



# Opening up music to young disabled musicians

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

# 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. 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

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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 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](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 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 3<sup>rd</sup> 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

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**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.

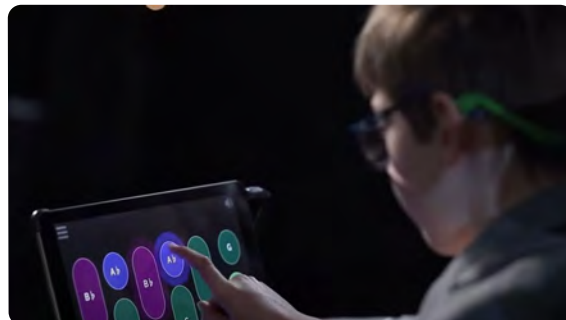
## 2021/22 musicians' stories

### | 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



**B:Music**

**Services  
For Education**

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



## 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

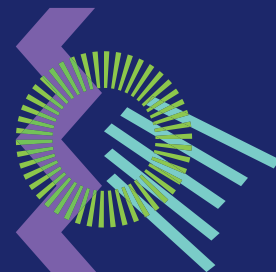
- **What Fear We Then?** by Alexander Campkin
- **Barriers** by NOYO musician Oliver Cross

### 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

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.”**

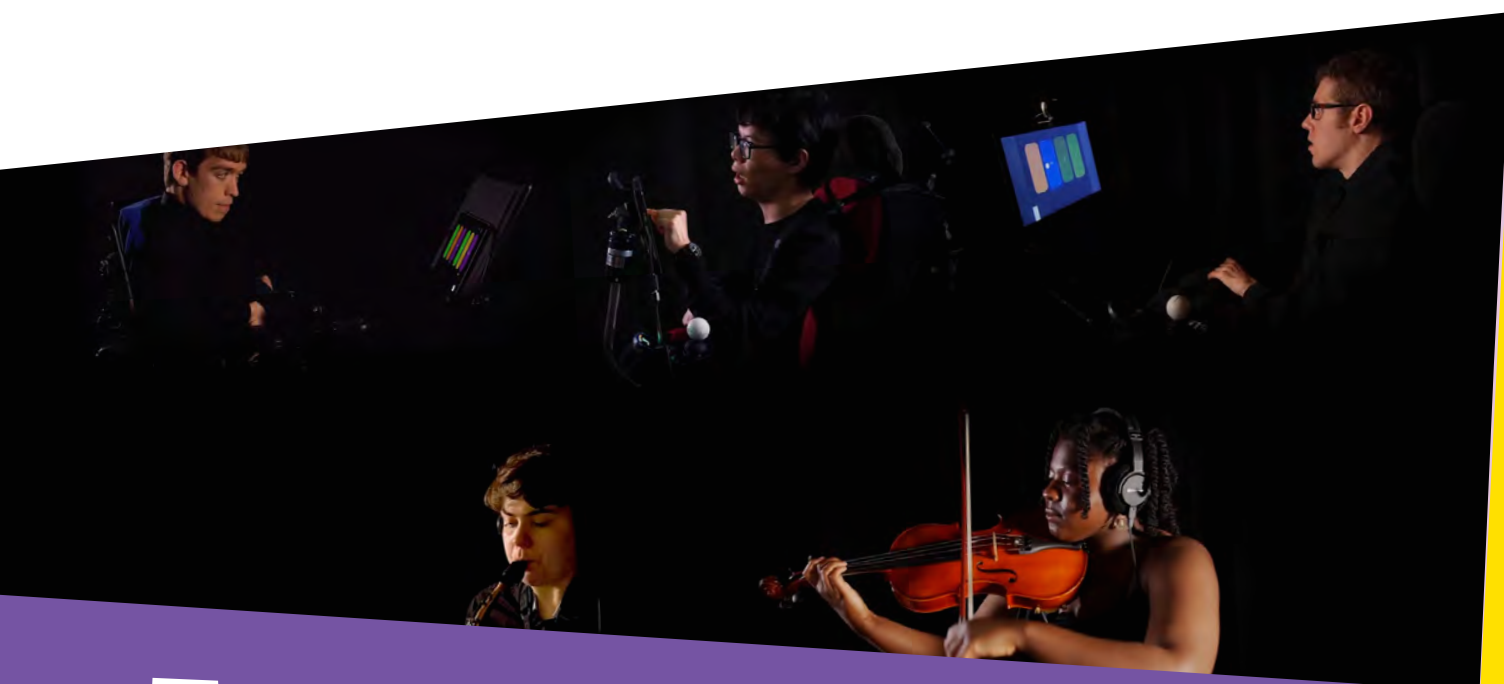
*Georgina, NOYO French horn player*

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.

