OMNIMUSIC

England & Wales · Charity number 1171097

Details

Status	Registered
Legal form	CIO
Registered	2017-01-12
Register	View on the Charity Commission register

Contact

Address	Disability Stockport 23 High Street Stockport SK1 1EG
Phone	07784284422
Email	info@omnimusic.org.uk
Website	www.omnimusic.org.uk

Activities

Objects: A) THE RELIEF OF CHILDREN, YOUNG PEOPLE AND ADULTS WHO HAVE PHYSICAL OR LEARNING DISABILITIES, OR BOTH, IN PARTICULAR THROUGH:I) THE APPLICATION OF SPECIALIST TECHNOLOGY THAT ENABLES THEM TO CREATE, PLAY AND PERFORM MUSIC;II) THE DEVELOPMENT OF NEW AND EMERGING TECHNOLOGIES IN ORDER TO INCREASE THE OPPORTUNITIES FOR DISABLED PEOPLE TO MAKE AND ENJOY MUSIC;B) THE ADVANCEMENT OF THE EDUCATION OF SUCH PEOPLE IN MUSICAL AND TECHNOLOGICAL SKILLS.

Activities: The charity works with people with disabilities and uses specialist equipment to enable them to create and make music. The charity also aims to develop technology to help further these aims.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Disability
- **Who:** People With Disabilities

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Geography

- Bolton
- Bury
- Manchester City
- Oldham
- Rochdale
- Salford City
- Stockport
- Tameside
- Trafford
- Wigan

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£150,651	£144,115	-	-
2024-03-31	£157,216	£151,450	-	-
2023-03-31	£71,463	£48,927	-	-
2022-03-31	£75,208	£78,572	-	-
2021-03-31	£26,889	£32,144	-	-

Trustees

Name	Role	Appointed
ADRIAN NEIL HOOPER	Chair	2017-01-12
MARK LUDLAM		2017-01-12
Maria Isabel Rivera Rivera		2024-01-18
Mark Rowland		2021-03-17
Phillip Howley		2023-10-12
Sarah Denman		2025-05-16
Thomas Northey		2023-10-12

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OMNIMUSIC

England & Wales - Charity number 1171097

Accounts

2024-25

OmniMusic Annual Report

OmniMusic

Find out more:
www.omnimusic.org.uk

It was the best morning ever of my life!

Participant, FamJam

OmniMusic



Melland School, Gorton, Manchester

OmniMusic

Charity Registration Number: 1171097
Trustees' Annual Report and Financial Statements for the year ended 31 March 2025

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Hello!

We believe everyone has the human right to take part in cultural life and express themself creatively. We are OmniMusic, a disability music charity with ambition.

We are a team of specialist music practitioners, music therapists and creative technologists. Our work is dedicated to children, young people and adults with profound and multiple learning disabilities, SEND (Special Educational Needs and Disabilities) and sensory differences. We support the individuals, and the people who support them - their families, teachers, and keyworkers- to reach their fullest potential for creativity, communication and joy.

Our core values are **Ambition, Equity, Connection, Learning and Listening**; we challenge ourselves to grow and get better on behalf of the people we serve.

Our beneficiaries are at the heart of everything we do. We listen to their needs and desires to develop the high-quality programmes, specialist practitioners and instruments required to make it possible for people with profound physical and learning disabilities to make the music that matters to them.

We encourage ambition and excellence in the music we make together. By using Assistive Music Technology (AMT), alongside traditional and adapted instruments, we ensure equitable access to music through enjoyable, accessible and inclusive sessions.

Our experienced team of professional musicians and creative technologists have over 20 years collective expertise within SEND music making, AMT and Arts for Health, helping us craft programmes that deliver skills, social and wellbeing benefits of music.

We partner with a variety of stakeholders including SEND Education spaces, Community Adult and Social Care settings, and national music and disability organisations.

We can’t wait to share our work with you.

OmniMusic

Administrative Details

Trustees:

Sarah Denman

Adrian Neil Hooper (Chair)

Phillip Howley

Mark Ludlam

Thomas Northey

Maria Isabel Rivera Rivera

Mark Rowland

Charity Address:

OmniMusic
23 High Street
Stockport
SK1 1EG

Bankers:

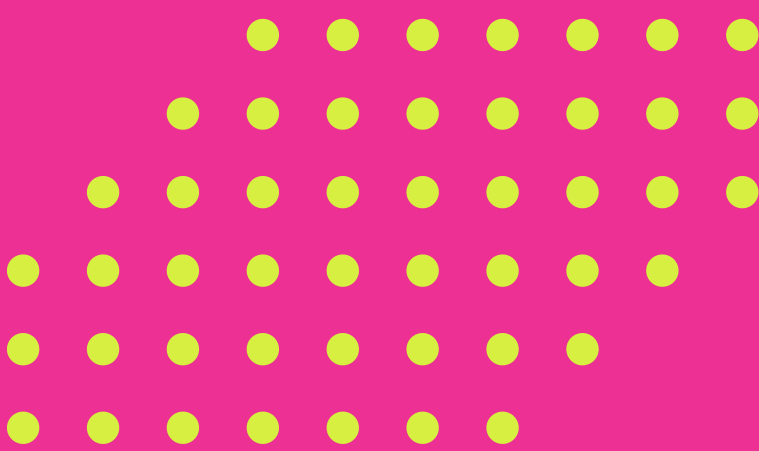
Barclays
Leicester
LE87 2BB

Accountant and independent examiner:

Beyond Profit Ltd
Bolton Arena
Arena Approach
Horwich
Bolton
BL6 6LB

Our Vision

By 2030, every child in Greater Manchester will have lifelong access to high quality, music-making in their learning and leisure time.



OmniMusic

The Need

Every child should be entitled to a rich, quality music education

Department for Education

Yet, whilst specialist demand is growing...

38k

disabled children and young people in GM (2021 Census)

60k

figure set to rise by almost double by 2030 (ONS)

Struggling services can't cope with the existing need...

52%

unable to find teachers to suit their access needs*

27%

council music services hold any accessible instruments*

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*Youth Music Report



What is AMT?

You'll see we refer to **Assistive Music Technology or AMT** a lot. We think it's great! AMT is technology that enables Disabled people to have freedom in creating and performing their own music. This technology consists of widely available music production hardware/software and tools developed especially for this purpose, like switches and sensors which can be fitted into a person's wheelchair or own devices.

It may also include elements of Alternative and Augmentative Communication (AAC) - technology used by Disabled people to interact and communicate day-to-day. Like Professor Stephen Hawking, who used AAC to translate his facial movements through a computer to convert into his famous voice audio... except we use it to make music!

We use AMT alongside traditional or adapted instruments such as guitars, keyboards, and drums to ensure that our sessions are accessible and enjoyable for everyone.

We strive to always find an instrument to suit the individual's physical, sensory and cognitive needs, and if it doesn't exist, we make it! Our specialist creative technologists develop and hack this equipment to ensure that our participants' needs are met.
We focus on amplifying our participant's ability, not disability.

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Is it the same as Music Therapy?

Similar approach, difference outcomes

OmniMusic's approach plays a part in a wider spectrum of music interventions which support both learning and wellbeing in participants.

We proudly partner with complementary organisations across this spectrum to ensure that every child can access music-making in the way best suited to them.

Whilst there are many overlaps with music therapy, we focus on the creative outputs first, confident that the therapeutic benefits follow.

Our use of AMT and adapted instruments aims to give as much autonomy and control to participants over creating and playing the music that matters to them, especially where traditionally instruments may not be physically or cognitively accessible.

We have trained music therapists in our team of freelance practitioners, and they may incorporate music therapy modalities in their practice to meet the needs of some of our participants in the most complex cases. However our work is creativity-driven, not clinical.

OmniMusic



1:1 Music Melland School, Gorton, Manchester

Our Programmes

Learning: SEND Education Enrichment

Our work in formal learning settings includes SEND special schools and colleagues across Greater Manchester, where our new year-round partnership programmes combine:

+ group music workshops;
+ 1:1 music sessions;
+ performance and recording opportunities;
+ learning resources and staff CPD* for lasting legacy.

Community: Adult Music Programmes

Our work in community settings includes adult community day services across Greater Manchester, combining:

+ group music workshops;
+ small group skills extension sessions;
+ performance and recording opportunities;
+ and music accreditation opportunities.

FamJam: Public Access Music-making

Our new public access pilot programme for Disabled people and their caregivers to make music together:

+ group music workshops;
+ better access provision within cultural venues.

Tech CPD: Strengthening our Sector

Our approach to music-making is highly specialised. OmniMusic develops both the tools and teams required to deliver impact to the widest reaching beneficiaries:

+ Assistive Music Technology CPD training;
+ industry advice and guidance on AMT use;
+ new tools + instrument adaptations.

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*Continuing Professional Development (CPD)

Our Process

Pre-Sessions: Information Gathering

To get the best outcomes, before any music-making we meet with teachers, support workers, senior leadership teams and music practitioners to discover:

+ How our music programme can help achieve a partner's wider goals;
+ Set baseline evaluation and outcomes for individuals;
+ Each learner's physical, cognitive and sensory needs, interests and triggers;
+ Training required for staff;
+ Expectation setting for staff and participants.

In Sessions: Person-led Co-creation

Practitioners plan activity whilst keeping flexibility for the evolving needs of learners:

+ Matching participants to instruments based on their needs and interests;
+ Creating original music led by participants' interests and engagement levels;
+ Reimagining popular songs with new lyrics or music;
+ Exploring sounds and sensory feedback of digital and acoustic instruments.

Post-Session: Reflective Practice

Evaluation is critical to our impact, we use this data to shape and inform our future session and programme planning. We carry out weekly, termly and annual evaluation:

+ In-person meetings, practitioner forms, staff observations and mood scales;
+ An End of Year Impact Report is created for each programme partner;
+ Case study sharing with partners and practitioners.

Culmination: Celebration

Celebrating participants' achievements and sharing the material made by disabled music-makers is an important part of every OmniMusic project. We celebrate with:

+ Original music recorded professionally and uploaded to digital music platforms;
+ End of year showcase in professional music venue;
+ In-house sharing to peers and family;
+ Certificate of Participation.

OmniMusic

Trustees Annual Report

Structure, governance and management

Omnimusic is a Charitable Incorporated Organisation (Foundation) with the Charity Registration Number 1171097. The governing document of Omnimusic is a constitution dated 12 January 2017.

Trustees are appointed by resolution passed at a properly convened meeting. Trustees meet at least 4 times per year.

