEO

Our year in young musicians' words



I have loved singing and listening back to recordings of our orchestra. I have enjoyed playing the harp.

I tell all my friends and family that I play in the school orchestra. It makes me so happy!

I want everyone to hear *Juba Dance*.

This might be my last year because I might be going to college - but I still want to continue if it is possible!

I am really happy to go to Open Orchestra. I run upstairs and will sit and play my instrument. I ask for more.

- Written using the SAVI approach — Somatic, Auditory, Visual, and Intellectual — to show the student's experience.

It's good, groovy and I ❤️ clarion!

At the beginning of the performance I was nervous but while playing I gained my confidence and then I was proud and I played on my own without support.



National
Open Youth
Orchestra

During the concerts, I felt powerful, unstoppable and famous.

There wasn't any pressure on me as a musician beyond playing my best in rehearsals and I really liked and appreciated that.

His confidence has improved so much that he is like a completely different person. His bass and violin playing have also improved a huge amount and his solo in the sharing concert was so beautiful!

- NOYO musician about another

I made a reed all by myself and played it in two concerts. I also made and performed my own arrangement of a piece for the Bristol NOYO concert.

My favourite thing was seeing everyone getting really into the music and bopping along [during performances].

My ensemble skills have improved a lot thanks to NOYO, and I am able to transfer these skills to other ensembles.



OPEN ORCHESTRAS

2024/25 Achievements and performance





Open Orchestras

Initially piloted in Bristol in 2013-15, Open Orchestras was developed to respond to the distinct lack of ensemble music opportunities in special schools.

It is a complete programme that, for a subsidised annual subscription, provides special schools with everything they need to set up and run their own inclusive orchestra. It comes with training and mentoring, teaching resources, evaluation, community support, the Clarion® and adapted music that every participant can play.

Young people, including those facing the greatest barriers to participation, are encouraged to play independently and expressively. Working in partnership, school staff and Music Leaders from Music Hubs shape each orchestra around the personalities and abilities of its musicians.

Open Orchestras is both adaptive and endlessly creative: music comes in “building blocks” that can be arranged flexibly according to participants’ playing styles, so no two orchestras will play our repertoire the same way!

By the end of the first year, most Open Orchestras will be ready to share their music. That first performance is often a revelation.

“Open Orchestras has arguably changed the face of music making for young disabled people.”

- Dr Marina Gall

Dr Marina Gall and colleagues’ research within the project [“Getting Things Changed”](#), outlined in the Bristol University Policy Report [Opening up music making for young people with complex and multiple needs](#) (published in May 2018), recommended that Open Orchestras should be a central part of the school curriculum in special schools.

2024/25 musicians' stories

“ How did you feel? - “Proud” - Signed in Makaton to music leader

As part of a pilot with the Department for Education and Young Sounds, Alfreton Park Open Orchestra musicians in Derbyshire were amongst the first in special schools to be assessed by an examiner from the exam board of the Royal Schools of Music (ABRSM).

Music leader Helen Temple shared what she observed as they took their Open Music Assessment: “From the moment I arrived in school, there was a buzz about the place. One pupil had just come out of their exam, grasping their certificate and beaming from ear to ear. I asked her how she was feeling, and she Makaton signed “Proud” to me.

In the exam room, two drum pupils thoroughly enjoyed performing and rose to the challenge. Pupils who may find it difficult to focus were absolutely in the moment, smiling and having fun making music. The examiner read the feedback at the end. I said to one of the performers – you were fantastic, and she confidently replied “Yes, I was”!



“ I like the keyboard and singing with my friends. I remember the performance at the Symphony Hall. It was fun and I enjoyed it very much.

- Kyla

Amy Swallow, music leader for the Hamilton School Open Orchestra said: “From Kyla’s first sessions, she’s had so many creative ideas! Moving to group rehearsals from 1-1 sessions has provided a space for her to express and realise her ideas with others to create full pieces of music. One of Kyla’s contributions this year was rearranging the wedding bass riff from Smetena’s *The*

River, which was used in a song the Open Orchestra performed at Symphony Hall at the ‘Together for Music’ Festival last March. Feedback from the panel was that they loved how the group put their own stamp and stories into their music, which Kyla played a key role in.





2024/25 at a glance

60 Orchestras

27 Music Hubs

3 Arts organisations

9 regions of England and Wales

60% of Orchestras in their 3rd year or more

720 young participants

37% hadn't played an instrument before

114 Clarion players

16 performances watched by 1412 guests and 1286 young disabled people



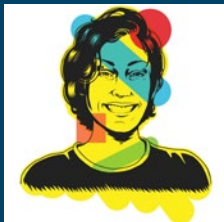
Community

200+ music educators

338 music sessions in special schools



New repertoire



Falling, which we developed last year with Kate Whitley, was introduced to the Open Orchestras community this year.

Clarion players also discovered exciting new patterns to play: *Magic* from *Storm* by Judith Weir and *Grasswalk* by Laura Shigihara, from the popular video game 'Plants vs Zombies' - both created as part of a partnership with BBC Ten Pieces.





2024/25 in perspective

In a year that saw the launch of the restructured Music Hub network - the biggest change in over a decade - we maintained the strong support of our community, matching last year's figure of 60 Open Orchestras running across the UK. Major milestones included several orchestras breaking exciting new ground in music assessment and the first-ever performance by an Open Orchestra at the Royal Albert Hall.

“It is truly a magical feeling because we play such wonderful music.”

- Musician (survey)

The programme continued to thrive through our dedicated community of music teachers and leaders, which grew to over 200 members for the first time.

In Wales, growth was boosted by new investment from the National Music Service: four Welsh Music Services started seven new orchestras - meaning that over a quarter of Welsh special schools were running an Open Orchestra.

Ten years in, our training has continued to have a profound impact, changing the picture for newly enrolled special schools and Music Hubs.

“I feel that this has been a very unique experience so far, as it is a totally new concept for the class and everyone involved.”

- Music leader (survey)

By the end of the year, 100% of practitioners who responded to our survey said they would recommend the programme.

“Our pupils are getting the opportunity to work with other pupils outside their class groups on much higher musical skills than they would in a music lesson.”

- Orchestra Leader, Lindon Bennett school, London

Educators also told us how our training and young-person-centred approach has benefited their wider work.

We're deeply thankful for the commitment and creativity of our community, and for the many ways they have created rich, joyful musical experiences for young disabled students. This year, Open Orchestras musicians brought us remarkable firsts.

During our new online Winter Showcase, a celebration of the wonderful work in our community, Stroud's St Rose's Open Orchestra told us about their recent performance at the Royal Albert Hall as part of the Music for Youth Prom. Their version of our Open Orchestras piece *Sea Sketches* was met with rapturous applause from a full house, with the Clarion taking centre stage!

In March, it was the turn of Birmingham's Hamilton School and Middlesbrough Open Orchestras to perform at Music for Youth's 'Together for Music' concert. Both wowed the audience with joyful versions of dance and pop classics, alongside their own compositions.

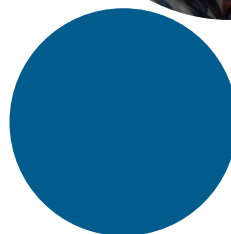
Crowning the year, our Summer Conference featured a livestream takeover by Chadsgrove School in Bromsgrove. Meet the musicians and [watch the film](#) we premiered: their performance of Kate Whitley's *Falling*, following the composer's visit earlier in the year to workshop her piece with them.

Emma Davies and Phil May from the Tŷ Gwyn Open Orchestra in Cardiff shared how their orchestra mixed music and drama to create an immersive tale. Watch their performance film, [‘Ollie and the Red Dragon’](#).

Another remarkable first came when five Open Orchestras took part in the Department for Education and Young Sounds' [‘Music Opportunities Pilot’](#), helping to shape musical progression for young disabled people. Forty young musicians, including Clarion players, took an [ABRSM Open Music Assessment](#), a huge personal achievement for many of them, and an important milestone for ABRSM who assessed a digital instrument for the first time in their history.

“We really value our partnership with Open Up Music and share an ambition to support young disabled musicians in their creativity and music-making. We're delighted that our Open Music Assessment is now available for the Clarion and will continue to support with the development of this fantastic instrument.”

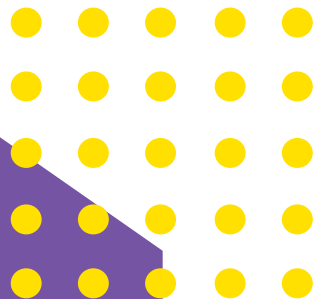
- James Welburn, ABRSM Deputy Head of Engagement





National Open Youth Orchestra

2024/25 Achievements and performance



National
Open Youth
Orchestra



National Open Youth Orchestra

Since its launch in 2018 as the world's first disabled-led national youth ensemble, the National Open Youth Orchestra (NOYO) and its partners have successfully established a programme for young disabled musicians to develop their skills at an advanced level, offering accessible ensemble practice and performance opportunities in five regions.

The orchestra has pushed the boundaries of contemporary classical music, inspiring composers and audiences with its innovative blend of acoustic and electronic instruments. These include the Clarion - our accessible instrument which musicians play on iPads or Windows devices, some using head movement.

NOYO musicians, over 80% of whom identify as disabled or neurodivergent, perform original music commissioned from cutting-edge composers, alongside new arrangements of well-known pieces reworked for this more diverse group of musicians. They guide the creative process:

“I like that we get to be able to contribute to the music; it feels like everyone is part of one big team.”

- Balpreet, NOYO electric guitarist

Each year, we invite 11-25 year-old musicians to apply to audition for one of five Regional NOYO Ensembles. Our auditions are relaxed, and selection is based on musical potential. There is no requirement to read music or to have taken graded exams, as this would exclude brilliant young musicians who may have had limited access to formal musical education.

Once a year, all NOYO musicians can apply to tour the following year with the National Open Youth Orchestra.

Regional NOYO Ensembles are run in partnership with Bristol Beacon in Bristol; Guildhall School of Music & Drama in London; Bournemouth Symphony Orchestra in Bournemouth; Midlands Arts Centre and Services For Education in Birmingham; Royal Welsh College of Music & Drama and BBC National Orchestra of Wales in Cardiff; with the Barbican and B:Music as national partners.



barbican

GUILD
HALL
SCHOOL



mac
Midlands Arts Centre

B:Music

Services
For Education

ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLEG BRENHINOL
CERDD A DRAMA CYMRU



2024/25 musicians' stories

“ Because the orchestra is so rooted in accessibility, I don't feel ousted for having different needs than other people.

- Cass, Violin and viola

When I first started losing my mobility, I was really scared that I wouldn't be able to be a part of my orchestras and choirs, but NOYO has proved to me that if an ensemble wants to make accessibility happen, they can. Through NOYO, I've been given access to different programmes run by Contemporary Music for All (CoMA) and the Royal Ballet and Opera, but I've also been able to make new friends and play new music written or arranged specifically for the orchestra. I want to do as much as I can to make the world of music as open as it can be, because music has such a unique possibility to be completely universal.



“ Everyone deserves a chance.

- Chapman, Percussion and piano

Chapman who this year starred in the Channel 4 series 'The Piano' played percussion for his first year with the London NOYO Ensemble. This encouraged him to expand his skills and explore rhythm and ensemble playing beyond his piano. [Watch him on CBBC Newsround](#) talk about his experience alongside Tejiri (violin) and Maeve (French horn, violin). Another hugely valuable orchestral experience this year was taking part in a "Symphony from Scratch" weekend with our partner Bournemouth Symphony Orchestra, successfully delivering a performance of Vaughan Williams' *A London Symphony* and *Pirates of the Caribbean* on keyboard after weeks of preparation.



2024/25 at a glance

5 Regional NOYO Ensembles

Bristol, Birmingham, Bournemouth, Cardiff and London

59 NOYO musicians

80% disabled or neurodivergent

20 new musicians started with the orchestra

16 musicians toured with the National Open Youth Orchestra

4 National Open Youth Orchestra concerts

Milton Court Concert Hall, London - 27 April

Lighthouse, Poole (live and streaming) - 10 May

Hoddinott Hall, Cardiff - 17 May

Birmingham Town Hall - 8 June

5 Regional NOYO Ensemble showcases

Bournemouth - 14 June, Bristol - 28 June, Cardiff - 28 June, Birmingham - 28 June, and London - 29 June.

Some of the instruments NOYO musicians play

- Bass guitar
- Cello
- Clarion
- Cor anglais
- Drums
- Electric guitar
- Flute
- French horn
- Marimba
- Oboe
- Piano
- Saxophone
- Synthesizer
- Trumpet
- Violin

National Open Youth Orchestra premieres composed for NOYO:

- **Fragile** by Yfat Soul Zisso
Commissioned in partnership with nonclassical
- **Ring Out!** by Liam Taylor-West
Commissioned by Dr John Manley, High Sheriff of Bristol in 2021 and 2022

Other music performed

New arrangements of:

- **Parlour Games** by Meredith Monk
- **Falling** by Kate Whitley
- **Barriers** by Oliver Cross (NOYO alumnus)
- **Behroozi** by Lucky Chops



NOYO Collective

NOYO musicians chose this name to describe key areas they influence, from decision-making to creating content for our communication channels.

- NOYO musicians took part in a Future Planning Group, helping to shape our programme of activity for 2025-26, the 10th anniversary year of Open Up Music.
- They acted as spokespeople for the orchestra, speaking about musical inclusion to journalists from music magazines, regional newspapers, TV and radio programmes.
- Two NOYO musicians were co-speakers on important industry topics: “Broadening Music Performance in Higher Education” conference (alongside ABRSM Chief Examiner Kate Andrews), and “Connect the Dots”, a workshop on recomposing work for inclusive ensembles (alongside Ivor’s Academy British Composer award-winner Liam Taylor-West).
- Six NOYO musicians were part of the NOYO social media team.

70 rehearsals

7 social events
Each regional group went to a concert or movie

3,160 plays

of 28 video resources created for musicians to develop their skills

By the end of the year...

92%
of musicians demonstrated improved or excellent musical skills

88%
of musicians demonstrated improved or excellent ensemble playing skills



2024/25 in perspective

This year, together with our partners, we strengthened the delivery and impact of the National Open Youth Orchestra (NOYO) and its five Regional NOYO Ensembles. Together, they supported a hugely diverse community of young disabled and non-disabled musicians. The Regional NOYO Ensembles performed publicly for the first time, with 16 musicians also taking to the stage with the National Open Youth Orchestra in four memorable concerts, including a fantastic debut in Wales at Hoddinott Hall.

“Rehearsals and socials were great to see the people in the ensembles and make friends, as well as develop musical skills. Concerts and sharings were great to show our friends and family how far we’d come.”

- NOYO musician

A key priority this year was to ensure every NOYO musician felt supported to grow and thrive. We shaped our programme of activity to meet each musician’s needs, balancing their musical development within their Regional NOYO Ensemble with, for some, the added challenge of performing and touring with the National Open Youth Orchestra.

To make this possible, our brilliant partners led the way in offering musicians within their Regional NOYO Ensembles high-quality, confidence-building learning experiences.

These included side-by-side rehearsal days with professional musicians from BBC NOW in Cardiff, playing alongside Bournemouth Symphony Orchestra musicians; performances in the foyer at Bristol Beacon before the BBC Young Musician of the Year competition; and taking part in “Brum Rising”, a MAC Makes Music young talent takeover in Birmingham.

Each Regional NOYO Ensemble also performed to full audiences at their end-of-year showcase - an experience many musicians cited as one of the most important parts of their NOYO year.

Musicians played a key role in choosing what they performed, voting for a piece to include in their regional showcase. The result was a wonderfully varied mix - from *Star Wars* and a creative *Summertime / Take 5* mash-up to the Doctor Who theme, *I Am the Doctor*.

Giving musicians and music leaders the freedom to choose music that reflects their interests and strengths allows us to celebrate individuality and better support our hugely diverse community of players.

Read about French horn player Torin's experience of achieving his Silver Arts Award, helping to organise and promote the Bournemouth Showcase themed "Movements through Time".

We're also proud that the National Open Youth Orchestra "No more barriers, just great music" concert tour reached a wonderfully diverse audience, with over a third of concert-goers identifying as disabled or neurodivergent.

Each piece was introduced by a member of the orchestra and each piece was played with such passion, expression and enthusiasm. I liked the way there were three clarions set up just outside the auditorium so some of the children attending the performance could try them out for themselves. It gave them greater insight into just how amazing these musicians are.
- Audience feedback

Watch our [pre-concert video](#) to meet the musicians and composers behind the performances. Part of our [concert programme](#), the upbeat jazz number *Behroozi* by Lucky Chops (trumpeter Reece's suggestion) proved an audience favourite. Musicians had fun with it too, adding lights to their music stands and wearing sunglasses to perform it as their encore.



As we work to build industry pathways, we were delighted that Cass (viola, violin) and Georgina (French horn) were selected to take part in the Royal Opera and Ballet's [Overture programme](#). Making the revolving stage wheelchair accessible by building a ramp showed a commitment to inclusion that's vital for creating more opportunities for disabled musicians across the industry.

NOYO musicians continue to shape our work, with their ideas and feedback guiding everything from rehearsals and concerts to our overall direction. At their request, we'll be taking on more classical music from the orchestral repertoire in the years ahead.

Watch this space. They're determined to make it big, to ensure more young disabled people see themselves represented in orchestras, and to inspire the wider world of music to open its doors to everyone.

2024/25 Research and development

Clarion

This year marked a shift from pilot to early growth for our Clarion accessible instrument, with new software developments, the first wave of external sales and national opportunities that will shape the Clarion's future.

During this period, the Clarion remained a vital part of our programmes, with hundreds of young disabled musicians playing it within Open Orchestras and the National Open Youth Orchestra (NOYO).

For the first time, it was also available to external organisations. We prioritised introducing it to Music Hubs and special schools, getting endorsement and support from key partners to maximise impact.

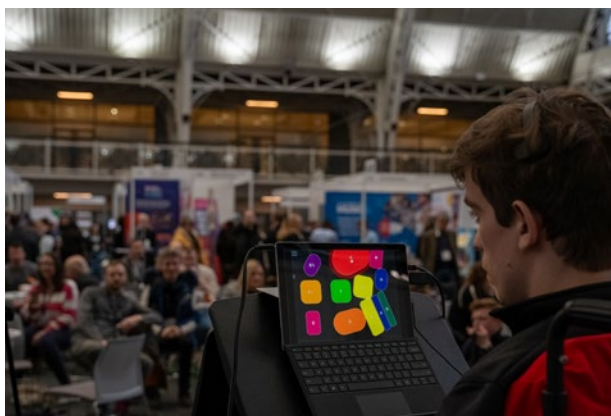
We ran a joint online training session with BBC Ten Pieces and piloted Open Music Assessment for the Clarion through the Department for Education's "Musical Opportunities Pilot" - in partnership with the Associated Board of the Royal Schools of Music (ABRSM) and Young Sounds.

We also arranged for the Clarion Trio, a group started by three NOYO musicians including Clarion soloist Alessandro Vazzana, to perform at the Music & Drama Education Expo and the One-Handed Musical Instrument (OHMI) Trust National Conference.

In-depth articles about the Clarion were published in [Music Teacher Magazine](#) and through the [Music Mark website](#), promoting awareness among educators and Music Hubs.

To date, more than 350 Clarions have been sold to other arts and cultural organisations, generating over £8,000 for the charity.

This year, 43 young people took ABRSM Open Music Assessments as part of the Music Opportunities Pilot, with 14 (33%) choosing the Clarion. Having the instrument assessed alongside other more established instruments, is a landmark step for inclusive music-making.



The development of the Clarion has always been directed by the voices of players. Feedback from partners and customers has shown that while it is easy to use and highly adaptable, many educators are unsure how best to teach with it.

To address this, we are developing structured resources that will make the Clarion easier to embed in Music Hubs, schools and community settings. Plans include introductory books, backing tracks and training offers that will support generalist teachers as well as music specialists. These resources will give educators the confidence to integrate the Clarion into their teaching and open up opportunities for more young people to learn the instrument.

The Clarion presents music in the form of fully customisable patterns, adapted to each player's needs. The September 2025 release introduced "Pages", a new function that will enable musicians to move through different patterns within a single piece. This will open up longer works, with page turns supporting more fluid rehearsal and performance.

Further playability improvements are in development, and from early 2026, the Clarion will also be available for individual purchase, extending access beyond schools and organisations.

With these developments, we will continue to show that the Clarion is not only a highly adaptable instrument, but also a real pathway into music for young people who have previously been excluded from taking part and progressing.

“ The performance at Milton Court was really fun. I wrote some lyrics and then we sung them to one of the melodies in *Falling* by Kate Whitley and performed it alongside the clarions, pianos and percussion.

- Kyanna, Clarion player

Fred Claridge, her music leader at Richard Cloudesley school shared how “playing the Clarion has been invaluable for increasing Kyanna’s hand movement after various operations. She has been in the orchestra for three years and works so hard to play the Clarion (and sometimes piano).

Kyanna and her Open Orchestra performed at the Music Education Islington New Sounds Festival. Playing alongside three other special schools as part of Islington’s first inclusive orchestra was such a fantastic experience. All the musicians were buzzing from it and we hope to do it again!”



2024/25 Research and development

Accessible Musical Pathways (AMP) Toolkit

Now in its second year of development, the Accessible Musical Pathways (AMP) Toolkit (provisional name) is a resource designed to share knowledge and inspire more inclusive practice. Its purpose is to help organisations reflect on the barriers faced by young disabled musicians and explore how their ensembles can become more accessible.

From February to July 2024, partners across the sector tested the first two Toolkit sections, Disability and Music. Independent researcher Dr Sarah Mawby evaluated the data gathered during this phase, supported by two young disabled musicians whose lived experience helped shape the process. In September 2024, the project moved into the next research and development phase.

The evaluation drew on surveys, interviews, workshops, and young musicians' feedback. It showed that the Toolkit encouraged organisations to examine their own practice more critically and created safe spaces for colleagues to reflect together. The structure and case studies were especially valued, with many participants reporting that activities sparked thoughtful and constructive discussion.

Feedback also highlighted areas for improvement, including clearer participant materials, alternative formats, more time for certain activities, and stronger links between session discussions and long-term planning. While short planning cycles limited the immediate impact on ensembles, the Toolkit is already shaping long-term organisational thinking.

“This is an inspiring toolkit. With some tweaks it will be an amazing tool for organisations to work with.”

– AMP Toolkit test session participant

Building on this learning, a new version of the AMP Toolkit has now been completed, and a further round of testing with partners began in September 2025. Partners for this next phase of development include the National Children's Orchestra, Bristol Youth Orchestra and Bournemouth Symphony Orchestra.

Evaluation will continue to be led by Dr Sarah Mawby alongside the two young disabled musicians, one as Research Assistant, the other as Critical Consultant, ensuring that lived experience remains at the heart of the process.

The first phase has shown that the AMP Toolkit has real potential to influence both organisational practice and sector-wide thinking. With further refinement, it can become a vital resource for orchestras, Music Hubs, conservatoires, and schools, opening up music to many more disabled young people.

“ My feedback helps to improve the toolkit for people using it, from the point of view of a disabled person. You should have disabled people helping because they can see what you can't see sometimes.

- Torin van Breda, Critical Consultant



I wanted to be part of the AMP Toolkit team because my passion is making music more accessible and inclusive for everyone. Everyone should have a chance to do music. Disability does not stop you - you might have to do it a little bit different but it doesn't matter.

The whole process has given me knowledge and I realise that there has been nothing like this before. We are brand new and no-one has done this journey before.

I am very proud.

Thank you

Our work could not have happened without the generous support of our funders.



The D'Oyly Carte Charitable Trust



Dame Violet Wills Will Trust



Himat Tanna Charitable Trust



The Northwick Trust



National Open Youth Orchestra
founding sponsor:





Financials

**2024/25
Performance and
results**



Financial review

During this period, we increased our income from £832,983 in 2023/24 to £982,070 in 2024/25. The principal funding sources for the charity remain statutory and trusts and foundations grants.

Open Up Music would not exist without grants and partnerships from a number of very generous organisations. We are grateful that we are supported using public funding by Arts Council England and the Department for Education. Our thanks also go to Esmée Fairbairn Foundation, Lightbulb Trust, Youth Music, Paul Hamlyn Foundation, John James Bristol Foundation, HarrisonParrott Foundation, The Radcliffe Trust, The D'Oyly Carte Charitable Trust, Wain Foundation, The Northwick Trust, Himat Tanna Charitable Trust, Marsh Charitable Trust, Samuel Gardner Memorial Trust and Dame Violet Wills Will Trust.

These organisations made it possible for us to carry out our charitable activities throughout the academic year and continue to plan for future activities.

We continue to be hugely grateful for the support of our NOYO founding sponsor ABRSM, along with the corporations and individuals who chose to support us during this period.

Earned income was raised through Open Orchestras subscriptions - with the programme marketed to schools, Music Hubs and arts organisations - and, for the first time, through the sale of Clarion licences to organisations not subscribed to the Open Orchestras programme, or those choosing to purchase Clarion licences for use outside their Open Orchestras delivery. Income was also earned through National Open Youth Orchestra ticket and merchandise sales, and a number of consultancy opportunities where we were asked to share our expertise.

Reliance on trusts and foundations continues to represent a risk for the organisation and its work, especially as competition for that form of funding continues to rise. However, work is in progress to diversify our income streams.

Our fundraising strategy has been developed, with work now in train to increase donations from individuals and corporate partners.

Operating Reserves Policy

Reserves held by the charity at the end of the year

The general funds held at the end of the year are considered to be the charity's unrestricted free reserves, minus the fixed assets.

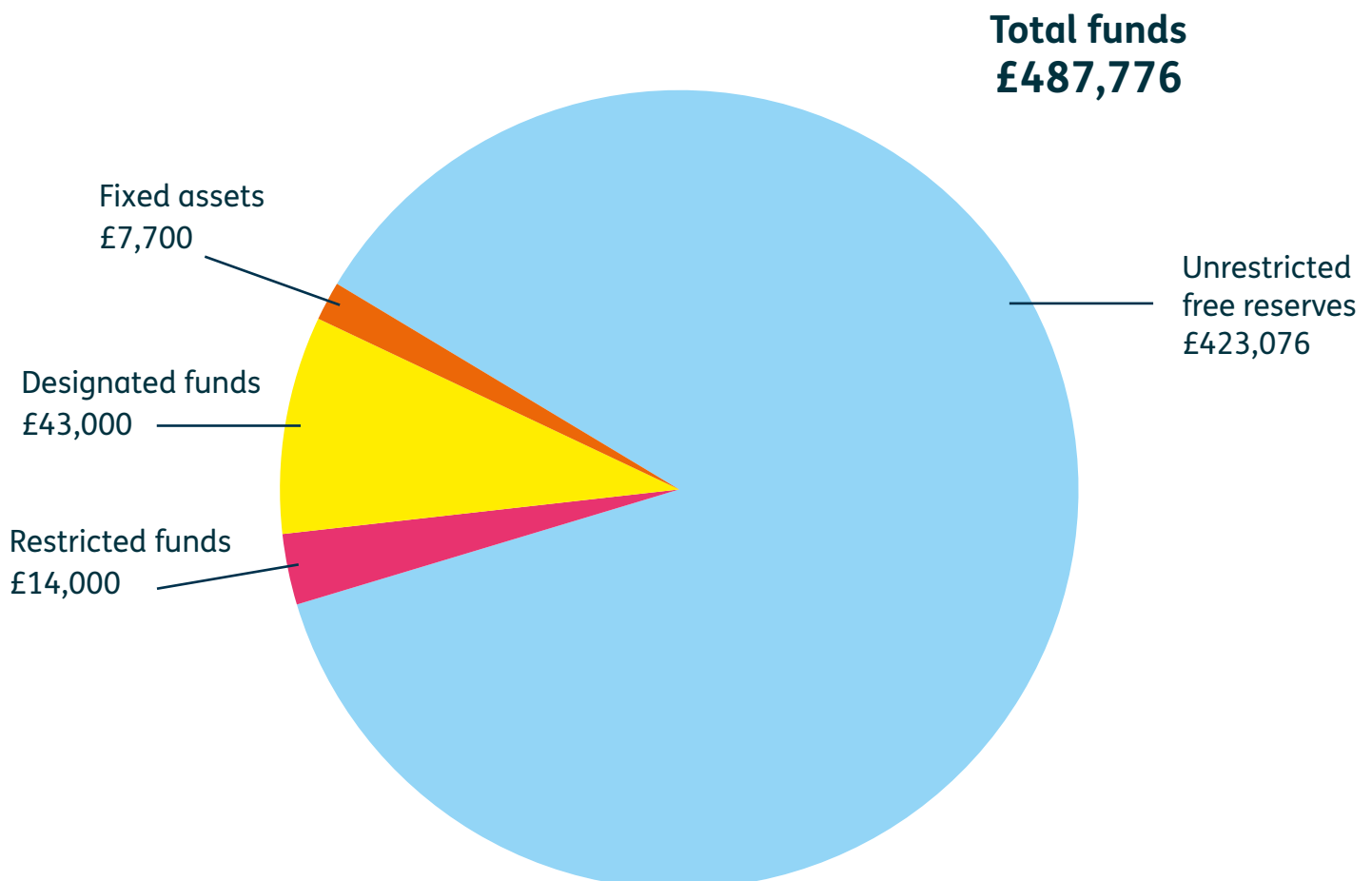
The charity aims to hold free reserves covering three months' average operating costs. The budgeted expenditure for 2025/26 is £1,108,523 and therefore the target is £277,131.

The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programmes, and ongoing professional services. Depreciation, in kind, and other non-cash expenses are not included. The

calculation of average monthly expenses also excludes some expenses, including one-off or capital purchases.

At the end of 2024/25 the charity held free reserves of £423,076.

The charity held an additional £43,000 of unrestricted funds at year-end, which have been designated to be spent in 2025/26 rather than being included in the general funds. These funds were designated to programme funding in agreement with the funders, and therefore cannot be used to add to our free reserves.





Report of the trustees

Statement of Responsibilities of the Trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial

statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 August 2025 was 5. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 27th January 2026 and signed on their behalf by



Judith Webster

Chair

CEO of the Association of British Orchestras

Independent examiner's report

To the trustees of Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2025, which are set out on pages 40 to 55.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2024, which I have applied with respect to this engagement.

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 charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent Examiner's Report (continued)

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.

William Guy Blake

Date: 27 January 2026

William Guy Blake ACA

Member of the ICAEW

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 August 2025

	Note	Restricted £	Unrestricted £	2025 Total £	2024 Total £
Income from:					
Donations	3.	344,169	502,350	846,519	712,841
Charitable activities	4.	-	135,363	135,363	120,142
Investments		-	188	188	-
Total income		<u>344,169</u>	<u>637,901</u>	<u>982,070</u>	<u>832,983</u>
Expenditure on:					
Raising funds		-	114,464	114,464	115,264
Charitable activities		<u>339,044</u>	<u>397,694</u>	<u>736,738</u>	<u>686,002</u>
Total expenditure	6.	<u>339,044</u>	<u>512,158</u>	<u>851,202</u>	<u>801,266</u>
Net income and net movement in funds	7.	5,125	125,743	130,868	31,717
Reconciliation of funds:					
Total funds brought forward		<u>8,875</u>	<u>348,033</u>	<u>356,908</u>	<u>325,191</u>
Total funds carried forward		<u><u>14,000</u></u>	<u><u>473,776</u></u>	<u><u>487,776</u></u>	<u><u>356,908</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Balance sheet

As at 31 August 2025

	Note	£	2025 £	2024 £
Fixed assets				
Tangible assets	10		<u>7,700</u>	<u>6,979</u>
Current assets				
Debtors	11.	98,949		91,738
Cash at bank and in hand		<u>428,209</u>		<u>323,279</u>
			527,158	415,017
Liabilities				
Creditors: amounts falling due within 1 year	12.	<u>(47,082)</u>		<u>(65,088)</u>
Net current assets			<u>480,076</u>	<u>349,929</u>
Net assets	14.		<u>487,776</u>	<u>356,908</u>
Funds				
Restricted funds	15.		14,000	8,875
Unrestricted funds				
Designated funds			43,000	26,297
General funds			<u>430,776</u>	<u>321,736</u>
Total charity funds			<u>487,776</u>	<u>356,908</u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 27 January 2026 and signed on their behalf by



Judith Webster - Chair, CEO of the Association of British Orchestras

Statement of cash flows

For the year ended 31 August 2025

	2025 £	2024 £
Cash flows from operating activities:		
Net movement in funds	130,868	31,717
Adjustments for:		
Depreciation charges	3,006	2,039
Interest from investments	188	-
Increase in debtors	(7,211)	(84,344)
(Decrease) / increase in creditors	(18,006)	4,637
Net cash provided by / (used in) operating activities	108,845	(45,951)
Cash flows from investing activities:		
Interest from investments	(188)	-
Purchase of tangible fixed assets	(3,727)	(9,018)
Net cash used in investing activities	(3,915)	(9,018)
Increase / (decrease) in cash and cash equivalents in the year	104,930	(54,969)
Cash and cash equivalents at the beginning of the year	323,279	378,248
Cash and cash equivalents at the end of the year	428,209	323,279

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Notes to the financial statements

For the year ended 31 August 2025

1. Accounting policies

a) Basis of preparation and general information

Open Up Music is a charitable company limited by guarantee registered in England and Wales. The registered office address is Streamline, 436-441 Paintworks, Arnos Vale, Bristol, BS4 3AS.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1. Accounting policies (continued)

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1o). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities based on the proportion of staff time as follows:

	2025	2024
Raising funds	13.4%	14.4%
Charitable activities	86.6%	85.6%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	3 years
Office equipment	3 years
Furniture	5 years

Items of equipment are capitalised where the purchase price exceeds £500.