# NOYO musicians influencing the music sector



## 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





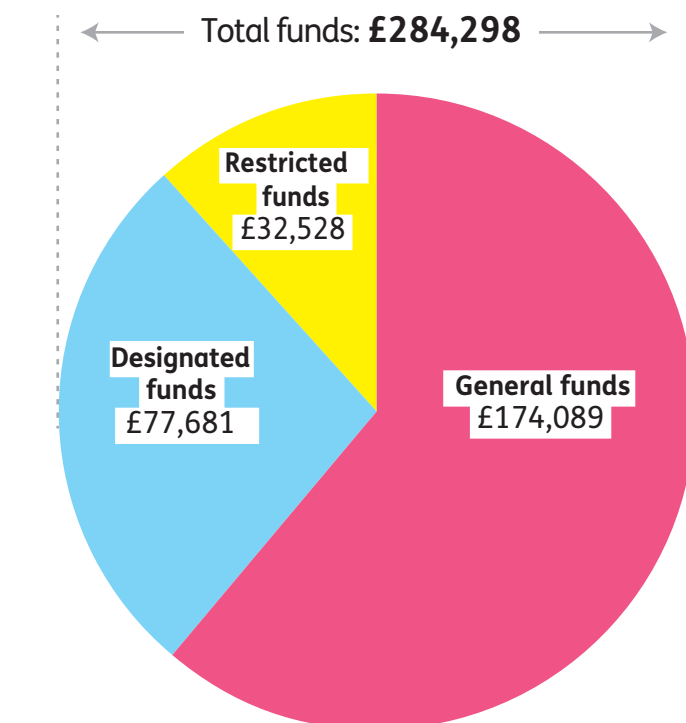
## Operating Reserves Policy

### 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

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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.

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.

## Plans for the future

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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/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

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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 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 9<sup>th</sup> May 2023 and signed on their behalf by



**Judith Webster**, 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 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

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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: 15<sup>th</sup> 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
<b>Income from:</b>					
Donations	3	351,800	250,831	<b>602,631</b>	500,416
Charitable activities	4	-	28,851	<b>28,851</b>	60,286
<b>Total income</b>		<u>351,800</u>	<u>279,682</u>	<u><b>631,482</b></u>	<u>560,702</u>
<b>Expenditure on:</b>					
Raising funds		-	109,760	<b>109,760</b>	77,184
Charitable activities		<u>399,806</u>	<u>187,851</u>	<u><b>587,657</b></u>	<u>488,068</u>
<b>Total expenditure</b>	6	<u>399,806</u>	<u>297,611</u>	<u><b>697,417</b></u>	<u>565,252</u>
<b>Net expenditure and movement in funds</b>	7	(48,006)	(17,929)	<b>(65,935)</b>	(4,550)
<b>Reconciliation of funds:</b>					
Total funds brought forward		<u>80,534</u>	<u>269,699</u>	<u><b>350,233</b></u>	<u>354,783</u>
<b>Total funds carried forward</b>		<u><u>32,528</u></u>	<u><u>251,770</u></u>	<u><u><b>284,298</b></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
<b>Fixed assets</b>			
Tangible assets	10	-	-
<b>Current assets</b>			
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
<b>Liabilities</b>			
Creditors: amounts falling due within 1 year	12	<u>(41,263)</u>	<u>(35,684)</u>
<b>Net current assets</b>		<u>284,298</u>	<u>350,233</u>
<b>Net assets</b>	14	<u>284,298</u>	<u>350,233</u>
<b>Funds</b>	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>
<b>Total charity funds</b>		<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:

- ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- 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 9<sup>th</sup> 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
<b>Cash used in operating activities:</b>		
<b>Net movement in funds</b>	<b>(65,935)</b>	<b>(4,550)</b>
Adjustments for:		
Decrease / (increase) in debtors	<b>(11,841)</b>	(1,635)
Increase / (decrease) in creditors	<b>5,579</b>	<b>(6,988)</b>
<b>Net cash provided by / (used in) operating activities</b>	<b><u>(72,197)</u></b>	<b><u>(13,173)</u></b>
<b>Increase / (decrease) in cash and cash equivalents in the year</b>	<b>(72,197)</b>	<b>(13,173)</b>
Cash and cash equivalents at the beginning of the year	<b><u>377,873</u></b>	<b><u>391,046</u></b>
<b>Cash and cash equivalents at the end of the year</b>	<b><u><u>305,676</u></u></b>	<b><u><u>377,873</u></u></b>

