

**OPEN  
UP  
MUSIC**



# Opening up music to young disabled musicians

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

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# About Open Up Music

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

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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

We have three aims, each with corresponding outcomes:

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

Aim 2 - Increase audience for inclusive music making.

Aim 3 - Strengthen the resilience of Open Up Music.

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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

# Our activities



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

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

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

## Our programmes



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

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



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

[noyo.org.uk](http://noyo.org.uk)



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

[theclarion.uk](http://theclarion.uk)





# Report from the Chair and CEO

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

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

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

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

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

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

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

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

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

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

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

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

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



**Barry Farrimond-Chuong MBE FRWCMD**  
CEO

# Our year in young musicians' words



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

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

I want everyone to hear *Juba Dance*.

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

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

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

It's good, groovy and I ❤️ clarion!

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





National  
Open Youth  
Orchestra

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

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

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

- NOYO musician about another

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

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

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



# OPEN ORCHESTRAS

**2024/25**  
**Achievements and  
performance**









# Open Orchestras

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

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

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

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

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

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

**- Dr Marina Gall**

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

# 2024/25 musicians' stories

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

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

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

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



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

- Kyla

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

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







## 2024/25 at a glance

60

Orchestras

27

Music Hubs

3

Arts organisations

9

regions of England and Wales

60%

of Orchestras in their 3<sup>rd</sup> year or more

720

young participants

37%

hadn't played an instrument before

114

Clarion players

16

performances

watched by 1412 guests and 1286 young disabled people



## Community

200+

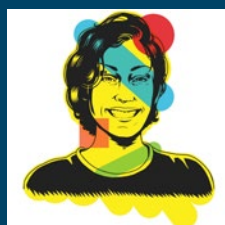
music educators

338

music sessions in special schools



## New repertoire



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

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



## By the end of the year...

**81%**

of music educators said that Open Orchestras had improved their ability to help young disabled people make music

**100%**

of music educators would recommend Open Orchestras to others

## Musicians' progress:

**91%**

were playing independently

**96%**

were playing with intent

**62%**

were consistently playing with control

**For 52%**

of young musicians, Open Orchestras had a positive impact in other areas of their school life.

## Musicians felt...

- ☒ good at music (90%)
- ☒ confident playing their instrument (88%)
- ☒ proud to be in the orchestra (84%)
- ☒ they have been learning new things (87%)
- ☒ they are getting better at playing (87%)
- ☒ they want to continue to play music when they're older (74%)





# 2024/25 in perspective

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

**"It is truly a magical feeling because we play such wonderful music."**

**- Musician (survey)**

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

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

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

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

**- Music leader (survey)**

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

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

**- Orchestra Leader, Lindon Bennett school, London**

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

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

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

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

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

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

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

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

**- James Welburn, ABRSM Deputy Head of Engagement**

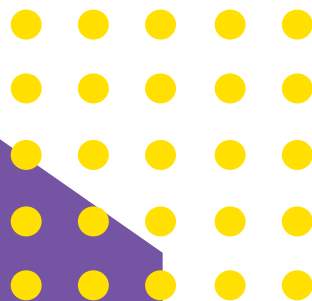






National  
Open Youth  
Orchestra

# 2024/25 Achievements and performance







National  
Open Youth  
Orchestra



# National Open Youth Orchestra

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

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

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

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

- Balpreet, NOYO electric guitarist

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

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

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



barbican

GUILDHALL  
SCHOOL



mac  
Midlands Arts Centre

B:Music

Services  
For Education

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



# 2024/25 musicians' stories

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

- Cass, Violin and viola

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



“ **Everyone deserves a chance.**

- Chapman, Percussion and piano

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



# 2024/25 at a glance

## 5 Regional NOYO Ensembles

Bristol, Birmingham, Bournemouth, Cardiff and London

## 59 NOYO musicians

80% disabled or neurodivergent

## 20 new musicians started with the orchestra

## 16 musicians toured with the National Open Youth Orchestra

## 4 National Open Youth Orchestra concerts

Milton Court Concert Hall, London - 27 April

Lighthouse, Poole (live and streaming) - 10 May

Hoddinott Hall, Cardiff - 17 May

Birmingham Town Hall - 8 June

## 5 Regional NOYO Ensemble showcases

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

### Some of the instruments NOYO musicians play

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

### National Open Youth Orchestra premieres composed for NOYO:

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

### Other music performed

New arrangements of:

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



# NOYO Collective

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

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

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**70** rehearsals

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

**3,160** plays

of 28 video resources  
created for musicians  
to develop their skills

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**By the end of the year...**

**92%**

of musicians demonstrated  
improved or excellent  
musical skills

**88%**

of musicians  
demonstrated  
improved or excellent  
ensemble playing skills





## 2024/25 in perspective

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

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

**- NOYO musician**

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

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

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

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

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

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

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

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

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

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



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

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

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



# 2024/25 Research and development

## Clarion

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

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

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

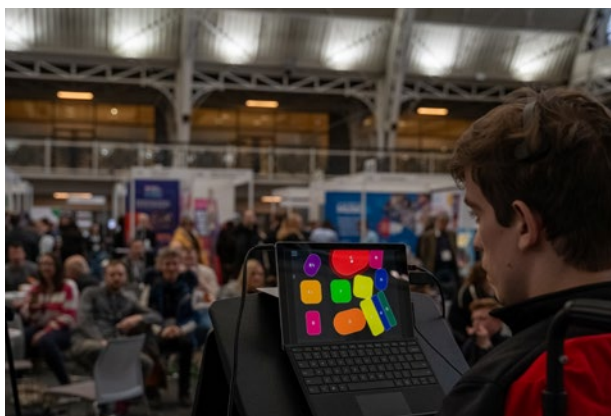
We ran a joint online training session with BBC Ten Pieces and piloted Open Music Assessment for the Clarion through the Department for Education's "Musical Opportunities Pilot" - in partnership with the Associated Board of the Royal Schools of Music (ABRSM) and Young Sounds.

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

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

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

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



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

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

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

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

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

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

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

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



# 2024/25 Research and development

## Accessible Musical Pathways (AMP) Toolkit

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

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

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

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

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

– AMP Toolkit test session participant



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

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

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

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

**- Torin van Breda, Critical Consultant**



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

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

I am very proud.

# Thank you

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



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National Open Youth Orchestra  
founding sponsor:









# Financials

**2024/25  
Performance and  
results**



# Financial review

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

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

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

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

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

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

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



# Operating Reserves Policy

## Reserves held by the charity at the end of the year

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

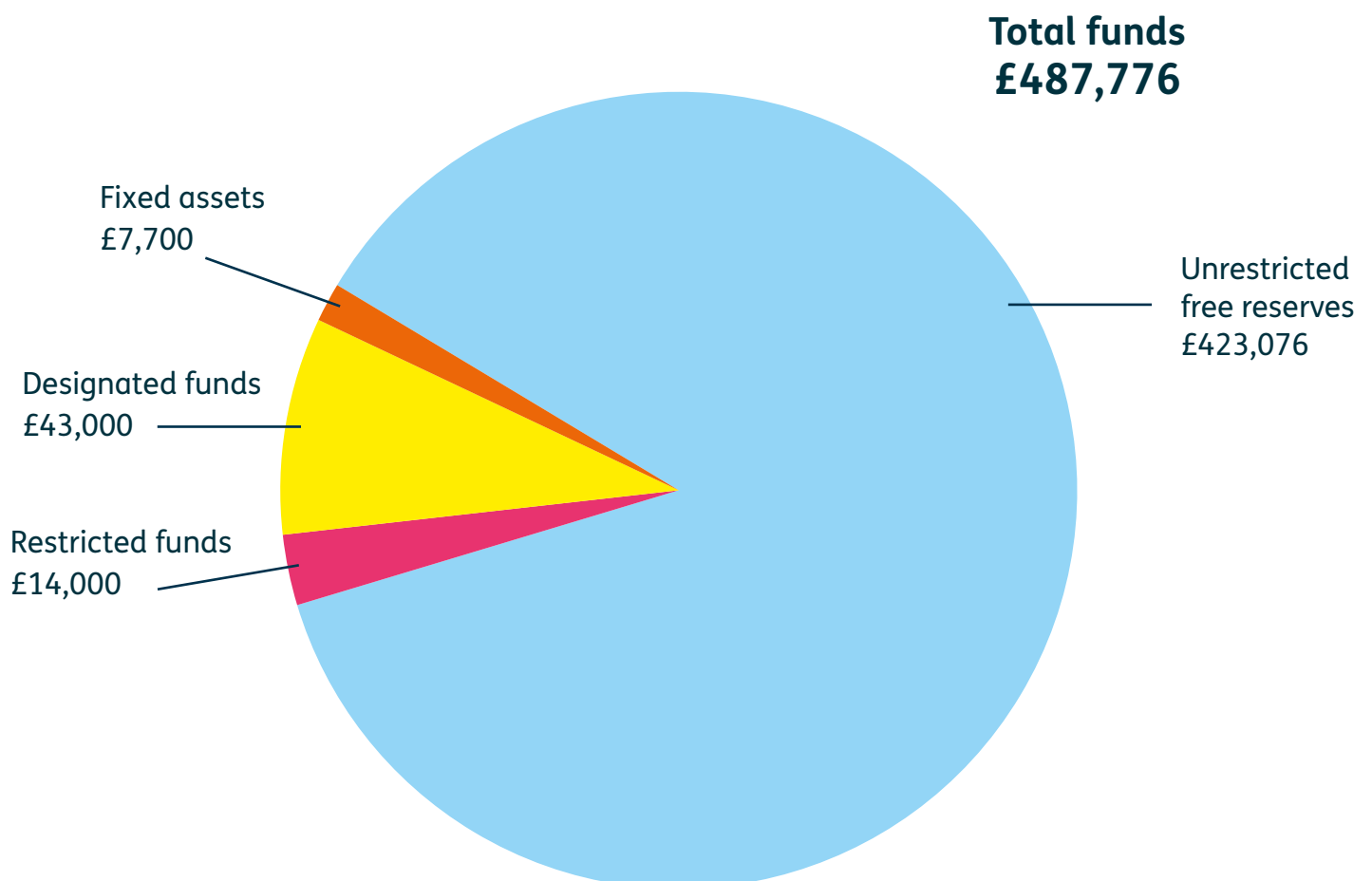
The charity aims to hold free reserves covering three months' average operating costs. The budgeted expenditure for 2025/26 is £1,108,523 and therefore the target is £277,131.