1. Accounting policies (continued)

j) Debtors

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

k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

1. Accounting policies (continued)

q) Accounting estimates and key judgements (continued)

There are no key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2024 Total £
Income from:			
Donations and legacies	264,375	448,466	712,841
Charitable activities	-	120,142	120,142
	<u>264,375</u>	<u>568,608</u>	<u>832,983</u>
Total income			
	<u>264,375</u>	<u>568,608</u>	<u>832,983</u>
Expenditure on:			
Raising funds	-	115,264	115,264
Charitable activities	350,615	335,387	686,002
	<u>350,615</u>	<u>450,651</u>	<u>801,266</u>
Total expenditure			
	<u>350,615</u>	<u>450,651</u>	<u>801,266</u>
Net income / (expenditure) and net movement in funds	<u>(86,240)</u>	<u>117,957</u>	<u>31,717</u>

3. Income from donations

	Restricted £	Unrestricted £	2025 Total £
Grant funding	315,025	479,509	794,534
Donations	29,144	20,059	49,203
Gifts in kind*	-	2,782	2,782
	<u>344,169</u>	<u>502,350</u>	<u>846,519</u>
Total income from donations			
	<u>344,169</u>	<u>502,350</u>	<u>846,519</u>

*Gifts in kind includes the following items:

	2025 £	2024 £
Subscriptions	624	977
Google AdWords	-	613
Venue hire	-	720
Filming	-	350
Website development	2,158	745
Conferences	-	480
	<u>2,782</u>	<u>3,885</u>
Total income from gifts in kind		
	<u>2,782</u>	<u>3,885</u>

3. Income from donations (continued)
Prior period comparative

	Restricted £	Unrestricted £	2024 Total £
Grant funding	263,608	412,334	675,942
Donations	767	32,247	33,014
Gifts in kind*	-	3,885	3,885
	<u>264,375</u>	<u>448,466</u>	<u>712,841</u>

4. Income from charitable activities

	2025 Total £	2024 Total £
Open Orchestra fees	37,023	34,840
Ticket sales and merchandise	1,789	2,950
Consultancy	360	2,565
Orchestra tax relief	84,379	79,687
Clarion	10,312	100
Training	1,500	-
	<u>135,363</u>	<u>120,142</u>

All income from charitable activities in the current and prior period was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and the Department for Education to fund charitable activities. The total value of such grants in the period ending 31 August 2025 was £355,631 (2024: £350,002). There are no unfulfilled conditions or contingencies attaching to these grants in 2025 or 2024.

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £
Staff costs (note 8)	82,122	321,144	89,603	492,869
Activity costs	-	167,188	-	167,188
Rent and rates	-	-	42,126	42,126
Other staff costs	-	-	38,910	38,910
Events	-	31,811	-	31,811
Professional fees	-	-	29,443	29,443
Other office costs	-	-	26,533	26,533
Marketing and communications	-	13,956	-	13,956
Governance costs	-	-	4,501	4,501
Depreciation	-	-	3,006	3,006
Fundraising	859	-	-	859
Sub-total	82,981	534,099	234,122	851,202
Allocation of support and governance costs	31,483	202,639	(234,122)	-
Total expenditure	114,464	736,738	-	851,202
Prior period comparative				
	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Staff costs (note 8)	86,292	299,043	88,333	473,668
Activity costs	-	160,618	-	160,618
Rent and rates	-	-	41,216	41,216
Events	-	30,621	-	30,621
Marketing and communications	-	28,167	-	28,167
Professional fees	-	-	26,900	26,900
Other office costs	-	-	20,014	20,014
Other staff costs	-	5,207	8,163	13,370
Governance costs	-	-	2,959	2,959
Depreciation	-	-	2,039	2,039
Fundraising	1,694	-	-	1,694
Sub-total	87,986	523,656	189,624	801,266
Allocation of support and governance costs	27,278	162,346	(189,624)	-
Total expenditure	115,264	686,002	-	801,266

7. Net movement in funds

This is stated after charging:

	2025	2024
	£	£
Depreciation	3,006	2,039
Operating lease payments	31,799	31,799
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	175	Nil
Independent examiners' remuneration:		
§ Independent examination (excluding VAT)	2,600	2,000
§ Other services (excluding VAT)	6,520	4,551

During the year, 2 (2024: 0) trustees were reimbursed expenses of £175 (2024: £nil) for travel costs incurred whilst carrying out their duties.

8. Staff costs and numbers

Staff costs were as follows:

	2025	2024
	£	£
Salaries and wages	442,070	424,775
Social security costs	40,004	38,605
Pension costs	10,795	10,288
Total staff costs	492,869	473,668

	2025	2024
	No.	No.
Employees earning more than £60,000 during the year:		
Between £60,000 and £70,000	1	1

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer, Head of Operations, Head of Marketing and Communications and Head of Development. The total employee benefits of the key management personnel were £190,718 (2024: £224,201).

	2025	2024
	No.	No.
Average head count	12.7	12.4

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes. The charity makes a claim for orchestra tax relief based on its eligible expenditure.

10. Tangible fixed assets

	Total £
Cost	
At 1 September 2024	9,018
Additions in year	<u>3,727</u>
At 31 August 2025	<u>12,745</u>
Depreciation	
At 1 September 2024	2,039
Charge for the year	<u>3,006</u>
At 31 August 2025	<u>5,045</u>
Net book value	
At 31 August 2025	<u><u>7,700</u></u>
At 31 August 2024	<u><u>6,979</u></u>

11. Debtors

	2025	2024
	£	£
Accrued income	84,379	79,687
Trade debtors	11,679	7,829
Other debtors	2,764	3,697
Prepayments	<u>127</u>	<u>525</u>
	<u>98,949</u>	<u>91,738</u>

12. Creditors : amounts falling due within 1 year

	2025	2024
	£	£
Trade creditors	10,902	20,829
Accruals	7,020	5,699
Deferred income (see note 13)	<u>29,160</u>	<u>38,560</u>
	<u>47,082</u>	<u>65,088</u>

13. Deferred income

	2025 £	2024 £
At 1 September	38,560	30,160
Deferred during the year	29,160	38,560
Released during the year	<u>(38,560)</u>	<u>(30,160)</u>
At 31 August	<u><u>29,160</u></u>	<u><u>38,560</u></u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

14. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Fixed assets	-	-	7,700	7,700
Current assets	14,000	53,902	459,256	527,158
Current liabilities	<u>-</u>	<u>(10,902)</u>	<u>(36,180)</u>	<u>(47,082)</u>
Net assets at 31 August 2025	<u><u>14,000</u></u>	<u><u>43,000</u></u>	<u><u>430,776</u></u>	<u><u>487,776</u></u>
Prior year comparative	Restricted funds £	Designated funds £	General funds £	Total funds £
Fixed assets	-	-	6,979	6,979
Current assets	12,385	43,616	359,016	415,017
Current liabilities	<u>(3,510)</u>	<u>(17,319)</u>	<u>(44,259)</u>	<u>(65,088)</u>
Net assets at 31 August 2024	<u><u>8,875</u></u>	<u><u>26,297</u></u>	<u><u>321,736</u></u>	<u><u>356,908</u></u>

15. Movements in funds

	At 1 September 2024 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2025 £
Restricted funds					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	90,000	(90,000)	-	-
Big Give	-	5,394	(5,394)	-	-
Department for Education	2,875	22,538	(25,413)	-	-
The D'Oyly Carte Charitable Trust	6,000	-	(6,000)	-	-
Harrison Parrott Foundation	-	10,000	(10,000)	-	-
John James Bristol Foundation	-	5,000	-	-	5,000
The Lightbulb Trust	-	6,000	(6,000)	-	-
Paul Hamlyn Foundation	-	55,000	(55,000)	-	-
The Radcliffe Trust	-	3,000	-	-	3,000
The Samuel Gardner Memorial Trust	-	1,000	-	-	1,000
Young Sounds UK	-	71,237	(71,237)	-	-
Youth Music	-	45,000	(45,000)	-	-
Wain Foundation	-	5,000	-	-	5,000
Total restricted funds	8,875	344,169	(339,044)	-	14,000
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	-	12,592	(12,592)	-	-
National Open Youth Orchestra	-	133,659	(112,159)	-	21,500
Clarion	10,000	77,802	(87,802)	-	-
Research and Development	6,297	59,757	(44,554)	-	21,500
Core	10,000	92,283	(102,283)	-	-
<i>Total designated funds</i>	26,297	376,093	(359,390)	-	43,000
General funds	321,736	261,808	(152,768)	-	430,776
Total unrestricted funds	348,033	637,901	(512,158)	-	473,776
Total funds	356,908	982,070	(851,202)	-	487,776

15. Movement in funds (continued)

Purposes of restricted funds

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

Department for Education

The Samuel Gardner Memorial Trust

Young Sounds UK

Youth Music

Wain Foundation

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

ABRSM

Big Give

The D'Oyly Carte Charitable Trust

Anonymous

John James Bristol Foundation

Paul Hamlyn Foundation

The Radcliffe Trust

Clarion

The following donation is for the purpose of supporting the development of the Clarion, an accessible digital instrument:

Harrison Parrott Foundation

Young Sounds UK

Core

The following grant funding is for the purpose of covering the salary of Open Up Music's Head of Development:

The Lightbulb Trust

Purposes of designated funds

All designated funds have been received from Arts Council England and The Lightbulb Trust. The following purposes have been designated to these funds:

Open Orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Clarion

This represents funding designated to supporting the development of the Clarion, an accessible digital instrument.

Research and Development

This represents funding designated to support research and development into new programmes to open up music to young disabled people.

15. Movement in funds (continued)

Purposes of designated funds (continued)

Core costs

This represents funding designated to support the core costs of the charity, including contributions towards staff, professional services and office costs.

Prior year comparative

	At 1 September 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2024 £
Restricted funds					
Anonymous	80,000	-	(80,000)	-	-
BlockSurvey	-	767	(767)	-	-
The Childwick Trust	-	9,000	(9,000)	-	-
Department for Education	-	45,084	(42,209)	-	2,875
The D'Oyly Carte Charitable Trust	3,500	6,000	(3,500)	-	6,000
John James Bristol Foundation	-	5,000	(5,000)	-	-
The Lightbulb Trust	-	44,024	(44,024)	-	-
Paul Hamlyn Foundation	-	88,000	(88,000)	-	-
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Samuel Gardner Memorial Trust	-	1,500	(1,500)	-	-
Three Peaks fundraiser	1,913	-	(1,913)	-	-
Youth Music	4,702	65,000	(69,702)	-	-
Total restricted funds	95,115	264,375	(350,615)	-	8,875
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	21,686	-	(23,666)	1,980	-
National Open Youth Orchestra	-	59,000	(53,105)	(5,895)	-
Clarion	10,600	103,507	(119,620)	15,513	10,000
Research and Development	5,700	53,951	(52,949)	(405)	6,297
Core	-	88,460	(67,267)	(11,193)	10,000
<i>Total designated funds</i>	37,986	304,918	(316,607)	-	26,297
General funds	192,090	263,690	(134,044)	-	321,736
Total unrestricted funds	230,076	568,608	(450,651)	-	348,033
Total funds	325,191	832,983	(801,266)	-	356,908

16. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2025	2024
	£	£
Amount falling due:		
Within 1 year	<u>10,600</u>	<u>10,600</u>
Total operating lease commitments	<u><u>10,600</u></u>	<u><u>10,600</u></u>

17. Related party transactions

The trustees donated a total of £700 (2024: £nil) to the charity during the year. There were no other related party transactions in the current or prior year.

Structure, governance and management



Reference and administrative information

Registered name: Open Up Music	Bankers: The Co-operative Bank plc 1 Balloon Street Manchester M4 4BE
Working name: National Open Youth Orchestra	Unity Trust Bank plc 4 Brindleyplace Birmingham, B1 2JB
Company number: 06414209	CCLA Investment Management Limited 1 Angel Lane London EC4R 3AB
Charity number: 1167028	
Registered office: Open Up Music Streamline 436-441 Paintworks Bristol, BS4 3AS	
	Independent examiners: Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House, 62 Prince Street, Bristol, BS1 4QD

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association (incorporated 31 October 2007; updated 13 May 2020 and 21 January 2025).

Trustee recruitment, appointment, induction and training

When a need has been identified to recruit trustees, the Nominations Committee manages the process. This committee includes the Chair and at least one other trustee, together with any other people deemed appropriate by the trustees. The Board will have responsibility for ensuring that the recruitment and induction process is carried out. Responsibility for recruiting trustees is not delegated to employees, although employees may be given specific administrative tasks by the Board.

Organisational structure

Open Up Music's Trustees have overall control of the Charity, its property and its funds. The Board of Trustees consists of at least two and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least three meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least two. The day-to-day management of all charity matters is delegated to the Chief Executive Officer (CEO), Barry Farrimond-Chuong MBE.

There are three Board Committees, to whom the CEO and senior management team (SMT) report as appropriate. They aim to support and challenge the executive team, capitalising on the range of skills and experience available within the Board and creating opportunities for debate outside of full Board meetings. The Committees report to the Board.

Finance Committee

Provides financial oversight, holds the executive to account on all financial matters, and reports to the Board with recommendations for action.

Nominations Committee

Ensures that new Trustee appointments are made consistent with the Terms of Reference and role descriptions.

Programme Oversight Committee

Oversees the programme development and its effective delivery consistent with both the business (strategic) plan and the organisational values of Diversity and Influence (youth voice).



Our patron and Board of trustees



Dr Clarence Adoo MBE

Patron

A founding member of the [British Paraorchestra](#) and [RNS Moves](#), Clarence was one of the UK's top trumpeters before becoming paralysed from the neck down in 1995. Since then, he has re-launched his music career through technology.



Dr Emily Magrath (she/her)

📅 Appointed 28 January 2025

EDI Trustee

Emily works in the charity sector with experience in widening access to Higher Education and supporting young people to achieve their educational goals. She is Director of Programme Development and Impact for IntoUniversity. She is also a multi-instrumentalist raised in a household of multi-instrumentalists.



Jennifer Roberts (she/her)

📅 Appointed 15 December 2025

Jenny works in Higher Education, supporting students by offering advice and guidance on student funding and finances. Prior to her recent move into Higher Education, Jenny was a governance and compliance specialist with over a decade of experience in risk management, investigations, and ethical decision-making.



Jocelyn Watkins (she/her)

📅 Appointed 4 May 2022

Safeguarding Trustee

Jocelyn is Director of Music at Treloar School and College and has been working in the area of music and disability for the past 18 years. Jocelyn has been involved with Open Orchestras for the past seven years.



Judith Webster (she/her)

📅 Appointed 25 July 2022

Chair

Judith is the CEO of the Association of British Orchestras. She was previously CEO of Music for Youth for ten years, transforming national events and the annual MFY Proms to be more inclusive. Judith started her career as a music therapist.



Kate Strachecky (she/her)

📅 Appointed 15 December 2025

Kate has worked with young people with social, emotional and mental health challenges in both the education and charity sectors. She was also a founding Executive Director of Street2Boardroom. Since becoming disabled due to a neurological condition, Kate has been passionate about helping disabled people thrive. Having played the flute with youth orchestras, she believes that music and community are key.



Dr Liz Lane (she/her)

📅 Appointed 23 April 2019

Liz is a British composer whose music has been played by some of the world's top musicians in major concert halls and venues throughout the UK and internationally. She is also a Senior Lecturer at the University of the West of England.



Rosemary Johnson MBE (she/her)

📅 Appointed 23 September 2019

Rosemary is Director of the Vaughan Williams Foundation, in support of British composers. She was, for 20 years, Executive Director at the Royal Philharmonic Society, which supports young musicians through commissions, conducting schemes and bursaries.

Resigned 28 January 2025

David Ward (he/him)

Rebecca Sandiford (she/her)

Resigned 24 July 2025

Dr Sam Duffy (she/her)

Our team

We are a small team of seven trustees, ten full-time staff and three part-time staff. We are supported in the delivery of training and mentoring for our Open Orchestras programme by three freelance Music Leaders. The National Open Youth Orchestra is delivered in collaboration with key partnerships with leading arts organisations - we could not achieve this work without them. The development of the Clarion software is delivered by a freelance Software Developer.

Alison Maxhuni (she/her)
Head of Development

Barry Farrimond-Chuong MBE FRWCMD (he/him)
CEO

Bea Hubble (she/her)
Artistic Lead (NOYO)

Dan Brashaw (he/him)
Marketing and Communications Officer

Demi Delaperelle (she/her)
Programme Officer

Elio Wilson (he/they)
Pastoral Support Officer

Evie Sherry-Starmer (they/them)
Executive Assistant

Gabriel Herzog (he/they)
Development Officer

Helen Stevens (she/her)
Head of Operations

James Creed (he/him)
Music and Technology Officer

Jonathan Westrup (he/him)
Education and Learning Manager

Julia Le (she/her)
Head of Marketing and Communications

Kate Duffy (she/her)
Programme Officer

Networks

Open Up Music is a member of the following networks, supporting our development and enabling the sharing of best practice across organisations: The Association of British Orchestras, Music Mark, The Music Education Council, Black Lives in Music.

Our partners

Open Up Music holds key partnerships with a range of arts and cultural organisations, including:

National Open Youth Orchestra partnerships: B:Music, Barbican, BBC National Orchestra of Wales, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, Royal Welsh College of Music & Drama, and Services For Education.

Open Orchestras partnerships: in 2024/25 we worked with 27 Music Hubs, three arts organisations and 61 schools across the country to deliver our Open Orchestras programme.

How the charity makes decisions

Matters specifically reserved for the Board of Trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts and approval of contracts and obligations, in line with the delegation of authority detailed in the finance policy;
- succession planning for Board positions and the position of Chief Executive Officer;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Risk

The trustees regularly review the risks to which the Charity is exposed, in particular, those related to operations, finances and safeguarding, and are satisfied that systems are in place to mitigate exposure to major risks.

Internal risks are minimised by the implementation of effective systems and control procedures, which ensure appropriate authorisation of all transactions and projects and consistent quality of delivery for all operational aspects of the charity.

One trustee has been nominated as safeguarding lead, and works with the staff team to ensure adequate safeguarding policies and procedures are in place for all our activities and within our organisation. We also work with partner organisations and venues to ensure that they have adequate safeguarding policies and procedures.

Arrangements for setting the pay and remuneration of staff

We value our team and are committed to providing fair, transparent and competitive pay. Each year, the Finance Committee reviews staff pay and benefits as part of budget planning, and makes recommendations to the Board. Decisions are based on job responsibilities, job evaluation scores, sector benchmarks and the charity's financial position.

We use a structured pay system with four job levels, each with a benchmarked 'spot salary' and a 5% flexible range. Every three years, we carry out an external review to ensure our pay remains fair and in line with the wider not for profit sector. All decisions follow our Pay and Benefits Policy and reflect our commitment to accountability and transparency.

Governance code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles: organisational purpose; leadership; integrity; decision-making, risk and control; Board effectiveness; equality, diversity and inclusion; and openness and accountability.

Objectives and activities - Public Benefit

The trustees confirm that they have undertaken to comply with the Charity Commission's guidance on public benefit and are satisfied that the charity meets its obligations by progressing towards a more inclusive and diverse orchestral tradition that is more representative of the population.

The trustees are satisfied that the charity is ensuring that young disabled people lead or are consulted to inform the charity's work, thereby keeping strategy and activities relevant and appropriate. The trustees are satisfied that reducing the historic exclusion of young disabled musicians and widening the audience for inclusive music has a role in enriching and revitalising classical music, which is to the public benefit.




Open Up Music

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Arnos Vale, Bristol
BS4 3AS

Learn more

 openupmusic.org

 0117 235 0362

 facebook.com/openupmusic

 [linkedin.com/company/
openupmusic](https://linkedin.com/company/openupmusic)

If you would like to receive this information in text only or other accessible formats, please email: info@openupmusic.org

Visit our website:



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OPEN UP MUSIC

England & Wales - Charity number 1167028

Accounts



Opening up music to young disabled musicians

Annual report and financial statements

For the year ending 31 August 2024



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About Open Up Music

Our mission is to open up music to young disabled musicians.

Purpose

The objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing:

- Opportunities to participate and perform in youth orchestras up to the age of 25;
- Opportunities for personal and professional musical development up to the age of 27;
- Accessible musical resources, including instruments and repertoire.

Impact

Our impact is evaluated against three measurable outcomes:

- Reducing the musical exclusion of young disabled musicians;
 - Increasing audience engagement with inclusive music making;
 - Strengthening the resilience of Open Up Music.
-

Our values guide everything we do. They were developed in consultation with young musicians in our programmes.



Diversity

We bring about greater diversity by driving musical inclusion and disabled representation



Creativity

We engage audiences through exciting music, made and shared in creative ways



Community

We build communities of individuals and organisations to make positive change happen



Influence

We work alongside young disabled musicians to influence and challenge preconceptions

Our activities



Young disabled people are for the most part excluded from ensemble music making: in schools, among orchestral players, composers, staff teams and audiences. Since 2007, our award-winning programmes have created new opportunities for them to be musicians, making their own music, not just listening to the music of others.

Open Up Music uses the power of the orchestra to bring about lasting change: every time an orchestra is created, it establishes a framework to engage young people in music-making year after year, something no short-term music project could achieve.

We also believe in collaboration to accelerate change. Partners who deliver our programmes not only make it possible to reach more young disabled people, they also become meaningful, invested advocates.

Our programmes



Open Orchestras helps special schools set up accessible orchestras, so that hundreds of young disabled people get first access to music education every year.

openorchestras.org



The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. It pioneers an inclusive orchestra model where talented 11-25 year-old disabled and non-disabled musicians rehearse and perform together.

noyo.org.uk



We've also developed Clarion®. Available on iPad and PC, it's an innovative accessible instrument that can be played expressively with any part of the body, including eye movement.

theclarion.uk



National
Open Youth
Orchestra



Report from the Chair and CEO

After a transformative year, it is a pleasure to reflect on how our programmes have continued to expand, opening up music to many more young disabled musicians and advancing inclusive music-making across England and Wales.

2023 was marked by the exciting launch of the National Open Youth Orchestra (NOYO) in Cardiff, in partnership with the Royal Welsh College of Music and Drama and the BBC National Orchestra of Wales. This brought our number of NOYO musicians to 45 across five regions—Bristol, Bournemouth, London, Cardiff, and Birmingham. We further developed NOYO's delivery model, formalising the creation of Regional NOYO Ensembles

in collaboration with our dedicated partners: Barbican, B:Music, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, and Services For Education. Notably, over 80% of NOYO musicians identify as disabled, affirming our commitment to creating a disabled-led ensemble that is also inclusive of non-disabled musicians.

Live performance was a powerful theme this year, with NOYO musicians performing beautifully to a combined audience of over 1,000 in London, Bristol, Poole, and Birmingham. Each concert was met with warmth and enthusiasm, while Cardiff held an exceptional sharing event to celebrate its inaugural year.

Our Open Orchestras programme also saw unprecedented growth, with 60 orchestras reaching over 600 young disabled people. Through partnerships with 35 Music Education Hubs and arts organisations, we expanded significantly in the North West, North East, and Wales.

Not only are we supporting young disabled musicians, but 35 Open Orchestras operated in Priority Places and/or Levelling Up areas, enabling greater musical access for young disabled people facing economic challenges.

We created beautiful music. The National Open Youth Orchestra premiered three pieces about themes close to their hearts: *Elements* by Alexandra Hamilton-Ayres about climate emergency (commissioned in 2022), *Wittgenstein Chorale* by Ben Lunn (commissioned in 2018), which celebrates a disabled pianist, and *Soaring Through Sparks* - the world's first-ever Clarion concerto. We also worked with Kate Whitley to release a new version of *Falling* for Open Orchestras.

This year, we took bold steps to make our accessible musical instrument, the Clarion, available to other arts organisations. As part of this commitment, we continued working with ABRSM on piloting Open Music Assessments, marking the Clarion as the first digital instrument they've assessed.

Additionally, our new partnership with BBC Ten Pieces has paved the way for young musicians to engage with compositions such as Laura Shighihara's *Grasswalk* and Judith Weir's *Magic*, further enriching our resources.

Judith Webster
Chair

To ensure young people remain central to our strategic direction, we convened a Future Planning Group composed of young disabled musicians and Board members. This group has been instrumental in shaping our goals and actions for the future.

In line with this, we initiated testing of the Accessible Musical Pathways (AMP) Toolkit—a three-year project designed to share our experience in creating accessible ensembles with mainstream youth ensembles. The AMP Toolkit has already been piloted with esteemed groups like Bristol Youth Orchestra, Bournemouth Symphony Orchestra, London Schools Symphony Orchestra, and the National Children's Orchestra, among others.



Altogether, this was a year of growth, inclusion, and preparation as we continue to push boundaries in making music truly open to everyone. None of this would have been possible without the unwavering support of our partners and our generous funders, to whom we extend our deepest thanks. Together with young musicians, our dedicated team, and supportive Board, we look forward with optimism and purpose to the opportunities ahead.

Barry Farrimond-Chuong MBE
CEO

Our year in young musicians' words



I have loved being in orchestra. I like the songs we have played - they have been cool songs. I loved performing in front of other people. That was the best thing.

I feel like I've made friends in the orchestra.

We got a standing ovation at the concert and I fell over in shock...

Although this student doesn't often vocalise, post-performance, he did say that the experience was 'sick', which I take as a win.

I would change the venue for our performance - I would like to go to the Royal Albert Hall.

I love it. I have been teaching myself new chords on the keyboard too. I can remember the notes I need to play and don't need to look at the music written down.



National Open Youth Orchestra

Playing in my first concerts was amazing, and I learned something every time.

This is my first time playing with an ensemble, and I think I've learned how to play with others quite quickly.

I was finally able to play this one piece I really liked. I'd been practicing it for ages, but couldn't quite crack this one part of it. It was nice to be able to play it in an environment where I didn't have to worry about someone judging me if I tripped up.

I am proud I took part in the Bournemouth Symphony from Scratch project, and in general that I have learnt new, difficult music.

My favourite moment of the year was the residential because it felt like we could play together even outside of NOYO. It was also a lot of fun and quite funny.

Charlie (fellow NOYO musician) really impressed me this year. With exposed percussion lines in several of the pieces, he did a great job from when we first came together at the residential through until all of the concert performances.



OPEN ORCHESTRAS

**2023-24
Achievements and
performance**





Open Orchestras

Initially piloted in Bristol in 2013-15, Open Orchestras was developed to respond to the distinct lack of ensemble music opportunities in special schools.

It is a complete programme that for a subsidised annual subscription, provides special schools with everything they need to set up and run their own inclusive orchestra: training and mentoring, teaching resources, evaluation, community support, Clarion® - which is played alongside other instruments in the orchestra, and adapted music that every participant can play, including those facing the greatest barriers to participation.

Young people are encouraged to play independently and expressively, with school staff and Music Leaders assigned by Music Hubs working in tandem to build the orchestra around participants' personalities and abilities.

Open Orchestras is both adaptive and endlessly creative: music comes in "building blocks" that can be arranged flexibly according to participants' playing styles, so no two orchestras will play our repertoire the same way!

By the end of the first year, most Open Orchestras will be ready to share their music. That first performance is often a revelation.

"Open Orchestras has arguably changed the face of music making for young disabled people."

- Dr Marina Gall

Dr Marina Gall and colleagues' research within the project "[Getting Things Changed](#)", outlined in the Bristol University Policy Report [Opening up music making for young people with complex and multiple needs](#) (published in May 2018), recommended that Open Orchestras should be a central part of the school curriculum in special schools.

2023-24 musicians' stories

“ Harry had such an amazing time. It was his first night away without us ever. Thank you Alfreton Park School for making this possible.
Parent feedback

In March, Alfreton Park Open Orchestra took their band on tour! Travelling from Derbyshire, they stayed at a hotel overnight before performing at 'Together for Music' at Bristol Beacon. Watch them on stage in this short clip about the event, an inaugural inclusive music festival. A huge round of applause to all the musicians who wowed the audience, and their awesome Orchestra Leaders Ruth Woodhouse and Ed Acon. We loved hearing tips from their epic musical adventure at our 2024 Summer Conference.



“ We're doing it, everyone!
Isla, Clarion player

Isla was one of the stars of our Summer Conference music video. Teacher Rachel Moody at St. Rose's told us, "Being in the Orchestra has helped Isla to settle into her new class. She loves music and found playing the Clarion really motivating. It was hard at first to learn a new piece, but in the end, Isla played an integral part in our Juba Dance performance. She has definitely become more self-aware and felt part of the whole group, shouting, 'We're doing it, everyone!' before the recording. Truly brilliant to see."



2023-24 at a glance

60 Orchestras

31 Music Hubs

2 Arts organisations

11 regions of England

50% of Orchestras in their 3rd year or more

600+ young participants

1/3 hadn't played an instrument before

143 are now Clarion players

28 performances watched by 625 guests and 885 young disabled people

Community

193 music educators

559 music sessions in special schools

New repertoire



Falling

by Kate Whitley

Falling was originally composed for two ensembles of professional disabled musicians – RNS Moves from the North of England and BSO Resound from the South of England. The piece is based on the simple idea of a falling melody.

Kate worked with Open Orchestras musicians to adapt the piece, so it could be played by everyone.



2023-24 in perspective

Open Orchestras reached the landmark of 60 orchestras this year, its highest ever total. This cemented the programme's unique reach within the music education sector as the largest community of inclusive ensembles in the UK, breaking down barriers to music for young disabled students.

While many Music Hubs exercised caution during a re-tendering process that reduced their number from 116 to 43, more organisations than ever invested in Open Orchestras, boosting our community from 53 to 60 orchestras.

This growing confidence reflects the quality of our online training, mentoring and music resources - kept relevant thanks to ongoing input from our community.

Newcomers to the programme shared that our "Induction Training" provided them with a clear foundation for planning and approaching their sessions. The course continues to effectively

communicate the philosophy behind the programme and successfully supports educators with varying levels of musical experience:

"This is a valuable resource for me, as I am not a confident music teacher. I can teach the basics of music for my class but I cannot play an instrument, cannot read music and more in-depth concepts linked to music."

By the end of the year, 100% of practitioners reported that they would recommend Open Orchestras. Sharing concerns, successes, and ideas helped Orchestra Leaders remain resilient, with our learning community recognised as essential to musical progression.

“I find that engaging with the community of practice enables new ideas to be presented to us - and this is important when feeling that we may have exhausted other avenues.”

“It has helped realign the school’s and my own ideas on what children with SEND can achieve within music.”

Many teachers reported using the Open Orchestras ethos—more child-centred and flexible—in everyday class teaching as well, with benefits reaching into other areas of school life. The programme also opened the door to collaboration with other schools in their area and created opportunities to get involved in events within their Music Hubs.

In June, we delivered our third annual Summer Conference with a live takeover by an Open Orchestra, broadcasting from St Rose’s School in Stroud. Students shared films of their musical performances and answered questions, cheered on by an audience of other Open Orchestras musicians and their teachers from across the country. [Watch St Rose’s](#) musicians perform their own wonderful version of Florence Price’s *Juba Dance*.

A groundbreaking first this year, Middlesbrough Open Orchestra musicians worked with a composer to create new music for the programme. Kate Whitley adapted her beautiful composition *Falling* as this year’s new piece, co-delivering music making workshops so that Open Orchestras musicians could help shape and develop it. Together, they ended up creating a whole new section!

Throughout the year, Open Orchestras showcased their work in a variety of ways, from the classroom to the big stage.

In March, Open Orchestras from Derby and Stroud performed on the main stage at the newly opened Bristol Beacon to great applause, taking part in ‘Together for Music’, the UK’s first inclusive music festival for young people.

A fantastic [film about St Andrews Academy Open Orchestra](#) was produced as part of the MEHEM/Uprising! project in the East Midlands. It shares their learnings, encouraging others to adopt more inclusive music-making. Middlesbrough Open Orchestra wrote and performed a live soundtrack to a specially commissioned film.

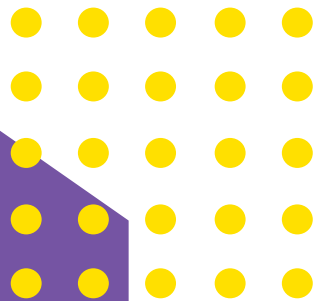
Watch their exciting [‘Journey through a changing world’ performance](#). You can also [watch the brilliant Ash Field Open Orchestra](#) video round up of their year, and [meet the Ty Gwyn Open Orchestra](#), whose video details their awesome approach to music-making.

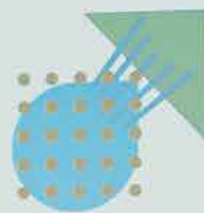




National Open Youth Orchestra

2023-24 Achievements and performance





National
Open Youth
Orchestra



National Open Youth Orchestra

Since its launch in 2018 as the world's first disabled-led national youth ensemble, the National Open Youth Orchestra (NOYO) and its partners have successfully established a programme for young disabled musicians to develop their skills at an advanced level, offering accessible ensemble practice and performance opportunities in five regions.

