NORDOFF-ROBBINS MUSIC THERAPY

England & Wales · Charity number 280960

Details

Other names	THE NORDOFF-ROBBINS MUSIC THERAPY CENTRE, THE NORDOFF-ROBBINS MUSIC THERAPY CENTRE LIMITED, NORDOFF ROBBINS, NORDOFF ROBBINS MUSIC THERAPY, NRMT, Nordoff & Robbins, Nordoff and Robbins
Status	Registered
Legal form	Charitable company
Company number	01514616
Registered	1980-09-23
Register	View on the Charity Commission register

Contact

Address	2 Lissenden Gardens London NW5 1PQ
Phone	02072674496
Email	communications@nordoff-robbins.org.uk
Website	www.nordoff-robbins.org.uk

Activities

Objects: TO PROMOTE HEALTH, WELL-BEING AND SOCIAL INCLUSION THROUGH THE SKILLED USE OF MUSIC WITH INDIVIDUALS, GROUPS AND COMMUNITIES WHO ARE CHALLENGED BY DISABILITY, ILLNESS OR INJUSTICE BY: - PROVIDING AND EXTENDING MUSIC THERAPY SERVICES ; - TRAINING PROFESSIONAL MUSIC THERAPISTS AND TRANSMITTING MUSIC THERAPY KNOWLEDGE AND SKILLS THROUGH BROADER EDUCATIONAL PROGRAMMES AND - RESEARCHING AND DEVELOPING MUSIC THERAPY AS A PROFESSIONAL PRACTICE AND AN ACADEMIC DISCIPLINE.THE CHARITY'S OBJECTS ARE TO BE ACHIEVED (BUT WITHOUT PREJUDICE TO THE GENERALITY OF THE FOREGOING) BY: - PROVIDING AND MAINTAINING THE NECESSARY RESOURCES AND FACILITIES; - DEVELOPING COLLABORATIONS WITH INDIVIDUALS AND ORGANISATIONS IN ARTS, EDUCATION, HEALTH OR SOCIAL CARE SECTORS AND - DEVELOPING COLLABORATIONS WITH ASSOCIATED PROFESSIONS AND ACADEMIC DISCIPLINES -

Activities: 1. Providing and extending music therapy services nationwide;2. Training professional music therapists and transmittingmusic therapy knowledge and skills through broadereducational programmes;3.

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Researching and developing music therapy as aprofessional practice and an academic discipline.

Classification

- **How:** Provides Services, Sponsors Or Undertakes Research
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Disability
- **Who:** Children/young People, Elderly/old People, People With Disabilities

Geography

- **Area of benefit:** WORLDWIDE
- Scotland
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£6,535,921	£8,563,347	£7,749,506	162
2023-12-31	£5,980,125	£8,183,409	£9,460,035	151
2022-12-31	£7,639,693	£7,383,228	£11,389,220	133
2021-12-31	£4,097,797	£5,285,980	£12,438,471	127
2020-12-31	£4,960,542	£5,446,092	£12,945,518	127

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Trustees

Name	Role	Appointed
Emma Banks	Chair	2019-11-05
Daniel Fethers FCCA		2024-05-01
Giles Wilmore		2025-09-30
Graham Bell		2019-01-01
JANE BRYANT		
Karen Ann Pilling		2016-11-03
Kate Reilly		2025-09-30
Lucy Margaret Noble		2023-04-18
Marc Jaffrey OBE		2022-04-20
Selina Emeny		2025-09-30
Sophie Guest		2019-01-01

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NORDOFF-ROBBINS MUSIC THERAPY

England & Wales - Charity number 280960

Accounts

NORDOFF & ROBBINS

Nordoff-Robbins Music Therapy

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 December 2024

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Reference and administrative information

Board of Trustees

- Emma Banks (Chair)
- Lucy Noble (Vice Chair)
- Graham Bell
- Jane Bryant
- Daniel Fethers
- Sophie Guest
- Marc Jaffrey OBE
- Karen Ann Josephides
- Mervyn Lyn

CEO

- Sandra Schembri

Secretary

- Fraser Jopp

Statutory Auditor

Crowe U.K. LLP, R+ Building, 2 Blagrave Street, Reading RG1 1AZ

Bankers

Coutts & Co, 440 Strand, London WC2R 0QS

Investment Advisors

Investec, 30 Gresham Street, London EC2V 7QN

Solicitors

Broadfield Law UK LLP, One Bartholomew Close, London EC1A 7BL

Nordoff-Robbins Music Therapy – a company limited by guarantee (trading as Nordoff and Robbins)

The address of the registered office is: 2 Lissenden Gardens, London, NW5 1PQ

- Company number: 01514616
- Registered Charity number 280960
- Registered Charity in Scotland number SC048817

Ruby's story

"Music therapy saved my daughter's life"

Ruby is 17 years old. She has an amazing sense of humour, and loves to bake, listen to music and play her bass. She is also autistic and has ADHD, and lives with a complexity of mental health issues. In 2022, life became unbearable for Ruby. And at only 14 years old, she was sectioned under the Mental Health Act due to suicide attempts, self-harm and unpredictable behaviour. She then spent the next six months in a hospital 80 miles from home.

Ruby found comfort in music

The hospital environment was very unpredictable, so Ruby found comfort listening to music with her earphones to help block out the sounds. She watched Eurovision, where previous winner Måneskin performed as part of the final. Ruby immediately connected with their bassist, and soon the love for a new band and their music took hold. It was clear that music was having a positive effect on her, so her parents bought her a bass and she began to teach herself to play.

After being discharged from hospital, life wasn't easy for Ruby, and she was still very unwell. The therapy offered to her didn't seem to be working and she also found it hard to trust those who were trying to support her. She returned to hospital more than once due to continuing suicide attempts.

And then came music therapy...

Ruby's mum, Bev, referred her to music therapy with Nordoff and Robbins. She hadn't heard of music therapy before but remembered an article her husband had sent her about our Carol Concert and our music therapy work. Bev met with one of our music therapists and explained that nothing seemed to be helping Ruby.

Ruby began a weekly session with one of our music therapists, Jered. Music therapy provided her with a safe space, free from the pressure of a clinical environment and supported by Jered. Ruby always wanted to go to music therapy and would leave the sessions calmer and happier.

Music therapy helped Ruby start to believe in herself. Now, she continues to grow her skills on the bass, supported by a local recording studio who provide a space for young people to develop their musical talents. She's also working towards gaining an arts award and rehearses weekly in a band. The support and nurture that Ruby received in her music therapy sessions, her mum Bev says, was vital in getting her to this point.

"I can honestly say hand on my heart that discovering Nordoff and Robbins helped save our beautiful girl from what looked like a very difficult future. That's even if she had a future." Bev, Ruby's mum

Strategic report

Our vision

To live in a world where through music therapy, people's true potential is realised regardless of disability, illness, or social exclusion.

Our mission

- We deliver music therapy to a range of clients across the UK, including some of the most vulnerable people in society.
- We meet the growing need for music therapy by training music therapists and making sure that their skills are not only maintained but developed.
- We research music-making and its potential to inform how we can support our clients and people in challenging situations.

Our purpose

To break through barriers with the power of music, creating space for people to express themselves and find connection in society.

Our strategy 2019 – 2024

Our 2019-2024 strategy was made up of four goals. All these goals underpinned our commitment to the people we work with, helping us reach more people with high quality music therapy, whether through raising funds, awareness or the number of music therapy sessions.

Strategic goal	Performance against our strategy
Provide high-quality music therapy and increase the accessibility of our services across the UK. We will reach 14,338 people with 58,184 music therapy sessions by 2024.	We reached 16,979 people with music therapy, 18% above our goal. We held 54,654 music therapy sessions, 6% below target.
Grow our overall income to £ 9 million and increase our fundraising income by 55% by 2024 to £6.25m.	Overall income in 2024 was £6.5m. This is 27% lower than our goal, following a significant reduction during the Covid pandemic, but a 9% increase on 2023. Fundraising income was £4.3m, 32% below our goal, but up 10% on 2023.
Position Nordoff and Robbins as the UK Charity known to change lives through music.	Awareness of the charity: when asking if people have heard of Nordoff and Robbins has increased from 10% to 12% over the strategy. When asked if they know a charity in music or the music therapy space, awareness increased from 1% to 5% over the strategy.
Provide high-quality organisational support that empowers colleagues to flourish and enables the charity to succeed.	There is comprehensive support for everyone who joins Nordoff and Robbins, from applying for a job to development in their role. We have a People and Culture team

	focused on colleague wellbeing and career development. We are committed to providing continuous professional development (CPD) for roles, investing in both external support and internal support.

What's next?
The state of the nation, in parts, is nothing short of a crisis. Waiting lists for young people with mental health challenges are at an all-time high. The numbers of people living with dementia are increasing daily and support for children with autism or learning difficulties is becoming inadequate. With millions of people impacted, we know music, as a medical intervention, can help.

