

**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

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### To open up music to young disabled musicians

## VALUES

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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

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### **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](http://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](http://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.**

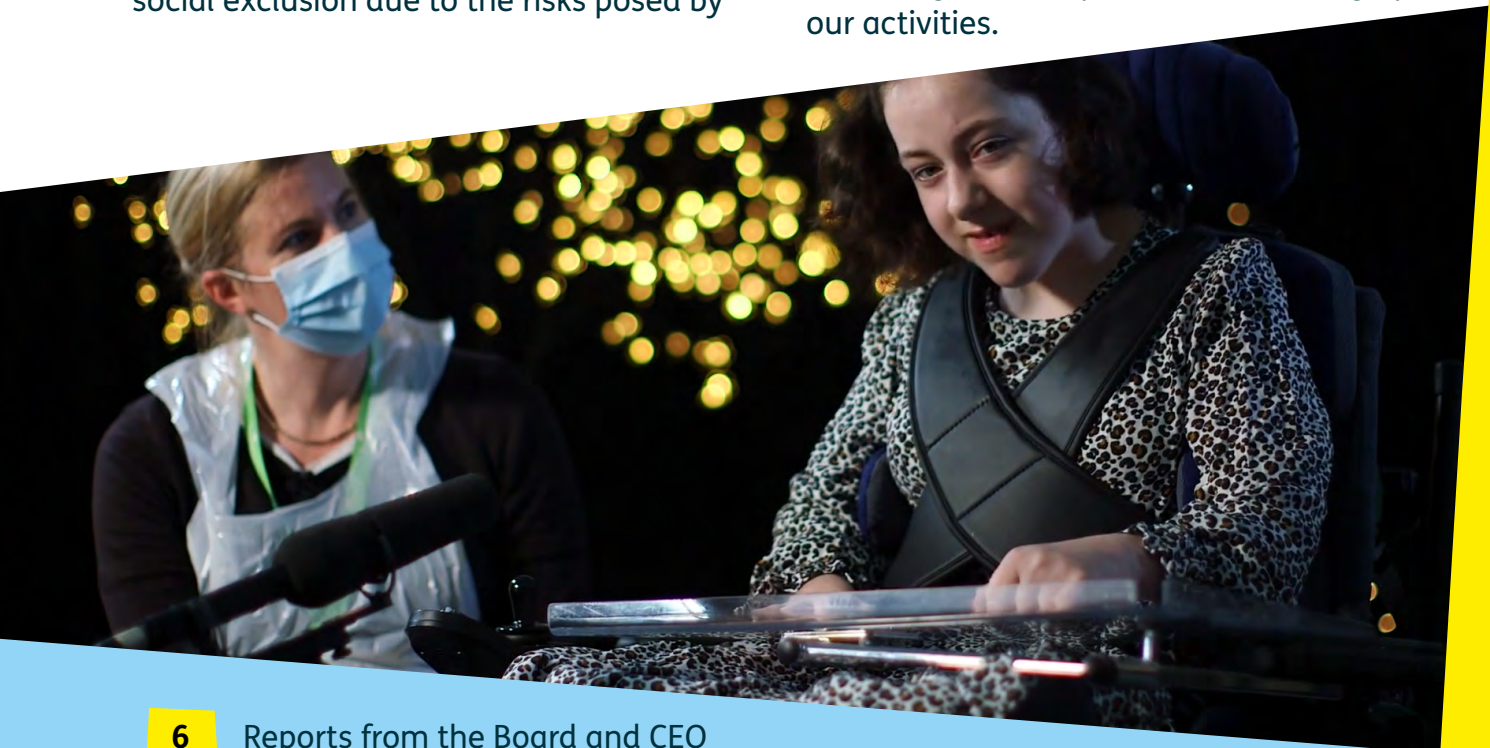
Over this last year, the young people we work with have faced intense artistic and social exclusion due to the risks posed by

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 6<sup>th</sup> formers.

I love it so much.