The orchestra has pushed the boundaries of contemporary classical music, inspiring composers and audiences with its innovative blend of acoustic and electronic instruments. This includes the Clarion - an accessible instrument which musicians play on iPads or Windows devices, some using head movement.

NOYO musicians, over 80% of whom identify as disabled, perform original music commissioned from cutting-edge composers, alongside new arrangements of well-known pieces reworked for this more diverse group of musicians. They proudly guide the creative process:

“I like that we get to be able to contribute to the music; it feels like everyone is part of one big team.”

- Balpreet, NOYO electronic guitarist

We restructured our programme this year by holding public auditions for Regional NOYO Ensembles, rather than for the National Open Youth Orchestra itself. This will provide a more accessible experience from 2024-25, giving musicians more time to grow their confidence and ensemble skills in a regional setting. The National Open Youth Orchestra itself will be a more agile ensemble, with up to 20 NOYO musicians selected annually from the Regional NOYO Ensembles through internal auditions.

Regional NOYO Ensembles are led by Bristol Beacon in Bristol; Guildhall School of Music & Drama in London; Bournemouth Symphony Orchestra in Bournemouth; Midlands Arts Centre, B:Music, and Services For Education in Birmingham; Royal Welsh College of Music & Drama and BBC National Orchestra of Wales in Cardiff; with the Barbican as a national partner.



barbican



B:Music

Services
For Education

ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLEG BRENHINOL
CERDDA A DRAMA CYMRU



2023-24 musicians' stories

“ I started music lessons at the age of six. Playing became progressively more difficult until I was introduced to the Clarion through Open Orchestras, and it changed my access to music. Through NOYO, I discovered head movement as a way to play, and my playing improved rapidly.

- Alessandro, Clarion player

Having joined NOYO in 2019, Alessandro ended this year with a Royal Philharmonic Society “Young Artist Award” nomination. As the National Open Youth Orchestra’s Clarion soloist, he has inspired composers to write for this new instrument and delivered mesmerising performances.

He has played at industry events with ABRSM and the HarrisonParrot Foundation, and promoted inclusion in the media. This summer, he joined a Royal Northern Sinfonia RNS Moves workshop. As he leaves NOYO, he will join the Alton Concert Orchestra and has also formed “The Clarion trio” with two NOYO musicians.



“ If you love to play music like me, then you can audition for NOYO. Don't let disability stop you.

- Ben, Seaboard RISE player

Listen to Ben on this [RNIB Connect Podcast](#). A brilliant musician who has been playing instruments since the age of two, Ben couldn't apply to traditional orchestras because he has never taken graded exams. His mum, Claire, also shares how his being “very chatty” made it hard to fit in and discusses how adjustments can enable visually impaired musicians to be part of an ensemble.

Ben has now joined Bristol Beacon as an apprentice mentor, supporting other young disabled musicians.



2023-24 at a glance

5 Regional NOYO Ensembles

Bristol, Birmingham, Bournemouth, Cardiff and London

45 NOYO musicians

23 National Open Youth Orchestra performers

15 new musicians

4 National Open Youth Orchestra concerts

Milton Court Concert Hall, London

Sunday 21 April 2024

Bristol Beacon, Bristol
Saturday 4 May 2024

Lighthouse, Poole
Saturday 18 May 2024

Birmingham Town Hall
Sunday 2 June 2024

1 Regional NOYO Ensemble showcase

Royal Welsh College of Music & Drama, Cardiff

Saturday 29 June 2024

Instruments played

- Accordion
- Bass guitar
- Cello
- Clarion
- Drums
- Electric guitar
- Flute
- French Horn
- Marimba
- Piano
- Saxophone
- Seaboard RISE
- Tuned percussion
- Trombone
- Trumpet
- Violin

National Open Youth Orchestra premieres

- *Elements* by Alexandra Hamilton-Ayres
- *Soaring Through Sparks* by Michael Betteridge
- *Wittgenstein's Chorale* by Ben Lunn

Other music performed

New arrangements of:

- *Nautilus* by Anna Meredith
- *The Good, the Bad and the Ugly* by Ennio Morricone
- *Autumn* by Antonio Vivaldi
- *Time Lapse* by Michael Nyman



NOYO Collective

NOYO musicians chose this name to describe key areas they influence, from decision-making to creating content for our communication channels.

- 32 NOYO musicians proposed music to play and adapt in 2024-25. *Behroozi* by Lucky Chops was one of the winning pieces!
- In January 2024, 5 NOYO musicians (including 1 alumnus) took part in a **Future Planning Group session**, alongside Open Up Music trustees and staff members. Their insights have guided the direction of our income generation and audience development plans for the coming years.
- 5 NOYO musicians were part of the NOYO social media team.

50 rehearsals

8 social events
- we went to 5 concerts to watch professional musicians perform

2,698 plays

of 25 video resources created for musicians to develop their skills

By the end of the year...

89%

of musicians demonstrated improved or excellent musical skills

80%

of musicians demonstrated improved or excellent ensemble playing skills



2023-24 in perspective

It's been a transformative year. The National Open Youth Orchestra completed its second concert series, and we launched a new region in Cardiff—the culmination of three years of preparation with the Royal Welsh College of Music & Drama and BBC National Orchestra of Wales. Behind the scenes, we also restructured our programme, formally introducing Regional NOYO Ensembles, which, as of September 2024, run alongside the National Open Youth Orchestra.

“I have played my first ever concerts this year and really loved them! I was also on BBC Radio 3 and participated in an online webinar about how to make music inclusive with lots of Music Services. I have also enjoyed being part of the social media team and making videos.”
- Jonah, NOYO Trombone player

Throughout this action-packed year, NOYO musicians shone both on and off-stage as powerful ambassadors for musical inclusion.

Over 1,000 concert-goers across the UK came to ‘Feel the Music’, the theme of the National Open Youth Orchestra tour.

Ahead of performances, we connected with Music Hubs, special schools, and organisations working with disabled people and other under-represented groups to offer tickets. We were proud to welcome a diverse audience at our relaxed performances in London, Bristol, Poole, and Birmingham.

View our [concert programme](#) and [pre-concert video](#) to discover the music and electronic instruments played, introduced by NOYO musicians and composers. Clarion player Evie and Seaboard RISE player Ben give great demonstrations of their instruments!

Highlights for musicians and audiences alike included three world premieres: *Elements* by Alexandra Hamilton-Ayres,



Wittgenstein's Chorale by Ben Lunn and *Soaring Through Sparks* by Michael Betteridge, which is also the world's first Clarion concerto.

“The whole performance was wonderful. The standard was exceptionally high, some instruments were entirely new to me and the music conveyed so many emotions beautifully. I hope that the performers were happy with the long standing ovation! The whole audience rose as one to express their thanks, appreciation, enjoyment and amazement.”

- Dame Mary Richardson

Our concerts brought recognition from Music Mark, who spotlighted *Elements* later in the year, and we were honoured to be selected by ABRSM Artistic Director Alexis Ffrench for an ABRSM Stage showcase. Following their first year of rehearsals, the Cardiff NOYO Ensemble gained attention, featuring in a [BBC Radio Wales documentary](#) about inclusive music-making.

Throughout the year, NOYO musicians engaged in great social activities at the national residential, regional get-togethers, and online. Stephen Bryant - violinist and leader of the BBC Symphony Orchestra, and Kevin Satizabal Carrascal - Paraorchestra pianist, shared fun stories and professional tips during our 'NOYO and Friends' Zoom chats!

NOYO musicians played an active role in widening our reach, talking about the need for more inclusive practices at the Association of British Orchestras Conference, at a National Inclusion Group meeting and through LSO Pathways. Alessandro showcased his Clarion instrument at both HarrisonParrott and

ABRSM events, helping to deepen our connections with funders and industry. The National Open Youth Orchestra has also partnered with the Royal Opera House Overture programme.

Our work to build career pathways continues to progress. Ellen, Georgina, and Rhian, our Assistant Music Leaders in Bristol, Birmingham, and Cardiff, all started out as NOYO musicians.



Informed by feedback from families and new practical considerations as our NOYO community grows, the structural changes we introduced this year enable a more accessible, satisfying learning experience. Within their Regional NOYO Ensembles, musicians can rehearse full musical arrangements better tailored to their ensemble's strengths, with more time to grow in confidence both musically and personally. Involvement in the National Open Youth Orchestra is now more flexible, making it more possible to accommodate young people with busy exam schedules.

And yet, changing wasn't easy. Some young musicians and families found the new structure challenging. We are grateful for their support and feedback through this transition period. Looking ahead, we are determined to continue building up both regional and national opportunities for all NOYO musicians.

2023-24 Research and development

Clarion

This was a pivotal year for the Clarion accessible instrument. We invested in software development, preparing intensively to share it outside our programmes.

By September 2024, we were ready to launch Clarion Education, our licensing package giving organisations access to the Clarion app on their iPads and Windows devices.

“The Clarion has enabled pupils to play independently, to be expressive and to fully reach their musical potential; its versatility as an adaptable instrument makes almost anything possible. Our young musicians have achieved way beyond expectations and this has also raised aspirations for these pupils in their other areas of study.”

- Stephanie Wellings. Music Leader, Chadsgrove School

As a team, we carefully planned the launch of [Clarion Education](#), covering every aspect from market research to technical development. We created new content by adapting *Happy Birthday*, *Amazing Grace*, and *Blow the Wind Southerly* into Clarion patterns in preparation for the release. We also produced learning resources, including an online training webinar and ‘how-to’ videos.

Through technical updates, we continued to enhance the Clarion’s playability — one key upgrade being its compatibility with Figurenotes, an accessible notation system that uses colour and shape to show pitch and rhythm.

Our three-year pilot with ABRSM, the exam board of the Royal Schools of Music, led to a landmark moment: as of September 2024, the Clarion has become the first-ever digital instrument to be formally assessed. Over the next few years, we will work closely with Open Orchestras Clarion players to help them undertake ABRSM Open Music Assessments, collaborating with their schools, ABRSM and Young Sounds UK to support the Department for Education’s Music Opportunities Pilot.

It was also hugely exciting to collaborate with BBC Ten Pieces to make classical music more accessible. The Clarion has become part of their teaching resources for *Magic* by Judith Weir and *Grasswalk* by Laura Shighihara. [View BBC Ten Pieces Clarion resources](#).

Thanks to the over 600 Clarion players—many of whom are part of Open Orchestras and NOYO—the Clarion has started gaining recognition, even featuring in a the [Royal Philharmonic Society magazine article](#). We also successfully applied for the Clarion to be included in the Department for Education Instrument Fund. We closed the year with a renewed commitment to growing this amazing community of Clarion players and sharing their music.

Clarion

Home Features Buy Play About us News


Welcome

Be creative with music

The Clarion® is a game-changing musical instrument that's expressive like traditional instruments but also highly accessible. It's already the instrument of choice for thousands of disabled musicians across the UK including National Open Youth Orchestra and Open Orchestras players.

The Clarion also opens up creative music-making to players who don't read music and supports therapeutic self-expression. It's now available for volume purchase through our music education programmes.

Try it and buy →

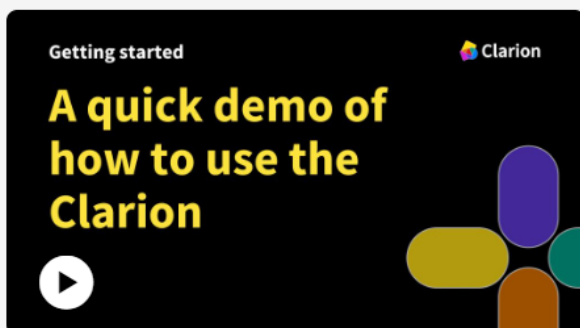



Why the Clarion? For music educators

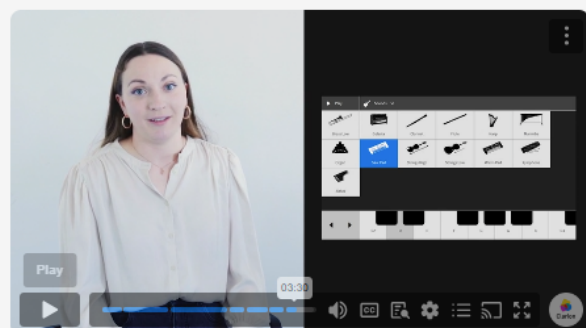
"Inclusion for all our pupils... To do that, we needed something like the Clarion" – Helen Temple, NE Area Leader of Music Development for Derby & Derbyshire Music Partnership

Watch Helen talk about her experience introducing the Clarion in special schools and mainstream whole class instrumental teaching. Or [view a transcript of Helen's video](#).

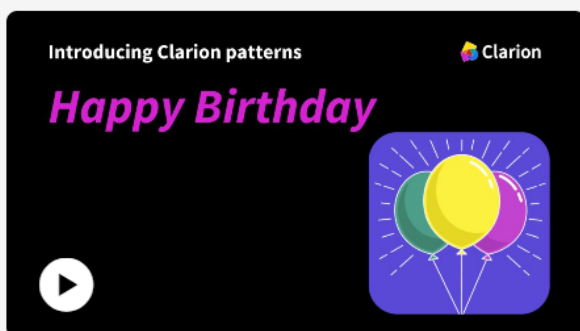
Quick video tutorials and tips to get you started



In this quick demo video, we show you some Clarion how-tos – from playing notes to uploading patterns and changing sounds. > [Getting started transcript](#)



Bea Hubble (National Open Youth Orchestra) and Jonathan Westrup (Open Orchestras) share essential tips to make the most of the Clarion. Position and amplification matter! > [Essential tips transcript](#) and [Clarion Equipment list](#).



2023-24 Research and development

Accessible Musical Pathways (AMP) Toolkit

Our programmes alone cannot meet the needs of the UK's 1.3 million disabled children and young people. Recognising this, we launched the AMP Toolkit pilot, an exploratory resource designed to share our knowledge and inspire others to make their programmes more accessible. Together, we can open up many more opportunities for young disabled people to engage with music and progress.

Backed by NOYO partners who provided essential support and resources, we conducted the first phase of the AMP Toolkit pilot.

Guided by independent researchers Dr. Sarah Mawby and Abigail D'Amore, along with invaluable insights from NOYO musicians Torin and Georgina, who acted as young consultants, we developed an initial version of two Toolkit sections—focused on Disability and Music.

These sections are designed as prompts for organisations to explore accessibility practices, reflect on the barriers faced by young disabled musicians, and shape their own vision of a journey toward greater accessibility.

Throughout 2023–24, existing and new collaborators – Bournemouth Symphony Orchestra, Bristol Youth Orchestra, London Schools Symphony Orchestra, Birmingham Schools' String Sinfonia, Junior Conservatoire Orchestra, and the National Children's Orchestra – worked with us to test these sections and provide constructive feedback.

In July 2024, we held an in-person workshop, bringing together collaborators to discuss findings and co-design the next stages of the Toolkit. The collective energy put into this work and the positive response have galvanized us to advance the AMP Toolkit.

Looking ahead, we will continue refining and building the Toolkit, exploring its potential to drive meaningful conversations about accessibility.

“It is important that we distil everything that all the NOYO partners, practitioners, and participants have learned into a format that is accessible for organisations at all stages of the inclusion journey.”

- Louise Mitchell CBE, Former CEO of Bristol Beacon



“I really hope the activities and discussion topics will help these organisations to make changes.

The organisations that have signed up must have an interest in disability and these self-diagnostic tools will really help them to understand more about this area.”

- Georgina, NOYO musician and AMP Toolkit consultant

Financials

2023-24 Performance and results







Financial review

During this period, we increased our income from £763,688 in 2022-23 to £832,983 total income for 2023-24. The principal funding sources for the charity remain statutory and trusts and foundations grants.

Open Up Music would not exist without grants and partnerships from a number of very generous organisations. We are grateful that we are supported using public funding by Arts Council England and the Department for Education.

Our thanks also go to Paul Hamlyn Foundation, Esmée Fairbairn Foundation, Youth Music, The Lightbulb Trust, The Rayne Foundation, The Radcliffe Trust, The D'Oyly Carte Charitable Trust, The Childwick Trust, John James Bristol Foundation, Harrison Parrott Foundation, Vaughan Williams Foundation, Chapman Charitable Trust, The Samuel Gardner Memorial Trust, BlockSurvey and The Northwick Trust.

We continue to be hugely grateful for the support of our NOYO founding sponsor ABRSM, along with the individuals who chose to support us during this period.

These funders made it possible for us to carry out our charitable activities throughout the academic year and continue to plan for future activities.

Earned income was raised through Open Orchestras subscriptions, with the programme marketed to schools, Music Education Hubs and arts organisations. Income was also earned through National Open Youth Orchestra ticket sales and merchandise, and a number of consultancy opportunities where we were asked to share our expertise.

Reliance on trusts and foundations continues to represent a risk for the organisation and its work, especially as demand for that form of funding is increasingly competitive. However, work is in progress to diversify our income streams.

Through the 2023-24 period, work was completed to make the Clarion available to purchase by organisations outside our Open Orchestras programme. Through 2024-25 we hope to see earned income increase through Clarion sales, with work ongoing to enable it to be available to individuals to purchase from Autumn 2025. The fundraising strategy has also been developed, with work now in train to increase donations from individuals and corporate partners.

Operating Reserves Policy

Reserves held by the charity at the end of the year

The general funds less fixed assets held at the end of the year are considered to be the charity's unrestricted free reserves.

The charity aims to hold free reserves covering three months' average operating costs. The budgeted expenditure for 2024-25 is £979,511 and therefore the target is £244,878.

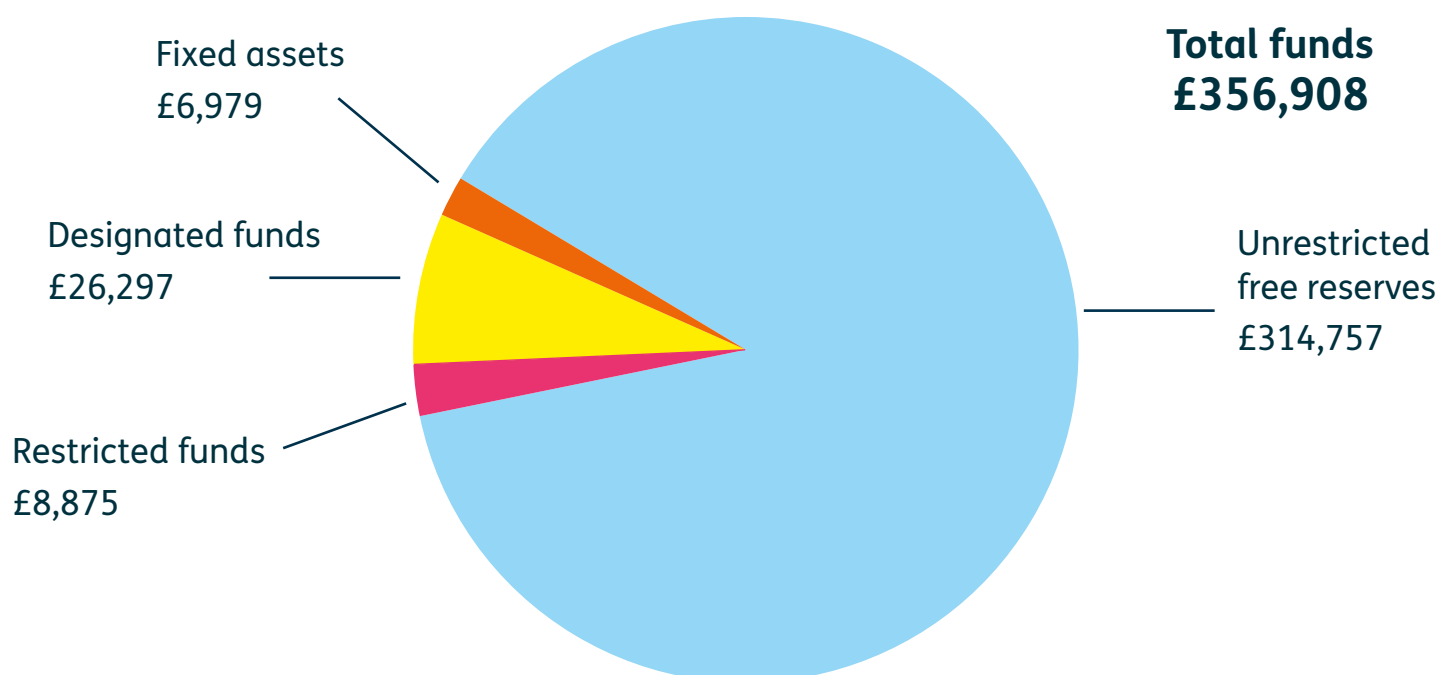
The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programmes, and ongoing professional services.

Depreciation, in kind, and other non-cash expenses are not included.

The calculation of average monthly expenses also excludes some expenses including one-off or capital purchases.

At the end of 2023-24 the charity held free reserves of £314,757. This is the first time that we have met, and surpassed, our target.

The charity held an additional £26,297 of unrestricted funds at year-end, which have been designated to be spent in 2024-25 rather than being included in the general funds. These funds were designated to programme funding in agreement with the funders, and therefore cannot be used to add to our free reserves.



Report of the trustees

The trustees, who are also directors of the charity for the purposes of company law, present their annual report. It includes an overview of Open Up Music's performance and financial statements for the year ending 31 August 2024, prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective 1 January 2019, and the statutory requirements of the charity's Governing Document.

The trustees confirm that they have complied with their duty, as outlined in section 17 of the Charities Act 2011 'Charities and Public Benefit'.

Statement of Responsibilities of the Trustees

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 August 2024 was 7. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 28 January 2025 and signed on their behalf by



Judith Webster, Chair

Independent examiner's report

To the trustees of Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2024, which are set out on pages 38 to 53.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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 charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of Open Up Music

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.

William Guy Blake

Date: 28 January 2025

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Statement of financial activities

(incorporating an income and expenditure account)

For the year ended 31 August 2024

	Note	Restricted £	Unrestricted £	2024 Total £	2023 Total £
Income from:					
Donations	3	264,375	448,466	712,841	711,718
Charitable activities	4	-	120,142	120,142	51,970
Total income		<u>264,375</u>	<u>568,608</u>	832,983	<u>763,688</u>
Expenditure on:					
Raising funds		-	115,264	115,264	110,471
Charitable activities		350,615	335,387	686,002	612,324
Total expenditure	6	<u>350,615</u>	<u>450,651</u>	801,266	<u>722,795</u>
Net income / (expenditure) and net movement in funds	7	(86,240)	117,957	31,717	40,893
Reconciliation of funds:					
Total funds brought forward		<u>95,115</u>	<u>230,076</u>	325,191	<u>284,298</u>
Total funds carried forward		<u><u>8,875</u></u>	<u><u>348,033</u></u>	356,908	<u><u>325,191</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Balance sheet

As at 31 August 2024

	Note	£	2024 £	2023 £
Fixed assets				
Tangible assets	10		<u>6,979</u>	<u>-</u>
Current assets				
Debtors	11	91,738		7,394
Cash at bank and in hand		<u>323,279</u>		<u>378,248</u>
		415,017		385,642
Liabilities				
Creditors: amounts falling due within 1 year	12	<u>(65,088)</u>		<u>(60,451)</u>
Net current assets			<u>356,908</u>	<u>325,191</u>
Net assets	14		<u>356,908</u>	<u>325,191</u>
Funds	15			
Restricted funds			8,875	95,115
Unrestricted funds				
Designated funds			26,297	37,986
General funds			<u>321,736</u>	<u>192,090</u>
Total charity funds			<u>356,908</u>	<u>325,191</u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 28 January 2025 and signed on their behalf by



Judith Webster - Chair

Notes to the financial statements

Statement of cash flows

For the year ended 31 August 2024

	2024 £	2023 £
Cash used in operating activities:		
Net movement in funds	31,717	40,893
Adjustments for:		
Depreciation charges	2,039	-
Decrease / (increase) in debtors	(84,344)	12,491
Increase / (decrease) in creditors	4,637	19,188
	<u>(45,951)</u>	<u>72,572</u>
Net cash provided by / (used in) operating activities	(45,951)	72,572
Cash flows from investing activities		
Purchase of tangible fixed assets	(9,018)	-
	<u>(9,018)</u>	<u>-</u>
Net cash used in investing activities	(9,018)	-
Increase / (decrease) in cash and cash equivalents in the year	(54,969)	72,572
Cash and cash equivalents at the beginning of the year	378,248	305,676
	<u>378,248</u>	<u>305,676</u>
Cash and cash equivalents at the end of the year	323,279	378,248
	<u>323,279</u>	<u>378,248</u>

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Notes to the financial statements

For the year ended 31 August 2024

1. Accounting policies

a) Basis of preparation

Open Up Music is a charitable company limited by guarantee registered in England and Wales. The registered office address is Streamline, 436-441 Paintworks, Arnos Vale, Bristol,

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Notes to the financial statements

For the year ended 31 August 2024

1. Accounting policies (continued)

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1n). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities based on the proportion of staff time as follows:

	2024	2023
Raising funds	14.4%	15.3%
Charitable activities	85.6%	84.7%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	3 years
Office equipment	3 years

Items of equipment are capitalised where the purchase price exceeds £500.

j) Debtors

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

Notes to the financial statements

For the year ended 31 August 2024

1. Accounting policies (continued)

k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements.

Notes to the financial statements

For the year ended 31 August 2024

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2023 Total £
Income from:			
Donations and legacies	428,955	282,763	711,718
Charitable activities	-	51,970	51,970
Total income	428,955	334,733	763,688
Expenditure on:			
Raising funds	-	110,471	110,471
Charitable activities	366,368	245,956	612,324
Total expenditure	366,368	356,427	722,795
Net expenditure and movement in funds	62,587	(21,694)	40,893

3. Income from donations

	Restricted £	Unrestricted £	2024 Total £
Grant funding	263,608	412,334	675,942
Donations	767	32,247	33,014
Gifts in kind*	-	3,885	3,885
Total income from donations	264,375	448,466	712,841

*Gifts in kind includes the following items:

	2024 £	2023 £
Subscriptions	977	1,866
Google AdWords	613	1,155
Venue hire	720	-
Filming	350	-
Website development	745	-
Conferences	480	-
Total income from gifts in kind	3,885	3,021

Notes to the financial statements

For the year ended 31 August 2024

3. Income from donations (continued) Prior period comparative

	Restricted £	Unrestricted £	2023 Total £
Grant funding	402,042	252,932	654,974
Donations	26,913	26,810	53,723
Gifts in kind*	-	3,021	3,021
	<u>428,955</u>	<u>282,763</u>	<u>711,718</u>

4. Income from charitable activities

	Restricted £	Unrestricted £	2024 Total £	2023 Total £
Open Orchestra fees	-	34,840	34,840	27,551
Ticket sales and merchandise	-	2,950	2,950	-
Consultancy	-	2,665	2,665	800
Orchestra tax relief	-	79,687	79,687	23,619
	<u>-</u>	<u>120,142</u>	<u>120,142</u>	<u>51,970</u>

All income from charitable activities in 2023 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and the Department for Education to fund charitable activities. The total value of such grants in the period ending 31 August 2024 was £350,002 (2023: £256,474). There are no unfulfilled conditions or contingencies attaching to these grants in 2024 or 2023.

Notes to the financial statements

For the year ended 31 August 2024

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Activity costs	-	160,618	-	160,618
Events	-	30,621	-	30,621
Staff costs (note 8)	86,292	299,043	88,333	473,668
Other staff costs	-	5,207	8,163	13,370
Marketing and communications	-	28,167	-	28,167
Professional fees	-	-	26,900	26,900
Rent and rates	-	-	41,216	41,216
Other office costs	-	-	20,014	20,014
Governance costs	-	-	2,959	2,959
Fundraising	1,694	-	-	1,694
Depreciation	-	-	2,039	2,039
Sub-total	87,986	523,656	189,624	801,266
Allocation of support and governance costs	27,278	162,346	(189,624)	-
Total expenditure	115,264	686,002	-	801,266

Prior period comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Activity costs	-	129,831	-	129,831
Events	-	19,699	-	19,699
Staff costs (note 8)	85,762	310,870	54,972	451,604
Other staff costs	-	7,500	12,579	20,079
Marketing and communications	-	26,123	-	26,123
Professional fees	-	-	15,249	15,249
Rent and rates	-	-	40,969	40,969
Other office costs	-	-	12,894	12,894
Governance costs	-	-	2,981	2,981
Fundraising	3,366	-	-	3,366
Sub-total	89,128	494,023	139,644	722,795
Allocation of support and governance costs	21,343	118,301	(139,644)	-
Total expenditure	110,471	612,324	-	722,795

Notes to the financial statements

For the year ended 31 August 2024

7. Net movement in funds

This is stated after charging:

	2024	2023
	£	£
Depreciation	2,039	-
Operating lease payments	31,799	29,537
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
• Independent examination (excluding VAT)	2,000	1,900
• Other services (excluding VAT)	4,551	3,277
	<u>4,551</u>	<u>3,277</u>

8. Staff costs and numbers

Staff costs were as follows:

	2024	2023
	£	£
Salaries and wages	424,775	405,313
Social security costs	38,605	36,775
Pension costs	10,288	9,516
	<u>473,668</u>	<u>451,604</u>

	2024	2023
	No.	No.
Employees earning more than £60,000 during the year:		
Between £60,000 and £70,000	<u>1</u>	<u>-</u>

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Artistic Director. From September 2023, the Head of Operations and Head of Marketing and Communications were added to the key management personnel. The total employee benefits of the key management personnel were £224,201 (2023: £131,203).

	2024	2023
	No.	No.
Average head count	<u>12.4</u>	<u>12.0</u>

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements

For the year ended 31 August 2024

10. Tangible fixed assets

	Total £
Cost	
At 1 September 2023	-
Additions in year	9,018
Disposals	-
	<hr/>
At 31 August 2024	9,018
Depreciation	
At 1 September 2023	-
Charge for the year	2,039
On disposals	-
	<hr/>
At 31 August 2024	2,039
Net book value	
At 31 August 2024	6,979
	<hr/> <hr/>
At 31 August 2023	-
	<hr/> <hr/>

11. Debtors

	2024 £	2023 £
Accrued income	79,687	280
Trade debtors	7,829	4,400
Other debtors	3,697	2,714
Prepayments	525	-
	<hr/>	<hr/>
	91,738	7,394
	<hr/> <hr/>	<hr/> <hr/>

12. Creditors : amounts due within 1 year

	2024 £	2023 £
Trade creditors	20,829	23,081
Accruals	5,699	7,210
Deferred income (see note 13)	38,560	30,160
	<hr/>	<hr/>
	65,088	60,451
	<hr/> <hr/>	<hr/> <hr/>

Notes to the financial statements

For the year ended 31 August 2024

13. Deferred income

	2024 £	2023 £
At 1 September	30,160	26,875
Deferred during the year	38,560	30,160
Released during the year	<u>(30,160)</u>	<u>(26,875)</u>
At 31 August	<u><u>38,560</u></u>	<u><u>30,160</u></u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

14. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Fixed assets	-	-	6,979	6,979
Current assets	12,385	43,616	359,016	415,017
Current liabilities	<u>(3,510)</u>	<u>(17,319)</u>	<u>(44,259)</u>	<u>(65,088)</u>
Net assets at 31 August 2024	<u><u>8,875</u></u>	<u><u>26,297</u></u>	<u><u>321,736</u></u>	<u><u>356,908</u></u>
Prior year comparative				
	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	99,348	44,321	241,973	385,642
Current liabilities	<u>(4,233)</u>	<u>(6,335)</u>	<u>(49,883)</u>	<u>(60,451)</u>
Net assets at 31 August 2023	<u><u>95,115</u></u>	<u><u>37,986</u></u>	<u><u>192,090</u></u>	<u><u>325,191</u></u>

Notes to the financial statements

For the year ended 31 August 2024

15. Movements in funds

	At 1 September 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2024 £
Restricted funds					
Anonymous	80,000	-	(80,000)	-	-
BlockSurvey	-	767	(767)	-	-
The Childwick Trust	-	9,000	(9,000)	-	-
Department for Education	-	45,084	(42,209)	-	2,875
The D'Oyly Carte Charitable Trust	3,500	6,000	(3,500)	-	6,000
John James Bristol Foundation	-	5,000	(5,000)	-	-
The Lightbulb Trust	-	44,024	(44,024)	-	-
Paul Hamlyn Foundation	-	88,000	(88,000)	-	-
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Samuel Gardner Memorial Trust	-	1,500	(1,500)	-	-
Three Peaks fundraiser	1,913	-	(1,913)	-	-
Youth Music	4,702	65,000	(69,702)	-	-
Total restricted funds	95,115	264,375	(350,615)	-	8,875
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	21,686	-	(23,666)	1,980	-
National Open Youth Orchestra	-	59,000	(53,105)	(5,895)	-
Clarion	10,600	103,507	(119,620)	15,513	10,000
Research and Development	5,700	53,951	(52,949)	(405)	6,297
Core	-	88,460	(67,267)	(11,193)	10,000
<i>Total designated funds</i>	37,986	304,918	(316,607)	-	26,297
General funds	192,090	263,690	(134,044)	-	321,736
Total unrestricted funds	230,076	568,608	(450,651)	-	348,033
Total funds	325,191	832,983	(801,266)	-	356,908

Notes to the financial statements

For the year ended 31 August 2024

15. Movement in funds (continued)

Purposes of restricted funds

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

The Childwick Trust

The Samuel Gardner Memorial Trust

Youth Music

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

The D'Oyly Carte Charitable Trust

Anonymous

Department for Education

John James Bristol Foundation

Paul Hamlyn Foundation

The Radcliffe Trust

Three Peaks fundraiser

The Lightbulb Trust

Clarion

The following donation is for the purpose of supporting the development of the Clarion, an accessible digital instrument:

BlockSurvey

Purposes of designated funds

All designated funds have been received from Arts Council England. The following purposes have been designated to these funds:

Open Orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Clarion

This represents funding designated to supporting the development of the Clarion, an accessible digital instrument.