As we look towards our new strategy from 2025, through partnering with organisations and working in the music for health and wellbeing ecosystem, we are committed to making music therapy as accessible as possible, using music and creative health to improve people's health and wellbeing, working to integrate our work into the health and care pathways of those we work with.

Executive summary

The transformational power of music therapy can inspire tears, joy, and moments of transcendent human connection. To achieve this, we need to bring so much more than music.

To each unique encounter between a music therapist and the person they serve, we bring humanity, deep academic study, years of professional practice, vulnerability, courage, sensitivity, a determination to reach people who are isolated and in need, continuous learning, creative thinking, improvisation, compassion, visionary supporters, and, yes, music.

To do all of this, and to reach many more people, we need the support of people who value music and who value humanity. Quite simply, having more music therapists means we can help more people sooner, and genuinely change more lives.

Providing music therapy
In 2024, we delivered 11% more sessions than in 2023 and worked with approximately 10% more people than we did in 2023. We worked in partnership with 391 organisations such as schools and care homes, compared to 389 the year before. This was helped by the growth of our national team of music therapists through our Graduate Employment Scheme.

This means by the end of our strategy:

- We surpassed our goal of people reached with music therapy by 18% working with almost 17,000 across the UK
- We were 6% short of our target for music therapy sessions
- 91% of clients, or people who know our clients surveyed said that music therapy improved their quality of life.

Training the music therapists of tomorrow and researching the impact of music
We saw 12 London-based students graduate from the training programme. Two of these graduates joined our Graduate Employment Scheme, delivering music therapy across London. In September, we welcomed a new cohort of 14 students in London (alongside our existing

Manchester and Newcastle students who have moved to the third and final part of their training).

In our PhD programme, two further students are currently completing their doctoral studies and will be examined in 2025.

It was the first full year with our team of dedicated researchers, who worked closely with our therapists and students, re-invigorating our research activities including a dementia research project. This project focuses on understanding the 'ripple effect' in care homes. The 'ripple effect' is the idea that music therapy ripples out to reach and impact people who are not directly involved in the music therapy sessions, and this research project will look at ways music therapy affects the people and environments surrounding it. It will take place over 12 months across three sites in London and Manchester.

Putting it into practice
Of our 155 colleagues, 104 are music therapists providing thousands of music therapy sessions across the nation. We simply would not be able to do our work and reach the thousands of people each year without our music therapists or all the other colleagues helping to put this into practice.

Fundraising to transform lives
Fundraising income increased from 2023, totalling £4.3 million, an increase of 10%. It's a tough climate to fundraise in with many factors such as the cost of living crisis.

Even in this climate, there was much to celebrate as we launched our first ever Northern Music Awards, raising awareness and funds in the North of England, as well as raising over £800,000 from the O2 Silver Clefs. We also saw our first ever major donor event and the launch of our Legacy programme.

We cannot thank all our supporters and donors enough for helping us to raise this much money. A very special thank you to BRIT Trust, PizzaExpress, ASM Global, O2, Wasserman Music and The Card Factory.

A message from our Chair of Trustees, Emma Banks

An honour to be part of this Charity
It is a massive honour to be chair of Nordoff and Robbins. I am very excited and honoured to have been entrusted with this important role. I am looking forward to being able to continue all the great work that has gone before me, but I am well aware of the challenge that lies ahead of us.

I firstly want to thank our outgoing Chair, David Munns. The growth this Charity has gone through under his guidance over 13 years has been phenomenal, and I want to personally thank him for his counsel. I also want to thank Neil Warnock, who stepped down from the board last year but remains a close friend to the Charity.

Ambitions to grow
I mentioned above about not underestimating the challenge. That is because of our ambition to grow Nordoff and Robbins with a focus on working with the wider music community and ecosystem to develop music therapy as a practice across the UK, all whilst facing difficult conditions for fundraising.

This is why we must maintain our focus on creating financial stability, which will be a key focus for the next five years.

A tough year
2024 remained a tough year for Nordoff and Robbins. It cost us £8.5m to run the Charity. Music therapy income was £2.1m, and fundraising income was £4.3m, so we have a clear funding gap. that we need to solve, which is why we need more support than ever. We are addressing this with the implementation of a new income generation strategy that builds on the support of our current generous donors.

There are so many positives, the impact we continue to have each day on people is phenomenal. In the last twelve months, we reached more people with music therapy than any year before that, which is quite an achievement. As demand for music therapy increases, we will work tirelessly to increase our annual reach by working with other organisations in the ecosystem. We must make sure that music therapy is at the heart of decision-making for health and wellbeing, and we will add our voice wherever we can.

Thank you to everyone involved
Thank you to the Board, who have so effortlessly welcomed me to my new position and given expert advice as we reviewed our previous strategy and looked to the next vision - Lucy Noble, Marc Jaffrey, Mervyn Lyn, Sophie Guest, Graham Bell, Karen Ann Josephides, Jane Bryant, and Daniel Fethers, who we welcomed in 2024. I look forward to working with you all into 2025 and beyond.
For those supporters who already give so much, we thank you. To those who organise and Chair our key fundraising events, I salute you: Carl Leighton-Pope, Jake Leighton-Pope, Chris Wright, Joe Munns, who has taken over chairing the O2 Silver Clef Awards, Rebecca Kane Burton, Andrew Wilkinson, Richard Griffiths, Donald MacLeod OBE, Geoff Shreeves, Toby Leighton-Pope, Dan Chalmers, Tom Schroeder, Chris Hawkins, John Giddings, and Victor Ubogu – we cannot do this without you!

To the many Trusts and Foundations that chose to support our work, including BRIT Trust, Garfield Weston Foundation, People's Postcode Lottery, Fidelity UK, and many others, thank you.

We held our first major donor event with great success and will continue to develop this area of support for us. Thank you to everyone who joined us, and I hope to see many new faces at our events moving forward.

Finally, thank you to every music therapist, the Education team and to everyone who has trained with Nordoff and Robbins. You make it possible for us to reach the thousands of people helped through music each year. You are central to the next five years and beyond as you bring the magic of music therapy to so many.

Our strategy is bold, our mission remains at our core. I am excited to see this play out over the next few years, and I am excited to see who joins us on our journey. If you want to be involved in creating a positive impact through music, however big or small, please reach out to me.

Emma Banks, Chair of Trustees

A message from our CEO, Sandra Schembri

"I can honestly say hand on my heart that discovering Nordoff and Robbins helped save our beautiful girl from what looked like a very difficult future. That's even if she had a future." ***Bev, Ruby's mum***

"An avalanche" is how the NHS is reporting the growing demand for autism and ADHD services, which, with their best intentions, they are clearly struggling to meet. Currently, one in 100 children in the UK have a diagnosis of autism.

But what of the experience of the people, families and children behind those numbers? Bev and Ruby are just one family walking through this experience that we have been able to support.

We know, through almost 70 years of deep academic study and practice, what works in music therapy to support children and adults within a wide range of conditions and life-limiting illnesses.

Our work can create a chain reaction of very clear health outcomes as well as improve quality of life, allowing people to do more than just survive.

Listening to inform our new strategy

Radical listening is at the heart of what our therapists do. We took significant time listening 'on the ground' to help shape our 2025-2030 strategy. Millions of people could benefit from music therapy, but we can't reach them on our own. This is why we will grow and develop our ecosystem beyond just Nordoff and Robbins UK. We will do this by:

- Developing a sustainable ecosystem of music therapists and quality services for future generations
    - Ensuring we have a robust and diverse pipeline of our Master of Music Therapy (MMT) students
    - Growing the music therapy ecosystem without growing our organisational size
- Investing in musical training informed by the 'Nordoff Robbins approach' for teachers, carers and parents
- Offering musical quality assurance programmes for music interventions in our healthcare systems
- Using our influence in, and adding to, conversations within music and health policy spaces

Our focus for 2025

As well as growing our ecosystem, we need to ensure financial sustainability and focus on our quality and depth of work, whilst increasing impact for our clients. This is why we are taking a systems approach to this challenge of increasing impact without increasing infrastructure.

We will need to test, learn and embed the learnings to help us achieve our strategic ambitions. We can't do this alone either - this will all be in collaboration with our incredible supporters, partner organisations and more. I thank you all in advance for this work.

My thank yous

To David Munns who chaired this charity for many years, and who I had the pleasure of working with through all my time here. During his tenure, we have moved from working with 100's of people to 17,000 a year. Every single one of these people has a story. There are a lot of people having a better quality of life because of his focus.

We are thankful that Prof. Simon Proctor remains a friend to the Charity and continues to support our PhD programme, as well as being an advisor of our research.