Objectives and Activities for the Public Benefit

The objects of the charity are:

(a) the relief of children, young people and adults who have physical or learning disabilities, or both, in particular through:

1. the application of specialist technology that enables them to create, play and perform music;
2. the development of new and emerging technologies in order to increase the opportunities for Disabled people to make and enjoy music;

(b) the advancement of the education of such people in musical and technological skills.

The Trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities and setting the grant making policy for the period.



Activities

Our Key Activities and Achievements

In 2024–25, OmniMusic worked with 437 Disabled participants from across the Greater Manchester boroughs of Stockport and Manchester, delivering 245 weekly workshops through partnerships with 4 SEND schools and 1 Adult Disability Service, and the pilot of FamJam: a public, open access offer to Disabled people and their caregivers.

Together, we created 2,032 new opportunities for inclusive and accessible music-making using our approach which blends the use of traditional, adapted and assistive music technology, supported by our team of 14 specialist music practitioners. Our participants included children and adults with Profound and Multiple Learning Disabilities (PMLD), most living in 1–5% most deprived wards in England, according to the English Indices of Deprivation 2025.

We've strengthened our operations, governance and infrastructure, guided by our core values and a clear vision for the future. This year has seen deeper collaboration with programme partners, bolder reach across Greater Manchester, responsive evaluation and braver positioning with new strategic allies for future growth and scale.

Programme Delivery

From September to July we have delivered weekly group and 1:1 music workshops across 5 settings: 4 SEND Special Schools and 1 Adult Disability Day Service. Each of these settings also benefit from support worker CPD to ensure a long-lasting legacy. In response to need, we have received funding to pilot FamJam, a bi-monthly, open access public programme for Disabled people and their caregivers.

We continue to be artistically ambitious on behalf of our participants. Their music was showcased in professional settings, including our annual concert at The Bridgewater Hall and community performances to audiences of 548. We've become a Registered Centre for Trinity College, Sounds of Intent and AQA Unit Award Schemes, and from 2025 will begin formally recognising the learning journeys of our students.

We've invested in digitising our evaluation framework, helping us track impact and make data-driven changes to programme design, strategy and fundraising. Our commitment to co-creation, flexibility and responsiveness remains central to our work.

Improving access to Assistive Music Technology (AMT) has been a key focus. Thanks to a recent consortium-based funding opportunity, we've laid the groundwork for a region-wide Accessible Instrument Library with all 10 Local Authority Music Services and the GM Music Hub. A £25,000 equipment donation from Lifelites enabled us to distribute new instruments and software across all of our settings. With Youth Music support, our Creative Technologist has prototyped an online AMT Digital learning tool for musicians.

Workforce Development

We delivered 8 specialist training events for 95 music professionals, offered CPD to 22 teachers and support workers, and created 14 paid work opportunities at or above Living Wage, including one year-long traineeship for an entry-level practictioner.

OmniMusic is proudly a disability-led organisation with more than 50% of our people identifying as D/deaf, Disabled and/ or neurodivergent. Our core team includes 3 employees and 2 key consultants. We've expanded our talent pipeline with paid roles for Disabled and neurodivergent musicians and early-career practitioners, building a more inclusive, representative workforce for the music industry.

“We’ve seen far richer results with OmniMusic sessions than any of our other interventions. It’s incredible what’s been achieved.”

Headteacher, Partner School

OmniMusic



FamJam Participant and Parent, Stockport

Sustainability and Resilience

Demand for our services continues to grow; with requests for deeper, more embedded programmes with existing partners and weekly external enquiries from schools, adult services and families – often for projects beyond our capacity to deliver at our current scale.

Wherever possible we have met the need within our current means, offering free access to online digital resources and developing a pilot concept for public access, FamJam, which launched in Summer 2025.

Our strategic priorities now focus on growing our capacity in order to meet rising demand sustainably. As a disability-led organisation, our strength lies in lived experience. We're mindful of the risk of burnout and are committed to supporting our team as we grow.

After a period of growth and change, OmniMusic has reached a 'new normal'.

With a refreshed board, bold vision and ambitions to scale, we've diversified income and converted partnerships into revenue-generating agreements, some multi-year commitments from key partners. Our revenue model now contributes 21% to turnover, strengthening our resilience in these challenging times.



Strategic Partnerships

Our 2025–30 strategy brings clarity and confidence. We proudly co-created with Heaton School, Melland High School, Castle Hill School and Pear Tree School, and work with partners including Disability Stockport, Merseyway Innovation Centre, GM Music Hub, One Education, Nordoff & Robbins, Drake Music and Stockroom.

To do this, we've gratefully secured support from Stockport Metropolitan Borough Council, UK Government, The Fore, Youth Music, National Lottery, Foyle Foundation, People's Neighbourhood Trust and Broome Family Trust.

Summary

We are ready!

OmniMusic is rooted, resilient and responsive.

We aim to use our expertise to partner and collaborate with other organisations, bringing clarity to our added value. With your support, we will continue to grow our impact, champion Disabled voices and create lasting change through music.

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Meet Josh*

A Case Study

Josh is 15, he has profound and multiple learning disability, complex health needs, non-verbal and uses a wheelchair. OmniMusic's weekly music sessions provide an inclusive, level opportunity for him to thrive. He is a very animated student, with a wry sense of humour, however his communication skills are extremely limited.

Within just a few minutes of using the Digit Music CMPSR, (one of our specialist items of AMT equipment designed for users with limited movement), Josh was able to recognise a pattern: if he moved the joystick, a violin, guitar or piano sound played, when he stopped, the sound also stopped.

Josh's support team, quite literally saw the lightbulb moment in his eyes, when he realised that he had complete control over the sound of this instrument attached to his wheelchair. He purposefully moved the joystick to make a violin sound, following a beat, which contributed to part of a track which was showcased as part of Stockport Town of Culture Festival Finale and later featured on BBC Radio.

To see the recognition that he had full agency over this experience; something that is severely lacking in the rest of his life; was profound. To give Josh an identity as a musician, not just as a Disabled person, is life-changing.

Sadly Josh passed away over Christmas 2024; Josh's legacy from his short life lives on through his music.

*name changed

OmniMusic



Heaton School, Stockport

2024-25 Impact Figures

2032
individual opportunities

432
Disabled music-makers

245
workshops delivered

95
AMT specialists trained

14
living wage jobs created

12
valued partnerships

1
award proudly won

32
original pieces of music

2
media features

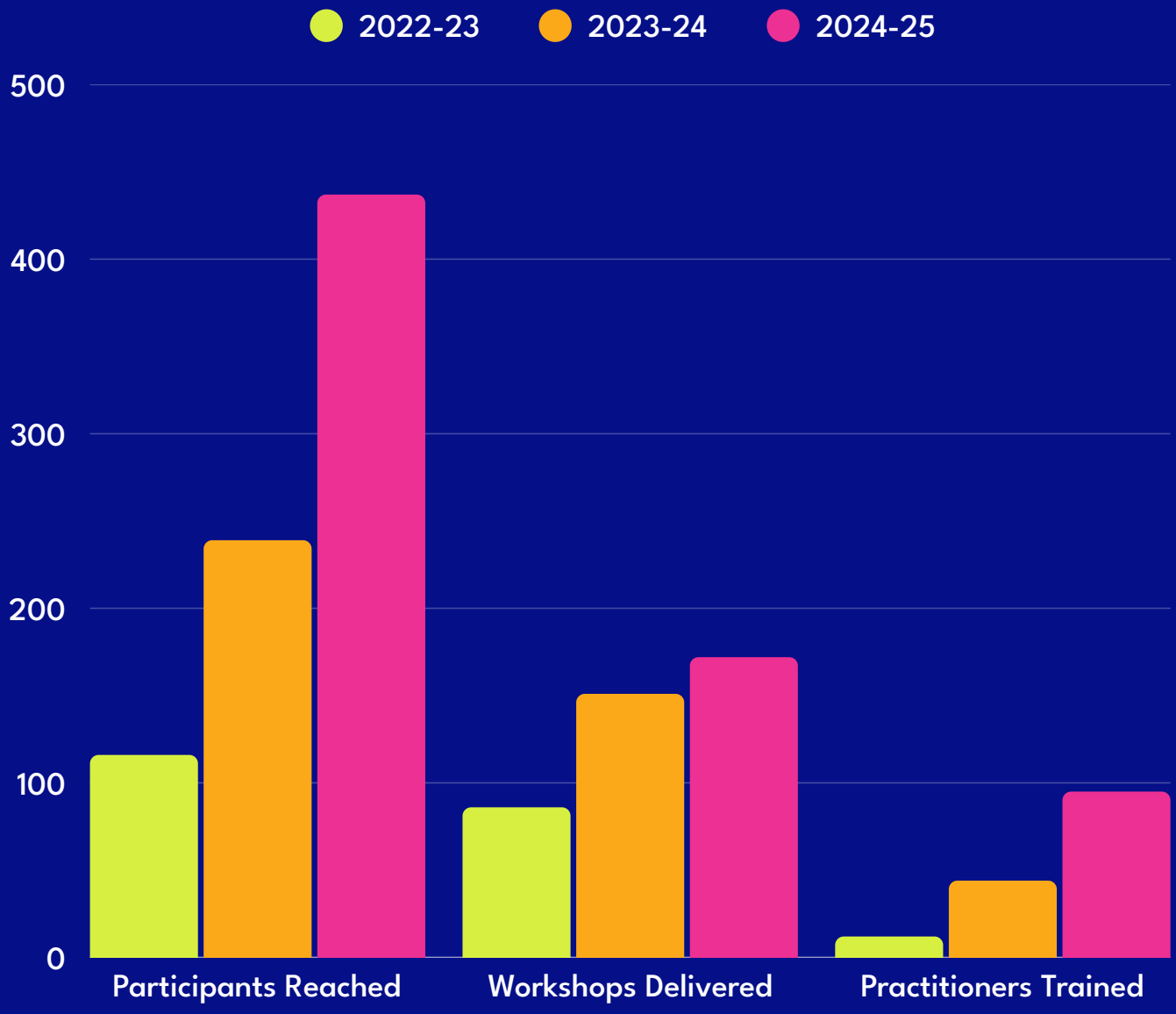
OmniMusic

Our Growth Journey

OmniMusic had a period of growth in 2022-25 with new leadership and a passionate new team; increasing our turnover by over 300% and in turn our impact.

Thanks to the ongoing generosity of our supporters, we are proud to have significantly increased our reach and impact for Disabled people across Greater Manchester.

Here is just a snapshot of what you have helped us to achieve in such a short time:



“

He’s a different person now after OmniMusic. He gets involved in all aspects of the centre and is way more confident.

”

Support Worker, Adult Day Centre

OmniMusic





2024-25 Impact Data

90% Creative, Cognitive and Social Skills

90% of participants said they learned new creative skills, with observations from partner staff reporting improved social capacity and communication skills.