Research and Development

This represents funding designated to support research and development into new programmes to open up music to young disabled people.

Notes to the financial statements

For the year ended 31 August 2024

15. Movement in funds (continued)

Purposes of designated funds (continued)

Core costs

This represents funding designated to support the core costs of the charity, including contributions towards staff, professional services and office costs.

Prior year comparative

	At 1 September 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2023 £
Restricted funds					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	190,000	(110,000)	-	80,000
Chapman Charitable Trust	-	1,000	(1,000)	-	-
Department for Education	-	22,542	(22,542)	-	-
The D'Oyly Carte Charitable Trust	-	3,500	-	-	3,500
Esmée Fairbairn Foundation	7,389	-	(7,389)	-	-
Harrison Parrot	-	10,000	(10,000)	-	-
The Northwick Trust	8,000	-	(8,000)	-	-
Paul Hamlyn Foundation	-	110,000	(110,000)	-	-
Questa Voce	300	-	(300)	-	-
The Radcliffe Trust	-	5,000	-	-	5,000
The Rayne Foundation	-	20,000	(20,000)	-	-
Social Tech Trust	10,367	-	(10,367)	-	-
The Starfish Trust	1,500	-	(1,500)	-	-
Three Peaks	-	1,913	-	-	1,913
Youth Music	4,972	40,000	(40,270)	-	4,702
Total restricted funds	32,528	428,955	(366,368)	-	95,115
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	25,409	-	(25,409)	21,686	21,686
National Open Youth Orchestra	52,272	-	(52,272)	-	-
Clarion	-	-	-	10,600	10,600
Research and Development	-	-	-	5,700	5,700
<i>Total designated funds</i>	<i>77,681</i>	<i>-</i>	<i>(77,681)</i>	<i>37,986</i>	<i>37,986</i>
General funds	174,089	334,733	(278,746)	(37,986)	192,090
Total unrestricted funds	251,770	334,733	(356,427)	-	230,076
Total funds	284,298	763,688	(722,795)	-	325,191

Notes to the financial statements

For the year ended 31 August 2024

16. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows

	2024	2023
	£	£
Amount falling due:		
Within 1 year	10,600	10,417
Within 1 - 5 years	-	-
	<u> </u>	<u> </u>
Total operating lease commitments	<u><u>10,600</u></u>	<u><u>10,417</u></u>

17. Related party transactions

There were no related party transactions in the year ended 31 August 2024, or the prior year.

Structure, governance and management



Reference and administrative information

Registered name: Open Up Music	Bankers: The Co-operative Bank, P.O Box 250, Skelmersdale WN8 6WT
Working name: National Open Youth Orchestra	Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG
Company number: 06414209	
Charity number: 1167028	
Registered office: Open Up Music, Streamline, 436-441 Paintworks, Arnos Vale, Bristol, BS4 3AS	Independent examiners: Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House, 62 Prince Street, Bristol, BS1 4QD

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association incorporated 31 October 2007 and these were updated on 13 May 2020.

Trustee recruitment, appointment, induction and training

When a need has been identified to recruit trustees, the Nominations Committee manages the process. This committee includes the Chair and at least one other trustee, together with any other people deemed appropriate by the trustees. The board will have responsibility for ensuring that the recruitment and induction process is carried out.

Responsibility for recruiting trustees is not delegated to employees, although employees may be given specific administrative tasks by the board.

Organisational structure

Open Up Music's Trustees have overall control of the Charity, its property and its funds. The Board of Trustees consists of at least two and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least three meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least two. The day-to-day management of all charity matters is delegated to the Chief Executive Officer (CEO), Barry Farrimond-Chuong MBE.

There are four Board Committees, to whom the CEO and Senior Management Team (SMT) report as appropriate. They aim to support and challenge the executive team, capitalising on the range of skills and experience available within the Board and creating opportunities for debate outside of full Board meetings. The Committees report to the Board.

Finance and Risk Committee

Provides governance, risk management and financial oversight. Risks are identified, evaluated and mitigated by the senior management team and/or the Finance and Risk Committee.

Programme Oversight Committee

Oversees the programme development and its effective delivery consistent with the business (strategic) plan.

Fundraising and MarComms Committee

Oversees the business development, fundraising and marketing activities to ensure the financial stability and sustainability of the Charity and its purpose.

Nominations Committee

Ensures that new Trustee appointments are made consistent with the Terms of Reference and role descriptions.



Our patron and Board of trustees



Dr Clarence Adoo MBE

Patron

A founding member of the [British Paraorchestra](#) and [RNS Moves](#), Clarence was one of the UK's top trumpeters before becoming paralysed from the neck down in 1995. Since then, he has re-launched his music career through technology.



Judith Webster (she/her)

📅 Appointed 25 July 2022

Chair

Judith is the CEO for the Association of British Orchestras. She was previously CEO of Music for Youth for ten years, transforming national events and the annual MFY Proms to be more inclusive. Judith started her career as a music therapist.



Sam Duffy (she/her)

📅 Appointed 25 July 2023

Treasurer

Sam is a finance and research professional with experience in charity, commercial and higher education organisations, including the Royal Northern College of Music and Royal Academy of Music. She has an interdisciplinary PhD in the fields of music, education and technology and plays saxophone with a number of jazz ensembles.



Jocelyn Watkins (she/her)

📅 Appointed 4 May 2022

Safeguarding Trustee

Jocelyn is Director of Music at Treloar School and College and has been working in the area of music and disability for the past 16 years. She has run an Open Orchestra for the past nine years.



David Ward (he/him)

📅 Appointed 4 May 2022

David is a Research Associate with the University of Bristol, with a background in public funding, evaluation and impact. Before this, he worked for arts and education organisations in London and Canada. He plays the cello.



Dr Liz Lane (she/her)

📅 Appointed 23 April 2019

Liz is a British composer whose music has been played by some of the world's top musicians in major concert halls and venues throughout the UK and internationally. She is also a Senior Lecturer at the University of the West of England.



Rebecca Sandiford (she/her)

📅 Appointed 4 May 2022

Rebecca is Lead Curator for BBC Television and Images Archives and is studying for an MSc in Business & Strategic Leadership. Rebecca was previously a BBC Music Commissioning Executive where she led BBC Music Day, celebrating the power of music and showcasing diverse musical creativity across the UK.



Rosemary Johnson MBE (she/her)

📅 Appointed 23 September 2019

Rosemary is Director of the Ralph Vaughan Williams Trust, in support of British composers. She was, for 20 years, Executive Director at the Royal Philharmonic Society, which supports young musicians through commissions, conducting schemes and bursaries.

Resigned 30 January 2024

Emily Norris (she/they)

Scott Caizley FRSA (he/him)



Our team

Alison Maxhuni (she/her)

Head of Fundraising

Barry Farrimond-Chuong MBE (he/him)

Chief Executive Officer

Bea Hubble (she/her)

Programme Manager

Dan Brashaw (he/him)

Marketing and Content Officer

Demi Delaperelle (she/her)

Programme Officer (Maternity cover)

Evie Sherry-Starmer (they/them)

Executive Assistant

Elio Wilson (he/him/they/them)

Pastoral Support Officer

Gabriel Herzog (he/they)

Fundraising Officer

Helen Stevens (she/her)

Head of Operations

Jonathan Westrup (he/him)

Programme Manager

Julia Le (she/her)

Head of Marketing and Communications

We are a small team of seven trustees, 10 full-time staff and 1 part-time staff.

We are supported in the delivery of training and mentoring for our Open Orchestras programme by two freelance Music Leaders. The development of the Clarion software is delivered by a freelance Software Developer.

Networks

Open Up Music is a member of the following networks, supporting our development and enabling the sharing of best practice across organisations:

The Association of British Orchestras, Music Mark, The Music Education Council, Black Lives in Music, Creative United, Technology in Music Education and National Youth Music Organisations.

Partners

Open Up Music holds key partnerships with a range of arts and cultural organisations, including:

National Open Youth Orchestra partnerships

B:Music, Barbican, BBC National Orchestra of Wales, Bournemouth Symphony Orchestra Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, Royal Welsh College of Music & Drama, and Services For Education.

Open Orchestras partnerships

In 2023-24 we worked with 31 Music Hubs, two arts organisations and 61 schools across the country to deliver our Open Orchestras programme.

How the charity makes decisions

Matters specifically reserved for the Board of trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts and approval of contracts and obligations, in line with the delegation of authority detailed in the finance policy;
- succession planning for Board positions and the position of Chief Executive Officer;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Risk

The trustees regularly review the risks to which the Charity is exposed, in particular, those related to operations, finances and safeguarding, and are satisfied that systems are in place to mitigate exposure to major risks.

Internal risks are minimised by the implementation of effective systems and control procedures, which ensure appropriate authorisation of all transactions and projects and consistent quality of delivery for all operational aspects of the charity.

One trustee has been nominated as safeguarding lead, and works with the staff team to ensure adequate safeguarding policies and procedures are in place for all our activities and within our organisation. We also work with partner organisations and venues to ensure that they have adequate safeguarding policies and procedures.



Arrangements for setting the pay and remuneration of staff

Open Up Music are committed to retaining and developing the staff team. The Finance and Risk Committee makes recommendations to the Board of Trustees annually on appropriate remuneration for all Open Up Music employees in the forthcoming year, taking into account responsibilities, sector norms and the financial position of the charity. It is committed to doing so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Once every three years, the Finance and Risk Committee will carry out a review of salaries and benefits to all Open Up Music employees to ensure they are paid fairly and in line with others in our sector.

Governance code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles: organisational purpose; leadership; integrity; decision-making, risk and control; Board effectiveness; equality, diversity and inclusion; and openness and accountability.

Objectives and activities - Public Benefit

The trustees confirm that they have undertaken to comply with the Charity Commission's guidance on public benefit and are satisfied that the charity meets its obligations by progressing towards a more inclusive and diverse orchestral tradition that is more representative of the population. The trustees are satisfied that the charity is ensuring that young disabled people lead or are consulted to inform the charity's work, thereby keeping strategy and activities relevant and appropriate. The trustees are satisfied that reducing the historic exclusion of young disabled musicians and widening the audience for inclusive music has a role in enriching and revitalising classical music, which is to the public benefit.

Thank you

Our work could not have happened without the generous support of our funders.

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Photo credits

NOYO: Cardiff NOYO Ensemble by Kristen Mc Ternan (cover); London NOYO Ensemble by Paul Cochrane (page 6); National Open Youth Orchestra by Jon Furley (page 31, 32 and 65); Mark Allan (page 21); Russell Sach (page 24), Kate Green (page 21 and 25); Giulia Spadafora (page 19 and 55); and Jon Furley (page 31, 32 and 65)

Open Orchestras: Bower Grove Open Orchestra by Chris Cork (cover, page 16 and 57), Lindon Bennett Open Orchestra by Jon Furley (cover, page 11 and 60), Alfreton Park Open Orchestra (cover, page 13); St Rose's Open Orchestra (page 13, 17 and 62); and Victoria School Open Orchestra (page 12).

OPEN UP MUSIC

England & Wales - Charity number 1167028

Accounts

Company no. 06414209
Charity no. 1167028

Open Up Music
Report and Unaudited Financial
Statements
31 August 2023

Open Up Music

Reference and administrative details

For the year ended 31 August 2023

Company number	06414209
Charity number	1167028
Registered office and operational address	Streamline 436 - 441 Paintworks Arnos Vale Bristol BS4 3AS
Working name	National Open Youth Orchestra
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Scott Caizley Dr Samantha Duffy (appointed 25 July 2023) Rosemary Johnson MBE Dr Elizabeth Lane Emily Norris Rebecca Sandiford Lisa Tregale (resigned 25 July 2023) David Ward Jocelyn Watkins Judith Webster
Chief Executive Officer	Barry Farrimond-Chuong MBE
Bankers	The Co-operative Bank PO Box 250 Skelmersdale WN8 6WT Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Open Up Music

Report of the trustees

For the year ended 31 August 2023

The trustees present their report along with the financial statements of the charity for the year ended 31 August 2023.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, Governance and Management

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association, incorporated on 31 October 2007 and updated on 13 May 2020.

Trustee recruitment, appointment, induction and training

When a need has been identified to recruit trustees the board manages the process. This will include the Chair and at least one other trustee together with any other people deemed appropriate by the trustees. The board will have responsibility for ensuring that the recruitment and induction process is carried out. Responsibility for recruiting trustees is not delegated to employees, although employees may be given specific administrative tasks by the board.

Organisational structure

Open Up Music's Trustees have overall control of the Charity, its property and its funds. The Board of Trustees consists of at least 2 and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least 3 meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least 2. The day-to-day management of all charity matters is delegated to the CEO, Barry Farrimond-Chuong MBE.

There are four Board Committees, to whom the Chief Executive Officer (CEO) and senior management team (SMT) report as appropriate. Their aim is to support and challenge the executive team, capitalising on the range of skills and experience available within the Board and creating opportunities for debate outside of the full Board meetings. The Committees report to the Board.

- The Finance and Risk Committee provides governance, risk management and financial oversight. Risks are identified, evaluated and mitigated by the executive team and/or the Finance and Risk Committee.
- The Programme Oversight Committee oversees the programme development and its effective delivery consistent with the business (strategic) plan.
- The Fundraising, Marketing and Communications Committee oversees the business development, fundraising and marketing activities to ensure the financial stability and sustainability of the Charity and its purpose.
- The Nominations Committee ensures that new Trustee appointments are made consistent with the Terms of Reference and role descriptions; to ensure that pay and benefits are consistent with the remuneration policy and responsible, inclusive working practice.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

How the charity makes decisions

Matters specifically reserved for the Board of Trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts and approval of contracts and obligations, in line with the delegation of authority detailed in the finance policy;
- succession planning for Board positions and the position of Chief Executive Officer;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Risk

The trustees regularly review the risks to which the Charity is exposed, in particular, those related to operations and finances, and are satisfied that systems are in place to mitigate exposure to major risks.

Internal risks are minimised by the implementation of effective systems and control procedures, which ensure appropriate authorisation of all transactions and projects and consistent quality of delivery for all operational aspects of the charity.

Safeguarding

One trustee has been nominated as safeguarding lead who works with the staff team to ensure adequate safeguarding policies and procedures are in place for all our activities and within our organisation. We also work with partner organisations and venues to ensure that they have adequate safeguarding policies and procedures.

Arrangements for setting the pay and remuneration of staff

Open Up Music are committed to retaining and developing the staff team. The Finance and Risk Committee makes recommendations to the Board of Trustees annually on appropriate remuneration for all Open Up Music employees in the forthcoming year, taking into account responsibilities, sector norms and the financial position of the charity. It is committed to doing so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Once every three years, the Finance and Risk Committee will carry out a review of salaries and benefits to all Open Up Music employees to ensure they are paid fairly and in line with others in our sector.

Governance code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles of organisational purpose, leadership, integrity, decision-making risk and control, Board effectiveness, diversity and openness and accountability.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Our partners

Open Up Music holds key partnerships with a range of arts and cultural organisations to deliver our work, including:

National Open Youth Orchestra partnerships:

- B:Music
- Barbican
- BBC National Orchestra of Wales
- Bournemouth Symphony Orchestra
- Bristol Beacon
- Guildhall School of Music & Drama
- Midlands Arts Centre
- Royal Welsh College of Music & Drama
- Services For Education

Open Orchestras partnerships:

In 2022/23 we worked with 27 Music Education Hubs, 3 arts organisations and 54 schools across the country to deliver our Open Orchestras programme.

Objectives and Activities

Since 2007, Open Up Music has supported the musical development of thousands of young musicians who have found themselves marginalised by 'mainstream' musical provision.

Through our innovative, award-winning programmes we work alongside young disabled people to make music, tackle inequality, create new instruments and inspire new music for the 21st century.

Our programmes are delivered in partnership with schools, Music Hubs and some of the UK's leading arts and cultural organisations.

Together, we challenge the barriers experienced by young disabled musicians to create a world where musical progression and live ensemble music-making are open to everyone.

Our Mission - why we exist

To open up music to young disabled musicians.

Our Values - how we do what we do

- Influence: We work alongside young disabled musicians to challenge preconceptions and influence change;
- Diversity: We bring about greater diversity by driving musical inclusion and disabled representation;
- Creativity: We engage audiences through exciting music, made and shared in creative ways; and
- Community: We support communities of individuals and organisations to make positive change happen.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Aims

Our key aims during the September 2022-August 2023 period were to:

- Reduce the musical exclusion of young disabled musicians;
- Support the development of young disabled musicians;
- Increase audience engagement with inclusive music-making; and
- Strengthen the resilience of Open Up Music.

Measures of impact

Our impact is evaluated against four measurable outcomes:

- A reduction in the orchestral exclusion of young disabled people;
- The development of participants' musical and personal skills;
- The increase in sector support for young disabled people; and
- The increase in the resilience of Open Up Music.

Activities

We work via our interlinked programmes:

Open Orchestras

Open Orchestras is an award-winning programme providing Music Hubs, arts organisations and special schools with the tools and support they need to establish and maintain accessible school orchestras. Originally piloted between 2013-15 in 6 special schools, Open Orchestras now supports over 720 young musicians in 60 orchestras across England and Wales.

In return for a subsidised subscription, Open Orchestras provides digital learning resources, accessible musical repertoire, schemes of work, an evaluation framework and our multi-award-winning accessible digital instrument, the Clarion™, all underpinned by online training and mentoring.

National Open Youth Orchestra

The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. Launched in September 2018, it provides some of the UK's most talented young disabled musicians with an accessible musical progression route. NOYO is an inclusive orchestral model welcoming young disabled musicians and non-disabled musicians with over 80% of musicians identifying as disabled. NOYO aims to shape the modern orchestra by showcasing how diversity can act as a catalyst for exciting music that marries the sounds of electronic and acoustic instruments.

Open Up Music organises national activities for the whole orchestra including a residential rehearsal, national performances and films, and supports partners in developing their inclusive practice. We provide resources and repertoire (adapted and new).

NOYO is delivered in partnership with many of the UK's leading arts and cultural organisations: Barbican, BBC National Orchestra of Wales, B:Music, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, Royal Welsh College of Music and Drama and Services For Education. These partners run rehearsals and 1-to-1 tuition in 5 regional NOYO Centres. Open Up Music provides a contribution of £10,000 to each regional centre. Partners support the costs of regional rehearsals and tuition.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

As well as being involved in every aspect of shaping NOYO, its activities and creative outputs, musicians act as advocates for inclusive music and co-create content for our social media channels.

Clarion

Our programmes are underpinned by ongoing research and development of a high-quality, accessible musical instrument called the Clarion.

Co-developed with young people, teachers and music leaders, the Clarion™ is a multi-award-winning accessible musical instrument that can be played with any part of the body, including the eyes. With its highly customisable graphical user interface, the sound, colour, shape and layout of the instrument can be altered to suit the needs of each musician.

The instrument is currently available to hundreds of young people through Open Orchestras and the National Open Youth Orchestra.

Research and Development

Since 2018, a consortium of leading UK arts and cultural organisations have worked together to run the National Open Youth Orchestra (NOYO).

Organisations in the NOYO consortium want to make musical progression more accessible to young disabled musicians. Through our co-delivery of NOYO, we are generating valuable knowledge that could support other programmes and organisations to do that, helping encourage an ecology of accessible provision across the country.

Whilst there is now great willingness in the arts to welcome more diverse people and audiences, there is a lack of successful models to guide organisations and a lack of understanding within organisations of how to effect change.

We plan to develop an online toolkit to be released to the sector in 2026, supporting organisations to improve practice and make adjustments to mainstream activities to make them more diverse and inclusive of young disabled musicians.

Public Benefit

The trustees confirm that they have undertaken to comply with the Charity Commission's guidance on public benefit and are satisfied that the charity meets its obligations by progressing towards a more inclusive and diverse orchestral tradition that is more representative of the population. The trustees are satisfied that the charity is ensuring that young disabled people lead or are consulted to inform the charity's work thereby keeping strategy and activities relevant and appropriate. The trustees are satisfied that reducing the historic exclusion of young disabled musicians and widening the audience for inclusive music has a role in enriching and revitalising classical music which is to the public benefit.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Resourcing

Open Up Music are based in Bristol with a small team of 9 Trustees, 9 full-time and 3 part-time staff. In order to achieve our objectives and to fulfil our objective of increasing Open Up Music's resilience, we are working to diversify and build income to support further growth.

We are supported in the delivery of training and mentoring for our Open Orchestras programme by two freelance Music Leaders. The National Open Youth Orchestra is delivered in collaboration with key partnerships with leading arts organisations - we could not achieve this work without them.

Achievements and Performance

Overview of progress in 2022-2023

Through our programmes, hundreds of young disabled musicians took the opportunities we created to play music in ensembles. We were led by or consulted young disabled people throughout the year. We worked with education, arts and cultural organisations across England and Wales.

Young disabled musicians developed skills and grew in confidence through being part of their ensemble.

By expanding our partnerships and network, we created new opportunities and increased support for young disabled musicians in the sector. We have made progress towards influencing and supporting larger change within the music sector, as shown by a growing number of approaches to speak at industry events.

Our work is outcomes-based and we measure progress against a series of key performance indicators and targets. Monitoring data collected via robust evaluation frameworks demonstrated excellent performance against targets.

Arts Council England recognised our unique role by renewing our status as a National Portfolio Organisation (NPO) and increased their funding from April 2023 to March 2026. This funding gives us a strong base to build from over the next three years. We are now, subsequently, part of the new National Youth Music Organisations cohort, with the Department for Education providing some of our NPO funding. This more formal recognition and access to these networks will help us continue to raise our profile and influence in the sector.

By the end of August 2022, we were close to our aim of being classed as a disabled-led organisation under Arts Council England guidelines. Through 2023 we continued to improve our inclusive recruitment procedures which include being a disability confident employer. By 2026 we aim to be a more clearly disabled-led organisation.

Open Orchestras in 2022-2023

"I love being here more than I love being anywhere else." (Open Orchestras musician)

"Our sessions are now in full flow after a slow start! [Due to Covid] Thanks for allowing us to keep the orchestra going throughout these times; we are seeing amazing progress from the students." (Amy Swallow, Music Leader, Hamilton Open Orchestras, Birmingham)

Open Up Music

Report of the trustees

For the year ended 31 August 2023

In the 2022-3 academic year, we worked with 54 special schools, 27 Music Hubs, 3 arts organisations and over 640 young disabled musicians across England and Wales. Digital delivery, established during the COVID-19 pandemic, made it possible to support continued solid growth from 500 young disabled musicians and 44 schools in the previous academic year.

Two-thirds of the young musicians had never played any kind of instrument before joining their Open Orchestra.

In 2022-23:

- Our online Summer Conference (a format first piloted in 2022) featured a diverse group of young disabled musicians and music educators. We shot a film with Three Ways School Open Orchestra (Bath) which premiered at the Conference and the musicians and their music educators took part in a Q&A. Educators shared practice in the morning, and then Open Orchestras musicians from all around the country joined in remotely for the Three Ways orchestra 'Take-over'.
- Open Orchestras created their own music, public performances, films, and recordings.
- We opened up opportunities for young disabled people in new locations. We now have a strong and growing presence in the North East and North West of England, and in Wales.

By the end of the 2022-23 academic year:

- 88% of musicians felt they were getting better at playing their instruments;
- 89% of musicians felt proud to be in their orchestra;
- Music educators said that 79% of musicians had increased in confidence by the year-end; and
- Music educators said that Open Orchestras was helping 88% of musicians to express themselves through music.

We have started the 2023-24 academic year with 60 orchestras. We envisage that Open Orchestras will continue to grow, although we expect this to potentially slow due to the environment. The impact of statutory changes to the Music Hub network being implemented for 2024 is unknown.

"At our last performance, I was shy at the start but when the music started I just felt like my true self and no longer shy and I absolutely smashed my solo." (Open Orchestras musician 2023)

"Sutton Music Trust is committed to inclusive music opportunities for all, and partnering with Open Orchestras has allowed us to develop the necessary skills to deliver them." (Sutton Music Hub blog post)

National Open Youth Orchestra in 2022-23

"NOYO, a place where people of all different abilities can come and play music without being judged or belittled. My experience has been anything but dull, a year full of exciting new challenges and events. Meeting new people and making new friends. The best place to be for a musician like me." (Aaliyah, violinist, NOYO)

"...it represents the future orchestras we hope to see, which would have disabled and non-disabled musicians side by side. NOYO inherently proves that this can be done." (Mercy Welbeck, Producer, Barbican Centre)

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Over the year, NOYO made a significant and positive impact.

- 88% of musicians met or exceeded their personal development goals;
- 88% of musicians demonstrated improved or excellent music skills;
- 85% of musicians demonstrated improved or excellent ensemble playing skills; and
- Musicians gave a score of 4.75 out of 5 in answer to the question “How good has NOYO been at making you feel included this year?”.

We are thrilled with the progress that young musicians have made and that we have made so far, but there is more work to be done to ensure inclusivity within arts and cultural organisations.

“Everyone who has heard or experienced music would agree that it should be available to everyone. But there’s a long way to go to actually make that happen.” (Foreword by National Open Youth Orchestra musicians, “NOYO 2018-2022”, report by NOYO and Sound Connections, Open Up Music 2023)

In February 2023, we published a report by Sound Connections and NOYO musicians, “NOYO 2018-2022”. The contents were drawn from four years of independent evaluation of NOYO’s impact and progress. The report was directed at the music sector and the young musicians challenged them with some important questions moving forward, highlighting the need for organisations to offer more inclusive opportunities to young disabled people. Taking these challenges forward is our priority moving into our new strategy period from September 2023-August 2027.

A new partnership with the Royal Welsh College of Music & Drama and BBC Orchestras in Wales, announced in 2022, saw us working with them towards a new centre in Cardiff. Rehearsals in Cardiff successfully started in September 2023, bringing the total number of NOYO centres to five.

With a higher proportion of newcomers in September 2022, instead of a national tour, regional NOYO centres organised regional performances to showcase musicians’ talents and to give live performance experience. This built the musicians’ confidence before they take to the national stage in 2024. Aiming for a national tour in 2024 also allowed more time for musicians to develop their music and ensemble skills. We made a film with musicians and Music Leaders, which will be used to promote 2024’s concerts.

Amongst sector opportunities, NOYO musicians spoke at the 2022 Association of British Orchestra’s National Conference. Media opportunities included musicians participating in Dame Evelyn Glennie’s “Access All Areas” series on Scala Radio for Disability History Month. We are confident that with continued support, NOYO will continue to make a lasting and positive impact in the music world.

NOYO’s goal remains to increase opportunities for young disabled individuals and support organisations in delivering inclusive activities. NOYO is entering its next chapter. During the year we recognised with musicians and partners the need for some adjustments to the model to allow partners more autonomy to potentially open more opportunities in their regions, and to help to develop national activities and audiences. In 2023-2024, we are finalising these changes with a view to implementing them in September 2024.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

"I couldn't have begun my extraordinary journey if I hadn't been a member of NOYO. NOYO were always understanding, giving the opportunity for a Neurodivergent musician to learn music to a high standard. NOYO's experience certainly helped me to deliver great acting. Also, I was able to master four new songs for the movie [Netflix's "I Used to be Famous"] in a very short time! Please never give up your dream." (Leo, NOYO percussionist to September 2022, now pursuing a career as a musician/actor)

Clarion in 2022-23

"I love the Clarion, I can play chords and riffs on the Clarion". (Open Orchestra musician 2023)

"Clarion continues to be a life-changing instrument for many of my students who cannot access any other instrument with the same intent, control and expression that Clarion allows them." (Music educator, 2023)

In this period, the Clarion was available to young disabled musicians in Open Orchestras and the National Open Youth Orchestra. There were 299 Clarion players in Open Orchestras, and 5 in the National Open Youth Orchestra.

The Clarion came to the fore during the year with increasing sector interest and opportunities - in particular, the directive given to Music Hubs to invest in accessible instruments through the revised National Plan for Education. This led us to make the decision to work towards releasing the Clarion to wider audiences in 2024. This will make playing the Clarion an option for more young disabled people, including those in mainstream education. It will also enable more arts organisations to utilise it in creative activities, thereby making them more inclusive. We envisage that arts organisations will pay for a number of Clarion licences and training. This will contribute to growing earned income, to fund further activities, and to greater organisational resilience.

We continued to work with ABRSM to help them pilot and develop Clarion Open Music Assessment over the last two years. Disabled young musicians from 4 of Open Orchestras took part in training music examiners in Clarion. In 2024, the Clarion will become the first ever electronic instrument to be assessed by ABRSM, a major development in this institution's 130-year history.

"Clarion is a real game changer for us and for those children who can't access a traditional instrument. It brings us a step closer to thinking that we can enable every child in Islington to learn an instrument and also have an ensemble experience and a progression pathway ahead of them." (Dr Mirjam James, Music Education Islington Manager)

Research and Development in 2022-23

Open Up Music funded preliminary research to better understand how we can use the learning from NOYO to make 'mainstream' musical progression opportunities more accessible to disabled musicians.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Between September and December 2022, Open Up Music worked with Dr Sarah Mawby to plan and facilitate a series of co-development workshops with our stakeholders including NOYO partners, young people and families. The aim of the workshops was to consolidate the learning that Open Up Music has gained whilst establishing the National Open Youth Orchestra and to channel this learning into the development of an Accessible Musical Progression (AMP) Toolkit that will support other organisations to make their music-making activities accessible to disabled people. The research was also guided by two young co-researchers from NOYO. The outcome of the workshops was an Initial Research Report, with recommendations for the development and testing of a toolkit prototype in 2023-25.

Through 2022-23, we consulted with partners to identify 'mainstream' ensembles that would test the AMP Toolkit from 2023-25.

"We continue to learn so much from this extraordinary partnership and the next phase of the journey for us will be to further incorporate the inclusive excellence of NOYO into the culture and everyday life of the Guildhall School." (Sean Gregory - Vice-Principal and Director of Innovation & Engagement, Guildhall School of Music & Drama)

Fundraising

We were delighted to achieve renewed National Portfolio Organisation status from April 2023. A proportion of the public funding through this Arts Council England grant is from the Department for Education and we took the opportunity to become a National Youth Music Organisation in connection with the grant.

Sufficient funding was raised to deliver core programme activities, primarily via grants, thanks to the ongoing support of our funders who we thank and acknowledge below, and the generosity of organisations that offered supplementary cost of living crisis grants. However, lack of certainty because of the timing of the Arts Council decision and our need to plan activities ahead because of the nature of our work and partnerships, meant that some activities were postponed, cancelled or re-planned over a longer period than originally hoped.

The cost of fundraising activities was £110,471. Grant income was 99% achieved against budget. Individual Giving came in over budget, whilst income from corporate and major donor giving streams was under budget.

The wider economic situation and limited capacity have undoubtedly slowed our progress in diversifying income. We are targeting future activities accordingly. We have started to see income from new income streams and will build on this. We are renewing our objective to become a more resilient organisation over our new strategy period from September 2023, including an increased emphasis on earned income that will contribute to the continuation, and support the momentum of, the programmes.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Challenges

Schools are increasingly reporting time pressures and resourcing issues. “The power of music to change lives: a national plan for music education”, published by the Government in June 2022, highlights the value and importance of music education and recommends that all schools should have orchestras. Currently, music is not a compulsory subject in special schools. We are starting to use the learning gained from our programmes to support change beyond our partnerships.

The NOYO 2018-2022 report highlighted a lack of opportunities for young disabled musicians beyond NOYO. In response, in 2023-25 we are running a pilot with partner organisations including National Children’s Orchestras, to develop a toolkit, which will support arts organisations to make music activities more inclusive.

More widely, the current economic situation is disproportionately impacting families with disabled children. Because of the prevalence of economic barriers for young disabled people, we have always ensured that activities and resources are free to them. This worsening situation is concerning for young disabled people who participate in creative activities. It is vital that the opportunities we create remain free for them and that we supply tools and resources that they can access at no cost via the programmes.

Financial Review

During this period, we increased our income from £631,482 in 2021-22 to £763,688 in 2022-23.

The principal funding sources for the charity are currently statutory and trusts and foundations grants.