**OPEN**  
ORCHESTRAS

# 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 3<sup>rd</sup> year or more... Our longest standing orchestra at Claremont School is in its 8<sup>th</sup> 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

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**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



**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:

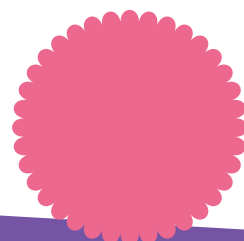


barbican



**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

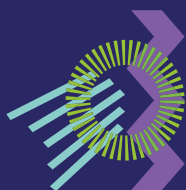
wrote musical sketches for us, which were workshopped by musicians

### 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.

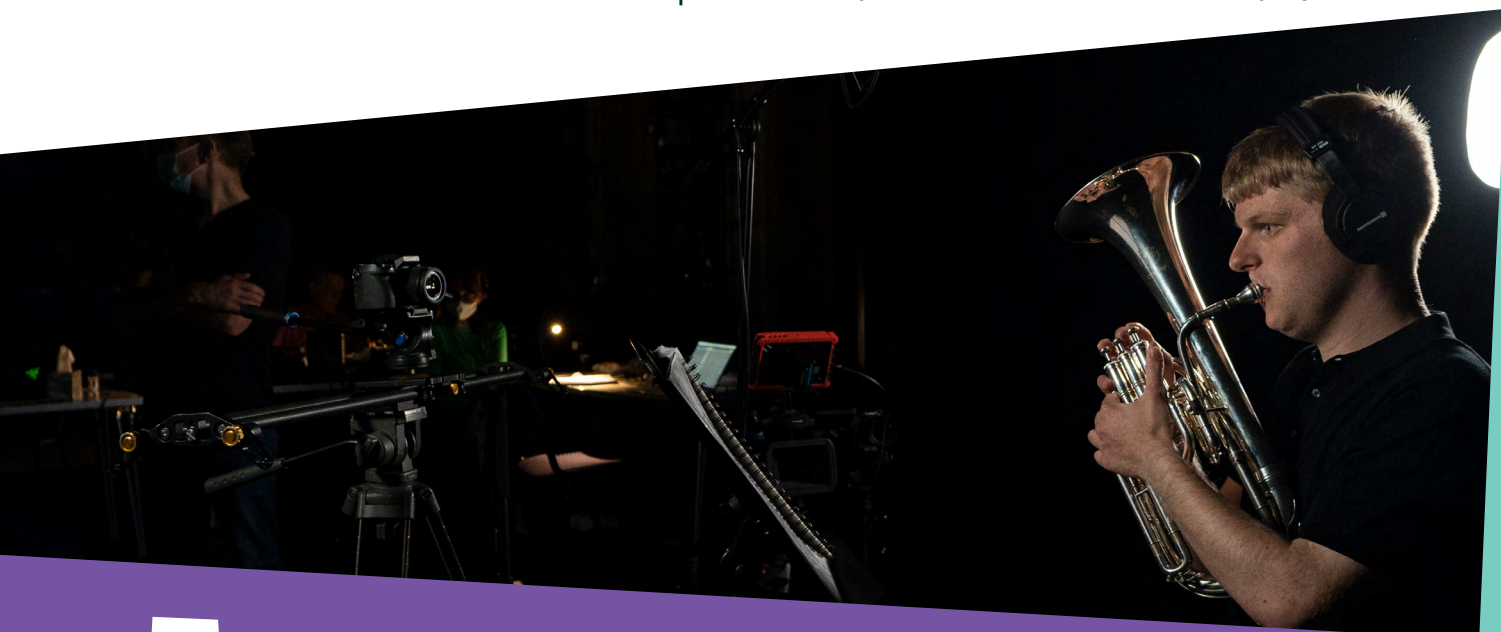
Through "NOYO and Friends", our new online sessions with professionals in the music industry, musicians got great tips, including some from British Paraorchestra's harpist