94% Improved Wellbeing and Confidence

94% reported improved wellbeing and confidence, with staff and families reporting that confidence extending beyond OmniMusic sessions into other activities and home-life.

Immediate results

Staff noted shifts in engagement and focus after just one OmniMusic session; sharing that concentration in our sessions far exceeds that of other activities in the setting.

Holistic Wellbeing Benefits

Our partners have reported a greater sense of calm in individuals, fewer incidents of sensory triggers and reduction in stress responses, eg: seizures, following our visits.

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So, what's next?

Learning: SEND Education Enrichment

Building on our learning, we'll continue to roll out across Greater Manchester SEND education settings, ensuring all children and young people in every borough have regular access to inclusive music-making, high quality cultural experiences and appropriate instruments, by 2030.

Community: Leisure-time Music-making

Working in partnership with a diverse breadth of local to national organisations, OmniMusic will continue to elevate the quality and aspirations of music-making in leisure time for Disabled people, by creating spaces for participants to come together with peers and caregivers, and showcasing work on ambitious professional on and offline platforms.

Workforce: Training & Development

As our work grows, so does our need for specialist practitioners- making workforce development a priority for the years ahead. By 2030, our vision is to train 25 music specialists and created 5 entry-level paid traineeships to secure a talent pipeline. We will continue to integrate teacher and key worker CPD alongside online resources.

Technology: Discovery & Dissemination

Our team of Creative Technologists sit at the heart of our programmes responding to need and enabling participation. We continue to build partnerships and share learning to secure equitable access to music for Disabled people, and demystify access to AMT tools and technology.

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Financial Review

Reserves Policy

OmniMusic aspires to have 3 months running costs at any one time held as reserves.

This is to protect against any drop in income and may be spent in the following ways including, but not limited to:

- cover staff salaries
- cover freelance practitioner fees
- take advantage of new opportunities
- for large-scale organisational development opportunities
- capital purchases and expenditure

At 31 March 2025 the total value of free reserves, ie unrestricted funds was £22,698, which amount to 3.5 months of overheads.

Trustees' responsibilities in relation to the financial statements

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing the 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 estimates that are reasonable and prudent
- state whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust deed. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

Approved by the trustees on **Monday 17 November 2025** and signed on their behalf by:



Name: Adrian Hooper
Position: Chair

Independent examiner's report to Trustees of Omnimusic

I report to the trustees on my examination of the accounts of Omnimusic (the Charity) for the year ended **31 March 2025**.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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 Trust as required by section 130 of the Act; or
2. The accounts do not accord with those records.

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.

Signed:  **Date:** 17 November 2025

Emma Willder, FCMA, CGMA, CG(Affiliated)
Fellow of the Chartered Institute of Management Accountants
Beyond Profit Ltd
Bolton Arena
Arena Approach
Horwich
Bolton, BL6 6LB

Beyond Profit

Accounts

Receipt and payment accounts for the financial year ending 31 March 2025

Receipts and payment accounts for the financial year ending 31 March 2025

	Notes	31 March 2025 Unrestricted funds £	Restricted funds £	Total funds £	31 March 2024 Unrestricted funds £	Restricted funds	Total funds £
Receipts:							
Donations		1,154	-	1,154	3,807	-	3,807
Earned Income		29,799	-	29,799	9,234	-	9,234
Grants	2	5,000	114,698	119,698	19,500	124,675	144,175
Total		35,953	114,698	150,651	32,541	124,675	157,216
Payments:							
Cost of fundraising		13	-	13	-	-	-
Charitable Expenditure	3	60,577	83,525	144,102	34,948	116,502	151,450
Total		60,590	83,525	144,115	34,948	116,502	151,450
Net receipts/(payments)		(24,637)	31,173	6,536	(2,407)	8,173	5,766
Transfer between funds		0	0	-	(822)	822	-
Cash funds at 31 March 2024		47,335	8,995	56,330	50,564	-	50,564
Cash funds at 31 March 2025	4	22,698	40,168	62,866	47,335	8,995	56,330

Statement of Assets and Liabilities as at 31st March 2025

Statement of Assets and Liabilities as at 31st March 2025

	Notes	31 March 2025 Unrestricted funds £	Restricted funds £	Total £	31 March 2024 Unrestricted funds £	Restricted funds £	Total £
Cash Funds							
Cash at bank		22,698	40,168	62,866	47,335	8,995	56,330
		22,698	40,168	62,866	47,335	8,995	56,330
Represented by:							
Total funds	4	22,698	40,168	62,866	47,335	8,995	56,330
		22,698	40,168	22,698	47,335	8,995	56,330
Liabilities		2,617	-	2,617	1,250	-	1,250
		2,617	-	2,617	1,250	-	1,250

Notes to the accounts

1) Receipts and Payment accounts

Receipts and payments accounts are statements that summarise the movement of cash into and out of the organisation during the financial year. In this context "cash" includes cash equivalents, for example, bank accounts where cash can be readily withdrawn to pay for debts as they become due.

2) Grants

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Broome Family Trust	5,000	-	5,000
National Lottery Community Fund	-	20,000	20,000
Postcode Lottery	-	23,000	23,000
Stockport MBC	-	4,280	4,280
Stockport MBC (UKSPf)	-	44,500	44,500
The Fore	-	15,000	15,000
Youth Music	-	7,918	7,918
	5,000	**114,698**	**119,698**

Prior year comparative

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Broome Family Trust	5,000	-	5,000
CDL Fund	1,000	-	1,000
Postcode Lottery	-	20,530	20,530
Power to Change	12,000	-	12,000
Stockport MBC (Digifest)	1,500	-	1,500
Stockport MBC (UKSPf)	-	80,347	80,347
The Fore	-	15,000	15,000
Youth Music	-	8,798	8,798
	19,500	**124,675**	**144,175**

3) Charitiable expenditure

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Accountancy	2,780	-	2,780
Equipment	-	-	-
Governance	35	-	35
Insurance	852	-	852
IT Costs	449	28	477
Other administratative costs	2,000	259	2,259
Other project costs	414	2,418	2,832
Other staffing costs	-	142	142
Phone & internet	-	-	-
Premises costs	-	-	-
Printing, postage and stationery	153	87	240
Subcontract staff	55,718	11,565	67,283
Travel & accomodation	97	106	203
Salaries & wages	(1,921)	68,920	66,999
	60,577	**83,525**	**144,102**

Prior year comparative

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Accountancy	1,065	1,200	2,265
Equipment	-	-	-
Governance	107	-	107
Insurance	538	56	594
IT Costs	106	2,479	2,585
Other administratative costs	3,816	9,482	13,298
Other project costs	953	5,752	6,705
Other staffing costs	54	352	406
Phone & internet	-	-	-
Premises costs	-	3,552	3,552
Printing, postage and stationery	14	5	19
Subcontract staff	21,373	67,555	88,928
Travel & accomodation	508	187	695
Salaries & wages	6,414	25,882	32,296
	34,948	**116,502**	**151,450**

Notes to the accounts

4) Funds

	Balance at 1 April 2024 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2025 £
Restricted Funds					
National Lottery Community Fund	-	20,000	-	-	20,000
Postcode Lottery	-	23,000	(23,000)	-	-
Stockport MBC (UKSPF)	-	44,500	(32,552)	-	11,948
Stockport MBC (Kick Start)		4,280	-	-	4,280
The Fore	8,995	15,000	(23,995)	-	-
Youth Music	-	7,918	(3,978)	-	3,940
Total restricted funds	**8,995**	**114,698**	**(83,525)**	**-**	**40,168**
Unrestricted funds	47,335	35,953	(60,590)	-	22,698
Total Funds	**56,330**	**150,651**	**(144,115)**	**-**	**62,866**

Prior year comparative

	Balance at 1 April 2023 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2024 £
Restricted Funds					
Postcode Lottery	-	20,530	(21,018)	488	-
Stockport MBC (UKSPF)	-	80,347	(80,755)	408	-
The Fore	-	15,000	(6,005)	0	8,995
Youth Music	-	8,798	(8,724)	(74)	-
Total restricted funds	**-**	**124,675**	**(116,502)**	**822**	**8,995**
Unrestricted funds	50,564	32,541	(34,948)	(822)	47,335
Total Funds	**50,564**	**157,216**	**(151,450)**	**-**	**56,330**

5) Trustees

The Trustees received no remuneration for the performance of their duties in this financial year (2024: nil).

There were no trustees expenses during the period (2024:£nil).

The Trustees have an indemnity policy in place.

6) Related Party Transactions

There were no related party transactions in year period (2024: £nil)

Signed by:



Adrian Neil Hooper, Chair
On behalf of the Trustees of OmniMusic

Date: Monday 17 November 2025

OmniMusic

“It’s like the lights come on when she’s with you. On OmniMusic day she signs “happy”. It’s amazing to see her so alive.”

Parent, Brinnington, Stockport

OmniMusic



FamJam Participant and Carer, Stockport



Generously funded by:

Funded by UK Government

GREATER MANCHESTER
DOING THINGS DIFFERENTLY

STOCKPORT
METROPOLITAN BOROUGH COUNCIL

THE FORE

PEOPLE'S POSTCODE LOTTERY

POSTCODE NEIGHBOURHOOD TRUST

Lifelites

COMMUNITY FUND

YOUTH MUSIC

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

FOYLE FOUNDATION

Broome Family Trust

Masonic Charitable Foundation

The Baily Thomas Charitable Fund

Proud to partner with:

The Bridgewater Hall

RNCM
ROYAL NORTHERN COLLEGE of MUSIC

TRINITY COLLEGE LONDON

Merseyway Innovation Centre

DISABILITY STOCKPORT

CHHS

MELLAND HIGH SCHOOL

Pear Tree HIGH SCHOOL

Supportability
Making life better for people with disabilities

STOCKROOM



Thank you

omnimusic.org.uk
e: info@omnimusic.org.uk

OmniMusic

Find out more:
www.omnimusic.org.uk

OMNIMUSIC

England & Wales - Charity number 1171097

Accounts

2023-24

OmniMusic Annual Report

OmniMusic

Find out more:
www.omnimusic.org.uk

Nobody had ever even heard him speak, let alone sing!
It's like he comes alive with you.

Participant Keyworker, Community Partner

OmniMusic



OmniMusic

Charity Registration Number: 1171097
Trustees' Annual Report and Financial Statements for the year ended 31 March 2024

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OmniMusic

Hello!

We believe everyone has the human right to take part in cultural life and express themself creatively. We are OmniMusic, a disability music charity with ambition.