Open Up Music would not exist without grants and partnerships from a number of very generous trusts and foundations. We are grateful that we are supported using public funding by Arts Council England and our status as a National Portfolio Organisation has been renewed to 2026. Our thanks go also to the Department for Education, the Paul Hamlyn Foundation, Esmee Fairbairn Foundation, Youth Music, Rayne Foundation, Garfield Weston Foundation, The Radcliffe Trust, the D’Oyly Carte Charitable Trust, Scops Arts Trust, Northwick Charitable Trust, the Chapman Charitable Trust, Starfish Trust and the Kathleen Beryl Sleigh Charitable Trust. These organisations made it possible for us to carry out charitable activities throughout the academic year and plan for future activities.

We are also hugely grateful for the support of our NOYO founding sponsor ABRSM, along with the corporations and individuals who chose to support us during this period.

Earned income was raised through Open Orchestras subscriptions, with the programme marketed to schools, Music Education Hubs and arts organisations.

Reliance on trusts and foundations continues to represent a risk for the organisation and its work, especially as competition for that form of funding becomes increasingly competitive.

Within the 2022-23 period, efforts were made to put in place systems and processes to increase donations from individuals and contributions from corporate partners. We intend to bring this work to fruition in the coming years, diversifying our income streams.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

Operating reserve policy

The general funds held at the end of the year are considered to be the charity's unrestricted free reserves.

The charity aims to hold free reserves covering three months' average operating costs. The budgeted expenditure for 2023-24 is £891,027 and therefore the target is £222,757. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programmes, and ongoing professional services. Depreciation, in-kind, and other non-cash expenses are not included. The calculation of average monthly expenses also excludes some expenses including one-off or capital purchases. At the end of 2022-23 the charity held free reserves of £192,090, which falls short of this target.

The charity held an additional £37,986 of unrestricted funds at year-end, which have been designated to be spent in 2023-24 rather than being included in the general funds. These funds were designated to programme funding in agreement with the funders, and therefore cannot be used to build our free reserves.

The charity will continue to build our free reserves through earned income and unrestricted funding, working to secure three months' worth of operating costs by the end of the current 2023-27 strategic period.

Plan for Future Periods

There are still limited opportunities for young disabled people to play music. Together with young musicians, our partners and funders, we aim to increase the opportunities we create to further support and influence wider sectoral change.

By 2027, we aim to support 850+ young disabled musicians to access our programmes each year. We will also support other arts and cultural organisations to make their own musical progression opportunities accessible to more young disabled people. We will grow the audience for inclusive music-making through advocacy and high-profile performances. And we will build our resilience by diversifying our income, increasing the diversity of our team and offsetting the impact we have on the environment.

To reduce the musical exclusion of young disabled musicians, we aim to support 68 Open Orchestras and 6 regional NOYO Centres by 2027. We will provide a range of training and Continuous Professional Development opportunities to other arts and cultural organisations. The Clarion will go on sale to individuals and organisations outside of our programmes and we will develop resources and training to help people learn to play it. We will increase the diversity of young people we support and ensure that that diversity is reflected within the music leaders, trainers and composers we work with.

To increase audience engagement with inclusive music-making, we will support NOYO to connect with the general public through live/live-streamed performances, social media and broadcast. Open Orchestras musicians will have free access to NOYO performances, and Open Orchestras will be encouraged to perform for their peers. We will also increase the number of music education sector organisations and policymakers in our audience - connecting with them through NOYO performances, conferences, and the publication of research.

Open Up Music

Report of the trustees

For the year ended 31 August 2023

To strengthen the resilience of Open Up Music, we will diversify our income with increased individual giving, corporate sponsorship and earned income. We will also seek greater representation from disabled colleagues and those from other areas of structural disadvantage within our team. We have always been led by, consulted and co-created with young disabled people. We work alongside them. We will work to embed youth voice more formally into the governance of the organisation. There will be significant investment in staffing capacity to ensure that we can deliver the ambitious work outlined in our plans. Finally, we will work to ensure environmental sustainability, with 100% of our emissions being offset by the end of 2027.

Statement of Responsibilities of the Trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 August 2023 was 9. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Open Up Music

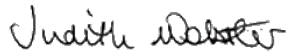
Report of the trustees

For the year ended 31 August 2023

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 30 January 2024 and signed on their behalf by



Judith Webster - Chair

Independent examiner's report

To the trustees of

Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2023, which are set out on pages 18 to 33.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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 charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of

Open Up Music

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.

William Guy Blake

Date: 30 January 2024

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Open Up Music

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 August 2023

	Note	Restricted £	Unrestricted £	2023 Total £	2022 Total £
Income from:					
Donations	3	428,955	282,763	711,718	602,631
Charitable activities	4	<u>-</u>	<u>51,970</u>	51,970	<u>28,851</u>
Total income		<u>428,955</u>	<u>334,733</u>	763,688	<u>631,482</u>
Expenditure on:					
Raising funds		-	110,471	110,471	109,760
Charitable activities		<u>366,368</u>	<u>245,956</u>	612,324	<u>587,657</u>
Total expenditure	6	<u>366,368</u>	<u>356,427</u>	722,795	<u>697,417</u>
Net income / (expenditure) and net movement in funds	7	62,587	(21,694)	40,893	(65,935)
Reconciliation of funds:					
Total funds brought forward		<u>32,528</u>	<u>251,770</u>	284,298	<u>350,233</u>
Total funds carried forward		<u>95,115</u>	<u>230,076</u>	325,191	<u>284,298</u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 14 to the accounts.

Open Up Music

Balance sheet

As at 31 August 2023

	Note	£	2023 £	2022 £
Current assets				
Debtors	10	7,394		19,885
Cash at bank and in hand		<u>378,248</u>		<u>305,676</u>
		385,642		325,561
Liabilities				
Creditors: amounts falling due within 1 year	11	<u>(60,451)</u>		<u>(41,263)</u>
Net current assets			<u>325,191</u>	<u>284,298</u>
Net assets	13		<u><u>325,191</u></u>	<u><u>284,298</u></u>
Funds				
Restricted funds	14		95,115	32,528
Unrestricted funds				
Designated funds			37,986	77,681
General funds			<u>192,090</u>	<u>174,089</u>
Total charity funds			<u><u>325,191</u></u>	<u><u>284,298</u></u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 30 January 2024 and signed on their behalf by



Judith Webster - Chair

Open Up Music

Statement of cash flows

For the year ended 31 August 2023

	2023	2022
	£	£
Cash used in operating activities:		
Net movement in funds	40,893	(65,935)
Adjustments for:		
Decrease / (increase) in debtors	12,491	(11,841)
Increase / (decrease) in creditors	<u>19,188</u>	<u>5,579</u>
Net cash provided by / (used in) operating activities	<u>72,572</u>	<u>(72,197)</u>
Increase / (decrease) in cash and cash equivalents in the year	72,572	(72,197)
Cash and cash equivalents at the beginning of the year	<u>305,676</u>	<u>377,873</u>
Cash and cash equivalents at the end of the year	<u><u>378,248</u></u>	<u><u>305,676</u></u>

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The current economic climate continues to have a profound impact on the global economy, and has in turn affected the charity, as costs rise and funding is harder to raise. The trustees have considered the impact of this issue on the charity's current and future financial position. The charity holds a cash balance of £378,248, with unrestricted free reserves of £192,090. In addition, the Charity has succeeded in securing 60 Open Orchestra subscriptions for 2023/24. The team are also developing an additional income stream through sales of the Clarion accessible instrument, intended to be released to the market in 2024. The trustees consider that the charity has sufficient unrestricted free reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

1. Accounting policies (continued)

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1n). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2023	2022
Raising funds	15.3%	15.8%
Charitable activities	84.7%	84.2%

i) Debtors

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

j) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

1. Accounting policies (continued)

k) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

l) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

m) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

n) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

o) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

p) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2022 Total £
Income from:			
Donations and legacies	351,800	250,831	602,631
Charitable activities	-	28,851	28,851
Total income	351,800	279,682	631,482
Expenditure on:			
Raising funds	-	109,760	109,760
Charitable activities	399,806	187,851	587,657
Total expenditure	399,806	297,611	697,417
Net expenditure and movement in funds	(48,006)	(17,929)	(65,935)

3. Income from donations

	Restricted £	Unrestricted £	2023 Total £
Grant funding	402,042	252,932	654,974
Donations	26,913	26,810	53,723
Gifts in kind*	-	3,021	3,021
Total income from donations	428,955	282,763	711,718

*Gifts in kind includes the following items:

	2023 £	2022 £
Subscriptions	1,866	422
Google AdWords	1,155	1,155
Venue hire	-	3,662
Photography	-	1,125
Website development	-	1,236
Total income from gifts in kind	3,021	7,600

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

3. Income from donations (continued)

Prior period comparative

	Restricted £	Unrestricted £	2022 Total £
Grant funding	326,500	236,472	562,972
Donations	25,300	6,759	32,059
Gifts in kind*	-	7,600	7,600
Total income from donations	<u>351,800</u>	<u>250,831</u>	<u>602,631</u>

4. Income from charitable activities

	Restricted £	Unrestricted £	2023 Total £	2022 Total £
Open Orchestra fees	-	27,551	27,551	24,051
Ticket sales	-	-	-	2,577
Consultancy	-	800	800	2,223
Orchestra tax relief	-	23,619	23,619	-
	<u>-</u>	<u>51,970</u>	<u>51,970</u>	<u>28,851</u>

All income from charitable activities in 2022 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and the Department for Education (2022: Arts Council England and West of England Combined Authority) to fund charitable activities. The total value of such grants in the period ending 31 August 2023 was £256,474 (2022: £166,472). There are no unfulfilled conditions or contingencies attaching to these grants in 2023 or 2022.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Activity costs	-	129,831	-	129,831
Events	-	19,699	-	19,699
Staff costs (note 8)	85,762	310,870	54,972	451,604
Other staff costs	-	7,500	12,579	20,079
Marketing and communications	-	26,123	-	26,123
Professional fees	-	-	15,249	15,249
Rent and rates	-	-	40,969	40,969
Other office costs	-	-	12,894	12,894
Governance costs	-	-	2,981	2,981
Fundraising	3,366	-	-	3,366
Sub-total	89,128	494,023	139,644	722,795
Allocation of support and governance costs	21,343	118,301	(139,644)	-
Total expenditure	110,471	612,324	-	722,795
Prior period comparative				
	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Activity costs	-	93,664	-	93,664
Events	-	32,436	-	32,436
Staff costs (note 8)	81,993	298,920	61,164	442,077
Other staff costs	-	8,492	10,578	19,070
Marketing and communications	-	25,006	-	25,006
Professional fees	-	-	19,326	19,326
Rent and rates	-	-	35,061	35,061
Other office costs	-	-	20,354	20,354
Governance costs	-	-	6,776	6,776
Fundraising	3,647	-	-	3,647
Sub-total	85,640	458,518	153,259	697,417
Allocation of support and governance costs	24,120	129,139	(153,259)	-
Total expenditure	109,760	587,657	-	697,417

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

7. Net movement in funds

This is stated after charging:

	2023	2022
	£	£
Operating lease payments	29,537	26,720
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (excluding VAT)	1,900	1,800
▪ Other services (excluding VAT)	3,277	2,210
	<u>3,277</u>	<u>2,210</u>

8. Staff costs and numbers

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	405,313	391,598
Social security costs	36,775	36,400
Pension costs	9,516	9,079
Termination payments	-	5,000
Total staff costs	<u>451,604</u>	<u>442,077</u>

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Musical Director. The total employee benefits of the key management personnel were £131,203 (2022: £130,365).

Termination payments during the prior year comprise a settlement payment to one employee at the end of employment.

	2023	2022
	No.	No.
Average head count	<u>12.0</u>	<u>11.5</u>

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

10. Debtors

	2023	2022
	£	£
Trade debtors	4,400	12,171
Accrued income	280	5,000
Other debtors	<u>2,714</u>	<u>2,714</u>
	<u><u>7,394</u></u>	<u><u>19,885</u></u>

11. Creditors : amounts due within 1 year

	2023	2022
	£	£
Trade creditors	23,081	7,596
Accruals	7,210	6,792
Deferred income (see note 12)	<u>30,160</u>	<u>26,875</u>
	<u><u>60,451</u></u>	<u><u>41,263</u></u>

12. Deferred income

	2023	2022
	£	£
At 1 September 2022	26,875	23,555
Deferred during the year	30,160	26,380
Released during the year	<u>(26,875)</u>	<u>(23,060)</u>
At 31 August 2023	<u><u>30,160</u></u>	<u><u>26,875</u></u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

13. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	99,348	44,321	241,973	385,642
Current liabilities	<u>(4,233)</u>	<u>(6,335)</u>	<u>(49,883)</u>	<u>(60,451)</u>
Net assets at 31 August 2023	<u>95,115</u>	<u>37,986</u>	<u>192,090</u>	<u>325,191</u>
Prior year comparative				
	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	33,384	83,488	208,689	325,561
Current liabilities	<u>(856)</u>	<u>(5,807)</u>	<u>(34,600)</u>	<u>(41,263)</u>
Net assets at 31 August 2022	<u>32,528</u>	<u>77,681</u>	<u>174,089</u>	<u>284,298</u>

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

14. Movements in funds

	At 1 September 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2023 £
Restricted funds					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	190,000	(110,000)	-	80,000
Chapman Charitable Trust	-	1,000	(1,000)	-	-
Department for Education	-	22,542	(22,542)	-	-
The D'Oyly Carte Charitable Trust	-	3,500	-	-	3,500
Esmée Fairbairn Foundation	7,389	-	(7,389)	-	-
Harrison Parrot	-	10,000	(10,000)	-	-
The Northwick Trust	8,000	-	(8,000)	-	-
Paul Hamlyn Foundation	-	110,000	(110,000)	-	-
Questa Voce	300	-	(300)	-	-
The Radcliffe Trust	-	5,000	-	-	5,000
The Rayne Foundation	-	20,000	(20,000)	-	-
Social Tech Trust	10,367	-	(10,367)	-	-
The Starfish Trust	1,500	-	(1,500)	-	-
Three Peaks	-	1,913	-	-	1,913
Youth Music	4,972	40,000	(40,270)	-	4,702
Total restricted funds	32,528	428,955	(366,368)	-	95,115
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	25,409	-	(25,409)	21,686	21,686
National Open Youth Orchestra	52,272	-	(52,272)	-	-
Clarion	-	-	-	10,600	10,600
Research and Development	-	-	-	5,700	5,700
<i>Total designated funds</i>	<i>77,681</i>	<i>-</i>	<i>(77,681)</i>	<i>37,986</i>	<i>37,986</i>
General funds	174,089	334,733	(278,746)	(37,986)	192,090
Total unrestricted funds	251,770	334,733	(356,427)	-	230,076
Total funds	284,298	763,688	(722,795)	-	325,191

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

14. Movement in funds (continued)

Purposes of restricted funds

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

The Northwick Trust

The Rayne Foundation

Social Tech Trust

Youth Music

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

ABRSM

Anonymous

Chapman Charitable Trust

Department for Education

The D'Oyly Carte Charitable Trust

Esmée Fairbairn Foundation

Paul Hamlyn Foundation

Questa Voce

The Radcliffe Trust

The Starfish Trust

Three Peaks

Clarion

The following grant funding is for the purpose of supporting the development of the Clarion, an accessible digital instrument:

Harrison Parrot

Purposes of designated funds

Open orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Clarion

This represents funding designated to support the future growth and development of the charity, including contributions towards staff and office costs.

Research and Development

This represents funding designated to support research and development into new programmes to open up music to young disabled people.

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

14. Movement in funds (continued)

Prior year comparative

	At 1 September 2021 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2022 £
Restricted funds					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	100,000	(100,000)	-	-
Ashley Family Foundation	10,000	-	(10,000)	-	-
The Borrowes Charitable Trust	5,000	-	(5,000)	-	-
The D'Oyly Carte Charitable Trust	3,500	-	(3,500)	-	-
Esmée Fairbairn Foundation	24,000	30,000	(46,611)	-	7,389
The Foyle Foundation	-	10,000	(10,000)	-	-
The Northwick Trust	-	8,000	-	-	8,000
Paul Hamlyn Foundation	-	120,000	(120,000)	-	-
Questa Voce	-	300	-	-	300
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Rayne Foundation	4,255	-	(4,255)	-	-
RVW Trust	-	2,000	(2,000)	-	-
Social Tech Trust	10,779	-	(412)	-	10,367
The Starfish Trust	-	1,500	-	-	1,500
The Steel Charitable Trust	10,000	-	(10,000)	-	-
West of England Combined Authority	8,000	5,000	(13,000)	-	-
Youth Music	-	50,000	(45,028)	-	4,972
Total restricted funds	80,534	351,800	(399,806)	-	32,528
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	31,155	-	(31,155)	25,409	25,409
National Open Youth Orchestra	28,000	-	(28,000)	52,272	52,272
Core costs, development and growth	100,371	-	(75,665)	(24,706)	-
<i>Total designated funds</i>	159,526	-	(134,820)	52,975	77,681
General funds	110,173	279,682	(162,791)	(52,975)	174,089
Total unrestricted funds	269,699	279,682	(297,611)	-	251,770
Total funds	350,233	631,482	(697,417)	-	284,298

Open Up Music

Notes to the financial statements

For the year ended 31 August 2023

15. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2023	2022
	£	£
Amount falling due:		
Within 1 year	10,417	9,046
Within 1 - 5 years	<u>-</u>	<u>-</u>
Total operating lease commitments	<u>10,417</u>	<u>9,046</u>

16. Related party transactions

In the prior year, Andrea Hart was an employee of Open Up Music and the husband of Andrew Hart, Trustee, who resigned during the prior year. Andrea received total benefits in the prior year of £14,165, comprising of salary and a settlement payment at the end of employment.

There were no related party transactions in the year ended 31 August 2023.

OPEN UP MUSIC

England & Wales - Charity number 1167028

Accounts



Opening up music to young disabled musicians

Annual report and financial statements
For the year ending 31 August 2022

About Open Up Music

MISSION

To open up music to young disabled musicians

VALUES

Our values guide everything we do. They were developed in consultation with young musicians in our programmes.



Diversity

We bring about greater diversity by driving musical inclusion and disabled representation



Creativity

We engage audiences through exciting music, made and shared in creative ways



Community

We build communities of individuals and organisations to make positive change happen



Influence

We work alongside young disabled musicians to influence and challenge preconceptions

PURPOSE AND MEASURES OF IMPACT

Purpose

The objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing:

- **Opportunities** to participate and perform in youth orchestras up to the age of 25;
- **Opportunities** for personal and professional musical development up to the age of 27;
- **Accessible musical resources**, including instruments and repertoire.

Impact

Our impact is evaluated against four measurable outcomes:

- A reduction in the orchestral exclusion of young disabled people;
- The development of participants' musical and personal skills;
- The increase in sector support for young disabled people;
- The increase in the resilience of Open Up Music.

Our activities



Young disabled people are for the most part excluded from ensemble music making: in schools, among orchestral players, composers, staff teams and audiences. Since 2007, our award-winning programmes have created new opportunities for them to be musicians, making their own music, not just listening to the music of others.

Open Up Music uses the power of the orchestra to bring about lasting change: every time an orchestra is created, it establishes a framework to engage young people in music-making year after year, something no short-term music project could achieve.

We also believe in collaboration to accelerate change. Partners who deliver our programmes not only make it possible to reach more young disabled people, they also become meaningful, invested advocates.

OUR PROGRAMMES



Open Orchestras helps special schools set up accessible orchestras, so that hundreds of young disabled people get first access to music education every year.

www.openorchestras.org



The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. It pioneers an inclusive orchestra model where talented 11-25 year-old disabled and non-disabled musicians rehearse and perform together.

www.noyo.org.uk



We've also developed Clarion™. Available on iPad and PC, it's an innovative accessible instrument that can be played expressively with any part of the body, including eye movement. We currently offer it through our programmes.

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Report from the Chair and CEO

After two years of lockdown, it was amazing to witness live music opening up! In spring 2022, National Open Youth Orchestra musicians finally took to the stage through a much anticipated national tour, receiving extended ovations in each of the four high profile venues they played. And the 44 schools delivering Open Orchestras were equally keen to share their students' music through a range of performances and events.

The pride and musicianship shown by those young people as they performed to audiences up and down the country was the best possible recognition of our partners' commitment during the pandemic.

Nearly all the schools, Music Hubs and arts organisations we work alongside succeeded in keeping music-making alive for young disabled people. In the face of almost

daily change, our partners combined in-person and online activities, maintaining opportunities for often isolated young disabled students to connect socially and musically.

Open Up Music itself moved all of our training and educational content online, ensuring that we could continue to provide support in the most flexible way possible. As a consequence, despite all of the challenges happening in the world at large, young disabled people continued to access and enjoy music-making through our programmes.

As a mix of in-person and online became more commonplace, performances also went digital. Young musicians from Middlesbrough Open Orchestra wowed the Open Orchestras community during an online sharing event. NOYO livestreamed one of its concerts.





Moving forward, we will continue to take advantage of the opportunities digital channels and broadcasting represent for audience development.

Evaluation across multiple years has demonstrated the musical and personal impact of Open Up Music's programmes for young disabled musicians. Our priority in the coming years will be to make that learning more widely accessible, finding new ways to share it with an ever-increasing number of music educators and organisations across England and Wales. In doing so, we hope

Judith Webster

Chair

to bring about the type of systemic change that is required to ensure that music is open to everyone.

None of what was achieved within this period would have been possible without the generosity of our funders, whose continued support has enabled us to pull through the unprecedented challenges, and flourish.

It was a huge vote of confidence to have learned of our renewed status as an Arts Council England National Portfolio Organisation from April 2023 onwards.

During this period, we welcomed new trustees onto our Board, bringing specialist skills and connections and a new Chair, Judith Webster, also CEO of the Association of British Orchestras. We are approaching the next period with confidence in what the team at Open Up Music, our partners and Board are capable of achieving, alongside a formidable group of young disabled musicians - many of whom have started to act as role models and ambassadors for a more inclusive approach to ensemble music-making.

Barry Farrimond-Chuong MBE

CEO

It was with great sadness that we learned of the loss of the wonderful Yasmin Lajoie. As a trustee, Yasmin supported Open Up Music with fierce passion and generosity. She gave meaning to the importance of diversity and inclusion, pushing for it to be seeded where it matters - at the heart of everything we do. We are dedicating this year's achievements to her.

Our year in young musicians' words



I had an audition for the National Open Youth Orchestra which I really enjoyed. I was part of a concert for the Lord Mayor which made me proud of myself.

It was ok having my mum watching me at the concert. She now thinks I'm really good at music.

I really like playing hard Clarion patterns. Complicated ones!

I love being in the orchestra it rocks! I hope I can make music forever and be a famous rocker. Look out for me headlining at all the festivals!

This student is nonverbal and has no formal means of communication. He often has difficulty with transition. He comes happily to Orchestra almost every week and takes part with obvious enjoyment and a great sense of rhythm.

I want to be a musician when I am a grown up.



I felt accomplished, united, bright [during the concerts].

I liked playing at my hometown concert hall because I sat in the audience before, and now say to myself, I play on that stage. I liked it all - the experience of working as a team with friends, and showing what we can do, playing with BSO Resound, the fact we sounded different in different places.

Walking in, I was scared but playing the instruments gave me a sense of euphoria.

It was a wonderful experience to perform live on stage and be part of the whole orchestra. Didn't we do great!

I really loved the whole experience of playing with other people for the first time ever. I felt very nervous before the rehearsal. However, when we did the main performance I absolutely loved it.



Open Orchestras

Achievements and performance 2021/22

Initially piloted in Bristol in 2013-15, Open Orchestras was developed to respond to the distinct lack of ensemble music opportunities in special schools.

It is a complete programme that for a subsidised annual subscription, provides special schools with everything they need to set up and run their own inclusive orchestra: training and mentoring, teaching resources, evaluation, community support, Clarion™ - which is played alongside other instruments in the orchestra, and adapted music that every participant can play, including those facing the greatest barriers to participation.

Young people are encouraged to play independently and expressively, with school staff and music leaders assigned by Music Education Hubs working in tandem to build the orchestra around participants' personalities and abilities.

Open Orchestras is both adaptive and endlessly creative: music comes in "building blocks" that can be arranged flexibly according to participants' playing

styles, so no two orchestras will play our repertoire the same way!

By the end of the first year, most Open Orchestras will be ready to share their music. That first performance is often a revelation.

"Open Orchestras has arguably changed the face of music making for young disabled people."

Dr Marina Gall

Dr Marina Gall and colleagues' research within the project "[Getting Things Changed](#)", outlined in the Bristol University Policy Report [Opening up music making for young people with complex and multiple needs](#) (published in May 2018), recommends that Open Orchestras should be a central part of the school curriculum in special schools.



2021/22 at a glance



44 Orchestras

24 Music Hubs

1 Art organisation



8 Regions of England

30 Orchestras in their 3rd year or more



429 Young participants

2/3 hadn't played an instrument before

200 are now Clarion players



32 Performances in front of nearly 1000 audience members

New repertoire



What Fear We Then?
by Alexander Campkin

What Fear We Then? was inspired by Alexander Campkin's journey between non-disability and disability, and National Open Youth Orchestra musicians who it was written for.

Open Orchestras adapted the music so it could be played by all musicians.

Community



108 Music educators

507 music sessions in special schools

By the end of the year...



100%

of music educators say that Open Orchestras has improved their ability to help young disabled people make music



100%

of music educators would recommend Open Orchestras to others

Musicians' progress:



94%

are playing independently

98%

are playing with intent

56%

are consistently playing with control



for
55%

of young musicians, Open Orchestras is contributing to their development in other areas of school life, and helping them reach their Individual Education Plan

Musicians feel...

- good at music (83%)
- confident playing their instrument (84%)
- proud to be in the orchestra (84%)
- they have been learning new things (90%)
- they are getting better at playing (87%)
- they want to continue to play music when they're older (75%)

2021/22 in perspective

The Open Orchestras programme proved its resilience and wider impact this year, demonstrating the value that its resources and community bring to Music Hubs and special schools around the country.

“I love being in the orchestra. It’s so much fun and the music makes me happy. I love listening to my friends play and also chatting with FJ using our eye gaze devices.”

Polden Bower School, 2021-22 end of year musician self-evaluation

In a challenging environment in which the music education sector largely operated in post-COVID 19 recovery mode, the Open Orchestras community continued to grow, going from strength to strength. At the end of the academic year, we had signed up twenty new orchestras, and welcomed back some that had been forced to stop their music-making during lockdown. By August 2022, 55 special schools had enrolled in the programme - the largest number of orchestras we have ever worked with.

Open Orchestras also became more visible, both in their schools and wider community. Reports of young people’s enthusiastic discovery of Clarion, of new friendships and growing love of music culminated in an impressive 32 sharing moments around the country. Middlesbrough Open Orchestra ran an ‘Open Day’, welcoming school groups in their area - Open Orchestra members not only performed brilliantly, but also engaged visiting students in musical activities.

“I showed people some great instruments, like the drum kit. I told kids from different schools how to use the cello and it’s quite great to have kids who love music, having the excitement. This afternoon, we performed into a very big orchestra. I get a bit nervous when I play music in front of an audience, but after a while it just gets better and people start to really enjoy our music.”

Henry, Middlesbrough Open Orchestra multi-instrumentalist

Watch Henry and his orchestra during their ‘Open Day’. Middlesbrough Open Orchestra is a partnership with Musinc, Beverley and Priory Woods Schools.



The brilliant young musicians from Middlesbrough Open Orchestra also headlined our first-ever online Summer Conference with a ‘takeover’. Together with their Music Leaders, they introduced films of themselves performing four pieces of music live, also taking and answering questions from Open Orchestras schools around the country through livestreamed broadcast. This was a wonderful shared experience that made our new Summer Conference a highlight in the training calendar!

Throughout the year, Open Orchestras showcases took a variety of formats, with awesome classroom sharing too. Watch members of Victoria School’s Open Orchestra improvise using eye-gaze, Clarion, hand chimes and marimba. Read how Three Ways School made the news with their showcase to the West of England Metro Mayor.



Continuing to improve our programme offer, we introduced ‘Day One Training’. A module developed at educators’ request, it provides practical guidance and refreshers about the Open Orchestras approach before their first sessions with young musicians each year. As part of it, Helen Temple, Area Leader of Music Development for North East Derbyshire shared her experience, reassuring newcomers.

This generous sharing of knowledge between educators in the programme is essential to keeping our collective learning dynamic and relevant. It feeds into our Continuous Development Programme which was refined to cover a specific topic each month. Young musicians from the National Open Youth Orchestra contributed this year, strengthening connections between our programmes.

We also added new music to the Open Orchestras repertoire, ‘*What Fear We Then?*’ by disabled composer Alexander Campkin, adapting a piece originally written for the National Open Youth Orchestra - another bridge between our programmes. We cannot wait to hear Open Orchestras’ different versions of it in the future.

Crucially, the success of Open Orchestras has in this period played a key role in helping reshape music education to be inclusive of young disabled people - by demonstrating the impact of making accessible instruments available in special schools and adopting a programme approach over short-term projects.

We are proud that our community’s work informed policy, through Open Up Music’s consultations with the Department for Education and the Department for Digital, Culture, Media & Sport. Both Open Orchestras and Clarion were recognised and signposted in the revised National Plan For Education.

Open Orchestras musicians also took part in two major performance assessment research pilots this year: ABRSM’s research around Performance Assessment for Clarion with musicians from Treloar, and Count Me in!, a research project led by Professor Adam Ockelford and Trinity College London, observing Three Ways School musicians and Clarion players.

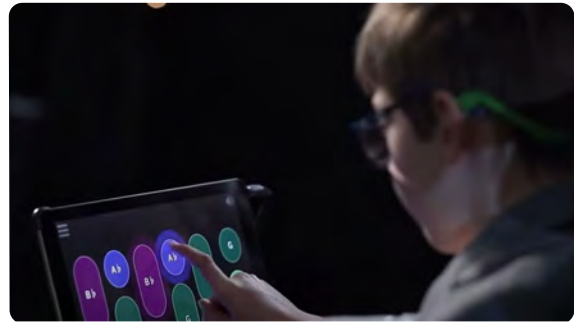
2021/22 musicians' stories

| I was proud.

(independently told through augmentative and alternative communication device and Eyegaze)

Treloar Clarion player

In March 2022, six Clarion players from Treloar's Open Orchestra performed in front of an ABRSM examiner, as part of research into the feasibility of developing Performance Assessment for this innovative instrument. Each played in turn, with their choice of music ranging from Abba and the Beatles to Dvorak and Handel. Some performed to a backing track, others with live piano accompaniment, using scores created by staff at the school to suit their playing style and access method: feet controls, Eyegaze or hand gestures on the screen.



“Our students were all very excited to be able to take part. They showed that technological instruments, such as Clarion, have the ability to demonstrate different expression and performance techniques as with traditional instruments.”

Jocelyn Watkins, Director of Music,
Treloar School and College

It was a privilege hearing these performances - a significant landmark in ABRSM's 130-year history of assessing musical performance and inspiring musical achievement. These students' sense of performance, their commitment to the occasion and their reaction on receiving their ABRSM certificate was moving and a reminder of the power of music. I hope this visit leads to a broader appreciation of the Clarion, its potential, its musical possibilities and the developing artistry and skill of those who are playing it.

James Risdon, ABRSM Access Coordinator



National Open Youth Orchestra:

Achievements and performance 2021/22



The National Open Youth Orchestra (NOYO) was launched in September 2018 to give some of the UK’s most talented young disabled musicians a progression route. It promotes musical excellence, supporting 11-25 year-old disabled and non-disabled musicians to rehearse and perform together as members of a pioneering inclusive ensemble.

NOYO collaborates with cutting-edge composers to create exciting new music for a diverse range of musicians and instruments. When in 2018 Liam Taylor-West won an Ivors Award for “The Umbrella”, Open Up Music’s first commission, he talked of a creative process involving the young musicians. This is still central to NOYO’s approach to music-making.

One of the most rewarding aspects of NOYO is feeling like an active participant in the music we play.

Jamie, NOYO saxophonist

NOYO is delivered in partnership with some of the UK’s leading arts and cultural organisations, who together

act as regional NOYO Centres: Bristol Beacon in Bristol, Barbican and Guildhall School of Music & Drama in London, Bournemouth Symphony Orchestra in Bournemouth, Midlands Arts Centre, B:Music and Services For Education in Birmingham, Royal Welsh College of Music & Drama and BBC National Orchestra of Wales in Cardiff.

NOYO Centres nurture NOYO musicians in small regional groups before they come together for the yearly national residential. They help audition new members and run monthly rehearsals. NOYO also offers trainee places to young disabled people with musical potential, who may not have enough access to music education, supporting them for up to three years to gain the confidence and musical skills needed to join the orchestra.