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**

## 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: Finnbar 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.

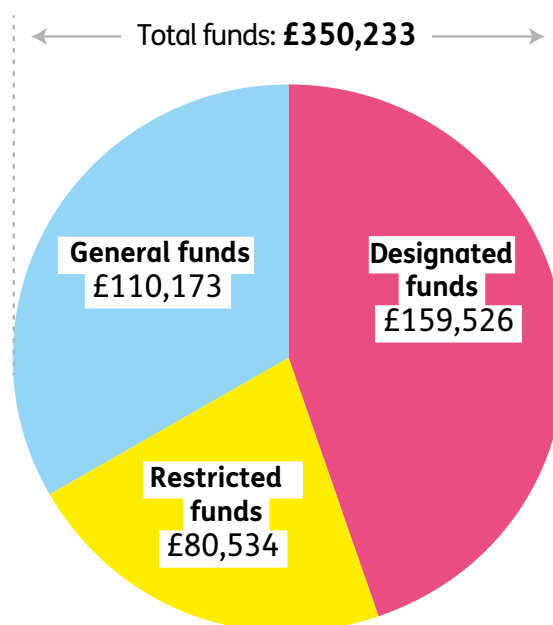
The charity aims to hold reserves covering 3 months operational costs, which is calculated to be £199,171 or a quarter of our annual operating expenses. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, 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

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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

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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
<b>Income from:</b>					
Donations	3	278,500	221,916	<b>500,416</b>	616,476
Charitable activities	4	-	60,286	<b>60,286</b>	70,506
<b>Total income</b>		<b>278,500</b>	<b>282,202</b>	<b>560,702</b>	<b>686,982</b>
<b>Expenditure on:</b>					
Raising funds		-	75,191	<b>75,191</b>	75,779
Charitable activities		356,858	133,203	<b>490,061</b>	467,273
<b>Total expenditure</b>	6	<b>356,858</b>	<b>208,394</b>	<b>565,252</b>	<b>543,052</b>
<b>Net income / (expenditure)</b>		<b>(78,358)</b>	<b>73,808</b>	<b>(4,550)</b>	<b>143,930</b>
Transfers between funds		-	-	-	-
<b>Net movement in funds</b>	7	<b>(78,358)</b>	<b>73,808</b>	<b>(4,550)</b>	<b>143,930</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		158,892	195,891	<b>354,783</b>	210,853
<b>Total funds carried forward</b>		<b>80,534</b>	<b>269,699</b>	<b>350,233</b>	<b>354,783</b>

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
<b>Fixed assets</b>			
Tangible assets	10	-	-
<b>Current assets</b>			
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
<b>Liabilities</b>			
Creditors: amounts falling due within 1 year	12	<u>(35,684)</u>	<u>(42,672)</u>
<b>Net current assets</b>		<u>350,233</u>	<u>354,783</u>
<b>Net assets</b>	14	<u>350,233</u>	<u>354,783</u>
<b>Funds</b>	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>
<b>Total charity funds</b>		<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**

	<b>2021</b>	<b>2020</b>
<b>Cash used in operating activities:</b>		
<b>Net movement in funds</b>	<b>(4,550)</b>	143,930
Adjustments for:		
Depreciation charges	-	2,393
Decrease / (increase) in debtors	<b>(1,635)</b>	2,265
Increase / (decrease) in creditors	<b>(6,988)</b>	(45,466)
<b>Net cash provided by / (used in) operating activities</b>	<b>(13,173)</b>	103,122
<b>Increase / (decrease) in cash and cash equivalents in the year</b>	<b>(13,173)</b>	103,122
Cash and cash equivalents at the beginning of the year	<b>391,046</b>	287,924
<b>Cash and cash equivalents at the end of the year</b>	<b>377,873</b>	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

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### 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

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### 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