We are a team of specialist music practitioners, music therapists and creative technologists. Our work is dedicated to children, young people and adults with profound and multiple learning disabilities, SEND and sensory differences. We support the individuals, and the people who support them - their families, teachers, and keyworkers- to reach their fullest potential for creativity, communication and joy.

Our core values are Ambition, Equity, Connection, Learning and Listening; we challenge ourselves to grow and get better on behalf of the people we serve.

Our beneficiaries are at the heart of everything we do, we listen to their needs and desires to develop the high-quality programmes, specialist practitioners and instruments required to make it possible for people with profound physical and learning disabilities to make the music that matters to them.

We encourage ambition and excellence in the music we make together. By using Assistive Music Technology (AMT), alongside traditional and adapted instruments, we ensure equitable access to music through enjoyable, accessible and inclusive sessions.

Our experienced team of professional musicians and creative technologists have over 20 years collective expertise within SEND music making, AMT and Arts for Health, helping us craft programmes that deliver skills, social and wellbeing benefits of music.

We partner with a variety of stakeholders including SEND Education spaces, Community Adult and Social Care settings, and national music and disability organisations.

We can't wait to share our work with you.

OmniMusic

Administrative Details

Trustees:	Adrian Neil Hooper (Chair)	
	Maria Isabel Rivera Rivera	Appointed 18 January 2024
	Thomas Northey	Appointed 12 October 2023
	Phillip Howley	Appointed 12 October 2023
	Mark Rowland	
	Mark Ludlam	
	Anne Bourner	Resigned 30 September 2023

Charity Address:
23 High Street
Stockport
SK1 1EG

Bankers:
Barclays
Leicester
LE87 2BB

Accountant and independent examiner:
Beyond Profit Ltd
G104 Bolton Arena
Arena Approach
Horwich
Bolton
BL6 6LB

OmniMusic

Trustees Annual Report

Structure, governance and management

Omnimusic is a Charitable Incorporated Organisation (Foundation) with the Charity Registration Number 1171097. The governing document of Omnimusic is a constitution dated 12 January 2017.

Trustees are appointed by resolution passed at a properly convened meeting. Trustees meet at least 4 times per year.

Objectives and Activities for the Public Benefit

The objects of the charity are:

(a) the relief of children, young people and adults who have physical or learning disabilities, or both, in particular through:

1. the application of specialist technology that enables them to create, play and perform music;
2. the development of new and emerging technologies in order to increase the opportunities for disabled people to make and enjoy music;

(b) the advancement of the education of such people in musical and technological skills.

The Trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities and setting the grant making policy for the period.



Activities

Our Activities and Acheivements

In 2023-24, OmniMusic underwent a significant revisioning process, with new leadership and identifying ambitious goals at both SLT and Board level. Following the departure of the founding director and an originating trustee, the organisation successfully navigated this transition. We grew the board of trustees, reassessed administrative processes, contracted new suppliers, and invested in our operational infrastructure.

Throughout this change, we remained focused on our core values, aligning growth with these principles and reflecting them outwardly in our new brand identity. Our continued commitment to flexibility and adapting to partners' and participants' needs has been crucial. Detailed evaluation and monitoring have revealed a greater impact than previously understood, leading to better framework for capturing results.

Demand for our work has grown; we successfully delivered all our funded projects, extended our SEND schools offer, and increased engagement in Adult Day Services across Stockport and Greater Manchester; prompting us to increase resources and core staffing. Additionally, we've expanded our delivery workforce, reducing reliance on a small talent pool and forming new partnerships with musicians and music organisations.

Sustainability and Resilience

We've diversified our income streams through stronger relationships with schools and local authorities - converting partnerships to revenue-generating service agreements, enhancing financial sustainability and resilience ambitions. We continue to pursue a rich funding ecology, combining core with project funds and where possible multi-year support, enabling us to make longer-term commitments to partners and beneficiaries.

Our new strategic direction, resulted in significant and rapid growth in a short space of time. In this period, we won the Northern Cultural Education Awards, our rebrand was spotlighted as a finalist in the Prolific North Design Awards, our Creative Technologist secured one of only 8 spots on a UK-wide research programme (Power to Change) to create cost-effect music tools for our users. We were fortunate to receive a £80k grant from UKSPF via Stockport Borough Council, core funding from The Fore, Zochonis Charitable Trust, Broome Family Trust and People's Neighbourhood Trust.

This pace of growth and scale of funding certainly befits our future ambitions, however, we acknowledge this is an anomaly in our financial trajectory to date and should not necessarily be relied upon as a reflection of the pace of our sustainable growth strategy in the current climate! However, OmniMusic has now reached a 'new normal' and has laid stronger foundations for the future.

Programme Delivery

Over the past year, we worked with 239 participants delivering 151 workshops through our partners with 3 SEND schools, and 4 Adult Disability Services, creating 1028 opportunities for music-making. These participants had a range of profound learning and physical disabilities and were typically residents of the top 1-3% wards of deprivation. The 33 pieces of original, new music made by our participants reached over 11,000 public audiences.

We trained 44 music specialists and have been able to create 13 paid work opportunities at, or above, Living Wage. Securing 3 employees on payroll in our core team. We are also proud to have expanded our talent pipeline, providing paid opportunities for disabled/ neurodivergent musicians developing a more diverse and inclusive workforce.



Public Profile

Projects had public-facing outputs for the first time, and we have been artistically ambitious on behalf of our participants, promoting their music-making in professional settings, such as concerts in venues like The Bridgewater Hall. Recent projects, including the UKSPF-funded 'Rise', a public music installation in a town centre lift shaft for Stockport Town of Culture, featured in the finale event, attracting public audiences, BBC Radio airplay, and shining a spotlight on the incredible work of disabled participants.

We are proud to have won the Northern Cultural Education Awards, recognising our hard work in a short period. Our participants' creative achievements, particularly through our programmes where they wrote and performed original music, have been significant.

Summary

Organisationally, we have weathered challenges and emerged stronger, with a new board, bold vision, and ambitions to scale our efforts. We aim to use our expertise to partner and collaborate with other organisations, bringing clarity to our added value.

“We’ve seen far richer results with OmniMusic sessions than music therapy. It’s incredible what’s been achieved.”

Headteacher, Partner School

OmniMusic



What is AMT?

You'll see we refer to **Assistive Music Technology or AMT** a lot. We think it's great! AMT is technology that enables people with disabilities to have freedom in creating and performing their own music. This technology consists of widely available music production hardware/ software and tools developed especially for this purpose, like switches and sensors which can be fitted into a person's wheelchair or own devices.

It may also include elements of Alternative and Augmentative Communication (AAC) - technology used by disabled people to interact and communicate day-to-day. Like Professor Stephen Hawking, who used AAC to translate his facial movements through a computer to convert into his famous voice audio... except we use it to make music.

We use AMT alongside traditional or adapted instruments such as guitars, keyboards, and drums to ensure that our sessions are accessible and enjoyable for everyone.

We strive to always find an instrument to suit the individual's physical, sensory and cognitive needs, and if it doesn't exist, we make it! Our specialist creative technologists develop and hack this equipment to ensure that our participants' needs are met.
We focus on amplifying our participant's ability, not disability.

OmniMusic

Is it the same as Music Therapy?

Similar approach, difference outcomes

Whilst the approaches do have some similarities, we strive for individuals to engage in music-making for creative expression, inclusion, teamwork, communication and, to support sensory and cognitive development. Improved wellbeing is a welcome by-product of our work.

OmniMusic does have qualified music therapists in our team of freelance practitioners, and they may incorporate aspects of that methodology in their practice to meet the needs of those with the most profound disability, however therapeutic outcomes are not our primary goal.

Active agency vs. passive performance

At times, music therapy can be a very passive experience for recipients with complex needs. Sometimes placing the individual in the role of 'audience' rather than 'artist'. Whereas our use of AMT and adapted instruments removes the physical barriers to music, giving greater autonomy and control over creating and playing.

Supporting creative music-making

The unique aspect of our work, and what sets it apart from traditional music therapy, is the degree of empowerment our sessions can offer to our participants. We set out to make it possible for our participants to make the music that matters to them, as independently as possible.

OmniMusic


VISITOR

Meet Josh*

A Case Study

Josh is 15, he has profound and multiple learning disability, complex health needs, non-verbal and uses a wheelchair. OmniMusic's weekly music sessions provide an inclusive, level opportunity for him to thrive. He is a very animated student, with a wry sense of humour, however his communication skills are extremely limited.

Within just a few minutes of using the Digit Music CMPSR, (one of our specialist items of AMT equipment designed for users with limited movement), Josh was able to recognise a pattern: if he moved the joystick, a violin, guitar or piano sound played, when he stopped, the sound also stopped.

Josh's support team, quite literally saw the lightbulb moment in his eyes, when he realised that he had complete control over the sound of this instrument attached to his wheelchair. He purposefully moved the joystick to make a violin sound, following a beat, which contributed to part of a track which was showcased as part of Stockport Town of Culture Festival Finale and later featured on BBC Radio.

To see the recognition that he had full agency over this experience; something that is severely lacking in the rest of his life; was profound. To give Josh an identity as a musician, not just as a disabled person, is life-changing.

*name changed

OmniMusic

Our Programmes

Learning: SEND Education Enrichment

Our work in formal learning settings includes SEND special schools and colleagues across Greater Manchester, where our new year-round partnership programmes combine:

+ group music workshops;
+ 1:1 music sessions;
+ learning resources;
+ performance and recording opportunities;
+ and staff CPD for a lasting legacy.

Community: Leisure-time Music-making

Our work in community settings includes adult day services and social care across Greater Manchester, our programmes combine:

+ group music workshops;
+ small group skills extension sessions;
+ continuation learning resources for staff;
+ performance and recording opportunities;
+ and music accreditation opportunities.

Tech CPD: Strengthening our Sector

Our approach to music-making is highly specialised. OmniMusic develops both the tools and teams required to deliver impact to the widest reaching beneficiaries:

+ Assistive Music Technology CPD training;
+ industry advice and guidance on AMT use;
+ development of new music tools;
+ and instrument adaptations.

OmniMusic

So, what's next?

Learning: SEND Education Enrichment

Building on our learning, we aim to roll out across Greater Manchester SEND education settings, ensuring that all children and young people in every borough have regular access to inclusive music-making, high quality cultural experiences and appropriate instruments, by 2030.

Community: Leisure-time Music-making

Working in partnership with a diverse breadth of local to national organisations, OmniMusic will continue to elevate the quality and aspirations of music-making in leisure time for disabled people, by creating spaces for people to come together and showcasing our participants' work on ambitious professional on and offline platforms.