OUR PARTNERS:



barbican



2021/22 at a glance



4 NOYO Centres

Bristol, Birmingham, Bournemouth and London

Cardiff announced to start in September 2023



35 musicians

28 members
7 trainees

6 new musicians started with the orchestra



4 relaxed concerts

Milton Court Concert Hall, 24 April 2022

St George's Bristol, 15 May 2022

Lighthouse, Poole, 22 May 2022 **with BSO Resound, live and livestreamed**

Birmingham Town Hall, 5 June 2022

Instruments played



- Accordion
- Alto Saxophone
- Cello
- Clarion
- Electric Guitar
- Flute
- Harp
- Harmonica
- Piano
- Seaboard RISE
- Synthesizer
- Tenor horn
- Trombone
- Trumpet
- Tuned and untuned percussion
- Vibraphone
- Viola
- Violin
- Xylophone

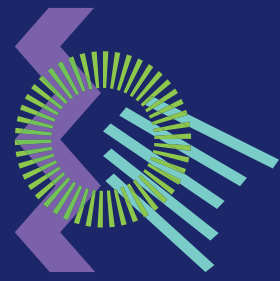
We premiered two pieces composed for NOYO

- **What Fear We Then?** by Alexander Campkin
- **Barriers** by NOYO musician Oliver Cross

Other music performed

New arrangements of:

- **Sleeping Rainbows** by Harold Arlen / Gordon Duncan
- **Day One** by Liam Taylor-West
- **Variations on an African Air** by Samuel Coleridge-Taylor
- **Spring** by Vivaldi
- **Time** by Hans Zimmer



Commissions

NOYO commissioned music on the theme of the environment, chosen by young musicians

- **Oliver Vibrans** and **Alexandra Hamilton-Ayres** submitted short musical sketches, which NOYO musicians workshopped and experimented with. NOYO musicians and Music Leaders then voted for Alexandra’s sketch to be progressed to a full commission. She wrote **Elements** for the orchestra, thanks to generous funding from the RVW Trust.
- **Blasio Kavuma** and **Yfat Soul Zissou** were invited to write musical sketches as part of NOYO’s two-year commissioning cycle. Their music was workshopped in autumn 2022.

 **49** rehearsals

 **30** Pastoral Support meetings

 **1,426** plays of 24 video resources
created for musicians to develop their skills

 **3** online social events

By the end of the year

 **100%** of musicians demonstrated improved or excellent musical skills

 **88%** of musicians demonstrated improved or excellent ensemble playing skills



2021/22 in perspective

The stakes were high as NOYO shared its music for the first time following two years of COVID-19 setbacks. Audience feedback left NOYO musicians buzzing, proud of their success as a group and confident in their own musical abilities.

“I’m super excited about where NOYO could go! The possibilities are endless with the music we play, the instruments in the orchestra and where we perform.”

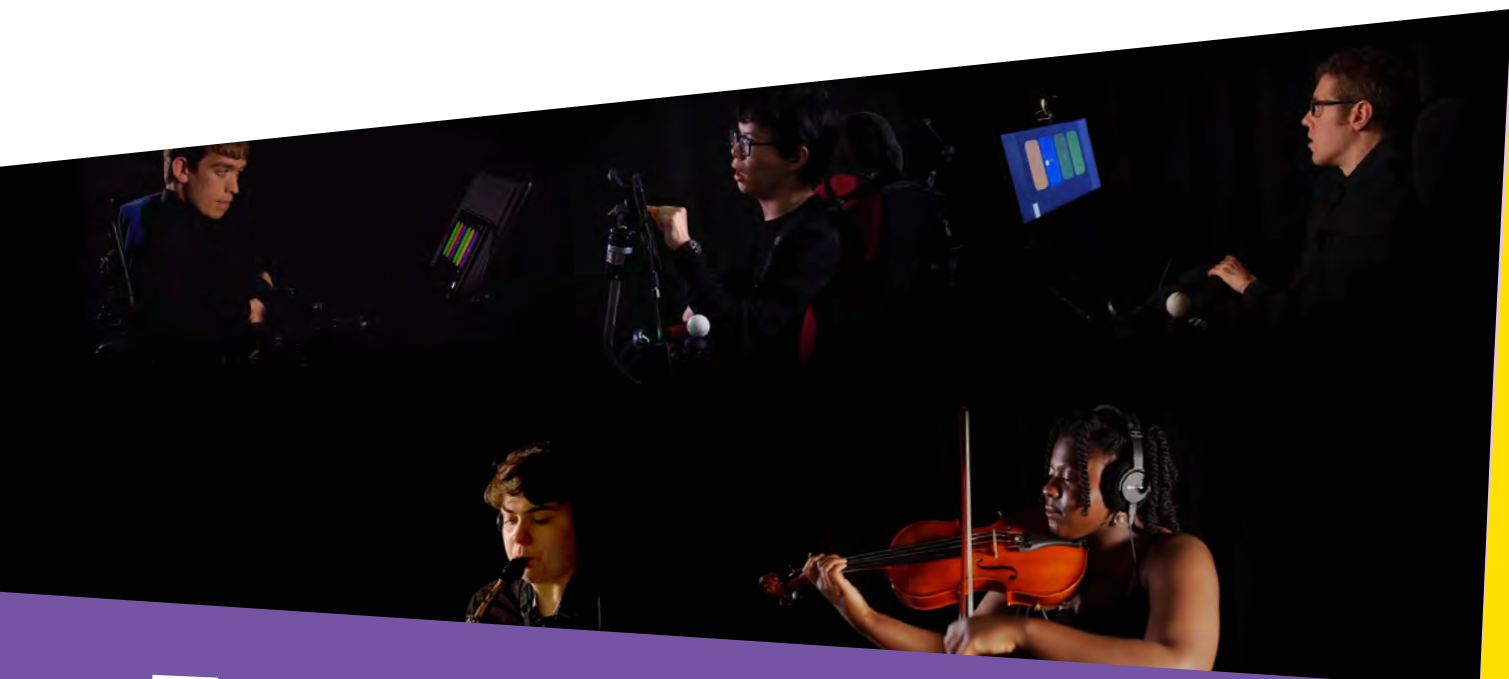
Georgina, NOYO French horn player

In February 2022, NOYO unveiled its first music video, a filmed performance of ‘What Fear We Then?’ by Alexander Campkin, co-commissioned with Bournemouth Symphony Orchestra. Over 120 music industry professionals attended the online launch event supported by leading classical music agency HarrisonParrott. Co-hosting, harpist Holli and saxophonist Jamie spoke of aspects of NOYO important to them: the opportunity to give their opinions about the music, which makes NOYO more creative; how NOYO takes responsibility for meeting

musicians’ access and social needs so they can flourish musically. Holli and Jamie also introduced video portraits of themselves, of LinnStrument player Sally, and an interview with Alexander Campkin about his inspiration for the music: his own journey between non-disability and disability, and message of hope for young disabled musicians.

“I was blown away by the music. It just underlined the power of what the composer and orchestra had achieved. There was honesty and such authenticity with the way that Jamie and Holli spoke.”

Helen Brew, Associate Principal Flute, Royal Scottish National Orchestra





COVID-19 seriously disrupted residential arrangements, forcing a last minute change of venue. Despite the challenges this created, musicians from all regional NOYO Centres finally came together to rehearse and socialise as a national ensemble in April 2022. It was a joyful three days getting ready for concerts. A highlight was playing alongside the professional musicians of BSO Resound, preparing for a joint live premiere of *'What Fear We Then?'* in Poole. Composers Alexandra Hamilton-Ayres and Yfat Soul Zissou also visited the residential.

Between April and June 2022, NOYO made its stage debut, playing relaxed concerts in four venues and receiving extended ovations in each. 1045 concert-goers attended - an audience on par with more established youth orchestras. Rather than being preoccupied with musicians' impairments, they reported being "blown-away" by the music, the tightness of the ensemble and the interesting mix of instruments. They were deeply moved by NOYO musicians introducing each piece and their performance.

The complexity and originality of the repertoire surprised, with some professional

musicians in the audience sharing their excitement about the original arrangements and new music inspired by the orchestra. Read [Music Teacher magazine's review](#) of the concert at St George's Bristol.

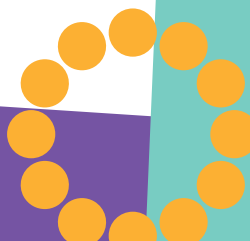
The success of the concerts was a major milestone shared with our partners. It proved that the concept of a more diverse and inclusive ensemble integrating disabled and non-disabled musicians not only worked, it could bring musical innovation.

"The National Open Youth Orchestra has already succeeded in setting a new paradigm for inclusive creativity and performance. It is a genuine 'ensemble of possibilities'."

Sean Gregory, Vice-Principal and Director of Innovation & Engagement, Guildhall School of Music & Drama

NOYO will continue to evolve, as we learn from working with new cohorts of talented young musicians each year. In July, we announced the launch of the new Cardiff NOYO Centre in partnership with BBC National Orchestra of Wales and Royal Welsh College of Music & Drama.

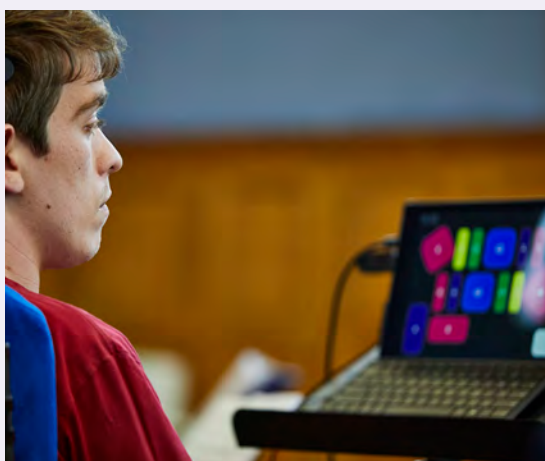
NOYO musicians shone in so many ways this year - as performers, but also as ambassadors for diversity and inclusion. They spoke at industry events, contributed to media articles and co-created content for NOYO's social media channels. Ellen (French horn), Georgina (French horn), Oliver (Harmonica and Bass Synthesizer) and Torin (Tenor horn) also collaborated with independent researchers Sound Connections to author parts of the major 2018-2022 [NOYO impact report](#), which was released in February 2023.





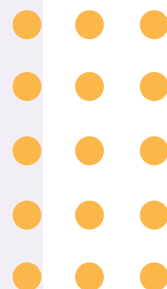
Jamie at the MU Conference

“The ghost of Mozart isn’t going to haunt you!”... Alongside NOYO Artistic Director Doug Bott co-presenting on Zoom, Saxophonist Jamie challenged rigid ways of making music. Some audience members at the 2021 Musicians’ Union Education Conference told us months later that Jamie had inspired them to make their musical activities more accessible.



Alessandro at ABRSM

Following Alessandro’s brilliant Clarion demonstration to teams at ABRSM, NOYO’s founding sponsor, Open Up Music and ABRSM are now exploring what assessment might look like for this innovative electronic instrument.



Ellen and Torin at Open Orchestras online CPD

Ellen (French horn) and Torin (Tenor horn) were guest presenters of Open Orchestras’ Continuous Professional Development session about NOYO. They helped music educators understand if this could be an opportunity for their young disabled students.



NOYO musicians stories

“ I hadn’t talked most of my life and like to talk at NOYO because it’s not too hard when everyone is accepting and loves music.

I enjoyed the residential immensely and made a friend. We plan to jam together. I started music with piano, which made it easier to learn accordion and organ which I also play. I started on the accordion with a trial lesson in 2015, and taught myself how to play using YouTube.

My favourite thing in NOYO is playing together and the great music. I can sew bits of NOYO music together like tapestry. It felt joyful playing at every concert. Birmingham was my favourite because I got to play



God Save the Queen at the end, for the Jubilee. I’d like to improve my improvisation skills. In the future, I would like to be both a performer and an accompanist for choirs, weddings and dances.

David, Accordionist

“ Before joining, I’d only ever played in traditional orchestras where the music was played how the composer would have intended it to be played!

Georgina, French horn

Following the concerts, Georgina and Jamie answered ABRSM’s questions about their year, and overall experience with NOYO. Read their thought-provoking [blog post](#).





Financial performance and results 2021/22



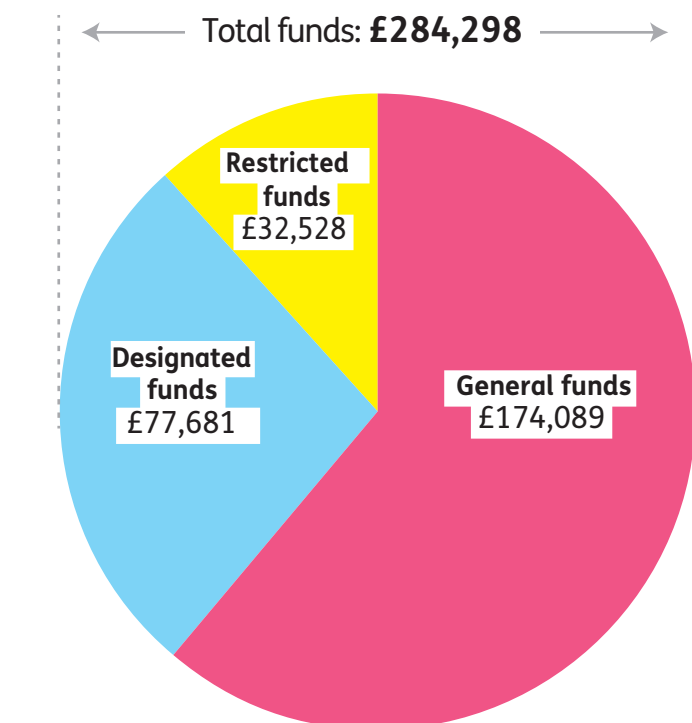
Operating Reserves Policy

Reserves held by the charity at the end of the year

The general funds held at the end of the year are considered to be the charity's reserves.

The charity aims to hold reserves covering three months' average operating costs, which is calculated to be £199,607 or a quarter of our annual operating expenses. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programme, and ongoing professional services. Depreciation, in-kind, and other non-cash expenses are not included in the calculation. The calculation of average monthly expenses also excludes some expenses including one-time or unusual, capital purchases.

The charity held reserves of £174,089, which falls short of this target. Whilst the charity held an additional £77,681 of unrestricted funds at year end, these have been designated to be spent in 2022/23 rather than being included in the general funds. These funds were designated to programme funding in agreement with the funders, and therefore cannot be used to build our reserves.



The charity will continue to build our reserves through earned income and overhead contributions from funders, working to secure three months' worth of operating costs as soon as possible.

Financial review

Our financial statement shows that despite instability in financial markets and the ongoing economic impact of COVID-19, Open Up Music started to recover from the significant contraction of income and activity it experienced during the pandemic.

During this period, we increased our income from £560,702 back in 2020-21 to £631,482 in 2021-22. This was a significant improvement but does not yet restore pre-pandemic levels of income.

Plans for the future

By 2027, we aim to support 850+ young disabled musicians to access our programmes each year. We will also support other arts and cultural organisations to make their own musical progression opportunities accessible to more young disabled people. We will grow the audience for inclusive music making through advocacy and high profile performances. And we will build our resilience by diversifying our income, increasing the diversity of our team and offsetting the impact we have on the environment.

To reduce the musical exclusion of young disabled musicians, we aim to support 68 Open Orchestras and 6 regional NOYO centres by 2027. We will provide a range of training and Continuous Professional Development opportunities to other arts and cultural organisations. The Clarion will go on sale to individuals and organisations outside of our programmes and we will develop resources and training to help people learn to play it. We will increase the diversity of young people we support and ensure that that diversity is reflected within the music leaders, trainers and composers we work with.

Reliance on trusts and foundations continues to represent a risk for the organisation and its work, especially as competition for that form of funding becomes increasingly competitive.

Within the 2021-22 period, efforts were made to put in place systems and processes to increase donations from individuals and contributions from corporate partners. We intend to bring this work to fruition in the coming years.

To increase audience engagement with inclusive music making, we will support NOYO to connect with the general public through live/livestreamed performances, social media and broadcast. Open Orchestras musicians will have free access to NOYO performances; and Open Orchestras will be encouraged to perform to their peers. We will also increase the number of music education sector organisations and policy makers in our audience - connecting with them through NOYO performances, conferences, and the publication of research.

To strengthen the resilience of Open Up Music, we will diversify our income with increased individual giving, corporate sponsorship and earned income. We will also seek greater representation from disabled colleagues and those from other areas of structural disadvantage within our team. There will be significant investment in staffing capacity to ensure that we can deliver the ambitious work outlined in our plans. Finally, we will work to ensure environmental sustainability, with 100% of our emissions being offset by the end of 2027.

Report of the trustees

The trustees, who are also directors of the charity for the purposes of company law, present their annual report. It includes an overview of Open Up Music's performance and financial statements for the year ending 31 August 2022, prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective 1 January 2019, and the statutory requirements of the charity's Governing Document. The trustees confirm that they have complied with their duty, as outlined in section 17 of the Charities Act 2011 'Charities and Public Benefit'.

Statement of Responsibilities of the Trustees

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 August 2022 was 9. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 9th May 2023 and signed on their behalf by



Judith Webster, Chair

Independent examiner's report

To the trustees of Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2022, which are set out on pages 29 to 44).

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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 charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of Open Up Music

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.

William Guy Blake

Date: 15th May 2023

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Statement of financial activities, £'s

(incorporating an income and expenditure account)

For the year ended 31 August 2022

	Note	Restricted	Unrestricted	2022 Total	Restated 2021 Total
Income from:					
Donations	3	351,800	250,831	602,631	500,416
Charitable activities	4	-	28,851	28,851	60,286
Total income		<u>351,800</u>	<u>279,682</u>	<u>631,482</u>	<u>560,702</u>
Expenditure on:					
Raising funds		-	109,760	109,760	77,184
Charitable activities		<u>399,806</u>	<u>187,851</u>	<u>587,657</u>	<u>488,068</u>
Total expenditure	6	<u>399,806</u>	<u>297,611</u>	<u>697,417</u>	<u>565,252</u>
Net expenditure and movement in funds	7	(48,006)	(17,929)	(65,935)	(4,550)
Reconciliation of funds:					
Total funds brought forward		<u>80,534</u>	<u>269,699</u>	<u>350,233</u>	<u>354,783</u>
Total funds carried forward		<u><u>32,528</u></u>	<u><u>251,770</u></u>	<u><u>284,298</u></u>	<u><u>350,233</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Prior year expenditure has been restated for reclassification of expenditure items. Total expenditure is unaffected.

Balance sheet, £'s

As at 31 August 2022

	Note	2022	2021
Fixed assets			
Tangible assets	10	-	-
Current assets			
Debtors	11	19,885	8,044
Cash at bank and in hand		<u>305,676</u>	<u>377,873</u>
Total current assets		325,561	385,917
Liabilities			
Creditors: amounts falling due within 1 year	12	<u>(41,263)</u>	<u>(35,684)</u>
Net current assets		<u>284,298</u>	<u>350,233</u>
Net assets	14	<u>284,298</u>	<u>350,233</u>
Funds	15		
Restricted funds		32,528	80,534
Unrestricted funds			
Designated funds		77,681	159,526
General funds		<u>174,089</u>	<u>110,173</u>
Total charity funds		<u>284,298</u>	<u>350,233</u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 9th May 2023 and signed on their behalf by



Judith Webster - Chair

Statement of cash flows, £'s

For the year ended 31 August 2022

	2022	2021
Cash used in operating activities:		
Net movement in funds	(65,935)	(4,550)
Adjustments for:		
Decrease / (increase) in debtors	(11,841)	(1,635)
Increase / (decrease) in creditors	5,579	(6,988)
Net cash provided by / (used in) operating activities	(72,197)	(13,173)
Increase / (decrease) in cash and cash equivalents in the year	(72,197)	(13,173)
Cash and cash equivalents at the beginning of the year	377,873	391,046
Cash and cash equivalents at the end of the year	305,676	377,873

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Notes to the financial statements, £'s

For the year ended 31 August 2022

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The current economic climate is having a profound impact on the global economy, and has in turn affected the charity, as costs rise and funding is harder to raise. The Trustees have considered the impact of this issue on the charity's current and future financial position. The charity holds unrestricted general funds of £174,089, designated funds of £77,681 and a cash balance of £305,676. In addition, the Charity has succeeded in securing 55 Open Orchestras subscriptions for 2022/23. The team are also developing the Clarion instrument for commercial release in the coming years. The Trustees consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Notes to the financial statements, £'s

For the year ended 31 August 2022

1. Accounting policies (continued)

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1o). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2022	2021
Raising funds	15.8%	13.7%
Charitable activities	84.2%	86.3%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Office equipment	3 years
------------------	---------

Items of equipment are capitalised where the purchase price exceeds £2,000.

j) Debtors

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

Notes to the financial statements, £'s

For the year ended 31 August 2022

1. Accounting policies (continued)

k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation as described in note 1 (i) above.

Notes to the financial statements, £'s

For the year ended 31 August 2022

2. Prior period comparatives: statement of financial activities

	Restricted	Unrestricted	2021 Total
Income from:			
Donations and legacies	278,500	221,916	500,416
Charitable activities	-	60,286	60,286
Total income	278,500	282,202	560,702
Expenditure on:			
Raising funds	-	77,184	77,184
Charitable activities	356,858	131,210	488,068
Total expenditure	356,858	208,394	565,252
Net income / (expenditure) and movement in funds	(78,358)	73,808	(4,550)

3. Income from donations

	Restricted	Unrestricted	2022 Total
Grant funding	326,500	236,472	562,972
Donations	25,300	6,759	32,059
Gifts in kind*	-	7,600	7,600
Total income from donations	351,800	250,831	602,631

*Gifts in kind includes the following items:

	2022	2021
Google AdWords	1,155	4,396
Venue hire	3,662	3,247
Photography	1,125	-
Consultancy	-	926
Website development	1,236	1,066
Subscriptions	422	1,145
Total income from gifts in kind	7,600	10,780

Notes to the financial statements, £'s

For the year ended 31 August 2022

3. Income from donations (continued)

Prior period comparative

	Restricted	Unrestricted	2021 Total
Grant funding	253,500	205,944	459,444
Donations	25,000	5,192	30,192
Gifts in kind	-	10,780	10,780
	<u>278,500</u>	<u>221,916</u>	<u>500,416</u>

4. Income from charitable activities

	Restricted	Unrestricted	2022 Total	2021 Total
Open Orchestra fees	-	24,051	24,051	34,145
Ticket sales	-	2,577	2,577	-
Consultancy	-	2,223	2,223	2,150
Orchestra tax relief	-	-	-	23,991
	<u>-</u>	<u>28,851</u>	<u>28,851</u>	<u>60,286</u>

All income from charitable activities in 2021 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England (2021: Arts Council England and the Coronavirus Job Retention Scheme) to fund charitable activities. The total value of such grants in the period ending 31 August 2022 was £161,472 (2021 £164,638). There are no unfulfilled conditions or contingencies attaching to these grants in 2022 or 2021.

Notes to the financial statements, £'s

For the year ended 31 August 2022

6. Total expenditure

	Raising funds	Charitable activities	Support and governance costs	2022 Total
Activity costs	-	93,664	-	93,664
Events	-	32,436	-	32,436
Staff costs (note 8)	81,993	298,920	61,164	442,077
Other staff costs	-	8,492	10,578	19,070
Marketing and communications	-	25,006	-	25,006
Professional fees	-	-	19,326	19,326
Rent and rates	-	-	35,061	35,061
Other office costs	-	-	20,354	20,354
Governance costs	-	-	6,776	6,776
Fundraising	3,647	-	-	3,647
Sub-total	85,640	458,518	153,259	697,417
Allocation of support and governance costs	24,120	129,139	(153,259)	-
Total expenditure	109,760	587,657	-	697,417

Prior period comparative

	Raising funds	Charitable activities	Support and governance costs	2021 Total
Activity costs	-	94,120	-	94,120
Events	-	3,880	-	3,880
Staff costs (note 8)	61,531	278,381	36,025	375,937
Other staff costs	-	4,059	4,316	8,375
Marketing and communications	-	12,932	-	12,932
Professional fees	-	-	22,040	22,040
Rent and rates	-	-	34,016	34,016
Other office costs	-	-	11,458	11,458
Governance costs	-	-	1,816	1,816
Fundraising	678	-	-	678
Sub-total	62,209	393,372	109,671	565,252
Allocation of support and governance costs	14,975	94,696	(109,671)	-
Total expenditure	77,184	488,068	-	565,252

Prior year expenditure has been restated for reclassification of expenditure items. Total expenditure is unaffected.

Notes to the financial statements, £'s

For the year ended 31 August 2022

7. Net movement in funds

This is stated after charging:

	2022	2021
Operating lease payments	18,021	18,021
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
• Independent examination (including VAT)	2,160	1,680
• Other services	2,652	2,323

8. Staff costs and numbers

Staff costs were as follows:

	2022	2021
Salaries and wages	391,598	337,430
Social security costs	36,400	30,613
Pension costs	9,079	7,894
Termination payments	5,000	-
Total staff costs	442,077	375,937

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Artistic Director. The total employee benefits of the key management personnel were £130,365 (2021: £127,463).

Termination payments comprises a settlement payment to one employee at the end of employment.

	2022 No.	2021 No.
Average head count	11.5	9.8

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements, £'s

For the year ended 31 August 2022

10. Tangible fixed assets

	Office equipment
Cost	
At 1 September 2021	13,595
Disposals	<u>(13,595)</u>
At 31 August 2022	<u>-</u>
Depreciation	
At 1 September 2021	13,595
Disposals	<u>(13,595)</u>
At 31 August 2022	<u>-</u>
Net book value	
At 31 August 2022	<u><u>-</u></u>
At 31 August 2021	<u><u>-</u></u>

11. Debtors

	2022	2021
Trade debtors	12,171	5,330
Accrued income	5,000	-
Other debtors	<u>2,714</u>	<u>2,714</u>
Total debtors	<u><u>19,885</u></u>	<u><u>8,044</u></u>

12. Creditors : amounts due within 1 year

	2022	2021
Trade creditors	7,596	4,449
Accruals	6,792	7,680
Deferred income (see note 13)	<u>26,875</u>	<u>23,555</u>
Total creditors	<u><u>41,263</u></u>	<u><u>35,684</u></u>

Notes to the financial statements, £'s

For the year ended 31 August 2022

13. Deferred income

	2022	2021
At 1 September 2021	23,555	36,240
Deferred during the year	26,380	23,555
Released during the year	<u>(23,060)</u>	<u>(36,240)</u>
At 31 August 2022	<u>26,875</u>	<u>23,555</u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

14. Analysis of net assets between funds

	Restricted funds	Designated funds	General funds	Total funds
Current assets	33,384	83,488	208,689	325,561
Current liabilities	<u>(856)</u>	<u>(5,807)</u>	<u>(34,600)</u>	<u>(41,263)</u>
Net assets at 31 August 2022	<u>32,528</u>	<u>77,681</u>	<u>174,089</u>	<u>284,298</u>
Prior year comparative	Restricted funds	Designated funds	General funds	Total funds
Current assets	80,534	159,526	145,857	385,917
Current liabilities	<u>-</u>	<u>-</u>	<u>(35,684)</u>	<u>(35,684)</u>
Net assets at 31 August 2021	<u>80,534</u>	<u>159,526</u>	<u>110,173</u>	<u>350,233</u>

Notes to the financial statements, £'s

For the year ended 31 August 2022

15. Movements in funds

	At 1 September 2021	Income	Expenditure	Transfers between funds	At 31 August 2022
Restricted funds					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	100,000	(100,000)	-	-
Ashley Family Foundation	10,000	-	(10,000)	-	-
The Borrowes Charitable Trust	5,000	-	(5,000)	-	-
The D'Oyly Carte Charitable Trust	3,500	-	(3,500)	-	-
Esmée Fairbairn Foundation	24,000	30,000	(46,611)	-	7,389
The Foyle Foundation	-	10,000	(10,000)	-	-
The Northwick Trust	-	8,000	-	-	8,000
Paul Hamlyn Foundation	-	120,000	(120,000)	-	-
Questa Voce	-	300	-	-	300
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Rayne Foundation	4,255	-	(4,255)	-	-
RVW Trust	-	2,000	(2,000)	-	-
Social Tech Trust	10,779	-	(412)	-	10,367
The Starfish Trust	-	1,500	-	-	1,500
The Steel Charitable Trust	10,000	-	(10,000)	-	-
West of England Combined Authority	8,000	5,000	(13,000)	-	-
Youth Music	-	50,000	(45,028)	-	4,972
Total restricted funds	80,534	351,800	(399,806)	-	32,528
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	31,155	-	(31,155)	25,409	25,409
National Open Youth Orchestra	28,000	-	(28,000)	52,272	52,272
Core costs, development and growth	100,371	-	(75,665)	(24,706)	-
<i>Total designated funds</i>	<i>159,526</i>	<i>-</i>	<i>(134,820)</i>	<i>52,975</i>	<i>77,681</i>
General funds	110,173	279,682	(162,791)	(52,975)	174,089
Total unrestricted funds	269,699	279,682	(297,611)	-	251,770
Total funds	350,233	631,482	(697,417)	-	284,298

Notes to the financial statements, £'s

For the year ended 31 August 2022

15. Movement in funds (continued)

Purposes of restricted funds

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

Ashley Family Foundation;
The Foyle Foundation;
The Northwick Trust;
The Rayne Foundation;
Social Tech Trust;
West of England Combined Authority; and
Youth Music.

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

ABRSM;
Anonymous;
The Borrowes Charitable Trust;
The D'Oyly Carte Charitable Trust;
Esmée Fairbairn Foundation;
Paul Hamlyn Foundation;
Questa Voce;
The Radcliffe Trust;
RVW Trust;
The Starfish Trust; and
The Steel Charitable Trust.

Purposes of designated funds

Open Orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Core costs, development and growth

This represents funding designated to support the future growth and development of the charity, including contributions towards staff and office costs.

Notes to the financial statements, £'s

For the year ended 31 August 2022

15. Movement in funds (continued)					
Prior year comparative	At 1 September 2020	Income	Expenditure	Transfers between funds	At 31 August 2021
Restricted funds					
ABRSM	7,113	25,000	(32,113)	-	-
Anonymous	-	100,000	(100,000)	-	-
Ashley Family Foundation	-	10,000	-	-	10,000
Baily Thomas Charitable Fund	1,000	-	(1,000)	-	-
The Borrowes Charitable Trust	-	5,000	-	-	5,000
Boshier Hinton Foundation	-	15,000	(15,000)	-	-
Bruce Wake Charitable Trust	3,000	-	(3,000)	-	-
The D'Oyly Carte Charitable Trust	-	3,500	-	-	3,500
Esmée Fairbairn Foundation	32,000	30,000	(38,000)	-	24,000
The John James Bristol Foundation	5,000	-	(5,000)	-	-
Paul Hamlyn Foundation	100,000	-	(100,000)	-	-
The Radcliffe Trust	-	5,000	-	-	5,000
The Rayne Foundation	-	35,000	(30,745)	-	4,255
Social Tech Trust	10,779	-	-	-	10,779
The Steel Charitable Trust	-	10,000	-	-	10,000
West of England Combined Authority	-	8,000	-	-	8,000
Youth Music	-	32,000	(32,000)	-	-
Total restricted funds	158,892	278,500	(356,858)	-	80,534
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	32,033	-	(32,033)	31,155	31,155
National Open Youth Orchestra Core costs, development and growth	16,315	-	(16,315)	28,000	28,000
	30,141	43,239	(30,141)	57,132	100,371
<i>Total designated funds</i>	<i>78,489</i>	<i>43,239</i>	<i>(78,489)</i>	<i>116,287</i>	<i>159,526</i>
General funds	117,402	238,963	(129,905)	(116,287)	110,173
Total unrestricted funds	195,891	282,202	(208,394)	-	269,699
Total funds	354,783	560,702	(565,252)	-	350,233

Notes to the financial statements, £'s

For the year ended 31 August 2022

16. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2022	2021
Amount falling due:		
Within 1 year	6,191	6,191
Within 1 - 5 years	<u>-</u>	<u>-</u>
Total operating lease commitments	<u><u>6,191</u></u>	<u><u>6,191</u></u>

17. Related party transactions

Andrea Hart was an employee of Open Up Music and the wife of Andrew Hart, Trustee, who resigned during the year. Andrea received total benefits of £14,165 (2021: £4,202) during the year, comprising of salary and a settlement payment at the end of employment.



Structure, governance and management



Reference and administrative information

Registered name: Open Up Music

Working name: National Open Youth Orchestra

Company number: 06414209

Charity number: 1167028

Registered office: Open Up Music,
Streamline,
436-441 Paintworks,
Arnos Vale,
Bristol, BS4 3AS

Bankers: The Co-operative Bank,
P.O Box 250,
Skelmersdale
WN8 6WT

Independent examiners: Godfrey Wilson Limited
Chartered accountants and
statutory auditors
5th Floor Mariner House,
62 Prince Street,
Bristol, BS1 4QD

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Organisational structure

Open Up Music's Trustees have overall control of the Charity, its property and its funds. The Board of Trustees consists of at least 2 and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least 3 meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least 2. The day-to-day management of all charity matters is delegated to the CEO, Barry Farrimond-Chuong MBE.

When a need has been identified to recruit Trustees, the Board manages the process. This will include the Chair and at least one other Trustee who make up the Nominations

Committee, together with any other people deemed appropriate by the Trustees. The Board will have responsibility for ensuring that the recruitment and induction process is carried out. Responsibility for recruiting Trustees is not delegated to employees, although employees may be given specific administrative tasks by the Board.



Our patron and Board of trustees



Dr Clarence Adoo MBE

Patron

A founding member of the [British Paraorchestra](#) and [RNS Moves](#), Clarence was one of the UK's top trumpeters before becoming paralysed from the neck down in 1995. Since then, he has re-launched his music career through technology.



Judith Webster (she/her)

📅 Appointed 25 July 2022

Chair

Judith is the CEO for the Association of British Orchestras. She was previously CEO of Music for Youth for ten years, transforming national events and the annual MFY Proms to be more inclusive. Judith started her career as a music therapist.