Thank you to every single Nordoff and Robbins music therapist, working at the sharpest end of need, helping to show another way of support is possible that honours all of a person.

I'll leave the last words to Ruby's Mum *"Music saved our daughter's life".*

Sandra Schembri, CEO

Stephen's story

"I've never known anyone who needs music like Stephen needs it. It nourishes him. It's been the most important thing for him" Deborah, Stephen's wife

When Stephen was a child, he was a refugee from Poland during the Second World War. This trauma has impacted his life, making it difficult for him to express his emotions and to let others know when he was struggling. Stephen went on to become a psychologist, lecturing at universities and writing academic articles. Today, he's living with advanced dementia in a care home in North London.

Living with dementia affects how Stephen engages with people and the world around him. Speech and conversation have become difficult for him, which can make it hard for him to interact with staff, other residents, his family and other visitors. He often cries when he is emotional but is unable to verbally express how he's feeling.

When words are hard, music speaks
Music, particularly classical music, has been important to Stephen throughout his life. He began sessions with music therapist Kate, and he was engaged from the beginning. Music seems to offer Stephen a way to interact that's more direct and less stressful than conversation. Through music, he can be fully present with another person as they share an experience. He reacts physically, by using lots of gestures, during his sessions with Kate. Kate is a professional HCPC music therapist who is expertly trained to tune into people's responses and understand the meaning of these deeper interactions in their lives.

Music gives Stephen a space to connect, and a rare opportunity to take the lead
In music therapy sessions, Stephen exercises his agency. Often, he begins by gesturing to the music played by Kate, his movements clearly related to the music. As Stephen changes the speed of his gestures, Kate adapts the music to match, as though he's conducting. He seems to be aware of his impact, as the smallest changes he makes with his hands impact the music.

And this music provides Stephen with a space to connect. He interacts closely with music therapist Kate, and that helps them to create a sense of shared companionship.

Music therapy and dementia
Music therapy plays a vital role in easing the anxiety of people with dementia, reducing their isolation and helping them retain and re-experience their sense of identity. As dementia progresses, people retain their capacity to respond to and become engaged in music even as the brain deteriorates. With nearly 1 million people living with dementia, music therapy is a proven intervention that can help.

Music therapy services: Delivery

In 2024 we worked with:

- **391** partner organisations worked with. In 2023 we worked with 389.
- **16,979** people reached with our music therapy. This is an increase of 23% on 2023*.
- **54,654** music therapy sessions were held. This is an 11% increase on 2023.
- **155** colleagues in the Nordoff and Robbins workforce, of which 104 are music therapists (67% of our workforce).

*However, we made improvements in our data collection methods during 2024 and now our data is more accurate. The real increase in the number of people we work with from 2023 to 2024 was approximately 10%.

This increase in delivery is due to the impact of 23 graduate therapists who were recruited through our Graduate Employment Scheme in September 2023 and who continued to work with people throughout 2024.

At the end of 2024 we were delivering the equivalent of 325 days of music therapy per week across the UK, including music therapy delivered by students on placement through our Master of Music Therapy training programme. This is an 8% decrease compared to 2023 due to a 12% reduction in the numbers of our national therapy team during 2024, as therapists leaving the organisation through changes in personal circumstances were not replaced.

What our clients say
In 2024 we carried out 39 evaluations of our services in partner organisations around the country. Questionnaires about the impact of our services were sent to clients as well as family members, carers and staff who support them.

- 92% of people said that we improved their quality of life
- 92% of people said that we improved the quality of their communication and relationships
- 97% of people said we had a positive impact on the whole organisation
- 91% of people would recommend our work to others

Providing quality music therapy
We believe that the highest quality interventions and support (music therapy) should be available to the people who stand to benefit from it most due to their disability, condition or life circumstance. Through our decades of practice, research and evidence, we know the many benefits music therapy brings to people's health and well-being.

We are working hard to overcome the various barriers (**geographical, individual condition/circumstance and financial**) put in place that stop people from accessing music therapy. We are continually investing in the quality assurance of our work, deepening practice and evolving our understanding through research and making this available to our clients.

Geographical
In 2024 we set up new services across the UK including services in areas where there is currently limited music therapy provision such as West Scotland, Tyneside and South Wales.

Examples of new projects underway:

- An additional needs unit in a Glasgow school
- A youth justice service in Newcastle
- A dementia care home in Salisbury
- A neuropsychiatry hospital ward in South Wales

Individual condition/circumstance:
Our therapists are trained to adapt their service for the people they work with, who are amongst those with the greatest challenges in terms of social isolation and communication. Working with staff in the organisations we partner with is a core element in our approach. Their expertise in supporting those who are hardest to reach is essential in building sustainable and effective music therapy services.

An example of this comes from our partnership with Scottish charity St Joseph's, which provides care and support services for adults with a learning disability.

An activities coordinator at St Joseph's commented:

> *"...seeing the profound impact music therapy has had on the people we support has been an incredible journey. The connections built through the use of music, between the therapists and the service users, has opened up pathways of communication and has enriched their lives and promoted inclusion. We would like to thank Nordoff and Robbins for their amazing work."*

Our commitment to meeting the needs of people and places means that our services can look different in the places we work, from hospitals and hospices to community drop-in centres and schools. Wherever we work, we actively seek out people who could benefit most from music's help.

For example, at St. Andrew's Hospice in Lincolnshire, our music therapist works with adults and children living with a variety of life-limiting illnesses and conditions. Here is a quote from a child's parent who is having music therapy.

> *"Being non-verbal, totally blind and wheelchair-bound puts so many hurdles and restrictions in my daughter's day to day path. Her physical body has endured so much pain over so many years and her cerebral palsy means her use of her limbs severely restricted or non-existent, but all of the above goes out of the window when you witness her participation in music therapy sessions....It is truly heartwarming to see the genuine connection she has to the music and the [therapist] as they share something so rare so genuine, so vulnerable yet so strong."*

Graduate Employment Scheme
2024 saw our education and delivery teams continuing to work together to develop opportunities for the graduates from our Master of Music Therapy training programme to join our Graduate Employment Scheme (GES).

During the first four months of the year, the graduates from our Newcastle and Manchester training programmes recruited through GES 2023 completed their probation period and became fully integrated into the regional teams. We were incredibly fortunate to receive funding towards this graduate intake from Garfield Weston and Fidelity.

The graduate intake in September 2024 was limited to two music therapists from our London training programme for financial reasons. They are delivering between them a total of six days of music therapy per week around Greater London in hospital oncology units and in schools for children with special educational needs.

Music therapy delivery – people and places we worked with during 2024
Over the year we worked in partnership with 391 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units.

Most partnerships from 2023 continued into 2024, but 121 ended during the year. Although this was nearly double the number in 2023, we still increased levels of our delivery, and it was a number that we expected. This was because of the current economic situation and the majority no longer being able to afford our subsidised service charge. None of the organisations said they stopped because of dissatisfaction.

The chart below shows the distribution across regions of the UK for the people we worked with in 2024, compared to 2023. Although the number was greater, the distribution of the work between the different regions and our MMT training programme remained similar.