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**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
<b>Income from:</b>			
Donations and legacies	413,000	203,476	<b>616,476</b>
Charitable activities	-	70,506	<b>70,506</b>
<b>Total income</b>	<b>413,000</b>	<b>273,982</b>	<b>686,982</b>
<b>Expenditure on:</b>			
Raising funds	-	75,779	<b>75,779</b>
Charitable activities	300,166	167,107	<b>467,273</b>
<b>Total expenditure</b>	<b>300,166</b>	<b>242,886</b>	<b>543,052</b>
<b>Net income / (expenditure)</b>	<b>112,834</b>	<b>31,096</b>	<b>143,930</b>
Transfers between funds	-	-	-
<b>Net movement in funds</b>	<b>112,834</b>	<b>31,096</b>	<b>143,930</b>

### 3. Income from donations

	Restricted	Unrestricted	2021 total
Grant funding	253,500	205,944	<b>459,444</b>
Donations	25,000	5,192	<b>30,192</b>
Gifts in kind*	-	10,780	<b>10,780</b>
<b>Total income from donations</b>	<b>278,500</b>	<b>221,916</b>	<b>500,416</b>

\*Gifts in kind includes the following items:

	2021	2020
Google AdWords	<b>4,396</b>	4,396
Venue hire	<b>3,247</b>	5,200
Professional support	-	500
Consultancy	<b>926</b>	-
Website development	<b>1,066</b>	-
Subscriptions	<b>1,145</b>	-
<b>Total income from gifts in kind</b>	<b>10,780</b>	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	413,000	203,476	616,476

### 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	-
	- 60,286	60,286	70,506

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	<b>375,937</b>
Recruitment and training	673	3,044	394	<b>4,111</b>
Freelancers	-	69,554	-	<b>69,554</b>
Music equipment	-	4,837	-	<b>4,837</b>
Other activity costs	-	3,901	-	<b>3,901</b>
Travel and subsistence	-	4,400	-	<b>4,400</b>
Insurance	-	-	1,702	<b>1,702</b>
Office costs	-	-	44,449	<b>44,449</b>
Events and room hire	-	29,250	-	<b>29,250</b>
Membership	-	-	514	<b>514</b>
Marketing	-	12,053	-	<b>12,053</b>
Audit and accountancy	-	-	6,836	<b>6,836</b>
Legal and professional	-	-	7,708	<b>7,708</b>
<b>Sub-total</b>	<b>62,204</b>	<b>405,420</b>	<b>97,628</b>	<b>565,252</b>
Allocation of support and governance costs	12,987	84,641	(97,628)	-
<b>Total expenditure</b>	<b>75,191</b>	<b>490,061</b>	<b>-</b>	<b>565,252</b>

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
<b>Sub-total</b>	<b>61,239</b>	<b>377,615</b>	<b>104,198</b>	<b>543,052</b>
Allocation of support and governance costs	14,540	89,658	(104,198)	-
<b>Total expenditure</b>	<b>75,779</b>	<b>467,273</b>	<b>-</b>	<b>543,052</b>

## 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
<b>Cost</b>	
At 1 September 2020 and at 31 August 2021	<u>13,595</u>
<b>Depreciation</b>	
At 1 September 2020 and at 31 August 2021	<u>13,595</u>
<b>Net book value</b>	
<b>At 31 August 2021</b>	<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	<b>36,240</b>	68,250
Deferred during the year	<b>23,555</b>	36,240
Released during the year	<b>(36,240)</b>	(68,250)
At 31 August 2021	<b>23,555</b>	36,240

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	<b>385,917</b>
Current liabilities	-	-	(35,684)	<b>(35,684)</b>
<b>Net assets at 31 August 2021</b>	<b>80,534</b>	<b>159,526</b>	<b>110,173</b>	<b>350,233</b>
<b>Prior year comparative</b>				
	Restricted funds	Designated funds	General funds	Total funds
Current assets	158,892	78,489	160,074	397,455
Current liabilities	-	-	(42,672)	(42,672)
<b>Net assets at 31 August 2020</b>	<b>158,892</b>	<b>78,489</b>	<b>117,402</b>	<b>354,783</b>