David Ward (he/him)

📅 Appointed 4 May 2022

David is an International Programmes Manager with The British Academy, with a background in public funding, evaluation and impact. Before this he worked for arts and education organisations in London and Canada. He plays the cello.



Emily Norris (she/her)

📅 Appointed 4 May 2022

Emily is a stage manager, creative support worker, and musicologist whose work focuses on increasing diversity and inclusion in the performing arts. An active freelancer, Emily is currently engaged in projects with Not Your Circus Dog Collective and Battersea Arts Centre, and serves as a specialist librarian at Westminster Music Library.



Jocelyn Watkins (she/her)

📅 Appointed 4 May 2022

Jocelyn is Director of Music at Treloar School and College and has been working in the area of music and disability for the past 14 years. Jocelyn has been involved with Open Orchestras for the past seven years.



Lisa Tregale (she/her)

📅 Appointed 28 April 2020

Co-chair until 4 May 2022;

Safeguarding Trustee

Currently Director of BBC National Orchestra & Chorus of Wales, Lisa was previously Head of BSO Participate, where she was responsible for Bournemouth Symphony Orchestra participation programmes including the groundbreaking disabled-led BSO Resound.



Dr Liz Lane (she/her)

📅 Appointed 23 April 2019

Liz is a British composer whose music has been played by some of the world's top musicians in major concert halls and venues throughout the UK and internationally. She is also a Senior Lecturer at the University of the West of England.



Rebecca Sandiford (she/her)

📅 Appointed 4 May 2022

Rebecca is Lead Curator for BBC Television and Images Archives and is studying for an MSc in Business & Strategic Leadership. Rebecca was previously a BBC Music Commissioning Executive where she led BBC Music Day, celebrating the power of music and showcasing diverse musical creativity across the UK.



Rosemary Johnson MBE (she/her)

📅 Appointed 23 September 2019

Rosemary is Director of the Ralph Vaughan Williams Trust, in support of British composers. She was, for 20 years, Executive Director at the Royal Philharmonic Society, which supports young musicians through commissions, conducting schemes and bursaries.



Scott Caizley (he/him)

📅 Appointed 4 May 2022

Currently Policy Lead for Education, Culture and Skills at the City of London Corporation, Scott's research on the widening participation agendas of UK music conservatoires has been referenced in Europe, North America and by the UK media. He's also a Governor for a specialist ASC school in North London, and a Board member at a leading UK child and adolescent psychotherapy charity.

RESIGNED

Andrea Hart (she/her)	Company Secretary	25 March 2019 - 30 November 2021
Andrew Hart (he/him)	Treasurer	28 April 2020 - 4 May 2022
Ed Williams (he/him)	Co-chair until resigned	28 April 2020 - 17 December 2021
Dr Sally Dowling (she/her)	Co-chair until resigned	28 April 2020 - 4 May 2022
Yasmin Lajoie (she/her)	Trustee	18 April 2020 - 13 September 2021

Our team

Alison Maxhuni (she/her)

Trusts and Foundations Manager

Barry Farrimond-Chuong MBE (he/him)

CEO

Ben Waller (he/him)

NOYO Pastoral Support Officer

Chrissie Huntley (she/her)

Marketing and Communications Assistant

Doug Bott (he/him)

Artistic Director

Emily Nunns (she/her)

Fundraising Officer

Evie Sherry-Starmer (they/them)

Executive Assistant

Helen Stevens (she/her)

Head of Operations

Jonathan Westrup (he/him)

Programme Manager

Julia Le (she/her)

Head of Marketing and Communications

Kate Duffy (she/her)

Programme Officer

We're committed to training and retaining our great staff. Our Finance and Risk Committee makes recommendations to the Board of Trustees annually on appropriate remuneration for all Open Up Music employees in the forthcoming year, taking into account responsibilities, sector norms and the financial position of the charity. It is committed to doing so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Once every three years, the Finance and Risk Committee will carry out a review of salaries and benefits to all Open Up Music employees to ensure we pay fairly and in line with others in our sector. When the Finance and Risk Committee is discussing pay and benefits, a staff representative, nominated by employees, is also present.

Our partners

Open Up Music holds key partnerships with a range of arts and cultural organisations including B:Music, Barbican, BBC National Orchestra of Wales, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, Royal Welsh College of Music & Drama, and Services For Education. We also work with 27 Music Education Hubs across the country.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association incorporated 31 October 2007 and these were updated on 13 May 2020.

How the charity makes decisions

Matters specifically reserved for the Board of trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts above a certain limit;
- approval of contracts and obligations above a specified limit;
- succession planning for Board positions and the position of Chief Executive;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Governance Code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles of organisational purpose, leadership, integrity, decision making risk and control, Board effectiveness, diversity and openness and accountability.



Management 2021/22

This year we welcomed six new Trustees onto the Board, including Chair Judith Webster. Judith has introduced Board Committees covering Finance and Risk, Programme Oversight, Fundraising and MarComms and Nominations.

Their aim is to support and challenge the executive team, capitalising on the range of skills and experience available within the Board and creating opportunities for debate outside of the full Board meetings. The Committees report to the Board.

Finance and Risk Committee

Provides governance, risk management and financial oversight. Risks are identified, evaluated and mitigated by the executive team and managed by the Finance and Risk Committee, to whom the Chief Executive (CEO) and senior management team (SMT) report as appropriate.

Programme Oversight Committee

Oversees the programme development and its effective delivery consistent with the business (strategic) plan.

Fundraising and MarComms Committee

Oversees the business development, fundraising and marketing activities to ensure the financial stability and sustainability of the Charity and its purpose.

Nominations Committee

Ensures that new Trustee appointments are made consistent with the Terms of Reference and role descriptions; to ensure that pay and benefits are consistent with the remuneration policy and responsible, inclusive working practice.



Thank you to our funders

Our work could not have happened without the generous support of our funders:



Miss Kathleen Beryl Sleigh Charitable Trust



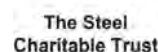
Northwick Trust



National Open Youth Orchestra



Founding sponsor:



Open Up Music
Streamline,
436-441 Paintworks
Arnos Vale,
Bristol
BS4 3AS



openupmusic.org



0117 235 0362



facebook.com/openupmusic



twitter.com/openupmusic

If you would like to receive this information in text only or other accessible formats, please email info@openupmusic.org.

Photo credits:

Open Orchestras: Middlesbrough Open Orchestra (pages 6, 13) Richard Cloudesley School and Music Education Islington (page 9), Victoria School (page 10), Three Ways School (page 14), Treloar (page 15), Lewisham Music and Greenvale School (page 48), the Bridge London (page 52)

National Open Youth Orchestra: Evan Dawson (page 16)

OPEN UP MUSIC

England & Wales - Charity number 1167028

Accounts

**OPEN
UP
MUSIC**



Making orchestras accessible to young disabled people

Annual report and financial statements
For the year ending 31 August 2021

About Open Up Music

MISSION

To open up music to young disabled musicians

VALUES

Our values guide everything we do. We updated them this year in consultation with young musicians in our programmes. A big thank you to National Open Youth Orchestra members Holli, Ellen, Oliver, Leo, Lizzie and Georgina for helping write up what matters.



Diversity

We bring about greater diversity by driving musical inclusion and disabled representation



Creativity

We engage audiences through exciting music, made and shared in creative ways



Community

We build communities of individuals and organisations to make positive change happen



Influence

We work alongside young disabled musicians to influence and challenge preconceptions

PURPOSE AND MEASURES OF IMPACT

Purpose

The objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing:

- **Opportunities** to participate and perform in youth orchestras up to the age of 25;
- **Opportunities** for personal and professional musical development up to the age of 27;
- **Accessible musical resources**, including instruments and repertoire.

Impact

Our impact is evaluated against four measurable outcomes:

- A reduction in the orchestral exclusion of young disabled people;
- The development of participants' musical and personal skills;
- The increase in sector support for young disabled people;
- The increase in the resilience of Open Up Music.

Our activities



Young disabled people unfortunately are for the most part excluded from ensemble music making, in schools and music groups. So not many play, become music professionals, orchestral players, composers... Since 2007, our award-winning programmes have created new opportunities for them to be musicians, making their own music, not just listening to the music of others:

Open Up Music uses the power of the orchestra to bring about lasting change: every time an accessible ensemble is created, it establishes a framework to engage young people in music-making year after year, something no short-term music project could achieve.

We also believe in collaboration to accelerate change. Partners who deliver our programmes not only make it possible to reach more young disabled people, they also become meaningful, invested advocates.

OUR PROGRAMMES



Open Orchestras helps special schools set up accessible orchestras, so that hundreds of young disabled people get first access to music education every year.

www.openorchestras.org



The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. It pioneers an inclusive orchestra model where talented 11-25 year-old disabled and non-disabled musicians rehearse and perform together.

www.noyo.org.uk



We've also developed Clarion™. Available on iPad and PC, it's an innovative accessible instrument that can be played expressively with any movement of the body. We currently offer it through our programmes.

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Reports from the Board and CEO

Open Up Music has a simple yet ambitious mission: to open up music to young disabled musicians. Since 2013, we've been behind the development of accessible orchestras around the UK, creating opportunities for hundreds of young disabled people every year to make music as part of a group.

Our Open Orchestras and National Open Youth Orchestra programmes are supporting them to develop their musical skills.

What these often isolated young people tell us matters just as much, is that they're finding a community through music. They're making friends and gaining confidence in what they can achieve musically and together - some of them are now allowing themselves to think of a career in music.

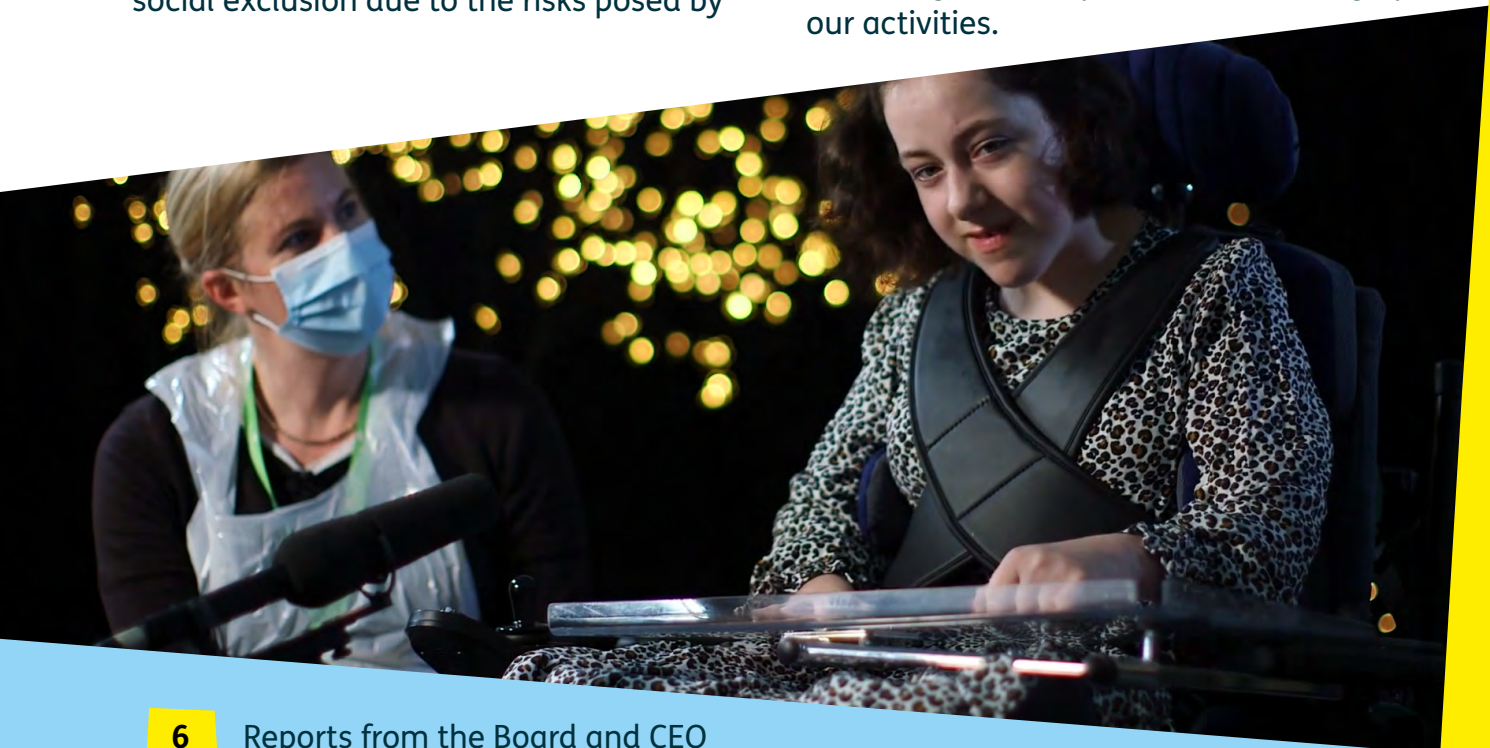
Over this last year, the young people we work with have faced intense artistic and social exclusion due to the risks posed by

COVID-19. There have been major barriers to them accessing music.

Thanks to an amazing team and our passionate supporters and partners, we have risen to the challenge of providing as much stability as possible through the changing world of the pandemic. The sense of continuity we have offered through musical activities has been described as 'a lifeline', bringing comfort and purpose.

We have continued to fast-track what was already a priority - making our programmes as flexible as possible through a mixed model of off-line and online experiences. We have responded carefully and thoughtfully with new materials and ways of delivering, capturing feedback from young musicians and music leaders at every stage.

Moving forward, we are planning to further explore the opportunities offered by making part of our programmes and resources available digitally. It is an exciting transition that brings a lot of potential for scaling up our activities.





This year, we've been laying the foundations for more partners and young disabled people across the UK to take part in our programmes remotely. A priority for the charity in the next period will be to grow our Open Orchestras community to include more special schools.

To achieve these ambitions, we will also need to diversify our sources of funding and consolidate our financial position - which in turn, will enable us to build up the team's capacity to deliver our vision. As part of this, we will develop both corporate and individual giving strategies.

We're proud of the way Open Up Music works alongside young disabled musicians to build a richer, more diverse music sector. Increasingly the voices of young musicians are coming through - getting more assured about the role they can play in driving change, and they are being heard.

At governance level, as a Board, we are committed to creating a space for them to inform our strategy, so we can best serve their needs.

Through this period of change for the arts sector, with Diversity and Inclusion at the top of the agenda, we're excited about the first National Open Youth Orchestra performances planned for spring 2022. We are confident they will show the world what inclusion is about in the most powerful way possible: through exciting new music, played together by talented disabled and non-disabled young musicians. It will be a showcase of the work we've done over the past three years with our NOYO partners, funders and founding sponsor ABRSM - who through these difficult times for arts organisations have stayed fully committed.

Open Up Music measures its performance against clear outcomes for young disabled musicians: reducing their musical exclusion, working with them to develop their skills, and ultimately, getting the music sector to give them equal opportunities. Our partner organisations, funders and supporters are a key part in this.

We are very grateful to Arts Council England and every single organisation helping to open up music through investing in our work, including Paul Hamlyn Foundation, Youth Music, Esmée Fairbairn Foundation, Garfield Weston Foundation, The Rayne Foundation and many more, credited at the end of this document.

Through collaboration, we can make positive change happen. We cannot thank enough everyone who has made it possible for Open Up Music to continue providing as much musical interaction as possible in challenging circumstances this past year.

Our year in young musicians' words



National
Open Youth
Orchestra

I was just frustrated that there weren't any concerts, but having the "What Fear We Then?" filming deadline [for NOYO's first music video] to look forward to helped me.

Learning more about playing the Clarion remotely was a challenge. Ollie was great in supporting me - doing conducting videos, making new patterns, suggesting how to play all over Zoom!

Great, fun, Zoomy

Hard year but being with NOYO helped give me purpose.

NOYO has broadened my horizons and improved my range. Covid has made it frustrating. I found online Zoom rehearsals really hard. I spoke to my parents and music leader and it was better afterwards.

Despite the unpredictable circumstances, my year with NOYO has been productive, exciting and rewarding with new opportunities.

OPEN
ORCHESTRAS

I like my 1-to-1 with Gareth but I was sad that the orchestra couldn't meet because of Covid restrictions. I am happier now that we can (with Covid measures in place).

He couldn't comment but he never wants to sing the goodbye song because he knows that music is ending. When he sees Zoi in the corridor during the week he always says 'music on Friday'.

I love it, favourite day of the week. Leonie is amazing, she makes me laugh. I love watching her online videos.

It's very learnable in our music lessons and challenging but I manage to complete them.

I'd like to play drums outside in a big group like before with 6th formers.

I love it so much.



Open Orchestras

Achievements and performance 2020/21

Initially piloted in Bristol in 2013-15, Open Orchestras was developed to respond to the distinct lack of ensemble music opportunities in special schools.

It is a complete programme that for a subsidised annual subscription, provides special schools with everything they need to set up and run their own inclusive orchestra: training and mentoring, teaching resources, evaluation, community support, Clarion™ - which is played alongside other instruments in the orchestra, and adapted music that every participant can play, including those facing the greatest barriers to participation.

Young people are encouraged to play independently and expressively, with school staff and music leaders assigned by Music Education Hubs working in tandem to build the orchestra around participants' personalities and abilities.

Open Orchestras is both adaptive and endlessly creative: music comes in "building blocks" that can be arranged flexibly according to participants' playing

styles, so no two orchestras will play our repertoire the same way!

By the end of the first year, most Open Orchestras will be ready to share their music. That first performance is often a revelation.

“Open Orchestras has arguably changed the face of music making for young disabled people.”

Dr Marina Gall and colleagues' research within the project "Getting Things Changed", outlined in the Bristol University Policy Report Opening up music making for young people with complex and multiple needs (published in May 2018), recommends that Open Orchestras should be a central part of the school curriculum in special schools.



2020/21 at a glance



41 Orchestras

26 Music Education Hubs

2 Arts organisations



8 regions of England

28 Orchestras in their 3rd year or more... Our longest standing orchestra at Claremont School is in its 8th year



338 young participants

Just over half (55%) had played an instrument before, to their teachers' best knowledge

New repertoire



Juba dance, based on the third movement of Florence Price's Symphony No. 1 in E minor.

New digital online training and community



82 music education professionals

- ✓ First year of 'My Orchestra', our new online community forum
- ✓ Induction training: 3 self-directed modules and 1 webinar
- ✓ Spring training: 4 webinars
- ✓ Autumn training: 3 webinars
- ✓ Summer conference: 2 webinars

Further programme adjustments



New monthly online hangouts to keep the community feeling connected



Clarion licences doubled to 40 for each orchestra, to account for music-making at home

Milestones reached mid-year



92%

of music educators say Open Orchestras has improved their ability to help young disabled people make music



for 72%

of participants, Open Orchestras is contributing to their development in other areas of school life, and helping them reach their Individual Education Plan

Participants' progress:



93%

are playing independently

62%

are consistently playing with control of their instrument

They feel...

- They're getting better at playing their instrument (70%)
- More confident playing (76%)
- Part of a team (78%)
- Proud of being in the orchestra (80%)

2020/21 in perspective

The delivery of Open Orchestras was heavily disrupted this year. Halfway through, one in five Orchestra Leaders hadn't delivered any orchestra sessions. Nearly a third weren't sure if they would manage to keep the music going, juggling the need to work in bubbles with staff shortages. And yet, 100% of the practitioners who responded to our survey said they would recommend Open Orchestras.

Because the programme is young people-centred, the work can develop at its own pace, with in-built flexibility to work one-to-one or in small groups. This meant orchestras could adapt in this turbulent time, continuing to create precious moments of social connection through music-making for their students.

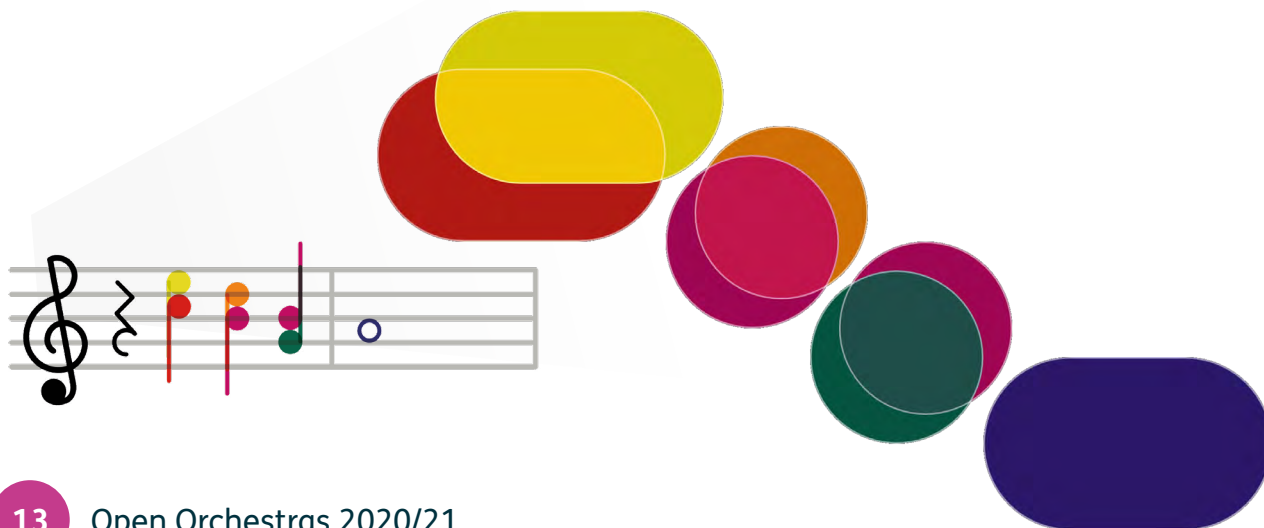
We were rewarded with wonderful displays of musicianship shared through 'My Orchestra', Open Orchestras' online community forum. There were video clips of young people picking up their instruments at home with their family, or playing with music leaders over Zoom.

River lifted our spirits. We applauded the musicians of [Treloar's orchestra](#) for their performance of Mahler's Symphony No.1 in D major for their Christmas fundraising concert, streamed on YouTube.

New and experienced Open Orchestras practitioners from special schools and Music Education Hubs, as well as our own Open Orchestras trainers, generously fed-back on our freshly created, fully digital, training and mentoring programme.

This research made us re-examine and rework our content, leading for example to the introduction of monthly Zoom 'hangouts', to make more time for peer exchange and support - key to Open Orchestras' success.

[Sherbourne Field's music video](#) of the



In the next year, we will continue to test our webinars and self-learning modules, readying ourselves to scale up and grow our number of subscribers.

In these challenging times, it was more apparent than ever that the strength of Open Orchestras lies in its community.

Many Orchestra Leaders responded to our call to present their work during our training webinars.

For Music Mark's first hybrid conference, we co-presented with Linwood School Orchestra Leader Hannah Swarbrick.

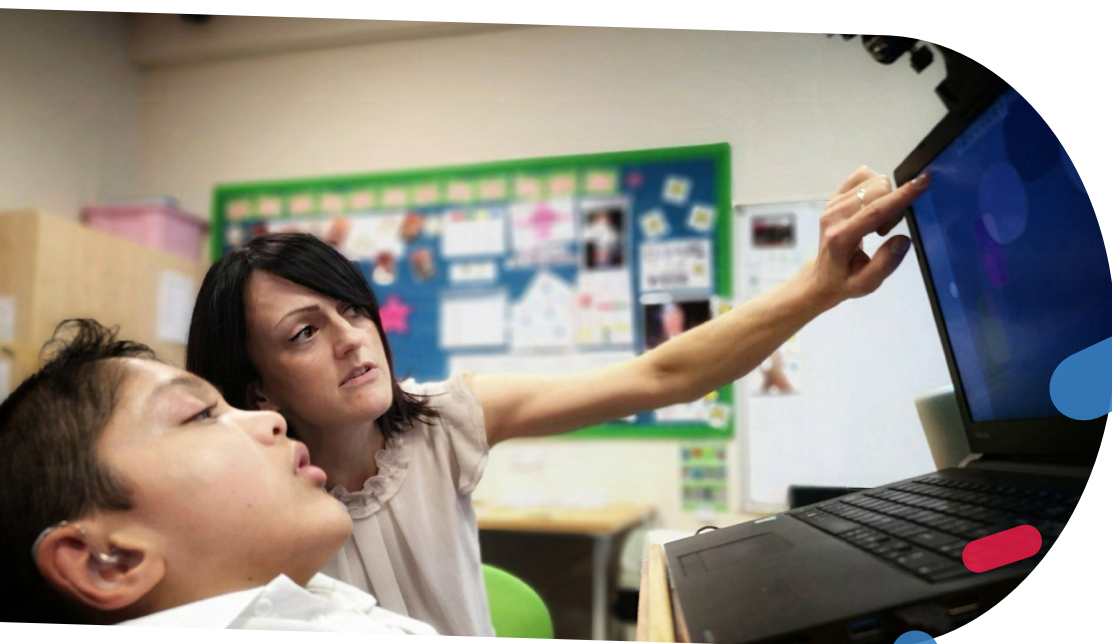
The [video showcase from Ibrahim](#), Clarion

player at Chadsgrove School (pictured), made the strongest impact.

[Music Teacher Magazine's article](#) at the end of the year was another showcase of the outstanding partnership work that goes behind the scenes with Open Orchestras.

We cannot thank our partner schools and Music Education Hubs enough for their music this year, and for continuing the journey with us despite all the uncertainties.

We're so proud that 90% of the total orchestras renewed their subscriptions at the end of the year (compared to 75% the year before). We will be starting the next academic year with seven new Open Orchestras.



2020/21 musicians' stories

I just sit in my room and think of a song that I could play. I'll mess around on my keyboard at home, then I'll come up with a nice song.

When we all play it, it sounds good. I like working as a group because you listen to each other and help each other play. It makes me a better piano player. I would like to keep playing music in the future because I'm good at it now and probably will be in the future. And I'll also keep on making my own music on the piano.

Naz, Middlesbrough Orchestra pianist and composer

Naz has been playing the keyboard in our Open Orchestra for two years and it's great to see how he has been developing. During lockdown, he brought a piece in and I was just thinking it would be a short piece. I was blown away.

Adam Featherstone, Middlesbrough Orchestra Leader

Naz's piece entitled 'Journey' became the soundtrack to Open Up Music's 2021 Season's Greetings e-cards.



▶ [Listen to Naz's 'Journey'](#), recorded with members of his orchestra and [watch a video](#) of their 2021 Make Music Day performance.

Thanks to a partnership between Musinc, Beverley and Priory Woods Schools, Middlesbrough musicians not only get weekly orchestra sessions, they play together and make friends as members of a bigger, joint orchestra - the formidable Middlesbrough Open Orchestra!

I think it is important for schools to give young people the opportunity to be in an orchestra.

Ibrahim, Chadsgrove School Orchestra

Read testimonials from Open Orchestras around the country in [Music Teacher magazine's article](#).





National Open Youth Orchestra:

Achievements and performance 2020/21



National
Open Youth
Orchestra



The National Open Youth Orchestra (NOYO) was launched in September 2018 to give some of the UK’s most talented young disabled musicians a progression route. It promotes musical excellence, supporting 11-25 year-old disabled and non-disabled musicians to rehearse and perform together as members of a pioneering inclusive ensemble.

NOYO collaborates with cutting-edge composers to create exciting new music for a diverse range of musicians and instruments. When in 2018 Liam Taylor-West won a British Composer Award for “The Umbrella”, Open Up Music’s first commission, he talked of a creative process involving the young musicians. This is still central to NOYO’s approach to music-making.

One of the most rewarding aspects of NOYO is feeling like an active participant in the music we play.

Jamie, NOYO saxophonist

NOYO is delivered in partnership with some of the UK’s leading arts and

cultural organisations, who together act as regional NOYO Centres: Barbican and Guildhall School of Music & Drama in London, Bristol Beacon in Bristol, Bournemouth Symphony Orchestra in Bournemouth, Midlands Arts Centre, B:Music and Services For Education in Birmingham.

NOYO Centres run monthly rehearsals, provide one-to-one tuition for musicians and help audition new members. Every year, we also offer trainee places to young disabled people with musical potential, who may not have enough access to music education. We support them for up to three years so they can gain the confidence and musical skills needed to join the orchestra.

OUR PARTNERS:

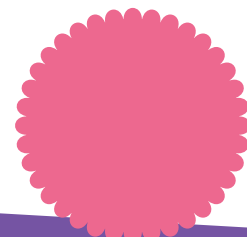


barbican



B:Music

Services
For **Education**



2020/21 at a glance



4 NOYO Centres: London, Bournemouth, Bristol and Birmingham



34 musicians
(27 members / 7 trainees)



7 new musicians
started with the orchestra

Instruments we play



- Accordion
- Cello
- Clarion
- Flute
- French horn
- Guitar
- LinnStrument
- Harmonica
- Harp
- Piano
- Saxophone
- Seaboard RISE
- Synthesizer
- Tenor horn
- Trombone
- Trumpet
- Tuned & untuned percussion
- Vibraphone
- Viola
- Violin
- Xylophone

Composers

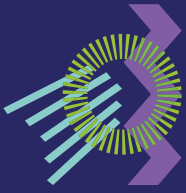
- Alexandra Hamilton-Ayres
- Oliver Vibrans

wrote musical sketches for us, which were workshopped by musicians

Our first music video

- “What Fear We Then?” by Alexander Campkin
- Directed by Justin Edgar of 104 Films
- 26 NOYO members were filmed

Other music we rehearsed



- **Variations on an African Air** Samuel Coleridge-Taylor
- **Sleeping Rainbows** Harold Arlen / Gordon Duncan
- **Day One** Liam Taylor-West

We enjoyed



4 NOYO and Friends
online sessions

With

- Mark Bowen, guitarist with the Idles
- Lloyd Coleman, Associate Music Director of Paraorchestra
- Ali Bell, musician with West-end shows
- Steph West, harpist with Paraorchestra

and 1 social event in person!

Rehearsals and resources



66 rehearsals



41 Zoom 1-to-1
lessons



1,102 plays of 32
video resources

2021/22 in perspective

This year again, it wasn't possible to plan live concerts due to COVID-19 restrictions. So instead, we invited award-winning disabled filmmaker Justin Edgar to produce NOYO's first music video - a filmed version of "What Fear We Then?" by Alexander Campkin, co-commissioned with Bournemouth Symphony Orchestra.

Musicians welcomed the opportunity to finally premiere this piece, spending hundreds of hours practicing their parts at home and rehearsing on Zoom. Throughout the year, they sent self-recorded videos of their progress, as they couldn't rehearse the music live, together as an ensemble.

Adapting to a hybrid model of solo practice and online group rehearsals, NOYO's musical team developed a variety of adapted scores, arrangements, digital recordings and videos.

They also took advantage of online connectivity to run sectional rehearsals across three regions, and formed a working group for one-to-one Clarion teachers.

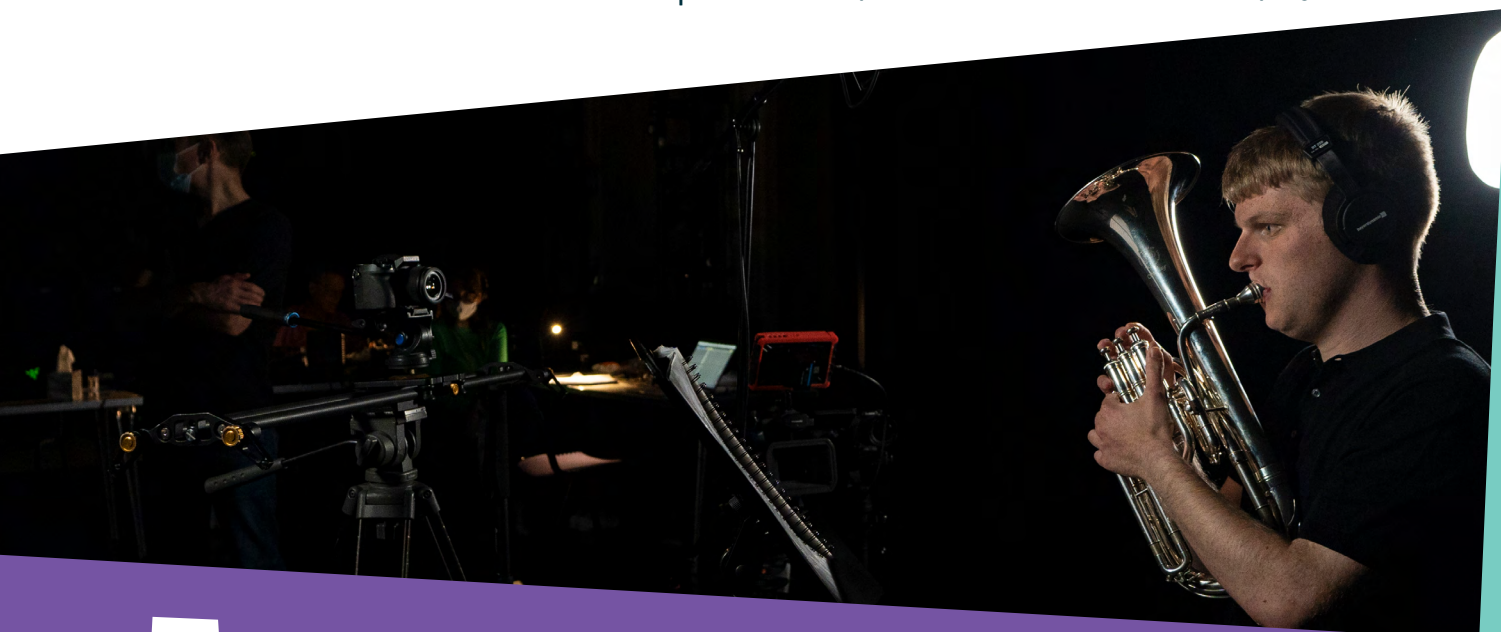
Through "NOYO and Friends", our new online sessions with professionals in the music industry, musicians got great tips, including some from British Paraorchestra's harpist

Steph West on how to conquer nerves and perform for the camera.