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

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

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

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





# Report of the trustees

## Statement of Responsibilities of the Trustees

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

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

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

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

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

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

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

## Independent examiners

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

Approved by the trustees on 27<sup>th</sup> January 2026 and signed on their behalf by



**Judith Webster**

Chair

CEO of the Association of British Orchestras



## Independent examiner's report

### To the trustees of Open Up Music

---

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

#### Responsibilities and basis of report

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

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

#### Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

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

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

## **Independent Examiner's Report (continued)**

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

*William Guy Blake*

Date: 27 January 2026

**William Guy Blake ACA**

**Member of the ICAEW**

**Godfrey Wilson Limited**

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

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

**For the year ended 31 August 2025**

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

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



## Balance sheet

As at 31 August 2025

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

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

The directors acknowledge their responsibilities for:

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

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

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



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

## Statement of cash flows

For the year ended 31 August 2025

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

## For the year ended 31 August 2025

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### 1. Accounting policies

#### a) Basis of preparation and general information

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

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

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

#### b) Going concern basis of accounting

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

#### c) Income

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

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

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

#### d) Donated services and facilities

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

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



## 1. Accounting policies (continued)

### d) Donated services and facilities (continued)

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

### e) Interest receivable

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

### f) Funds accounting

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

### g) Expenditure and irrecoverable VAT

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

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

### h) Allocation of support and governance costs

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

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

### i) Tangible fixed assets

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

Computer equipment	3 years
Office equipment	3 years
Furniture	5 years

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

## **1. Accounting policies (continued)**

### **j) Debtors**

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

### **k) Cash at bank and in hand**

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

### **l) Creditors**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

### **m) Financial instruments**

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

### **n) Pension costs**

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

### **o) Foreign currency transactions**

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

### **p) Operating leases**

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

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

### **q) Accounting estimates and key judgements**

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

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

## 1. Accounting policies (continued)

### q) Accounting estimates and key judgements (continued)

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

## 2. Prior period comparatives: statement of financial activities

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

## 3. Income from donations

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

\*Gifts in kind includes the following items:

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



### 3. Income from donations (continued)

#### Prior period comparative

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

### 4. Income from charitable activities

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

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

### 5. Government grants

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

## 6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £
Staff costs (note 8)	82,122	321,144	89,603	492,869
Activity costs	-	167,188	-	167,188
Rent and rates	-	-	42,126	42,126
Other staff costs	-	-	38,910	38,910
Events	-	31,811	-	31,811
Professional fees	-	-	29,443	29,443
Other office costs	-	-	26,533	26,533
Marketing and communications	-	13,956	-	13,956
Governance costs	-	-	4,501	4,501
Depreciation	-	-	3,006	3,006
Fundraising	859	-	-	859
<b>Sub-total</b>	<b>82,981</b>	<b>534,099</b>	<b>234,122</b>	<b>851,202</b>
Allocation of support and governance costs	31,483	202,639	(234,122)	-
<b>Total expenditure</b>	<b>114,464</b>	<b>736,738</b>	<b>-</b>	<b>851,202</b>

### Prior period comparative

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

## 7. Net movement in funds

This is stated after charging:

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

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

## 8. Staff costs and numbers

Staff costs were as follows:

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

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

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

	2025 No.	2024 No.
Average head count	<u>12.7</u>	<u>12.4</u>



## 9. Taxation

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

## 10. Tangible fixed assets

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

## 11. Debtors

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

## 12. Creditors : amounts falling due within 1 year

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

### 13. Deferred income

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

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

### 14. Analysis of net assets between funds

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

## 15. Movements in funds

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



## **15. Movement in funds (continued)**

### **Purposes of restricted funds**

#### **Open Orchestras**

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

Department for Education

The Samuel Gardner Memorial Trust

Young Sounds UK

Youth Music

Wain Foundation

#### **National Open Youth Orchestra**

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

ABRSM

Big Give

The D'Oyly Carte Charitable Trust

Anonymous

John James Bristol Foundation

Paul Hamlyn Foundation

The Radcliffe Trust

#### **Clarion**

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

Harrison Parrott Foundation

Young Sounds UK

#### **Core**

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

The Lightbulb Trust

### **Purposes of designated funds**

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

#### **Open Orchestras**

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

#### **National Open Youth Orchestra**

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

#### **Clarion**

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

#### **Research and Development**

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

## 15. Movement in funds (continued)

### Purposes of designated funds (continued)

#### Core costs

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

#### Prior year comparative

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

**16. Operating lease commitments**

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

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

**17. Related party transactions**

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

# Structure, governance and management







# Reference and administrative information

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

## Charity constitution

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

## Details of governing document

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

## Trustee recruitment, appointment, induction and training

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

# Organisational structure

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

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

## Finance Committee

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

## Nominations Committee

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

## Programme Oversight Committee

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



# Our patron and Board of trustees



## **Dr Clarence Adoo MBE**

Patron

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

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## **Dr Emily Magrath (she/her)**

📅 Appointed 28 January 2025

EDI Trustee

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

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## **Jennifer Roberts (she/her)**

📅 Appointed 15 December 2025

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

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## **Jocelyn Watkins (she/her)**

📅 Appointed 4 May 2022

Safeguarding Trustee

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

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**Judith Webster (she/her)**

📅 Appointed 25 July 2022

Chair

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



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**Kate Strachecky (she/her)**

📅 Appointed 15 December 2025

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



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**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.



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**Rosemary Johnson MBE (she/her)**

📅 Appointed 23 September 2019

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

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**Resigned 28 January 2025**

David Ward (he/him)

Rebecca Sandiford (she/her)

**Resigned 24 July 2025**

Dr Sam Duffy (she/her)

## Our team

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

**Alison Maxhuni (she/her)**  
Head of Development

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

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

**Dan Brashaw (he/him)**  
Marketing and Communications Officer

**Demi Delaperelle (she/her)**  
Programme Officer

**Elio Wilson (he/they)**  
Pastoral Support Officer

**Evie Sherry-Starmer (they/them)**  
Executive Assistant

**Gabriel Herzog (he/they)**  
Development Officer

**Helen Stevens (she/her)**  
Head of Operations

**James Creed (he/him)**  
Music and Technology Officer

**Jonathan Westrup (he/him)**  
Education and Learning Manager

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

**Kate Duffy (she/her)**  
Programme Officer

## Networks

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

## Our partners

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

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

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

## How the charity makes decisions

Matters specifically reserved for the Board of Trustees include:

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

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

## **Risk**

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

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

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

## **Arrangements for setting the pay and remuneration of staff**

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

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

## **Governance code**

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

## **Objectives and activities - Public Benefit**

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

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




## Open Up Music

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BS4 3AS

## Learn more

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

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