Chart: Clients by region 2024

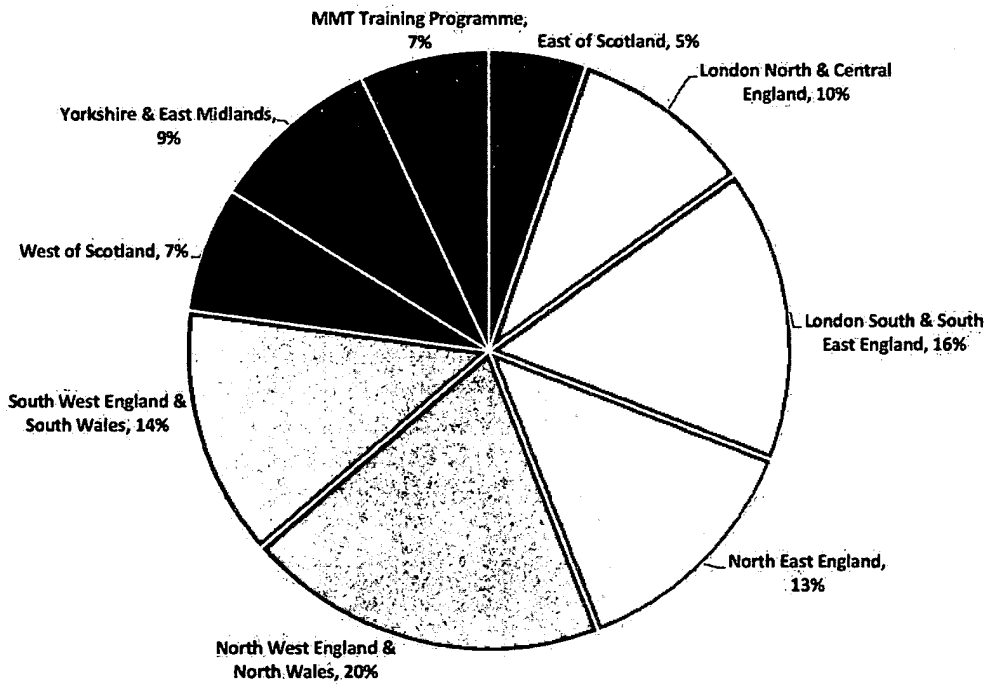
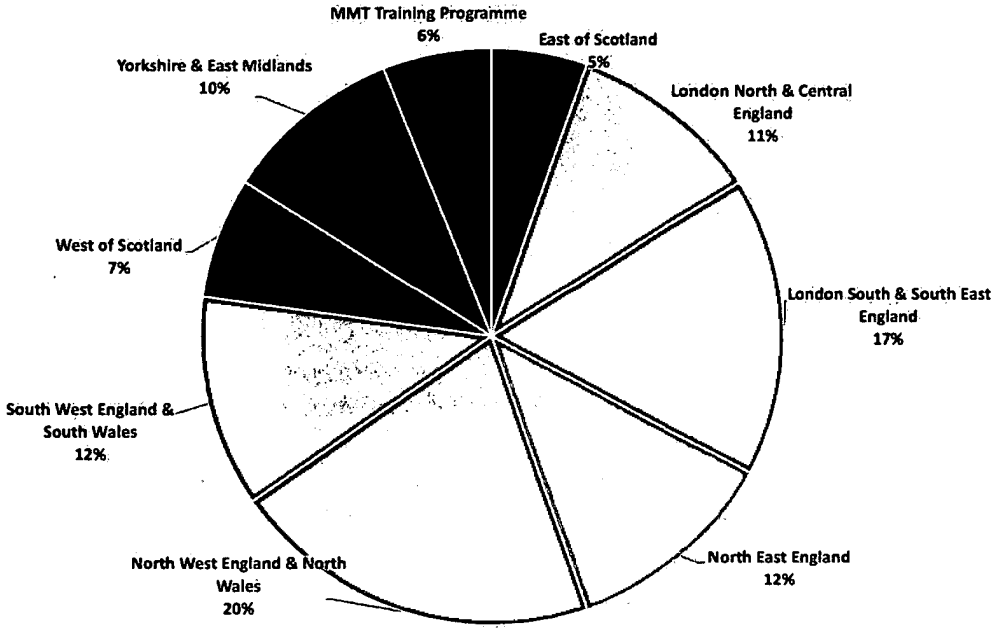


Chart: Clients by region 2023



The charts below show that the proportions of our work with clients across different settings remained similar between 2023 and 2024 as we continued focusing on groups who face the greatest communication challenges and social isolation.

Chart: Distribution of services by type of setting at the end of 2024 (%)

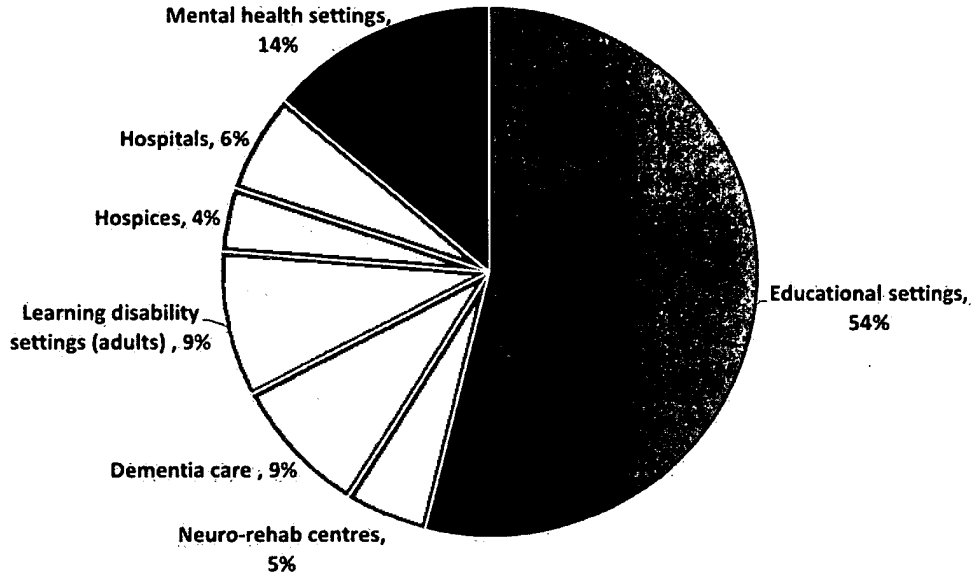
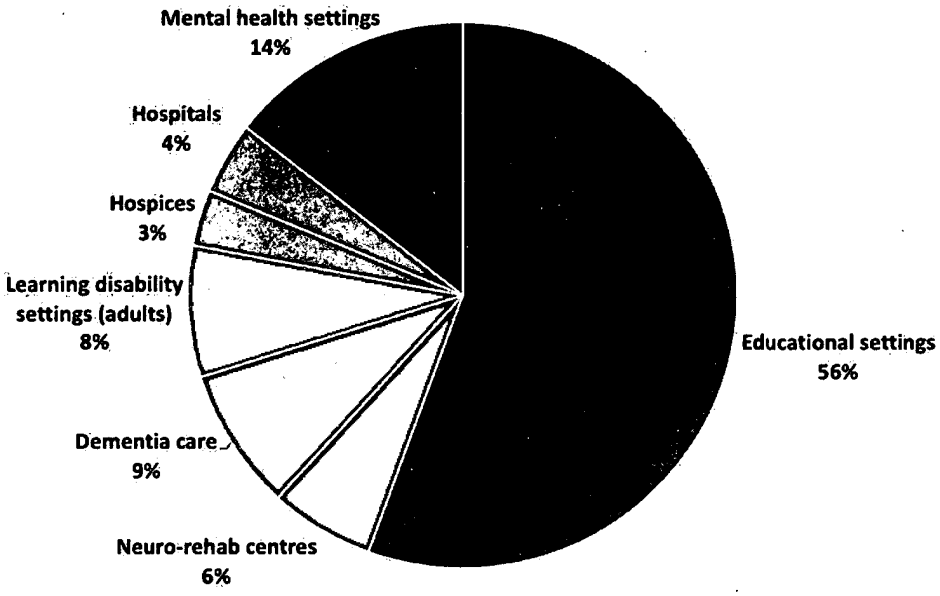


Chart: Distribution of services by type of setting at the end of 2023 (%)



Supporting and nurturing high quality music therapy delivery

We have an ongoing commitment and proactive approach to safeguarding and risk management to make sure there is safe practice in all our work, which takes place in a very wide range of settings. Our processes include learning from all reports of accidents and near misses, as well as from safeguarding concerns which are raised. This makes sure we can continually refine and adapt our processes to support high-quality music therapy delivery. We also run a quality assurance programme for our music therapists, consisting of supervision, workplace visits and continuing professional development events as well as ongoing daily quality support.

Looking ahead

We will be focusing on testing new approaches to income generation to ensure the long-term sustainability of our high-quality services, strengthening the pipelines of funded pilot projects and reviewing how our modified Graduate Employment Scheme can best support the wider ecosystem of music therapy beyond the services we provide directly throughout national team of therapists.

Music therapy services: Education

Ever since Paul Nordoff and Clive Robbins started collaborating to develop their approach to music therapy, training and education have been at the heart of what we do. We've been training musicians to work as music therapists since 1974, and 2024 marked the 50th year since the first ever programme run by Paul Nordoff and Clive Robbins at the Goldie Leigh hospital, London.

Since this time, the programme changed and developed; from a Postgraduate Diploma from 1984, to a Master of Music Therapy degree in 1995. From 2008-11 we ran a second part-time Masters programme in Manchester (MA in Community Music Therapy) which was restructured to form the programme that we know today: Master of Music Therapy (Nordoff-Robbins): Music, Health, Society (MMT) which was devised to be delivered in parallel at multiple training sites which are currently housed in London, Manchester (at the Royal Northern College of Music) and Newcastle. The current programme descriptor (Music, Health, Society) reflects our commitment to equality, diversity and social activism, developing students' critical stance towards the evolving nature of health and social care.

Many of our graduates have gone on to establish music therapy in areas across the UK and have been pioneers of music therapy in other countries. The training sees itself both as part of the wider UK music therapy community and as part of the worldwide Nordoff Robbins family, sharing its self-generating training materials to support training initiatives.

In 2024 our 12 London-based students graduated from the training programme. Two joined our Graduate Employment Scheme and are now working for Nordoff and Robbins, delivering music therapy across London. In September, we welcomed a cohort of 14 students in London (alongside our existing Manchester and Newcastle students who have moved to the third and final part of their training).