## 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
<b>Restricted funds</b>					
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)	-	-
<b>Total restricted funds</b>	<b>158,892</b>	<b>278,500</b>	<b>(356,858)</b>	<b>-</b>	<b>80,534</b>
<b>Unrestricted funds</b>					
<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>	<b>78,489</b>	<b>43,239</b>	<b>(78,489)</b>	<b>116,287</b>	<b>159,526</b>
General funds	117,402	238,963	(129,905)	(116,287)	110,173
<b>Total unrestricted funds</b>	<b>195,891</b>	<b>282,202</b>	<b>(208,394)</b>	<b>-</b>	<b>269,699</b>
<b>Total funds</b>	<b>354,783</b>	<b>560,702</b>	<b>(565,252)</b>	<b>-</b>	<b>350,233</b>

## Notes to the financial statements, £'s

For the year ended 31 August 2021

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### 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
<b>Restricted funds</b>					
ABRSM	-	25,000	(17,887)	-	<b>7,113</b>
Arts Council England: Catalyst	(793)	3,000	(2,207)	-	-
Baily Thomas Charitable Fund	-	1,000	-	-	<b>1,000</b>
The Borrowes Charitable Trust	5,000	-	(5,000)	-	-
Bruce Wake Charitable Trust	-	3,000	-	-	<b>3,000</b>
The D'Oyly Carte Charitable Trust	-	3,000	(3,000)	-	-
Esmée Fairbairn Foundation	-	40,000	(8,000)	-	<b>32,000</b>
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	-	-	<b>5,000</b>
Anonymous	8,313	75,000	(83,313)	-	-
Medlock Charitable Trust	-	5,000	(5,000)	-	-
Social Tech Trust	12,502	-	(1,723)	-	<b>10,779</b>
Paul Hamlyn Foundation	9,770	150,000	(59,770)	-	<b>100,000</b>
The Rayne Foundation	3,226	25,000	(28,226)	-	-
Youth Music	8,040	30,000	(38,040)	-	-
<b>Total restricted funds</b>	<b>46,058</b>	<b>413,000</b>	<b>(300,166)</b>	<b>-</b>	<b>158,892</b>
<b>Unrestricted funds</b>					
<i>Designated funds</i>					
Open Orchestras	19,000	-	(19,000)	32,033	<b>32,033</b>
National Open Youth Orchestra	11,500	-	(11,500)	16,315	<b>16,315</b>
Core costs, development and growth	7,000	-	(7,000)	30,141	<b>30,141</b>
<i>Total designated funds</i>	<b>37,500</b>	<b>-</b>	<b>(37,500)</b>	<b>78,489</b>	<b>78,489</b>
General funds	127,295	273,982	(205,386)	(78,489)	<b>117,402</b>
<b>Total unrestricted funds</b>	<b>164,795</b>	<b>273,982</b>	<b>(242,886)</b>	<b>-</b>	<b>195,891</b>
<b>Total funds</b>	<b>210,853</b>	<b>686,982</b>	<b>(543,052)</b>	<b>-</b>	<b>354,783</b>

## Notes to the financial statements, £'s

For the year ended 31 August 2021

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### 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	-	-
	<hr/>	<hr/>
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.