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

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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 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

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## 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

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### 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
<b>Income from:</b>			
Donations and legacies	278,500	221,916	<b>500,416</b>
Charitable activities	-	60,286	<b>60,286</b>
<b>Total income</b>	<b>278,500</b>	<b>282,202</b>	<b>560,702</b>
<b>Expenditure on:</b>			
Raising funds	-	77,184	<b>77,184</b>
Charitable activities	356,858	131,210	<b>488,068</b>
<b>Total expenditure</b>	<b>356,858</b>	<b>208,394</b>	<b>565,252</b>
<b>Net income / (expenditure) and movement in funds</b>	<b>(78,358)</b>	<b>73,808</b>	<b>(4,550)</b>

## 3. Income from donations

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

\*Gifts in kind includes the following items:

	2022	2021
Google AdWords	<b>1,155</b>	4,396
Venue hire	<b>3,662</b>	3,247
Photography	<b>1,125</b>	-
Consultancy	-	926
Website development	<b>1,236</b>	1,066
Subscriptions	<b>422</b>	1,145
<b>Total income from gifts in kind</b>	<b>7,600</b>	<b>10,780</b>

## 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>
Total income from donations			

#### 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	-	<b>93,664</b>
Events	-	32,436	-	<b>32,436</b>
Staff costs (note 8)	81,993	298,920	61,164	<b>442,077</b>
Other staff costs	-	8,492	10,578	<b>19,070</b>
Marketing and communications	-	25,006	-	<b>25,006</b>
Professional fees	-	-	19,326	<b>19,326</b>
Rent and rates	-	-	35,061	<b>35,061</b>
Other office costs	-	-	20,354	<b>20,354</b>
Governance costs	-	-	6,776	<b>6,776</b>
Fundraising	3,647	-	-	<b>3,647</b>
<b>Sub-total</b>	<b>85,640</b>	<b>458,518</b>	<b>153,259</b>	<b>697,417</b>
Allocation of support and governance costs	24,120	129,139	(153,259)	-
<b>Total expenditure</b>	<b>109,760</b>	<b>587,657</b>	<b>-</b>	<b>697,417</b>

#### 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
<b>Sub-total</b>	<b>62,209</b>	<b>393,372</b>	<b>109,671</b>	<b>565,252</b>
Allocation of support and governance costs	14,975	94,696	(109,671)	-
<b>Total expenditure</b>	<b>77,184</b>	<b>488,068</b>	<b>-</b>	<b>565,252</b>

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
<b>Cost</b>	
At 1 September 2021	13,595
Disposals	<u>(13,595)</u>
At 31 August 2022	<u>-</u>
<b>Depreciation</b>	
At 1 September 2021	13,595
Disposals	<u>(13,595)</u>
At 31 August 2022	<u>-</u>
<b>Net book value</b>	
<b>At 31 August 2022</b>	<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	(23,060)	(36,240)
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	(856)	(5,807)	(34,600)	(41,263)
<b>Net assets at 31 August 2022</b>	<u><b>32,528</b></u>	<u><b>77,681</b></u>	<u><b>174,089</b></u>	<u><b>284,298</b></u>
<b>Prior year comparative</b>				
	Restricted funds	Designated funds	General funds	Total funds
Current assets	80,534	159,526	145,857	385,917
Current liabilities	-	-	(35,684)	(35,684)
<b>Net assets at 31 August 2021</b>	<u><b>80,534</b></u>	<u><b>159,526</b></u>	<u><b>110,173</b></u>	<u><b>350,233</b></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
<b>Restricted funds</b>					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	100,000	(100,000)	-	-
Ashley Family Foundation	10,000	-	(10,000)	-	-
The Borrows 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
<b>Total restricted funds</b>	<b>80,534</b>	<b>351,800</b>	<b>(399,806)</b>	<b>-</b>	<b>32,528</b>
<b>Unrestricted funds</b>					
<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>	<b>159,526</b>	<b>-</b>	<b>(134,820)</b>	<b>52,975</b>	<b>77,681</b>
General funds	110,173	279,682	(162,791)	(52,975)	174,089
<b>Total unrestricted funds</b>	<b>269,699</b>	<b>279,682</b>	<b>(297,611)</b>	<b>-</b>	<b>251,770</b>
<b>Total funds</b>	<b>350,233</b>	<b>631,482</b>	<b>(697,417)</b>	<b>-</b>	<b>284,298</b>