We continued to extend opportunities for students to learn from speakers with experience of living with particular diagnoses, caring for family members or friends, or immersion in particular musical scenes or genres. In addition, we continue our work in ensuring that the curriculum invites students to question their assumptions, biases and privileges in the context of power and diversity, which can often be overlooked in the profession of music therapy, therapy more widely, music education, or in health and social care.

We have been developing our links with other training institutions as part of our development of 'inter-professional' learning (a requirement of the HCPC Standards of Education and Training and Standards of Proficiency). Our students are collaborating with Speech and Language students at Newcastle University to develop a day of exchange in early 2025. We continue to exchange with the art therapy students at Goldsmiths University.

In October, our longstanding Director of Music Services (Education, Research and Public Affairs) - Dr Simon Procter - left the organisation. Simon (alongside Prof Gary Ansdell, the Programme Convenor of Nordoff and Robbins PhD programme) was responsible for developing the training programme as it is today and has been instrumental in current critical thinking around music, health and social justice. He continues as an associate for Nordoff and Robbins as an organisation and PhD supervisor.

Highlights of 2024 include:

- Our latest Health and Care Professionals Council (HCPC) audit was successful, meaning that the training programme has been approved for a further two years.
- We held our graduation ceremony at our London centre for the first time since Covid-19 where we celebrated our students' achievements along with guests from Goldsmiths University of London.
- Some of our London-based students travelled to Poland in Mayas as part of our renewed exchange with the Szymanowski Academy of Music in Katowice, where they participated in an international conference on "Breath, Music and Music Therapy", in which Dr Simon Procter was a keynote speaker. This followed a visit by Polish students to the MMT programme at the London Centre in March where students collaborated in sharing work and thinking together.
- The music therapy work of one of our student placements in a care home in the North of England has been recognised as a significant contributor to the nomination of the home in the Adult Social Care/Quality in Care Awards. The care home has reached the finals with the award ceremony in January 2025. Another student has had their work featured in the local press, raising the profile of music therapy in this area.
- One of our London students has been one of a few trainee music therapists across different training programmes selected to represent music therapy students in a film being put together by the NHS England Commission and the British Association of Arts Therapies. This is part of an ambitious project which will focus on awareness of Arts

Therapies, co-designing modern and inclusive curricula and developing career networks for the future.

- Following the success of the summer school, the MMT Programme Convenor has been in discussions with music therapists in the Netherlands with a plan to deliver a number of training workshops to their federation in 2026.
- The team have continued to collaborate with other music hubs in the UK to deliver bespoke training sessions to educators.

PhD programme

Our six-year, part-time PhD programme offers opportunities for experienced practitioners from music therapy and related areas of work (including community music) to develop hands-on research expertise whilst developing a better understanding of the work they are in.

Two further students are currently completing their doctoral studies and will be examined in 2025. In 2024 the programme admitted a new student who trained in the Nordoff and Robbins 2019-2021 cohort. They are currently based in Scotland and will be researching the area of referral processes in music therapy.

Education and public engagement

In 2024 we held our annual Summer School in London which was fully subscribed. This is a four-day forum for music therapists from all over the world, offering a chance to explore how the 'Nordoff Robbins approach' and ethos can help inform their practice. We welcomed 12 music therapists from 10 different countries, including China, Poland, Italy, Greece, Germany, Netherlands, Canada, Australia, Israel and the UK.

Feedback from our attendees included:

- *"I particularly enjoyed the good atmosphere of predisposition and warmth of the teachers and participants. The feeling was that we were all there to learn cooperatively and enrich ourselves."*
- *"An incredible experience"*
- *"The feeling of comfort and honesty was very special and really allowed to make an incredible learning experience."*
- *"I now have a better understanding of the key principles and ways to integrate this approach in my work"*
- *"I enjoyed the hands-on music making, informational presentations and group discussions"*

Research

It was the first full year with our team of dedicated researchers, who worked closely with our music therapists and music therapy students, reinvigorating our in-house research activities and providing rich insights and research into music therapy.

In 2024, the following research activities took place:

- A dementia research project around the 'ripple effect' of music therapy was submitted to the research ethics committee, and we plan to start data collection in early 2025.
- We presented our work discussing participatory methods for dementia research at the Thriving Together Symposium at Sheffield University.
- We supported our 12 MMT students to carry out their own research projects as part of the training. At least one graduate is now submitting their work to a peer-reviewed journal.
- Colleagues from Nordoff and Robbins presented work at the 2024 BAMT conference.

- A member of the research team presented a paper on culturally appropriate approaches to music and healthcare practices at the IMPACT Conference: Reflect + Respond with Cartwheel Arts and was part of a panel with Creative Manchester.

Fundraising activities and performance
We are grateful to our committed supporters, donors, and volunteers for their support in 2024, particularly in the face of continued external challenges such as the cost-of-living crisis. With their dedication, **£4.3m** was raised which has allowed more people to benefit from the transformative power of music therapy.

Charity partnerships
In 2024, our portfolio continued to grow alongside existing dedicated partners such as CAA, O2, Proper Music, Raymond Weil, Tysers Live and many more. We are so grateful to every company that supports us, helping us to reach more people through music and to spread awareness. Highlights include:

- **Music Mudder**: This music-inspired endurance event is organised in collaboration with Wasserman Music. 2024 marked its fourth year and achieved record-breaking fundraising, raising over £76,000.
- **PizzaExpress:** Both PizzaExpress and PizzaExpress Live continued to support us with a 25p donation from every Padana pizza sold, as well as sponsoring our events.
- **ASM Global:** Launched a month of giving across all UK venues in ASM Global's portfolio and they continued to support through sponsorship of the O2 Silver Clef Awards and the Northern Music Awards.
- **Card Factory:** We collaborated with Card Factory and East 17's Tony Mortimer, on the release of a Stay Another Day Christmas card. 25p from the sale of every card was donated to Nordoff and Robbins.
- **Ruark Audio:** Ruark Audio produced a Nordoff and Robbins branded limited edition Ruark R1 Mk4 radio. Over 1,000 radios were sold with 10% of each sale donated to Nordoff and Robbins, raising over £11,000.

Other highlights include The Heavy Metal Truants raising over £48,000 during their annual bike ride from Alexandra Palace to Download Festival and our fantastic London Marathon runners raising over £25,000, the most raised to date. Employees at Audio Technology company, Linn, raised over £1,000 by walking over 200km in December.

Other fundraising highlights
Our community fundraisers shared the power of music throughout the year with highlights from Ver Player's ukulele group raising £4,000 through community performances, Bradfield College who raised over £7,700 at their annual school concert, the Pure Garage Christmas Charity Ball raised over £1,100 and the Tongue and Groove Choir who raised over £2,200 with various performances across the year.

In September, we launched a legacy giving programme alongside Farewill, offering supporters a free will service. We also saw a significant $100,000 legacy gift separate to the Farewill offer.

Artist engagement
We're lucky to work with so many great artists, musicians and celebrities, who all help share our work and raise money for us, from receiving awards to campaigns and performances. We have been defining our ambassador strategy moving forward to help grow our income and raise more

awareness. We have announced long-time supporter Mark King from Level 42 as our first ambassador and are working with him to support our direction of travel.

Our work in 2024 included working with artists on public fundraisers to raffle 'money can't buy' prizes, such as the sale of Mark Knopfler's guitar that raised an incredible £28,000. We have also continued our relationship with Soundwaves Art Foundation, a brand that collaborates with iconic musicians to create original pieces of art, which raised over £35,000.

Events

As our biggest proportion of fundraising income, events are vital for us in providing music therapy and supporting our mission. We're so grateful to everyone who has sponsored an event, bought a ticket, sat on a committee or put on an 'in aid of' event for us.

We launched the first ever Northern Music Awards (NMAs) in Manchester, which was a night celebrating the music industry and artists from the North. Open to the public, guests enjoyed live performances from the likes of Liam Fray (Courteeners), English Teacher, The K's and Lisa Stansfield, as well as watching winners collect their awards.

We were thrilled that the Race Day, Golf Day, Wine Dinner and O2 Silver Clef Awards all outperformed expectations.

Our flagship event, the O2 Silver Clef Awards was another great success with the show being delivered with a new format and the pledge alone raising a record total of over £140,000. With thanks to our continued sponsor, O2, our award winners were AC/DC, blur, Cat Burns, Chaka Khan, Ezra Collective, Jacob Collier, Jessie Ware, Loyle Carner, Mark Knopfler, Texas, The 1975 and Young Fathers.

We ended the year with the Carol Service in December, which saw a refreshed format hosted by Angie Greaves, along with Carrie and David Grant. Guests enjoyed magical musical performances from Jamie Cullum, Lemar and East 17's Tony Mortimer, as well as readings from Jemma Redgrave and Tinea Taylor.