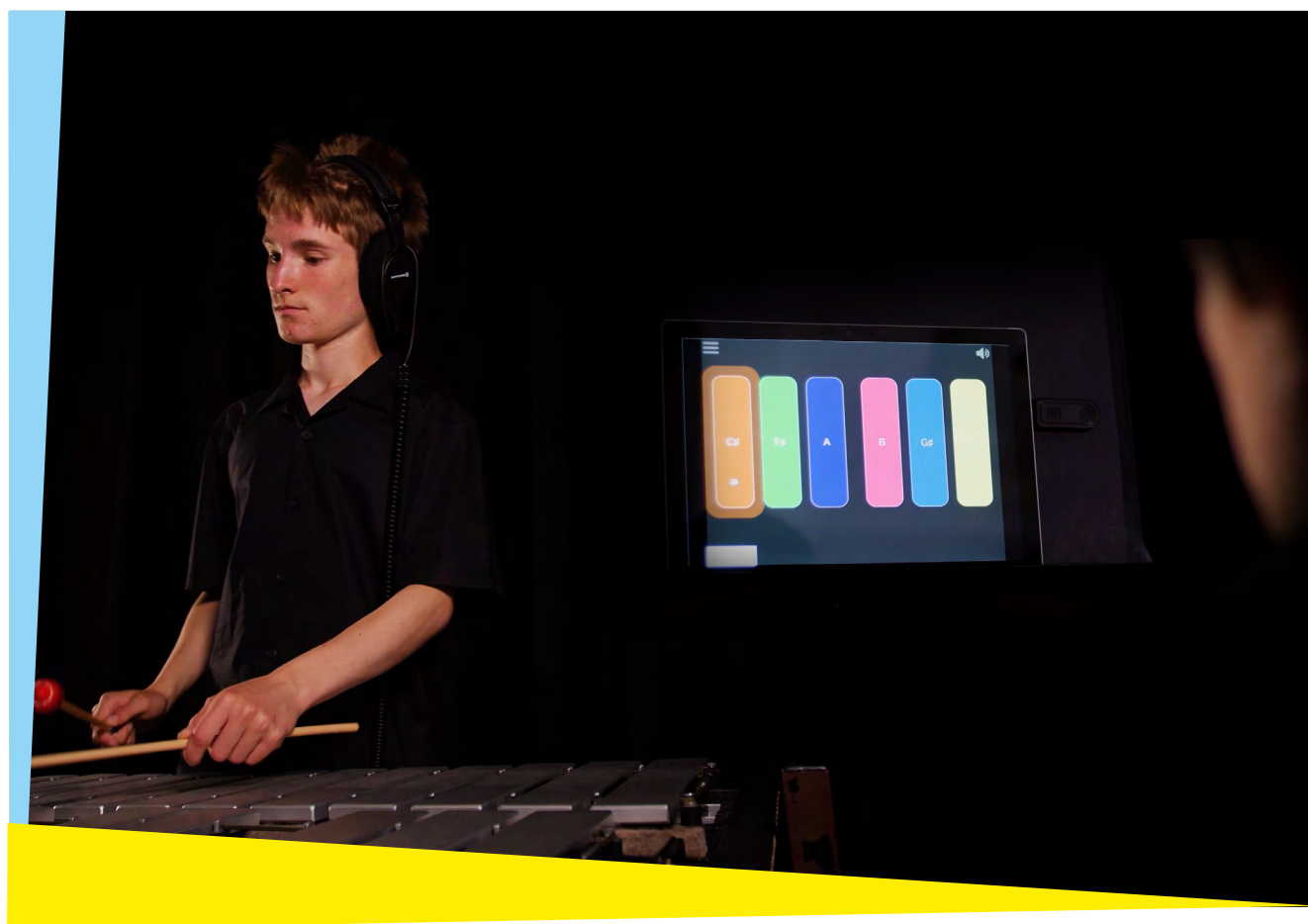
## Organisational structure

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

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### 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.

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### 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.

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### 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.

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### 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.

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### 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

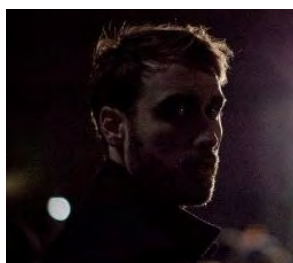
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## Dr Liz Lane

📅 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](https://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

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**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

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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

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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

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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

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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.



**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**



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**ARTS COUNCIL  
ENGLAND**



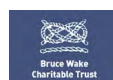
**The Baily Thomas  
Charitable Fund**



Founding  
sponsor:



**Boshier - Hinton  
Foundation**  
A grant making trust



Open Up Music  
Streamline,  
436-441 Paintworks  
Arnos Vale,  
Bristol  
BS4 3AS



[openupmusic.org](http://openupmusic.org)



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

## Photo credits:

**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).