Workforce: Training & Development

As our work grows, so does our need for specialist practitioners- making workforce development a priority for the years ahead. By 2030, we'll train 25 music specialists and create 5 entry-level paid traineeships to secure a talent pipeline. We will continue to integrate teacher and key worker CPD alongside online resources.

Technology: Discovery & Dissemination

Our team of Creative Technologists sit at the heart of our programmes responding need and enabling participation. We continue to build partnerships and share learning to secure equitable, financially sustainable access to music for disabled people, and demystify access to those tools.

OmniMusic

Participants just love OmniMusic sessions and the outcomes are great. You can see individuals' success, engagement and confidence growing.

Centre Manager, Adult Day Centre Partner

OmniMusic


VIGATE

Impact in Figures

1028
individual opportunities

239
disabled music-makers

11.1k
town centre audiences

151
workshops delivered

44
AMT specialists trained

33
original pieces of music

1
award won

13
living wage jobs created

11
valued partnerships

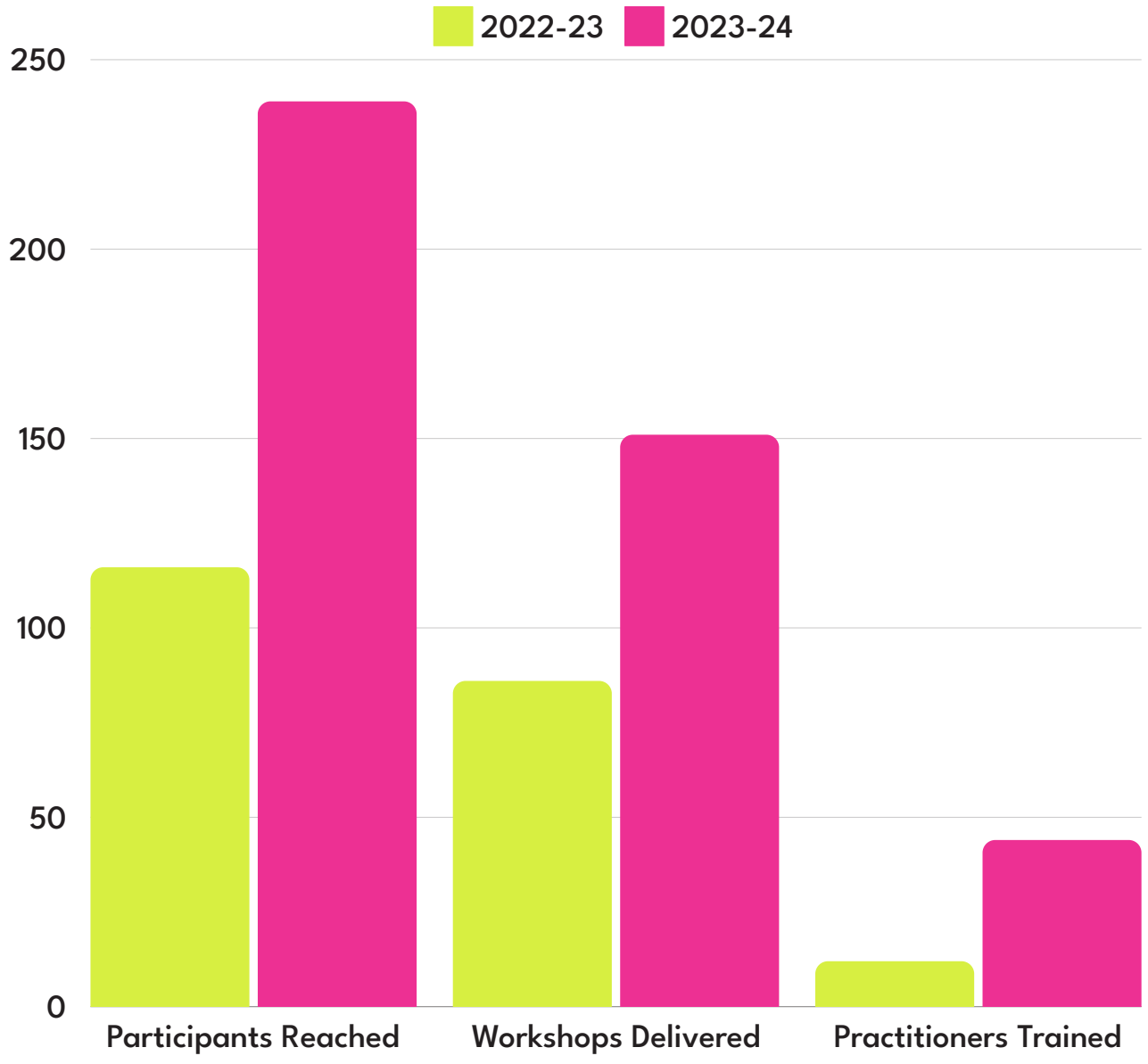
OmniMusic

Our Year of Growth

OmniMusic had a growth spurt in 2022-24 with new leadership and a passionate new team; increasing our turnover by over 300% and in turn our impact.

Thanks to the ongoing generosity of our supporters, we are proud to have significantly increased our reach and impact for disabled people across Greater Manchester.

Here is just a snapshot of what you have helped us to achieve in such a short time:



OmniMusic



Benefits

88% Creative, Cognitive and Social Skills

88% of participants said they learned new creative skills, with partner staff reporting improved social capacity, like taking turns, talking and listening to others.

90% Improved Wellbeing and Confidence

90% reported improved wellbeing and confidence, with staff and families reporting that confidence extending beyond OmniMusic sessions into other activities and home-life.

Immediate results

Staff noted shifts in engagement and focus after just one OmniMusic session; sharing that concentration in our sessions far exceeds that of other activities in the setting.

Holistic Wellbeing Benefits

Our partners have reported a greater sense of calm in individuals, fewer incidents of sensory triggers and reduction in stress responses, eg: seizures, following our visits.

OmniMusic

Financial Review

Reserves Policy

OmniMusic aspires to have 3 months running costs at any one time held as reserves.

This is to protect against any drop in income and may be spent in the following ways including, but not limited to:

- cover staff salaries
- cover freelance tutor fees
- take advantage of new opportunities
- for large-scale organisational development opportunities
- capital purchases and expenditure

At 31 March 2024 the total value of free reserves, ie unrestricted funds less any fixed assets was £47,335, which amount to 4 months of expenditure.

Trustees' responsibilities in relation to the financial statements

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing the 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 estimates that are reasonable and prudent
- state whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust deed. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

Approved by the trustees on Monday 9 December 2024 and signed on their behalf by:



Name: Adrian Hooper
Position: Chair

Independent examiner's report to Trustees of Omnimusic

I report to the trustees on my examination of the accounts of Omnimusic (the Charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

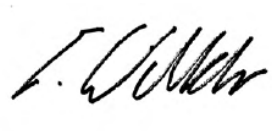
Independent examiner's statement

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 Trust as required by section 130 of the Act; or
2. The accounts do not accord with those records.

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.

Signed:



Date: 17 December 2024

Emma Willder, FCMA, CGMA, CG(Affiliated)
Fellow of the Chartered Institute of Management Accountants
Beyond Profit Ltd
G104 Bolton Arena
Arena Approach
Horwich
Bolton, BL6 6LB

Accounts

Receipts

	Notes	31 March 2024 Unrestricted funds £	Restricted funds £	Total funds £	31 March 2023 Unrestricted funds £	Restricted funds £	Total funds £
Receipts:							
Donations		3,807	-	**3,807**	12,149	-	**12,149**
Earned Income		9,234	-	**9,234**	2,932	-	**2,932**
Grants	2	19,500	124,675	**144,175**	29,300	27,082	**56,382**
Total		**32,541**	**124,675**	**157,216**	**44,381**	**27,082**	**71,463**
Payments:							
Charitable Expenditure	3	34,948	116,502	**151,450**	12,695	36,232	**48,927**
Total		**34,948**	**116,502**	**151,450**	**12,695**	**36,232**	**48,927**
Net receipts/(payments)		**(2,407)**	**8,173**	**5,766**	**31,686**	**(9,150)**	**31,686**
Transfer between funds		**(822)**	**822**	**-**	**-**	**-**	**-**
Cash funds at 31 March 2023		50,564	-	**50,564**	18,878	9,150	**18,878**
Cash funds at 31 March 2024	4	**47,335**	**8,995**	**56,330**	**50,564**	**-**	**50,564**

Liabilities

	Notes	31 March 2024 Unrestricted funds £	Restricted funds £	Total £	31 March 2023 Unrestricted funds £	Restricted funds £	Total £
Cash Funds							
Cash at bank		47,335	8,995	56,330	50,564	-	50,564
		47,335	**8,995**	**56,330**	**50,564**	**-**	**50,564**
Represented by:							
Unrestricted funds	4	47,335	8,995	47,335	50,564	-	50,564
		47,335	**8,995**	**47,335**	**50,564**	**-**	**50,564**
Liabilities		**1,250**	**-**	**1,250**	**4,105**	**-**	**4,105**
		1,250	**-**	**1,250**	**4,105**	**-**	**4,105**

1) Receipts and Payment accounts

Receipts and payments accounts are statements that summarise the movement of cash into and out of the organisation during the financial year. In this context "cash" includes cash equivalents, for example, bank accounts where cash can be readily withdrawn to pay for debts as they become due.