We were supported once again by our third-party events (events organised by others in support of Nordoff and Robbins), including:

- **Legends of Rugby Dinner**: Honouring Sarah Hunter CBE, and in tribute to the late Paul Rendall
- **Go-Karting** Event at Tottenham Hotspurs stadium, raising £55,000
- **Legends of Football**: Honouring Fara Williams MBE and Wayne Rooney
- **Music Industry Trusts Award**: Honouring Jason Iley MBE
- **The Scottish Music Awards**: The star-studded evening celebrated both musical legends and the rising stars of Scotland

Trusts and foundations

We are grateful for all donations from Trusts and Foundations that support a wide range of our projects and services across the UK. Their generous support and partnership have helped enormously over the last year. Our heartfelt thanks also go to:

- The BRIT Trust
- Garfield Weston Foundation
- Fidelity Foundation
- The Lord Leonard and Lady Estelle Wolfson Foundation
- The Woosnam Foundation
- The George Michael Fund

- Sony Music Entertainment UK
- City Bridge Trust, the funding arm of The City of London Corporation's charity, Bridge House Estates
- Peter Sowerby Foundation

Celebrating 35 years of our incredible partnership with The BRIT Trust
We'd like to give a special mention to the BRIT Trust as 2024 marked an incredible 35 years of our partnership. Established in 1989 with the help of British record labels and the British Phonographic Industry (BPI), The BRIT Trust has become one of our most valued supporters. Since our partnership began, £9.2m has been donated, which has helped us to deliver over 250,000 music therapy sessions, transforming the lives of almost 100,000 vulnerable children and adults.

Following their creation, a historic concert at Knebworth House in 1990 featuring that year's O2 Silver Clef Award winners was set up for the benefit of the BRIT Trust. The concert featured unforgettable performances from some of the world's biggest artists including Elton John, Paul McCartney and Eric Clapton and has become an important juncture in our shared history. The proceeds of this event went on to fund the Nordoff and Robbins London Music Therapy Centre, as well as the establishment of the world-famous BRIT School in Croydon.

The unwavering commitment from the BRIT Trust has had an incredible impact on people across the country and we look forward to continuing to work together.

Fundraising policy and procedures
Our unrestricted fundraising approach focuses on events, corporate partners, community fundraising groups, challenges such as the London Marathon, public fundraising and in 2024, we launched a legacy programme. Restricted fundraising is primarily Trust and Foundations. We aim to maintain the trust of supporters and undertake all fundraising activities with transparency and with a focus on building and maintaining long term relationships.

We are registered with the Fundraising Regulator and have committed to follow the Code of Fundraising Practice. This includes sharing knowledge and best practice with third party organisers and adhering to an Ethical Fundraising Policy.

All charity events are either owned by Nordoff and Robbins, or run with a third party organisation as an 'in aid of' event, all of whom have the support of the Fundraising team.

We do not undertake any door to door or on street fundraising. However, public participation is key to many of our fundraising activities. Community groups that fundraise for the charity are sent a fundraising pack that includes guidelines and regulations and have a dedicated point of contact at the charity who is on hand to monitor and support their activities. We promote the purchase of tickets to the Northern Music Awards and Carols Service, share appeal fundraising asks with supporters and work with corporate partners to promote optional donations, most namely with Ticketmaster and Legends and ASM Global. We are proud to share the impact of such participation with supporters on a regular basis.

This year we have worked with corporate partners on commercial participation ventures. Ruark Audio, PizzaExpress and Two Tribes Brewery have all included a donation mechanic on their products and all have commercial participation agreements in place that are monitored throughout the activity.

We work to a strict data and privacy policies, making use of our CRM to capture data securely. A dedicated Head of Data reviews data regularly to ensure that the policies are adhered to.

There were no formal complaints logged around our fundraising activity in 2024.

We take safeguarding seriously and all fundraising staff receive annual safeguarding training. Staff and volunteers taking part in charity events are briefed on safeguarding policies, including Ask for Angela. All charity staff are DBS checked.

People and culture

"I love my job and feel very proud to work for such a fantastic charity!"

We have a fantastic team of colleagues at Nordoff and Robbins, with everyone committed to making the charity a brilliant place to work. To make sure all our colleagues can flourish, we have regular communication throughout the organisation and an updated appraisal system. We saw fewer colleagues join the organisation in 2024 than in the two previous years due to reaching employment targets. However, valued behaviours and core cultural principles are still front and centre of our culture, and 2024 saw us invest in People Management training, both for existing and upcoming leaders.

The results of our annual, anonymous colleague survey showed continued overall high levels of satisfaction with the charity as an employer and that colleagues feel valued and supported which can be seen below.

Birdsong key engagement indicators	**Nordoff and Robbins score**	**Benchmark**
The Chief Executive and Leadership team are committed to making this charity a great place to work	90%	78%
I feel like I am making a difference	93%	87%
I am comfortable being myself at work	89%	87%
My morale at work is high	73%	68%
I feel appreciated here	85%	74%
I am proud to work for this charity	93%	92%
I would recommend this charity as an employer	86%	78%
Overall engagement score	87%	81%

Looking ahead – continued development of our people
The new strategy will provide opportunities for all colleagues to develop and flex their talents and skills, not just in their chosen specialism but across the wider organisation.

We will be expanding career development through a 'Mastery Vs Management' programme so that people can specialise within their roles, whilst continuing to create opportunities for colleagues who wish to become managers and team leads and work more operationally. An example of this is our investment within our education team and the 'Mastery' route for our tutors and educators. We will also have a strong alumni network not just for our music therapists but for all colleagues who have worked with Nordoff and Robbins to allow the connection to our mission, to our community and to our skills and expertise, allowing us to grow and learn from each other.

Our Equity, Diversity, Inclusivity and Belonging (EDIB) work will never stop. Our EDIB in-house task force will continue to remain at the forefront making sure everything we do is through the EDIB lens, helping identify barriers, restrictions or exclusions for our colleagues, clients and students in any aspect of what we do.

Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff and Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.

Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- Emma Banks (Chair from 1 May 2024)
- Lucy Noble (Vice Chair from 1 May 2024)
- Graham Bell
- Jane Bryant (Chair of the Music Services Committee)
- Daniel Fethers (Chair of the Finance Committee & trustee from 1 May 2024)
- Sophie Guest
- Marc Jaffrey OBE
- Howard Jones (Chair of the Finance Committee & trustee to 1 May 2024)
- Karen Ann Josephides Chair of the HR & Remuneration Committee
- Mervyn Lyn
- David Munns OBE (Chair & trustee to 1 May 2024)
- Neil Warnock MBE (Chair of the Fundraising Committee & trustee to 1 May 2024)

Recruitment to our Board is through recommendation and appointment by a majority vote of the existing Trustees. New Trustees are given a formal induction, and all are encouraged to see our music therapy work firsthand and music therapy work is shared at every board meeting to ensure the work of our board is grounded in our mission.

Senior Leadership Team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and trustees appoint a Senior Leadership Team to support the management of the charity.

At the end of 2024 this comprised:

- Sandra Schembri, Chief Executive Officer
- Fraser Jopp, Director of Finance and Operations
- Shelley Lindley, Deputy CEO and Director of People & Culture
- Angus Nelson, Director of Restricted Fundraising
- Sandy Trappitt, Director of Unrestricted Fundraising
- Oksana Zharinova-Sanderson, Director of Music Services (Quality Assurance,Chief Practitioner, International Development)
- Nadra Shah, Director of Engagement and Communications

Nordoff and Robbins is committed to a fair and appropriate reward policy for all staff, from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.
Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees.

Governance
Nordoff and Robbins has a robust governance structure alongside the Board. There arethree governance committees:

- Finance Committee (including Audit and Investments)
- People & Culture Committee
- Music Services Committee

The Board of Trustees met 3 times in 2023 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff and Robbins nationwide as well as overall charity and other strategic matters.

The Director of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Directors of Fundraising reports on all fundraising events and initiatives brand and reputational matters, the Director of Finance and Operations reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Financial review

The charity's principal sources of income during the year were:

- Fees charged for providing music therapy services
- Fundraising from events, individual donors, companies and charitable trusts
- Licensing and royalties
- Interest and dividends from investments

Some fundraising event income is received via our trading subsidiary (Silver Clef Productions Ltd, SCPL, 100% owned by the charity) and a joint venture (Music Industry Trusts Limited, MITS, 50:50 ownership with British Record Industry Trust Ltd). Profits from both entities are donated to the charity under Gift Aid and our interest in these entities is included in our consolidated accounts which are summarised below. Further details are given in note 9 to the accounts.