# Notes to the financial statements, £'s

For the year ended 31 August 2022

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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;  
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
<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 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>	<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 2022

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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:

	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>6,191</u>	<u>6,191</u>

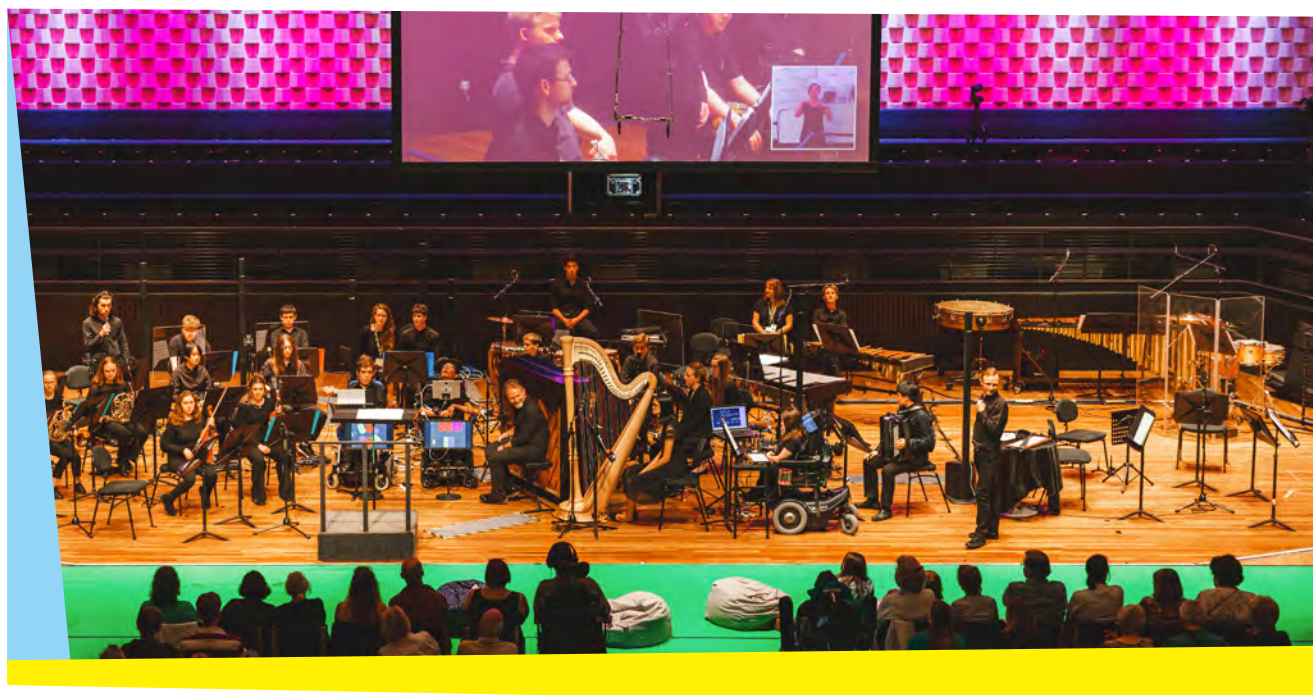
#### 17. Related party transactions

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

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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

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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.



### 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**

<b>Andrea Hart (she/her)</b>	Company Secretary	25 March 2019 - 30 November 2021
<b>Andrew Hart (he/him)</b>	Treasurer	28 April 2020 - 4 May 2022
<b>Ed Williams (he/him)</b>	Co-chair until resigned	28 April 2020 - 17 December 2021
<b>Dr Sally Dowling (she/her)</b>	Co-chair until resigned	28 April 2020 - 4 May 2022
<b>Yasmin Lajoie (she/her)</b>	Trustee	18 April 2020 - 13 September 2021



## Our team

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**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

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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

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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.



**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:



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



**The Rayne  
Foundation**



**Garfield Weston  
FOUNDATION**



Miss Kathleen Beryl Sleigh Charitable Trust



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**FOYLE FOUNDATION**

**The Baily Thomas  
Charitable Fund**



**Northwick Trust**



**The Goldsmiths'  
Company Charity**



**The Rayne  
Foundation**



**National  
Open Youth  
Orchestra**



**Esmée  
Fairbairn  
FOUNDATION**



**Paul Hamlyn  
Foundation**



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



**The DCT Charitable Trust**



**BORROWS  
CHARITABLE TRUST**



**VAUGHAN  
WILLIAMS  
FOUNDATION**

**The Steel  
Charitable Trust**



**Bruce Wake Charitable Trust**  
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Founding  
sponsor:



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



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## 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)