2) Grants

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Broome Family Trust	5,000	-	5,000
CDL Fund	1,000	-	1,000
Postcode Lottery	-	20,530	20,530
Power to Change	12,000	-	12,000
Stockport MBC (Digifest)	1,500	-	1,500
Stockport MBC (UKSPf)	-	80,347	80,347
The Fore	-	15,000	15,000
Youth Music	-	8,798	8,798
	19,500	**124,675**	**144,175**

Prior year comparative

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Arts Council	-	1,184	1,184
Garfield Weston	10,000	-	10,000
Manchester Guardian Charitable Trust	-	2,000	2,000
Songforge	-	2,000	2,000
Stockport MBC	-	9,980	9,980
We love MCR	-	4,000	4,000
Youth Music	-	7,918	7,918
Zochonis	19,300	-	19,300
	29,300	**27,082**	**56,382**

3) Charitiable expenditure

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Accountancy	1,065	1,200	2,265
Equipment	-	-	-
Governance	107	-	107
Insurance	538	56	594
IT Costs	106	2,479	2,585
Other administratative costs	3,816	9,482	13,298
Other project costs	953	5,752	6,705
Other staffing costs	54	352	406
Phone & internet	-	-	-
Premises costs	-	3,552	3,552
Printing, postage and stationery	14	5	19
Subcontract staff	21,373	67,555	88,928
Travel & accomodation	508	187	695
Salaries & wages	6,414	25,882	32,296
	34,948	**116,502**	**151,450**

Prior year comparative

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Accountancy	1,278	-	1,278
Equipment	42	550	592
IT Costs	2	-	2
Other administratative costs	920	165	1,085
Other project costs	-	-	-
Phone & internet	6	-	6
Premises costs	-	-	-
Printing, postage and stationery	-	-	-
Subcontract staff	4,641	27,567	32,208
Travel & accomodation	316	386	702
Salaries & wages	5,490	7,564	13,054
	12,695	**36,232**	**48,927**

4) Funds

	Balance at 1 April 2023 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2024 £
Restricted Funds	0				
Postcode Lottery	-	20,530	(21,018)	488	-
Stockport MBC (UKSPF)	-	80,347	(80,755)	408	-
The Fore	-	15,000	(6,005)	0	8,995
Youth Music	-	8,798	(8,724)	(74)	-
Total restricted funds	-	**124,675**	**(116,502)**	**822**	**8,995**
Unrestricted funds	50,564	32,541	(34,948)	(822)	47,335
Total Funds	**50,564**	**157,216**	**(151,450)**	**-**	**56,330**

Prior year comparative

	Balance at 1 April 2023 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2024 £
Restricted Funds					
Granada Foundation	-	1,184	(1,184)	-	-
Manchester Guardian Society Charitable Trust	-	2,000	(2,000)	-	-
Song Forge	-	2,000	(2,000)	-	-
Stockport MBC	9,150	-	(9,150)	-	-
We Love MCR	-	9,980	(9,980)	-	-
Youth Music	-	4,000	(4,000)	-	-
Total restricted funds	-	**7,918**	**(7,918)**	**(7,918)**	-
Unrestricted funds	18,878	44,381	(12,695)	-	50,564
Total Funds	**28,028**	**71,463**	**(48,927)**	**(7,918)**	**50,564**

5) Trustees

The Trustees received no remuneration for the performance of their duties in this financial year (2023: nil).

During the year Mark Rowland was paid £114 for the delivery of a Team Visioning Day and related travel costs.

There were no trustees expenses during the period (2023:£nil).

The Trustees have an indemnity policy in place. The cost of this was £88 excluding insurance premium tax.

6) Related Party Transactions

There were no related party transactions in year period (2023: £2,000)

Signed by:



Adrian Neil Hooper, Chair
On behalf of the Trustees of OmniMusic

Date: Monday 9 December 2024



Generously funded by:

Funded by UK Government

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DOING THINGS DIFFERENTLY

STOCKPORT
METROPOLITAN BOROUGH COUNCIL

Ambitious Stockport, creating opportunities for everyone

THE FORE

YOUTH MUSIC

power to change

Broome Family Trust

POSTCODE NEIGHBOURHOOD TRUST

STOCKPORT TOWN OF CULTURE

WE ♥ MCR

THE Zochonis CHARITABLE TRUST

DigiKnow

Proud to partner with:

The Bridgewater Hall

DRAKE MUSIC

Bright Futures
SEND Outreach

merseyway
STOCKPORT

DISABILITY STOCKPORT

PURE INNOVATIONS
The key to a fulfilled life

Arc

MELLAND HIGH SCHOOL

Merseyway Innovation Centre

STOCKPORT MUSIC SERVICE



Thank you

omnimusic.org.uk
e: info@omnimusic.org.uk

OmniMusic

Find out more:
www.omnimusic.org.uk

OMNIMUSIC

England & Wales - Charity number 1171097

Accounts

Trustees' Annual Report for the period

From	Period start date			T	Period end date		
	1	April	2022		31	March	2023

Section A Reference and administration details

Charity name	**Omnimusic**
Other names charity is known by	
Registered charity number (if any)	1171097
Charity's principal address	23 High Street
	Stockport
Postcode	SK1 1EG

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Anne Bourner	Treasurer		
2	Adrian Hooper	Chair		
3	Mark Ludlam			
4	Mark Rowland			
5				
6				
7				
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Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Advisor	Paul Cowham	Green Fish Resource Centre, 46-50 Oldham Street, Manchester M4 1LE

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	A Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Apart from the first charity trustees, every trustee must be appointed by a resolution passed at a properly convened meeting of the charity trustees.

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

During the year we have reviewed and implemented best practice around Data Protection, Equality, Diversity and Inclusion, and Safeguarding policies.

We held regular online and face to face trustee meetings to lay the foundations of the 5 year business plan drawn up in the previous year.

A period of reflective organisational development ensued following the departure of our part-time Programme Manager, resulting in the decision to recruit and appoint a new Chief Executive role in November 2022, in order to drive and deliver our ambitions.

This year also saw continued relationships with our partner organisations (The Shaw Centre, North Manchester, The Heatons School, Stockport, Melland School Manchester) and Disability Stockport.

Section C Objectives and activities

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Summary of the objects of the charity set out in its governing document	The Objects of the CIO are: 1) The relief of children, young people and adults who have physical or learning disabilities, or both, in particular through: i) the application of specialist technology that enables them to create, play and perform music; ii) the development of new and emerging technologies in order to increase the opportunities for disabled people to make and enjoy music 2) the advancement of the education of such people in musical and technological skills.
Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)	The bulk of Omnimusic's work continues to use technology to provide opportunities for children, young people and adults with special educational needs and/ or disabilities (SEND) to create and play music to improve their skills and wellbeing outcomes. This is achieved in partnership with a range of providers working directly with disabled people: Disability Stockport, The Shaw Centre; The Heatons and Melland Schools; in Education and Community settings. To support our face to face music making workshops, OmniMusic worked alongside Creative Technologists to develop new instruments and assistive music technology (AMT) to enable a wider range of people to access the benefits of music. In parallel to workshop delivery and technology development, OmniMusic supported the training of 2 new SEND AMT practitioners in this period. The Trustees of Omnimusic have had regard to the guidance issued by the Charity Commission on public benefit.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about: • policy on grant-making; • policy programme related investment; • contribution made by volunteers.	

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Section D Achievements and performance

Summary of the main achievements of the charity during the year

- Workshop delivery: delivered 62 inclusive music making sessions with young people from SEND schools and disabled adults in the community.
- Collaboration with The Tub: Rachael Moat continued our ever-popular 1:1 sensory music making sessions with pupils at Heatons School and Melland High School.
- Song writing Project at Shaw Centre in North Manchester produced new music with an adult group with learning disabilities, performed to an invited audience of 40 friends and family in March.
- Song writing and composition group at Disability Stockport produced a silent film, with original score called *Lady on the Train*, funded by Stockport Local Fund. Screened to an invite audience of 72 in central Stockport.
- R&D: Continued our bi-annual R&D networking/sharing events, showcasing Omni's latest developments/ findings and inviting attendees to present their own work. Groundwork to partner with DrakeMusic's DMLabs project is underway to add value this offer.
- Training: 2 new tutors were trained to join our team and began regular workshops with one in North Manchester.
- Staffing: Helena Bull, Programme Manager left the organisation in summer 2022. Following a period of review and recruitment, OmniMusic appointed new part-time (0.6FTE) Chief Executive, EJ Trivett in November 2022. EJ comes from a background in arts charity leadership, and Exec level roles in Arts COuncil NPOs across the UK. This role is a PAYE position.
- Trustees: 4 trustee meetings, one of which was in person held at The Heatons Centre, Stockport.Board Development is a priority for the year ahead.
- Funding: received grants, some of which for core costs and multi-year, from Stockport Local Fund, Garfield Weston, Youth Music, Forever Manchester to deliver inclusive music making projects for disabled young people and adults. Supported by freelance fundraiser, Ann Wilkes.

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- Networking: New Chief Executive joined Stockport Cultural Leaders Network, connecting with over 20 Stockport-based arts organisations and individuals. Relationships developed with Drake Music, Pure Innovations, Seashell Trust and Heaton School.

- Marketing: reached 170 followers on Twitter. With Creative Communications on the agenda for 2023-24, and expansion across social media identified as a key priority for the delivery of our future business plan.

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Section E Financial review

Brief statement of the charity's policy on reserves	The Charity has a policy to hold 3 months of running costs as reserves.
Details of any funds materially in deficit	

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about: • the charity's principal sources of funds (including any fundraising); • how expenditure has supported the key objectives of the charity; • investment policy and objectives including any ethical investment policy adopted.	The Charity's funding to year end March 31st 2023 has been mostly grant income (79%), donations and gift aid made up 21% of income.Notable funders in this period have been Garfield Weston, Youth Music and Stockport Local Fund. 96% of the Charity's expenditure has been spent on using assistive music technology in enabling disabled children and adults to participate in music workshops and concerts, which is in line with Omnimusic's charitable objects. 92% of expenditure was on subcontract staff to deliver workshops and the salaries of core staff.

Section F Other optional information

Currently OmniMusic Accounts on a cash basis, therefore funds of £19,300 from Zochonis were paid in at the end of March 2023 for project delivery in the 2023-24 financial year.

Section G Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Adrian Hooper	
Position (eg Secretary, Chair, etc)	Chair	
Date	15/12/2023	

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Independent Examiner's Report

TO THE TRUSTEES OF OMNIMUSIC

I report on the accounts for the charity for the year ended 31st March 2023 which are set out on pages 9 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedure laid down in the general Directions given by the Charity Commission under section 145 (5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Paul Cowham

Paul Cowham FCA DChA
Green Fish Resource Centre
46 - 50 Oldham St
Manchester M4 1LE

15 Dec 2023

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Omnimusic

Year ending 31 March 2023

Receipts and Payments Accounts

	2023			2022		
	Unrestricted funds	Restricted funds	Total funds	*Unrestricted funds*	*Restricted funds*	*Total funds*
Receipts	£	£	£	*£*	*£*	*£*
Donations & Gift Aid	12,149	-	12,149	*9,226*	-	*9,226*
Earned income	2,932	-	2,932	-	-	-
Grants	-	-	-			
EGF	-	-	-	*4,800*	-	*4,800*
Arts Council	-	1,184	1,184			
Awards for All	-	-	-	-	*9,785*	*9,785*
Garfield Weston	10,000	-	10,000	-	-	-
Postcode Neighbourhood Trust	-	-	-	*12,370*	-	*12,370*
Connect	-	-	-	-	*13,464*	*13,464*
Manchester Guardian		2,000	2,000			
Same Road			-	-	*15,613*	*15,613*
Songforge		2,000	2,000	-	*9,150*	*9,150*
Stockport MBC	-	9,980	9,980	-	-	-
We Love MCR	-	4,000	4,000	-	-	-
Youth Music	-	7,918	7,918			
Zochonis	19,300	-	19,300			
Other income			-	-	*800*	*800*
Total receipts	44,381	27,082	71,463	*26,396*	*48,812*	*75,208*
Payments						
Accountancy	1,278	-	1,278	*1,382*	-	*1,382*
Equipment	42	550	592	*175*	*9,423*	*9,598*
IT costs	2	-	2	*2,258*	-	*2,258*
Other admin costs	920	165	1,085	*4,703*	*235*	*4,938*
Other project costs	-	-	-	-	*4,640*	*4,640*
Phone/internet	6	-	6	-	-	-
Premises costs	-	-	-	-	*331*	*331*
Printing postage and stationar	-	-	-	-	*439*	*439*
Subcontract staff	4,641	27,567	32,208	*23,312*	*31,674*	*54,986*
Travel and accommodation	316	386	702	-	-	-
Salaries and wages	5,490	7,564	13,054	-	-	-
Total payments	12,695	36,232	48,927	31,830	46,742	*78,572*
Net of receipts/(payments)	31,686	(9,150)	22,536	(5,434)	2,070	*(3,364)*
Transfers	-	-	-	(2,573)	2,573	-
Cash funds last year end	18,878	9,150	28,028	*26,885*	*4,507*	*31,392*
Cash funds this year end	50,564	-	50,564	*18,878*	*9,150*	*28,028*