Financial performance
Fee income of £2.1m (2023: £1.9m) and fundraising income of £4.3m (2023: £3.8m) each showed a 10% improvement on the previous year, continuing the recovery from the fall precipitated by the Covid pandemic in 2020-21. The charity incurred a net deficit of £1.7m in 2024 after investment gains of £0.3m (2023: deficit of £1.9m, investment gains £0.3m) as fundraising income continued to recover from the fall precipitated by the Covid pandemic in 2020-21. Costs increased during the year, partly due to higher inflation, and to our decision to increase the number of fundraising staff and maintain the number of music therapists employed on graduation from the MMT course. This enabled the charity to reach more people than ever before. Costs are expected to stabilise in 2025-26 as the next strategic plan focuses on income generation to eliminate the deficit by 2027 while maintaining adequate reserves. Further details are given in the Statement of Financial Activities (SoFA) on page 33 and notes 3-5.

Note on incoming resources
Our income consists of 2 distinct streams

- Fees charged to partner organisations, such as schools, care homes & NHS trusts, and fees for our MMT training; these are shown as *Income from charitable activities*
- Fundraising including events & corporate support as well as donations from individuals and trusts. Because of the varying accounting treatments, these are shown as income from *Donations and legacies, Other trading activities,* and *Net income from joint venture.*

Fundraising costs include the direct costs of our own annual events (catering, production) as well as core fundraising team costs and allocated overhead.

For 2024 these broke down as follows:

	£k	
Gross income from events	2,217	Ticket sales, sponsorships, auctions, raffles etc
Direct costs of events	-698	Production, catering, marketing
Events surplus	1,519	
Donations and legacies	2,042	inc Trusts & Foundations
Net fundraising	**3,561**	
Core fundraising costs	-1,202	Staff and other department costs
Contribution from fundraising	**2,359**	
Allocated overhead	-437	Allocated support costs (finance, HR, premises, IT etc)
Result net of overheads	**1,922**	

Investment Policy
The management of the Charity's financial investments is delegated to a professional investment manager (Investec). The board reviewed its investment policy during the year and decided to move to a medium-risk mandate (was medium-high) while it is drawing down funds to finance the operating deficit. The total return (income and gains combined, net of fees) was 8.0% against a benchmark of 9.4%. Trustees believe this is reasonable given that the need for drawdowns adversely affected performance.

The Charity does not invest, directly or via pooled funds, in companies with more than 10% of revenue from tobacco, armaments, gambling, adult entertainment, or high interest lending, or where children are deemed to be exploited.

In addition, it mandates that its investment managers, and any pooled funds that it invests with, are signatories to the UN Principles for Responsible Investing

Reserves Policy
The Trustees review the Charity's reserves policy annually considering its strategic plans, past fundraising performance and future cash flow needs. There are 5 key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties.
- Smoothing the risk inherent in the Charity's fundraised income generation plans, particularly in relation to events fundraising.
- Designated funding for our strategic development plans.
- Designated funding to maintain our buildings and therapy spaces.
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Having considered the charity's strategic plans, contingency plans and asset base, the trustees consider that the group should maintain the following liquid reserves (i.e. excluding fixed assets, which are shown separately):

- a general reserve of £3.6m to manage working capital and operating risk, including the extreme and unlikely event of a cessation of activities
- a designated fund of £2m to fund critical expenditure over 2025-27 while the organisation returns to surplus, and
- a designated fund of £250k for future maintenance of our buildings and therapy spaces

The group's funds include £1.6m which matches the net book value of our fixed assets, including real estate. These are recorded at historic cost.

At the balance sheet date, the group's general fund stood at £3.9m which is in line with the target (see note 14).

Principal risks and uncertainties
The Charity manages risk concerning core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance

The strategic risks facing the organisation were reviewed during the year. The most significant risk areas were considered to be:

- Income from fundraising and music therapy services insufficient to support delivery plans
- Impact of cost of living crisis on income and costs
- Reputational damage from a safeguarding incident or data breach
- Serious health and safety incident
- Failure to attract or retain high-quality colleagues
- Loss of validations for the MMT course

The strategic risk register, including mitigation to reduce impact or likelihood, was updated and reviewed by trustees at each Finance Committee and full Board meeting

The key policies and supporting procedures to reduce operational risk (e.g. safeguarding, health and safety, data protection) are regularly updated and reviewed at the appropriate trustee level.

Fraud policy
Nordoff and Robbins is committed to a culture of honesty, integrity and propriety in the delivery of its services, fundraising activities and the use of public funds.
Nordoff and Robbins takes a zero-tolerance approach towards fraud. We strive to instil a culture of ethical behaviour throughout the Charity and encourage awareness of risk where appropriate, to help mitigate such risk by strengthening preventative and detective controls. Employees are required to report all reasonable suspicions of actual or attempted fraud and such instances will be investigated.

Public benefit
In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission's published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Statement of trustees' responsibilities

The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees (who are also Directors of Nordoff-Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees' Report, including the strategic report therein, was approved by the Board of Trustees on 4 June 2025 and signed on their behalf by:

Emma Banks
Emma Banks (Jun 6, 2025 15:50 GMT+1)

Emma Banks
Chair

Independent auditor's report to the members of Nordoff-Robbins Music Therapy

Opinion

We have audited the financial statements of Nordoff-Robbins Music Therapy for the year ended 31 December 2024 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 December 2024 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this

gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the Trustees' Annual Report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report the strategic report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic report and the Trustees' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 30, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are

considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the group and charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011 and The Charities and Trustee Investment (Scotland) Act 2005, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and group for fraud. The laws and regulations we considered in this context for the group operations were General Data Protection Regulations and those regulations associated with Safeguarding.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition and completeness of grant and legacy income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, sample testing grant and legacy income, reviewing regulatory correspondence with the Charity Commission and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Janette Joyce
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
Reading

Date 10 June 2025

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING AN INCOME AND EXPENDITURE ACCOUNT)
For the year ended 31 December 2024

	Notes	General fund	Restricted funds	**Total Funds**	*Total Funds*
		2024	2024	**2024**	*2023*
		£	£	**£**	*£*
Incoming resources					
Income from:					
- donations and legacies		1,782,034	260,000	**2,042,034**	*2,227,947*
- charitable activities	3	2,085,365	-	**2,085,365**	*1,889,398*
- other trading activities		2,024,332	-	**2,024,332**	*1,500,146*
- investments		191,801	-	**191,801**	*240,872*
- net share of joint venture profit	9c	192,389	-	**192,389**	*121,762*
Total incoming resources		6,275,921	260,000	**6,535,921**	*5,980,125*
Resources expended					
Expenditure on:					
- raising funds		2,337,715	-	**2,337,715**	*1,968,006*
- charitable activities		5,934,117	260,000	**6,194,117**	*6,182,081*
- other expenditure		31,515	-	**31,515**	*33,322*
Total resources expended	4	8,303,347	260,000	**8,563,347**	*8,183,409*
OPERATING (DEFICIT)		**(2,027,426)**	-	**(2,027,426)**	*(2,203,284)*
Net gains on investments	6	316,897	-	**316,897**	*274,098*
NET INCOME/(EXPENDITURE)		**(1,710,529)**	-	**(1,710,529)**	*(1,929,186)*
Transfers between funds		-	-	-	-
Net movement in funds		(1,710,529)	-	**(1,710,529)**	*(1,929,186)*
RECONCILIATION OF FUNDS					
Total funds brought forward		9,460,035	-	9,460,035	*11,389,221*
TOTAL FUNDS CARRIED FORWARD	14	**7,749,506**	-	**7,749,506**	*9,460,035*

All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year. The notes and policies on pages 37-48 form part of these financial statements.