Then in June 2021, following months of careful planning, 26 young NOYO musicians made their way to London, Bristol or Bournemouth to be individually filmed and recorded playing live.

Performing in front of the production crew was an intense experience, especially for those who had never played in public before. This however turned out to be musicians' highlight of the year, a musical and personal achievement many told us they were hugely proud of.

Justin Edgar also produced 'Behind the Music' [video portraits](#) of saxophonist Jamie, harpist Holli and LinnStrument player



Sally who shared their journey with NOYO. Alexander Campkin, in his [interview](#) revealed his story as a disabled composer, and the message of hope in “What Fear We Then?”.

The [music video](#) was pieced together into an ensemble performance by layering separately recorded audio/visual performances - like a giant jigsaw. This process which took place over several months has now been completed. All films were released in March 2022.

Despite their own COVID-19 struggles, our partners never stopped supporting NOYO this year. One attributed their renewed commitment to the adaptability of a programme that’s “creative, young-person-centred and responsive to need”. It was exciting to finally go ahead with recruitment and auditions for the Birmingham NOYO Centre, readying ourselves for rehearsals to start in the academic year 2021/22.

Together with the Royal Welsh College of Music & Drama and BBC National Orchestra and Chorus of Wales, we engaged arts organisations and special schools in talks about a Cardiff NOYO Centre - now moving forward!

Musically, we developed a new repertoire strategy to serve two priorities: representing diversity, and sharing decision-making with NOYO musicians.

Rather than commission a full piece, we approached composers to ask if they would create concept pieces to be workshopped by NOYO musicians. We were delighted to capture the imaginations of Alexandra Hamilton-Ayres and Oliver Vibrans, who agreed to submit musical sketches. NOYO musicians will work with them, then vote on which concept piece to take forward to a full commission.

Our first “NOYO Awards” virtual ceremony was a great way to evaluate our year from



musicians’ perspective. They celebrated each other’s achievements - recognising not only musical triumphs such as LinnStrument player Sally’s performance with professional ensemble BSO Resound, but also personal resilience, and their support for each other in times of isolation.

NOYO musicians applauded the work of members who promoted inclusion beyond the orchestra. As researchers and ambassadors for Youth Music’s [#ReshapeMusic](#) report, harpist Holli, harmonica player Oliver, percussionist Leo and French horn player Georgina helped to highlight the lack of disabled representation in the sector; Georgina also curated an episode of Scala radio’s series dedicated to youth orchestras; Saxophonist Jamie and French horn player Ellen co-created a [podcast episode](#) for Young Musicians For Social Justice.

We approach the next phase of development for NOYO with pride in what NOYO musicians have already accomplished. At a time when diversity and inclusion are in the spotlight across the arts, we can’t wait to share our creative output and other outcomes of our partnership work more widely. With your support, we are confident that NOYO musicians can win over audiences, and help shape a more inclusive music sector.

Sam, trumpet - From trainee to member

“ I started off in NOYO as a trainee, which means I could come and play with some of the orchestra, but I wasn't quite ready to play at concerts. After a year of persisting and working hard, I was able to achieve the goal of becoming a fully-fledged member.

Every single bit of NOYO I have enjoyed since I joined. It's a fun experience, exciting, joyous. You get to meet new people.

This year, I managed to play in front of a crowd as well as learn and become more confident playing in the orchestra. I personally think I did quite well with that as I used to be very scared to even play my trumpet in



front of my friends.

Now my plans are to go the Guildhall, practice my trumpet whenever I can - help others to become members, and join a band when I retire.



“ I was most impressed with Sam's musical development this year. It was initially difficult for him to join in online and develop his skills remotely, especially coming from a non-musical (but very supportive) family. However, with help in individual sessions, he grew a huge amount in confidence in rhythm, note accuracy, counting, and stamina. He worked in such a dedicated manner that by June, his part for the “What Fear We Then?” music video recording was perfect.

Bea Hubble, London NOYO Centre Music Leader

2020/21 musicians' stories:

Sally, LinnStrument - From Treloar's Open Orchestra to playing with BSO Resound



Having joined NOYO as a trainee in 2019, Sally was invited to perform with professional ensemble BSO Resound for their 17 June 2021 concert. She is pictured with composer Shirley J. Thompson, whose piece “*Emanation*” was premiered. It was commissioned to reflect on 60 years of change for disabled people. Photo credit: Finnarr Webster.

“ When I left primary school, I didn't really like music that much, but when I went to Treloar's, we had an amazing music teacher, Miss Watkins, who was incredibly eager to get people to love music. She suggested that I audition for NOYO. I explained at my audition that I have a deteriorating condition and won't be able to play the piano to a standard that would be best for the Orchestra. After I got in, Doug, the Musical Director, presented me with the Clarion, the Seaboard Roli and the LinnStrument. We tried them all. I am proud to have learned the LinnStrument from the ground up.

I had just three weeks to learn seven pieces of music for the live concert with BSO Resound, having just completed my music GCSE. But there's nothing better than to play with other people.

It's empowering to know that if disabled people put the effort in and are good at it, the opportunity is available to you and it's not a one off. There might be a career out there for you.



Financial performance and results 2020/21



Treasurer's statement

When I became a Trustee of Open Up Music, and accepted the additional role of Treasurer, the COVID-19 pandemic had just started to change the way people could work and live. I didn't know that we would still now be facing these challenges and the additional, devastating, effects it has had on the performing arts.

The fact that Open Up Music has survived is a credit to all those who are linked to the organisation, and their determination to ensure young disabled musicians continue to have access to make music in a way that is right for them.

Our financial statements show that this has been a hard year. After two successive periods of significant growth, there has been a reduction in income from both donations and also the money we earn through our activities.

Instability in the financial markets and the ongoing cost of the pandemic squeezed the funding available for those in the arts and charity sectors. Although the numbers of

Open Orchestras we work with increased, the money we earn from them decreased because we lowered programme fees, so that schools could continue to participate as their budgets were cut.

But this report also shows how we have responded to those changes. We want to move away from being reliant on grants from trusts and foundations, or organisations that rely on funding from the government. We are well underway with moving support for Open Orchestras from an in-person offering to online and virtual, so we can keep delivery costs low and expand our reach into more geographical areas. We are diversifying our fundraising efforts to seek more support from individuals and businesses, and our fundraising team now includes more people with different personal and professional experiences.

Since the National Open Youth Orchestra hasn't been able to publicly perform as planned, we commissioned a video of the NOYO musicians performing Alexander Campkin's "What Fear We Then?".

This groundbreaking project was released in March 2022, and was a fantastic opportunity to highlight the work of Open Up Music and engage with new audiences. At time of writing, this [video](#) has had nearly 850 views.

Lastly, a note on total funds carried forward to 2022. The inevitable result of a reduction in income is a reduction in carried forward funds. This year, they have reduced, but only marginally (1.28%, £4,550).

Operating Reserves Policy

Reserves held by the charity at the end of the year

The general funds held at the end of the year are considered to be the charity's reserves.

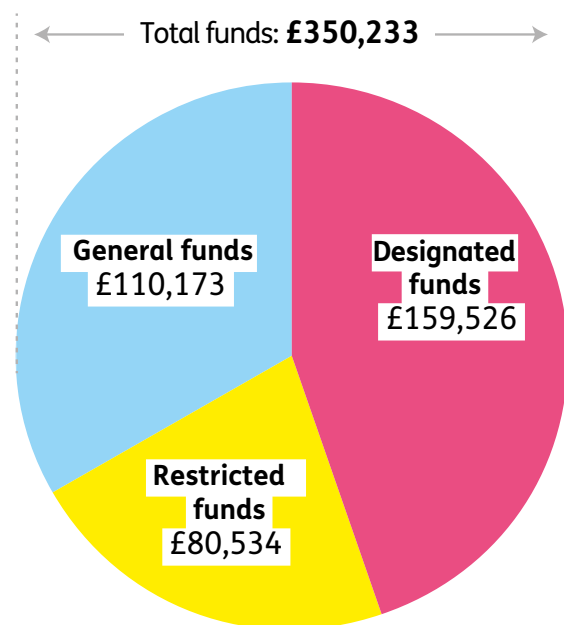
The charity aims to hold reserves covering 3 months operational costs, which is calculated to be £199,171 or a quarter of our annual operating expenses. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programme, and ongoing professional services. Depreciation, in-kind, and other non-cash expenses are not included in the calculation. The calculation of average monthly expenses also excludes some expenses including one-time or unusual, capital purchases.

The charity held reserves of £110,173, which falls short of this target. Whilst the charity held an additional £159,526 of unrestricted funds at year end, these have been designated to be spent in 2021/22 rather than being included in the general funds.

The majority of these funds were designated to programme funding in

This is a very good result considering how the year has developed in the real world, and we still have a solid base to proceed from in future periods.

Once again, thank you. Without you, we would not be in this position to continue to make a tangible difference to the lives of young disabled musicians. We hope that you will continue to believe in our vision and support us in the years to come.



agreement with the funders, and therefore cannot be used to build our reserves.

The charity will continue to build our reserves through earned income and overhead contributions from funders, working to secure 3 months' worth of operating costs as soon as possible.

Andrew Hart, Treasurer

Report of the trustees

The trustees, who are also directors of the charity for the purposes of company law, present their annual report.

It includes an overview of Open Up Music's performance and financial statements for the year ending 31 August 2021, prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective 1 January 2019, and the statutory requirements of the charity's Governing Document.

The trustees confirm that they have complied with their duty, as outlined in section 17 of the Charities Act 2011 'Charities and Public Benefit'.

Statement of Responsibilities of the Trustees

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period.

In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements

on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

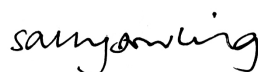
The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 August 2021 was 7. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 4 May 2022 and signed on their behalf by



Sally Dowling, Co-chair

Independent examiner's report

To the trustees of Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2021, which are set out on pages 30 to 46.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW, I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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 charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of Open Up Music

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.

Date: 6 May 2022

Rob Wilson FCA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Statement of financial activities, £'s

(incorporating an income and expenditure account)

For the year ended 31 August 2021

	Note	Restricted	Unrestricted	2021 Total	2020 Total
Income from:					
Donations	3	278,500	221,916	500,416	616,476
Charitable activities	4	-	60,286	60,286	70,506
Total income		278,500	282,202	560,702	686,982
Expenditure on:					
Raising funds		-	75,191	75,191	75,779
Charitable activities		356,858	133,203	490,061	467,273
Total expenditure	6	356,858	208,394	565,252	543,052
Net income / (expenditure)		(78,358)	73,808	(4,550)	143,930
Transfers between funds		-	-	-	-
Net movement in funds	7	(78,358)	73,808	(4,550)	143,930
Reconciliation of funds:					
Total funds brought forward		158,892	195,891	354,783	210,853
Total funds carried forward		80,534	269,699	350,233	354,783

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Balance sheet, £'s

As at 31 August 2021

	Note	2021	2020
Fixed assets			
Tangible assets	10	-	-
Current assets			
Debtors	11	8,044	6,409
Cash at bank and in hand		<u>377,873</u>	<u>391,046</u>
Total current assets		385,917	397,455
Liabilities			
Creditors: amounts falling due within 1 year	12	<u>(35,684)</u>	<u>(42,672)</u>
Net current assets		<u>350,233</u>	<u>354,783</u>
Net assets	14	<u>350,233</u>	<u>354,783</u>
Funds	15		
Restricted funds		80,534	158,892
Unrestricted funds			
Designated funds		159,526	78,489
General funds		<u>110,173</u>	<u>117,402</u>
Total charity funds		<u>350,233</u>	<u>354,783</u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements,

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 4 May 2022 and signed on their behalf by

sallydowling

Sally Dowling (Co-Chair)

Statement of cash flows, £'s

For the year ended 31 August 2021

	2021	2020
Cash used in operating activities:		
Net movement in funds	(4,550)	143,930
Adjustments for:		
Depreciation charges	-	2,393
Decrease / (increase) in debtors	(1,635)	2,265
Increase / (decrease) in creditors	(6,988)	(45,466)
Net cash provided by / (used in) operating activities	(13,173)	103,122
Increase / (decrease) in cash and cash equivalents in the year	(13,173)	103,122
Cash and cash equivalents at the beginning of the year	391,046	287,924
Cash and cash equivalents at the end of the year	377,873	391,046

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Notes to the financial statements

For the year ended 31 August 2021

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The COVID-19 pandemic has had a profound impact on the global economy, and has in turn affected the charity. The trustees have considered the impact of this issue on the charity's current and future financial position. The charity holds unrestricted, general reserves of £110,173, designated reserves that can be drawn down if necessary of £159,526, and a cash balance of £377,873. In addition to this, the Charity has succeeded in securing 41 Open Orchestras subscriptions for 2021/22. The team are also continuing to develop the Open Orchestras programme to enable it to grow in scale in the coming years. The trustees consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Notes to the financial statements, £'s

For the year ended 31 August 2021

1. Accounting policies

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1o). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2021	2020
Raising funds	13.3%	14.0%
Charitable activities	86.7%	86.0%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Office equipment	3 years
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Items of equipment are capitalised where the purchase price exceeds £2,000.

j) Debtors

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

Notes to the financial statements, £'s

For the year ended 31 August 2021

k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.
Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation as described in note 1 (i) above.

Notes to the financial statements, £'s

For the year ended 31 August 2021

2. Prior period comparatives: statement of financial activities

	Restricted	Unrestricted	2020 total
Income from:			
Donations and legacies	413,000	203,476	616,476
Charitable activities	-	70,506	70,506
Total income	413,000	273,982	686,982
Expenditure on:			
Raising funds	-	75,779	75,779
Charitable activities	300,166	167,107	467,273
Total expenditure	300,166	242,886	543,052
Net income / (expenditure)	112,834	31,096	143,930
Transfers between funds	-	-	-
Net movement in funds	112,834	31,096	143,930

3. Income from donations

	Restricted	Unrestricted	2021 total
Grant funding	253,500	205,944	459,444
Donations	25,000	5,192	30,192
Gifts in kind*	-	10,780	10,780
Total income from donations	278,500	221,916	500,416

*Gifts in kind includes the following items:	2021	2020
Google AdWords	4,396	4,396
Venue hire	3,247	5,200
Professional support	-	500
Consultancy	926	-
Website development	1,066	-
Subscriptions	1,145	-
Total income from gifts in kind	10,780	10,096

Notes to the financial statements, £'s

For the year ended 31 August 2021

3. Income from donations (continued)

Prior period comparative

	Restricted	Unrestricted	2020 total
Grant funding	388,000	192,944	580,944
Donations	25,000	436	25,436
Gifts in kind	-	10,096	10,096
Total income from donations	<u>413,000</u>	<u>203,476</u>	<u>616,476</u>

4. Income from charitable activities

	Restricted	2021 total	2020 total
Open Orchestra fees	- 36,295	36,295	70,506
Orchestra tax relief	- 23,991	23,991	-
	<u>- 60,286</u>	<u>60,286</u>	<u>70,506</u>

All income from charitable activities in 2020 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and the Coronavirus Job Retention Scheme to fund charitable activities. The total value of such grants in the period ending 31 August 2021 was £164,638 (2020 £165,944). There are no unfulfilled conditions or contingencies attaching to these grants in 2020 or 2021.

Notes to the financial statements, £'s

For the year ended 31 August 2021

6. Total expenditure

	Raising funds	Charitable activities	Support and governance costs	2021 total
Staff costs (note 8)	61,531	278,381	36,025	375,937
Recruitment and training	673	3,044	394	4,111
Freelancers	-	69,554	-	69,554
Music equipment	-	4,837	-	4,837
Other activity costs	-	3,901	-	3,901
Travel and subsistence	-	4,400	-	4,400
Insurance	-	-	1,702	1,702
Office costs	-	-	44,449	44,449
Events and room hire	-	29,250	-	29,250
Membership	-	-	514	514
Marketing	-	12,053	-	12,053
Audit and accountancy	-	-	6,836	6,836
Legal and professional	-	-	7,708	7,708
Sub-total	62,204	405,420	97,628	565,252
Allocation of support and governance costs	12,987	84,641	(97,628)	-
Total expenditure	75,191	490,061	-	565,252

Total governance costs were £1,693 (2020: £2,324).

Notes to the financial statements, £'s

For the year ended 31 August 2021

6. Total expenditure (continued)

Prior period comparative

	Raising funds	Charitable activities	Support and governance costs	2020 Total
Staff costs (note 8)	59,998	232,241	45,401	337,640
Recruitment and training	1,241	4,804	939	6,984
Freelancers	-	92,533	-	92,533
Office / music equipment	-	3,823	1,949	5,772
Other activity costs	-	340	-	340
Travel and subsistence	-	13,996	-	13,996
Insurance	-	-	1,535	1,535
Office costs	-	-	40,568	40,568
Events and room hire	-	22,432	-	22,432
Membership	-	-	1,070	1,070
Marketing	-	6,770	-	6,770
Audit and accountancy	-	-	4,446	4,446
Legal and professional	-	-	5,897	5,897
Depreciation	-	-	2,393	2,393
Miscellaneous costs	-	676	-	676
Sub-total	61,239	377,615	104,198	543,052
Allocation of support and governance costs	14,540	89,658	(104,198)	-
Total expenditure	75,779	467,273	-	543,052

Notes to the financial statements, £'s

For the year ended 31 August 2021

7. Net movement in funds

This is stated after charging:

	2021	2020
Depreciation	-	2,393
Operating lease payments	18,021	15,831
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	-	731
Independent examiners' remuneration:		
• Independent examination (including VAT)	1,680	1,620
• Other services	2,323	5,180

There were no trustee reimbursed expenses during the year. In the prior year trustees' reimbursed expenses relate to travel expenses reclaimed by 2 trustees.

8. Staff costs and numbers

Staff costs were as follows:

	2021	2020
Salaries and wages	337,430	304,463
Social security costs	30,613	26,219
Pension costs	7,894	6,958
Total staff costs	375,937	337,640

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Musical Director. The total employee benefits of the key management personnel were £127,463 (2020: £124,667).

	2021 No.	2020 No.
Average head count	9.8	9.8

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements, £'s

For the year ended 31 August 2021

10. Tangible fixed assets

	Office equipment
Cost	
At 1 September 2020 and at 31 August 2021	<u>13,595</u>
Depreciation	
At 1 September 2020 and at 31 August 2021	<u>13,595</u>
Net book value	
At 31 August 2021	<u><u>-</u></u>
At 31 August 2020	<u><u>-</u></u>

11. Debtors

	2021	2020
Trade debtors	5,330	3,695
Other debtors	<u>2,714</u>	<u>2,714</u>
Total debtors	<u><u>8,044</u></u>	<u><u>6,409</u></u>

12. Creditors : amounts due within 1 year

	2021	2020
Trade creditors	4,449	3,012
Accruals	7,680	3,420
Deferred income (see note 13)	<u>23,555</u>	<u>36,240</u>
Total creditors	<u><u>35,684</u></u>	<u><u>42,672</u></u>

Notes to the financial statements, £'s

For the year ended 31 August 2021

13. Deferred income

	2021	2020
At 1 September 2020	36,240	68,250
Deferred during the year	23,555	36,240
Released during the year	<u>(36,240)</u>	<u>(68,250)</u>
At 31 August 2021	<u>23,555</u>	<u>36,240</u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

14. Analysis of net assets between funds

	Restricted funds	Designated funds	General funds	Total funds
Current assets	80,534	159,526	145,857	385,917
Current liabilities	-	-	(35,684)	(35,684)
Net assets at 31 August 2021	80,534	159,526	110,173	350,233
Prior year comparative				
Current assets	158,892	78,489	160,074	397,455
Current liabilities	-	-	(42,672)	(42,672)
Net assets at 31 August 2020	158,892	78,489	117,402	354,783

Notes to the financial statements, £'s

For the year ended 31 August 2021

15. Movements in funds

	At 1 September 2020	Income	Expenditure	Transfers between funds	At 31 August 2021
Restricted funds					
ABRSM	7,113	25,000	(32,113)	-	-
Anonymous	-	100,000	(100,000)	-	-
Ashley Family Foundation	-	10,000	-	-	10,000
Baily Thomas Charitable Fund	1,000	-	(1,000)	-	-
The Borrows Charitable Trust	-	5,000	-	-	5,000
Boshier Hinton Foundation	-	15,000	(15,000)	-	-
Bruce Wake Charitable Trust	3,000	-	(3,000)	-	-
The D'Oyly Carte Charitable Trust	-	3,500	-	-	3,500
Esmée Fairbairn Foundation	32,000	30,000	(38,000)	-	24,000
The John James Bristol Foundation	5,000	-	(5,000)	-	-
Paul Hamlyn Foundation	100,000	-	(100,000)	-	-
The Radcliffe Trust	-	5,000	-	-	5,000
The Rayne Foundation	-	35,000	(30,745)	-	4,255
Social Tech Trust	10,779	-	-	-	10,779
The Steel Charitable Trust	-	10,000	-	-	10,000
West of England Combined Authority	-	8,000	-	-	8,000
Youth Music	-	32,000	(32,000)	-	-
Total restricted funds	158,892	278,500	(356,858)	-	80,534
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	32,033	-	(32,033)	31,155	31,155
National Open Youth Orchestra	16,315	-	(16,315)	28,000	28,000
Core costs, development and growth	30,141	43,239	(30,141)	57,132	100,371
<i>Total designated funds</i>	78,489	43,239	(78,489)	116,287	159,526
General funds	117,402	238,963	(129,905)	(116,287)	110,173
Total unrestricted funds	195,891	282,202	(208,394)	-	269,699
Total funds	354,783	560,702	(565,252)	-	350,233

Notes to the financial statements, £'s

For the year ended 31 August 2021

15. Movement in funds (continued)

Purposes of restricted funds

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

Ashley Family Foundation;
Baily Thomas Charitable Fund;
The John James Bristol Foundation;
The Rayne Foundation;
Social Tech Trust;
West of England Combined Authority; and
Youth Music.

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

ABRSM;
Anonymous;
Boshier Hinton Foundation;
The Borrowes Charitable Trust;
Bruce Wake Charitable Trust;
The D'Oyly Carte Charitable Trust;
Esmée Fairbairn Foundation;
Paul Hamlyn Foundation;
The Radcliffe Trust; and
The Steel Charitable Trust.

Purposes of designated funds

Open orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Notes to the financial statements, £'s

For the year ended 31 August 2021

15. Movement in funds (continued)

Prior year comparative	At 1 September 2019	Income	Expenditure	Transfers between funds	At 31 August 2020
Restricted funds					
ABRSM	-	25,000	(17,887)	-	7,113
Arts Council England: Catalyst	(793)	3,000	(2,207)	-	-
Baily Thomas Charitable Fund	-	1,000	-	-	1,000
The Borrowes Charitable Trust	5,000	-	(5,000)	-	-
Bruce Wake Charitable Trust	-	3,000	-	-	3,000
The D'Oyly Carte Charitable Trust	-	3,000	(3,000)	-	-
Esmée Fairbairn Foundation	-	40,000	(8,000)	-	32,000
Foyle Foundation	-	20,000	(20,000)	-	-
Garfield Weston Foundation	-	25,000	(25,000)	-	-
The Goldsmiths' Company Charity	-	3,000	(3,000)	-	-
The John James Bristol Foundation	-	5,000	-	-	5,000
Anonymous	8,313	75,000	(83,313)	-	-
Medlock Charitable Trust	-	5,000	(5,000)	-	-
Social Tech Trust	12,502	-	(1,723)	-	10,779
Paul Hamlyn Foundation	9,770	150,000	(59,770)	-	100,000
The Rayne Foundation	3,226	25,000	(28,226)	-	-
Youth Music	8,040	30,000	(38,040)	-	-
Total restricted funds	46,058	413,000	(300,166)	-	158,892
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	19,000	-	(19,000)	32,033	32,033
National Open Youth Orchestra	11,500	-	(11,500)	16,315	16,315
Core costs, development and growth	7,000	-	(7,000)	30,141	30,141
<i>Total designated funds</i>	37,500	-	(37,500)	78,489	78,489
General funds	127,295	273,982	(205,386)	(78,489)	117,402
Total unrestricted funds	164,795	273,982	(242,886)	-	195,891
Total funds	210,853	686,982	(543,052)	-	354,783

Notes to the financial statements, £'s

For the year ended 31 August 2021

16. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2021	2020
Amount falling due:		
Within 1 year	6,191	15,739
Within 1 - 5 years	-	-
Total operating lease commitments	<u>6,191</u>	<u>15,739</u>

17. Related party transactions

Andrea Hart, employee of Open Up Music who is the wife of Andrew Hart, Trustee, received employee benefits in the year of £4,202 (2020: £Nil).



Structure, governance and management



Reference and administrative information

Registered name: Open Up Music

Working name: National Open Youth Orchestra

Company number: 06414209

Charity number: 1167028

Registered office: Open Up Music,
Streamline,
436-441 Paintworks,
Arnos Vale,
Bristol, BS4 3AS

Bankers: The Co-operative Bank,
P.O Box 250,
Skelmersdale
WN8 6WT

Solicitors: Metcalfes Solicitors,
46 – 48 Queen Square,
Bristol BS1 4LY

Independent examiners: Godfrey Wilson Limited
Chartered accountants and
statutory auditors
5th Floor Mariner House,
62 Prince Street,
Bristol BS1 4QD

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Organisational structure

The trustees as charity trustees have control of the Charity and its property and funds. The trustees when complete consist of at least two and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least 3 meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least two. The day to day management of all charity matters is delegated to the CEO, Barry Farrimond MBE.

When a need has been identified to recruit trustees, the Board manages the process. This will include the Chair and at least one other trustee together with

any other people deemed appropriate by the trustees. The Board will have responsibility for ensuring that the recruitment and induction process is carried out. Responsibility for recruiting trustees is not delegated to employees, although employees may be given specific administrative tasks by the Board.

2 out of 5 (40%) of our trustees identify as disabled. Further recruitment is currently underway.



Our patron and Board of trustees



Dr Clarence Adoo MBE

Patron

A founding member of the [British Paraorchestra](#) and [RNS Moves](#), Clarence was one of the UK's top trumpeters before becoming paralysed from the neck down in 1995. Since then, he has re-launched his music career through technology.



Dr Sally Dowling

📅 Appointed 28 April 2020

Co-chair

Visiting Fellow with the Centre for Public Health and Wellbeing, Faculty of Health and Applied Sciences, University of the West of England (UWE), Bristol. Previously Associate Head of Research and Enterprise in the Department of Nursing and Midwifery, UWE, Bristol. She's also the parent of a NOYO alumni.



Lisa Tregale

📅 Appointed 28 April 2020

Co-chair and Safeguarding trustee

Director of BBC National Orchestra & Chorus of Wales (BBC NOW). Previously Head of BSO Participate, where she was responsible for Bournemouth Symphony Orchestra participation programmes including the groundbreaking disabled-led BSO Resound.



Andrew Hart

📅 Appointed 28 April 2020

Treasurer

Corporate tax specialist with expertise in restructuring and financing advice. Andrew is a tax technical specialist, focusing on technical queries from clients. He positively identifies as autistic and proudly claims the advantages this gives him.



Rosemary Johnson MBE

📅 Appointed 23 September 2019

Secretary of the Ralph Vaughan Williams Trust, in support of British composers. She was, for 20 years, Executive Director at the Royal Philharmonic Society, which supports young musicians through commissions, conducting schemes and bursaries



Dr Liz Lane

📅 Appointed 23 April 2019

British composer whose music has been played by some of the world's top musicians in major concert halls and venues throughout the UK and internationally. She is also Senior Lecturer at the University of the West of England.

**Ed Williams**

📅 Appointed 28 April 2020

Co-chair until resigned

Resigned 17 December 2021

Strategist, creative marketer and brand consultant in music, culture and tech. His production and filmmaking credits include documentaries with artists Pantha Du Prince, Swindle, Battles and Carl Cox. Founded Loop - a Summit for Music Makers.

**Yasmin Lajoie**

📅 Appointed 28 April 2020

Resigned 13 September 2021

Artist manager, A&R consultant, writer, lecturer and mentor. Social justice fights: racism, homelessness, gender-based discrimination. She also chairs the intersectionality committee at shesaid.so and advises Earth Percent on diversity.

**Prof Gaynor Kavanagh**

📅 Appointed 26 September 2016

Chair until resigned

Resigned 22 March 2021

Academic and published author with research interests in memory, objects and the senses, particularly in the contexts of identity and life stages. Until 2015 and her retirement, she was Dean of Cardiff School of Art & Design, Cardiff Metropolitan University.

**Dr Stephen Thompson**

📅 Appointed 11 March 2016

Deputy Chair until resigned

Resigned 22 March 2021

Academic Lead of Graduate Studies at Cardiff School of Art & Design where he was previously Deputy Dean. Expertise in Interaction Design; Technology Trajectories and Histories: Development of new academic curricula; and Design Strategies.

Alun Davies MBE

📅 Appointed 25 March 2019

Resigned 28 September 2020

Andrea Hart

Company Secretary

📅 Appointed 25 March 2019

Resigned 30th November 2021

Our team

Barry Farrimond MBE (he/him)
CEO

Doug Bott (he/him)
Musical Director

Jonathan Westrup (he/him)
Education Manager

Helen Stevens (she/her)
Operations Manager

Molly Burn (she/her)
Development Manager

Julia Le (she/her)
Marketing and Communications Manager

Beverley McKenzie (she/her)
Senior Trusts Officer

Ben Waller (he/him)
NOYO Pastoral Support Officer

Charlie Groves (he/him)
NOYO Assistant Musical Director

Kate Duffy (she/her)
Administrative Assistant

We're committed to training and retaining our great staff. Our Finance Subcommittee makes recommendations to the Board of Trustees annually on the appropriate remuneration for all Open Up Music employees in the forthcoming year, taking into account responsibilities, sector norms and the financial position of the charity.

It is committed to do so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Once every three years, the Finance Subcommittee will carry out a review of salaries and benefits to all Open Up Music employees to ensure we pay fairly and in line with others in our sector. When the Finance Subcommittee is discussing pay and benefits, a staff representative is also present, nominated by employees.

Our partners

Open Up Music holds key partnerships with a range of arts and cultural organisations including Barbican, Guildhall School of Music & Drama, Bournemouth Symphony Orchestra, Bristol Beacon, Midlands Arts Centre, B:Music and Services For Education. We also work with 26 Music Education Hubs across the country.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association incorporated 31 October 2007 and these were updated on 13 May 2020.

How the charity makes decisions

Matters specifically reserved for the Board of trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts above a certain limit;
- approval of contracts and obligations above a specified limit;
- succession planning for Board positions and the position of Chief Executive;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Governance Code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles of organisational purpose, leadership, integrity, decision making risk and control, Board effectiveness, diversity and openness and accountability.



Management 2020/21

We built on the work started last year, adopting up-to-date versions of key policies and procedures, including those guiding the charity's finances and financial management. We also focused on researching and trialing measures to attract and develop a diverse team.

Updated policies

Guided by advice from our trustees and external specialists, we revisited key policies ensuring that the charity follows best practices. More user-friendly and practical Finance, Health & Safety and Safeguarding policies were signed-off by the Board this year.

Diversity and Inclusion

We worked with the Centre for Intersectional Justice to inform ways we could embed this organisational priority into our strategy.

Acting on our commitment to recruit from the broadest possible pool of talents,

we made our processes more inclusive, for example stripping unnecessary pre-conditions from our job advertisements. Our application forms, formatted to be as accessible as possible, instead invited candidates to share their competencies and transferable skills. We also tested new methods for shortlisting candidates to help minimise the impact of unconscious bias.

Beyond the Government's COVID-19 guidance for employers, we extended the trial of flexi-working conditions introduced before the pandemic: Open Up Music staff can work remotely 50 percent of their time, and choose when to start and finish their day, around core hours.



Our funders

Our work could not have happened without the generous support of our funders:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



**The Baily Thomas
Charitable Fund**



Founding sponsor:



**Boshier - Hinton
Foundation**
A grant making trust



Open Up Music
Streamline,
436-441 Paintworks
Arnos Vale,
Bristol
BS4 3AS



openupmusic.org



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Open Orchestras at Treloar's (pages 6 and 54), Middlesbrough Town Hall (pages 9 and 10), Chadsgrove School (page 14), The Bridge London Primary (page 25) and Greenvale School (page 48) / National Open Youth Orchestra by Paul Blakemore (pages 7 and 53).