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Omnimusic

Year ending 31 March 2023

Statement of assets and liabilities at the end of the year

	Notes	2023 Unrestricted funds £	2023 Restricted funds £	2023 Total funds £	2022 *Unrestricted funds* £	2022 *Restricted funds* £	2022 *Total funds* £
Cash funds	1	50,564	-	50,564	18,878	9,150	*28,028*
Liabilities relating to before 31 March 2021		4,105	-	4,105	*450*	-	*450*
		46,459	-	46,459	*18,428*	*9,150*	*27,578*

Signed on behalf of the trustees:

Adrian Hooper

Name

Signed

15/12/2023

Date

Doc ID: 8d318a22bcd9fef92a477b47877592dc2e2abbd4

Omnimusic

Year ending 31 March 2023

Notes

1 **Cash Reserves Analysis**

	b/f	income	expenditur	transfers	c/f
General reserves	18,878				18,878
Arts Council	-	1,184	(1,184)		-
Granada Foundation	-	2,000	(2,000)		-
Manchester Guardian		2,000	(2,000)		-
Song Forge (restricted fund)	9,150	-	(9,150)		-
Stockport Local Fund	-	9,980	(9,980)		-
We Love Mcr		4,000	(4,000)		-
Youth Music	-	7,918	(7,918)		-
	28,028	27,082	(36,232)	-	18,878

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OMNIMUSIC

England & Wales - Charity number 1171097

Accounts

Trustees' Annual Report for the period

	Period start date				Period end date		
From	1	April	2021	To	31	March	2022

Section A Reference and administration details

Charity name	**Omnimusic**
Other names charity is known by	
Registered charity number (if any)	1171097
Charity's principal address	23 High Street
	Stockport
Postcode	SK1 1EG

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Anne Bourner	Treasurer		
2	Adrian Hooper	Chair		
3	Mark Ludlam			
4	Mark Rowland			
5	Pete Thomas			
6	Leon Patel			
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Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

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Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Advisor	Paul Cowham	Green Fish Resource Centre, 46-50 Oldham Street, Manchester M4 1LE

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	A Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Apart from the first charity trustees, every trustee must be appointed by a resolution passed at a properly convened meeting of the charity trustees.

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

During the year we have further refined the management of our Safeguarding policy.

We held several face-to-face Trustee events to hold workshops around our newly developed business plan which had been developed in conjunction with a very respected and experienced Charity Development Consultant. The aim of this was to ensure the sustainability and growth of the charity over the next 5 years.

This year also saw the Charity move back to holding face-to-face workshops with participants. We therefore developed appropriate Covid risk assessments for these workshops in conjunction with our partner organisations (The Shaw Centre, North Manchester, The Heatons School, Melland School manchester and The Grange School Manchester), Supportability, Pure Innovations and Disability Stockport.

Section C Objectives and activities

Doc ID: 6f0f19078e814a4b13e2f8bfec9c09e77e57549f

Summary of the objects of the charity set out in its governing document	The Objects of the CIO are: 1) The relief of children, young people and adults who have physical or learning disabilities, or both, in particular through: i) the application of specialist technology that enables them to create, play and perform music; ii) the development of new and emerging technologies in order to increase the opportunities for disabled people to make and enjoy music 2) the advancement of the education of such people in musical and technological skills.
Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)	The bulk of Omnimusic's work as been to use technology to provide opportunities for young people and adults with disabilities to create and play music. This has been through working with the charities Disability Stockport, Pure Innovations, Supportability and The Shaw Centre; The Heatons, The Grange and Melland Schools; The Writing Squad (an Arts Council National Portfolio Organisation). In addition OmniMusic has been active in developing new assistive music technology in partnership with a well respected manufacturer of AAC and three Manchester based Creative Technologists, one of whom is now established as a Development Partner with OmniMusic. The Trustees of Omnimusic have had regard to the guidance issued by the Charity Commission on public benefit.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about: • policy on grant-making; • policy programme related investment; • contribution made by volunteers.	

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Section D Achievements and performance

Summary of the main achievements of the charity during the year

- Workshop delivery: delivered 91 inclusive music making sessions
  with young people from SEND schools and disabled adults in the community. Collaborated with: The Writing Squad to deliver a music and spoken word project; The Shaw Centre in a creative writing and song writing project; Pure Innovations to deliver a taster session for their clients; Supportability to deliver an introductory music making workshop at their day centre in Heaton Moor.

- Collaboration with The Tub: Rachael Moat began 1:1 sensory music making sessions with pupils at The Grange High School and Melland High School. Visit to Pretorian Technology to discuss possible collaboration for commercialising The Tub

- Technology: purchased over £9k of new assistive technology including a Magic Flute, Eyegaze System, iPads, sound modules and switches.

- R&D: hosted 2 r&d networking/sharing events, showcasing Omni's latest r&d projects and inviting attendees to present their own work. These were attended by colleagues from the University of Tromso, University of York, multimedia technician from Melland High School and local creative technologists. Worked with Apollo Ensemble and a Solid Works specialist to develop new software and hardware for our inclusive music making projects.

- Training: invited 2 new tutors to join our team and began regularly working with one of them in a series of music making workshops. Delivered 3 open training and networking sessions, online and in person

- Trustees: 4 trustee meetings, one of which was in person held at The Vale in Mossely. Mark Rowland joined the board of trustees in April - his expertise in AMT and lived experience of being disabled is essential.

- Funding: received grants from Arts Council England, Manchester City Council, Victoria Wood Foundation, Granada Foundation and

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Scops Arts Trust to deliver inclusive music making projects for disabled young people and adults. We began working with freelance development associate Ann Wilkes to begin implementing our 3 year business plan and submit grant applications for core funding and project deliver.

- Networking: attended 2 large scale networking events in Stockport, connecting with other VCSE and cultural organisations. We regularly met with potential new partners, discussing ways in which we can devise joint programmes of work.

- Marketing: reached 154 followers on Twitter. Designed and launched a new website with Mike Ash. New marketing photos taken by photographer Rachel Bywater. FIlming day with ex-BBC camera crew to film Song Forge group at The Space.

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Section D Achievements and performance

Doc ID: 6f0f19078e814a4b13e2f8bfec9c09e77e57549f

Section E Financial review

Brief statement of the charity's policy on reserves	The Charity has a policy to hold 3 months of running costs as reserves.
Details of any funds materially in deficit	

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

The Charity's funding to year end March 31st 2022 has been mostly grant income (87%), donations and gift aid made up 13% of income.

76% of the Charity's expenditure has been spent on using assistive music technology in enabling disabled children and adults to participate in music workshops and concerts, which is in line with Omnimusic's charitable objects. Most of this was on subcontract staff to deliver workshops. A further 12% of spend was purchasing equipment to enable the charity to carry out the key objectives of the charity. Administration accounted for 12% of total expenditure.

Section F Other optional information

Section G Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Adrian Hooper	
Position (eg Secretary, Chair, etc)	Chair	
Date	05 / 31 / 2022	

Doc ID: 6f0f19078e814a4b13e2f8bfec9c09e77e57549f

Independent Examiner's Report

TO THE TRUSTEES OF OMNIMUSIC

I report on the accounts for the charity for the year ended 31st March 2022 which are set out on pages 9 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedure laid down in the general Directions given by the Charity Commission under section 145 (5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Paul Cowham

Paul Cowham FCA DChA
Green Fish Resource Centre
46 - 50 Oldham St
Manchester M4 1LE

06 / 01 / 2022

Doc ID: 6f0f19078e814a4b13e2f8bfec9c09e77e57549f

Omnimusic

Year ending 31 March 2022

Receipts and Payments Accounts

	2022			***2021***		
Receipts	Unrestricted funds £	Restricted funds £	Total funds £	*Unrestricted funds £*	*Restricted funds £*	*Total funds £*
Donations & Gift Aid	9,226	-	9,226	*16,969*	-	*16,969*
Grant - TNL Community Fund	-	-	-	-	*9,920*	*9,920*
Grant - EGF	4,800	-	4,800	-	-	-
Grant - Awards for All	-	9,785	9,785	-	-	-
Grant - Postcode Neighbourhood Trust	12,370	-	12,370	-	-	-
Grant - Connect	-	13,464	13,464	-	-	-
Grant - Same Road	-	15,613	15,613	-	-	-
Grant - Songforge	-	9,150	9,150	-	-	-
Other income	-	800	800	-	-	-
Total receipts	26,396	48,812	75,208	*16,969*	*9,920*	*26,889*
Payments						
Accountancy	1,382	-	1,382	*270*	-	*270*
Equipment	175	9,423	9,598	*365*	*1,270*	*1,635*
IT costs	2,258	-	2,258	*96*	-	*96*
Other admin costs	4,703	235	4,938	*2,207*	-	*2,207*
Other project costs	-	4,640	4,640	-	*67*	*67*
Phone/internet	-	-	-	-	*15*	*15*
Premises costs	-	331	331	*5,000*	-	*5,000*
Printing postage and stationary	-	439	439	-	-	-
Subcontract staff	23,312	31,674	54,986	*15,502*	*7,352*	*22,854*
Total payments	31,830	46,742	78,572	23,440	8,704	*32,144*
Net of receipts/(payments)	(5,434)	2,070	(3,364)	(6,471)	1,216	*(5,255)*
Transfers	(2,573)	2,573	-	-	-	-
Cash funds last year end	26,885	4,507	31,392	*33,356*	*3,291*	*36,647*
Cash funds this year end	18,878	9,150	28,028	*26,885*	*4,507*	*31,392*

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Omnimusic

Year ending 31 March 2022

Statement of assets and liabilities at the end of the year

	Notes	2022 Unrestricted funds £	2022 Restricted funds £	2022 Total funds £	2021 *Unrestricted funds £*	2021 *Restricted funds £*	2021 *Total funds £*
Cash funds	1	18,878	9,150	28,028	26,885	4,507	*31,392*
Liabilities relating to before 31 March 2021		450	-	450	*900*	-	*900*
		18,428	9,150	27,578	*25,985*	*4,507*	*30,492*

Signed on behalf of the trustees:

Adrian Hooper

Name

Signed

05 / 31 / 2022

Date

Doc ID: 6f0f19078e814a4b13e2f8bfec9c09e77e57549f

Omnimusic

Year ending 31 March 2022

Notes

1 **Cash Reserves Analysis**

	b/f	income	expenditure	transfers	c/f
General reserves	26,885	26,396	(31,830)	(2,573)	18,878
Reach out TNL/A4A (restricted fund)	4,507	9,785	(11,324)	(2,968)	-
Re:connect	-	14,264	(21,229)	6,965	-
Song Forge (restricted fund)	-	9,150	-	-	9,150
Same Road (restricted fund)	-	15,613	(14,189)	(1,424)	-
	31,392	75,208	(78,572)	-	28,028

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HELLOSIGN

Audit Trail

TITLE	Omnimusic's 2022 accounts for signing
FILE NAME	O03 accounts draft 4 2022.pdf
DOCUMENT ID	6f0f19078e814a4b13e2f8bfec9c09e77e57549f
AUDIT TRAIL DATE FORMAT	MM / DD / YYYY
STATUS	● Signed

Document History

SENT	**05 / 31 / 2022** 17:01:13 UTC	Sent for signature to Adrian Hooper (hooperade@gmail.com) and Paul Cowham (contact@pcowhamaccounts.com) from paul.cowham@gmail.com IP: 90.243.218.184
VIEWED	**05 / 31 / 2022** 18:52:03 UTC	Viewed by Adrian Hooper (hooperade@gmail.com) IP: 82.44.50.134
SIGNED	**05 / 31 / 2022** 18:52:29 UTC	Signed by Adrian Hooper (hooperade@gmail.com) IP: 82.44.50.134
VIEWED	**06 / 01 / 2022** 08:56:29 UTC	Viewed by Paul Cowham (contact@pcowhamaccounts.com) IP: 90.243.218.184
SIGNED	**06 / 01 / 2022** 08:56:51 UTC	Signed by Paul Cowham (contact@pcowhamaccounts.com) IP: 90.243.218.184
COMPLETED	**06 / 01 / 2022** 08:56:51 UTC	The document has been completed.

OMNIMUSIC

England & Wales - Charity number 1171097

Accounts

Trustees' Annual Report for the period

	Period start date				Period end date		
From	1	April	2020	To	31	March	2021

Section A Reference and administration details

Charity name	**Omnimusic**
Other names charity is known by	
Registered charity number (if any)	1171097
Charity's principal address	23 High Street
	Stockport
Postcode	SK1 1EG

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Anne Bourner	Treasurer		
2	Adrian Hooper	Chair		
3	Mark Ludlam			
4	Kieran MacMahon	Secretary	1/4/2019 to 13/8/2019	
5	Pete Thomas			
6	Leon Patel		3/12/2020 to present	
7	Mark Rowland		15/3/2021 to present	
8				
9				
10				
11				
13				
14				
15				
16				
17				
18				
19				
20				

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Examiner	Paul Cowham	Green Fish Resource Centre, 46-50 Oldham Street, Manchester M4 1LE

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	A Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Apart from the first charity trustees, every trustee must be appointed by a resolution passed at a properly convened meeting of the charity trustees.

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

During the year we have further refined our Surplus, Reserves and Safeguarding policies.

To consolidate the governance of the charity we appointed two further Trustees for the charity. One is a very experienced CEO of a Community Music organisation which is also an Arts Council NPO. The other new Trustee is an established music producer having first hand experience of technology used for accessing the computer music production environment.

The recruitment process for a Programme Manager was restarted and a subsequent appointment made in July 2020, initially on a 2 day/week permanent contract.

Due to Covid, Communication for Trustee meetings moved fully on-line via Zoom which has actually proved easier to manage than arranging physical meetings.

A major step forward in terms of charity development has been working with a charity and business development consultant. The advice and guidance gained has immediately payed dividends both in devising a fundraising strategy for the charity and in completing applications for funding opportunities, many of which have been successful.

In response to the Covid pandemic, the charity has developed appropriate risk assessment procedures in consultation with Disability Stockport to maximise the safe working in our venue whenever it has deemed necessary to engage with face to face activities. As the people we work with are extremely vulnerable we had already ceased physical workshops before the official lockdown, and moved towards a fully virtual delivery model.

Section C Objectives and activities

Summary of the objects of the charity set out in its governing document	The Objects of the CIO are: 1) The relief of children, young people and adults who have physical or learning disabilities, or both, in particular through: i) the application of specialist technology that enables them to create, play and perform music; ii) the development of new and emerging technologies in order to increase the opportunities for disabled people to make and enjoy music 2) the advancement of the education of such people in musical and technological skills.
Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)	The bulk of Omnimusic's work as been to use technology to provide opportunities for young people and adults with disabilities to create and play music. This has been through working with and the charities Disability Stockport, Pure Innovations and Supportability The Trustees of Omnimusic have had regard to the guidance issued by the Charity Commission on public benefit.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about: • policy on grant-making; • policy programme related investment; • contribution made by volunteers.	The period covered by this Annual Report has been made especially challenging due to the Covid pandemic. Because OmniMusic works with particularly vulnerable people, we had stopped our face to workshops before the official lockdown. Work was then initially directed at carrying out research and development into the most effective ways into delivery our programme of work remotely. We evolved an optimum method which entailed a hybrid type of approach which enabled us to have participants join workshops remotely from their homes, day centres and residential centres. There have been definite positives to the pandemic. For example we can now, in theory, involve participants remotely from hospital beds - we began a dialogue with Christies Hospital which may lead to patients there being able to join our physical workshops once they re-start.

Section D Achievements and performance

Summary of the main achievements of the charity during the year

- Funding received for new Programme Manager role and subsequent appointment made in July 2020
- Programme Manager in post on PAYE contract; registration of OmniMusic with Stockport Cultural Leaders network meetings
- Social media feeds created and regular posting begins
- Funding received from The National Lottery Project Grants to deliver a remote music making project in order to reach participants isolating due to Covid
- Secured private donation to deliver 'OmniMusic Meets' networking project to film on-line meetings with other practitioners working in OmniMusic's field both in the UK and beyond. Videos filmed, edited and uploaded onto the website.
- Leon Patel and Mark Rowland joins trustees; Research and Development project developed to test using telephone balance units for using land lines in remote music making - joint project with broadcast audio company Sonnifex; Safeguarding policy reviewed; Covid H&S policy reviewed; First 'OmniMusic Meets' video released
- Further networking focusing on partners including The Christies, Headway, More Music, ARC, OHMI, The Writing Squad, MMU, SKUG Centre, Stockport Metropolitan Borough Council and Pure Innovations
- Engaged fundraising consultant, Tom Northey (Con Brio), to help with funding applications and start developing the charity's business plan.
- Several funding bids completed including Arts Council England (partnership formed with the Shaw Centre in North Manchester) and Manchester City Council Covid Delivery Fund (both successful).
- Reach Out remote music making sessions with Disability Stockport and Supportability begin – participants set up with music tech and equipment in their own homes or Disability Stockport's physical base.
- Initial recruiting and training of 3 new tutors begins.

Section E Financial review

Brief statement of the charity's policy on reserves	The Charity has a policy to hold 3 months of running costs as reserves.
Details of any funds materially in deficit	

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about: • the charity's principal sources of funds (including any fundraising); • how expenditure has supported the key objectives of the charity; • investment policy and objectives including any ethical investment policy adopted.	

Section F Other optional information

Section G Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)		
Position (eg Secretary, Chair, etc)		
Date		

Independent Examiner's Report

TO THE TRUSTEES OF OMNIMUSIC

I report on the accounts for the charity for the year ended 31st March 2021 which are set out on pages 7 to 8.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedure laid down in the general Directions given by the Charity Commission under section 145 (5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Paul Cowham FCA DChA
Green Fish Resource Centre
46 - 50 Oldham St
Manchester M4 1LE

Omnimusic

Year ending 31 March 2021

Receipts and Payments Accounts

	2021			2020		
Receipts	Unrestricted funds £	Restricted funds £	Total funds £	*Unrestricted funds £*	*Restricted funds £*	*Total funds £*
Donations	16,969	-	16,969	*30,120*	-	*30,120*
Grant - TNL Community Fund	-	9,920	9,920	-	-	-
Grant - Stockport MBC SLF	-	-	-	-	*9,450*	*9,450*
Grant - Awards for All	-	-	-	-	*7,500*	*7,500*
Total receipts	16,969	9,920	26,889	*30,120*	*16,950*	*47,070*
Payments						
Accountancy	270	-	270	*450*	-	*450*
Equipment	365	1,270	1,635	*1,236*	-	*1,236*
IT costs	96	-	96	*131*	-	*131*
Other admin costs	2,207	-	2,207	-	-	-
Other project costs	-	67	67	*516*	-	*516*
Phone/internet	-	15	15			
Premises costs	5,000	-	5,000	*625*	-	*625*
Printing postage and stationary	-	-	-	*60*	-	*60*
Subcontract staff	15,502	7,352	22,854	*21,309*	*16,542*	*37,851*
Total payments	23,440	8,704	32,144	24,327	16,542	*40,869*
Net of receipts/(payments)	(6,471)	1,216	(5,255)	5,793	408	*6,201*
Cash funds last year end	33,356	3,291	36,647	*27,563*	*2,883*	*30,446*
Cash funds this year end	26,885	4,507	31,392	*33,356*	*3,291*	*36,647*

Omnimusic

Year ending 31 March 2021

Statement of assets and liabilities at the end of the year

	Notes	2021 Unrestricted funds £	2021 Restricted funds £	2021 Total funds £	2020 *Unrestricted funds £*	2020 *Restricted funds £*	2020 *Total funds £*
Cash funds	1	26,885	4,507	31,392	*33,356*	*3,291*	*36,647*
Liabilities relating to before 31 March 2021		900	-	900	*450*	-	*450*
		25,985	4,507	30,492	*32,906*	*3,291*	*36,197*

Signed on behalf of the trustees:

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Name *Signed*

Date