CONSOLIDATED BALANCE SHEET
As at 31 December 2024

Company number 01514616

	Notes	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
FIXED ASSETS					
Tangible fixed assets	8	**1,574,747**	*1,674,628*	**1,574,747**	*1,674,628*
Listed investments	9a	**4,926,896**	*6,686,926*	**4,926,896**	*6,686,926*
Investment in subsidiary	9b	**-**	*-*	**100**	*100*
Share of net assets in joint venture	9c	**64,172**	*17,063*	**1**	*1*
		6,565,815	*8,378,617*	**6,501,744**	*8,361,655*
CURRENT ASSETS					
Debtors	10	**1,042,108**	*930,637*	**1,048,278**	*929,699*
Cash on deposit		**-**	*2,087*	**-**	*2,087*
Cash at bank and in hand		**718,909**	*781,087*	**683,657**	*613,127*
		1,761,017	*1,713,811*	**1,731,935**	*1,544,913*
CREDITORS: amounts falling due within one year	11	**(577,326)**	*(632,393)*	**(809,596)**	*(720,813)*
NET CURRENT ASSETS		**1,183,691**	*1,081,418*	**922,339**	*824,100*
NET ASSETS	14	**7,749,506**	9,460,035	**7,424,083**	9,185,755
UNRESTRICTED FUNDS					
Designated Funds					
- Fixed asset fund	14	**1,574,747**	*1,674,628*	**1,574,747**	*1,674,628*
- Maintenance fund	14	**250,000**	*250,000*	**250,000**	*250,000*
- Training continuity fund	14	**-**	*1,400,000*	**-**	*1,400,000*
- Strategic fund	14	**2,000,000**	*1,640,510*	**2,000,000**	*1,640,510*
General fund	14	**3,924,759**	*4,494,897*	**3,599,336**	*4,220,617*
Total unrestricted funds		**7,749,506**	*9,460,035*	**7,424,083**	*9,185,755*
Restricted Funds	14	**-**	*-*	**-**	*-*
TOTAL FUNDS		**7,749,506**	*9,460,035*	**7,424,083**	*9,185,755*

The notes and policies on pages 37-48 form part of these financial statements.
These financial statements were approved and authorised for issue by the Trustees on 4 June 2025 and signed on their behalf by:

Emma Banks
Emma Banks (Jun 6, 2025 15:50 GMT+1)
Emma Banks
Chair

STATEMENT OF CASH FLOWS
For the year ended 31 December 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Cash flows from operating activities					
- Net cash (used in)/provided by operating activities	(a)		**(2,332,995)**		*(2,803,043)*
Cash flows from investing activities					
- Dividends, interest and rents from investments		**191,801**		*240,872*	
- Purchase of property, plant & equipment		**-**		*(74,992)*	
- Sale of property , plant & equipment		**-**		*-*	
- Proceeds from sale of investments		**4,329,627**		*4,495,276*	
- Purchase of investments		**(2,194,498)**		*(3,316,945)*	
- Movement in cash awaiting re-investment		**(58,202)**		*52,363*	
Net cash provided by investing activities			**2,268,728**		*1,396,574*
Change in cash and cash equivalents in the reporting period			**(64,267)**		*(1,406,469)*
Cash and cash equivalents at the beginning of the reporting period	(b)		*783,174*		*2,189,643*
Cash and cash equivalents at the end of the reporting period	(b)		**718,907**		*783,174*

(a) Reconciliation of net income to net cash flow from operating activities

	2024 £	2023 £
Operating (deficit)	**(1,710,529)**	*(1,929,186)*
Depreciation charges	**99,879**	*122,185*
(Gains) on investments	**(316,897)**	*(274,098)*
Dividends, interest and rents from investments	**(191,801)**	*(240,872)*
(Increase) in debtors	**(111,471)**	*(328,731)*
Increase/(Decrease) in creditors	**(55,067)**	*(107,934)*
Movement in share of joint venture	**(47,109)**	*(44,407)*
Net cash (used in)/provided by operating activities	**(2,332,995)**	*(2,803,043)*

(b) Analysis of cash and cash equivalents

	2024 £	2023 £
Cash in hand	**718,909**	*781,087*
Notice deposits (less than 3 months)	**-**	*2,087*
Total cash and cash equivalents	**718,909**	*783,174*

(c) Analysis of changes in net debt

	At 1 January 2024	Cash flow	At 31 December 2024
	£	£	£
Cash at bank and in hand	781,087	(62,178)	718,909
Cash held on deposit	2,087	(2,087)	-
Total cash & cash equivalents	783,174	(64,265)	718,909

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy. The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern

The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:

- Freehold property	2% straight line
- Short leasehold property improvements	Over the term of the lease
- Centre Equipment	Straight line over the estimated useful life, ranging from 3 to 10 years with a full year's charge in the year of acquisition
- Fixtures and fittings	Straight line over the estimated useful life, ranging from 3 to 10 years with a full year's charge in the year of acquisition

Investments

Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment.

Subsidiary and associated undertakings and joint ventures

The charity has one wholly owned subsidiary undertaking (Silver Clef Productions Limited) together with 50% ownership of a further undertaking (Music Industry Trusts Limited) which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts consolidate the results of Silver Clef Productions Limited, under the equity method of accounting.
A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited

The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the licencing of intellectual property rights on behalf of the parent charity (see

Music Industry Trusts Limited

This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the consolidated accounts under the equity method because there is joint control by Nordoff and Robbins and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid (see note 9).

Income

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the charity has been notified of the executor's intention to make a distribution.

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. In-kind donations of goods or services used within the charity are accounted for at the estimated value to the charity on an arms-length basis.

No amounts are included in the financial statements for services donated by volunteers.

Grants are accounted for under the performance model as permitted by the charity SORP.

Expenditure

Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves

Restricted funds are subject to specific restrictions imposed by the donor. Unrestricted funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives. Designated funds are set aside at the Trustees discretion for specific future purposes, but are otherwise unrestricted.

Financial instruments

The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions

The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating leases and rentals

Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as an expense in the

Significant judgements and estimates

The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1 MEMORANDUM OF ASSOCIATION AND TAXATION STATUS

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2 NET INCOME FROM TRADING ACTIVITIES OF SUBSIDIARIES

Silver Clef Productions Ltd (SCPL)	**2024**	*2023*
	£	*£*
Turnover	**576,445**	*427,993*
Cost of sales	**-**	*-*
Gross profit	**576,445**	*427,993*
Interest receivable	**2,863**	*3,740*
Administration costs	**(253,886)**	*(157,454)*
Net profit	**325,422**	*274,279*
Retained profit for the year and carried forward	**325,422**	*274,279*

The assets and liabilities of the subsidiaries were:

Silver Clef Productions Ltd	**2024**	*2023*
	£	*£*
Current assets	**372,356**	*370,914*
Current liabilities	**(46,834)**	*(96,535)*
Net assets	**325,522**	*274,379*
Share capital	**100**	*100*
Profit and loss account	**325,422**	*274,279*
Capital and reserves	**325,522**	*274,379*

The results and balance sheet of SCPL are extracted from its published accounts for the year ended 31 December 2024.

SCPL paid £248,376 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

SCPL will pay its entire profits of £325,422 to the parent charity under Gift Aid during 2025.

At the balance sheet date, there was a balance owed by the charity to SCPL of £279,104 (2023: £89,324 owed by SCPL to the charity).

3 INCOME FROM CHARITABLE ACTIVITIES

	2024	*2023*
	£	*£*
Music services generated income	**1,922,109**	*1,678,377*
Training and research generated income	**163,256**	*211,021*
	2,085,365	*1,889,398*

4 EXPENDITURE

	Direct costs	Support costs	**Total**	*Total*
			2024	*2023*
	£	£	**£**	£
Expenditure on raising funds	1,900,717	436,998	**2,337,715**	*1,647,289*
Charitable Activities				
- Music Services	4,018,501	1,507,412	**5,525,913**	*5,736,150*
- Training and Research	460,544	207,660	**668,204**	*766,648*
	4,479,045	1,715,072	**6,194,117**	*6,502,798*
Other expenditure	31,515	-	**31,515**	*33,322*
Total expenditure	**6,411,277**	**2,152,070**	**8,563,347**	*8,183,409*

No grants payable or committed, including related costs, were made during the year (2023: nil).
No travel or subsistence costs incurred on behalf of the charity were reimbursed to any trustee duing the year (2023: nil).
An amount of £9,019 (2023: £8,196) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5 SUPPORT COSTS

Support costs allocated to charitable activities and fundraising include:	Raising funds	lusic therapy	Teaching & research	**2024**	*2023*
	£	£	£	**£**	£
IT/ AV & Telecommunications	29,785	166,798	8,936	**205,519**	*180,747*
Publicity & communications	164,405	550,379	63,258	**778,042**	*699,935*
Rebrand and new website	-	-	-	**-**	*336,696*
Premises & operational support	56,061	105,124	67,826	**229,011**	*310,094*
Human resources & staffing support	46,169	258,543	13,850	**318,562**	*342,184*
Depreciation	30,731	57,626	11,523	**99,880**	*122,185*
Governance costs	47,055	158,728	18,106	**223,888**	*235,230*
Finance & accounting	62,792	210,214	24,161	**297,168**	*207,296*
	436,998	1,507,412	207,660	**2,152,070**	*2,434,367*

6 NET INCOME

	2024	*2023*
	£	£
Net income for the group is stated after charging:		
- Depreciation	**99,880**	*122,185*
- Payments due under operating leases	**4,019**	*8,807*
- Auditors remuneration – audit fees		
- Relating to the parent charity	**23,340**	*23,850*
- Relating to subsidiaries	**4,500**	*4,300*
- Auditors remuneration – fees for non-audit services	**2,100**	-

7 STAFF COSTS

		2024	2023
		£	£
All staff			
Wages and salaries		**5,444,867**	*4,790,963*
Social security costs	Employer's NI	**551,442**	*480,627*
Other pension costs	Employer's contribution to auto-enrolment pension	**273,211**	*237,382*
		6,269,520	*5,508,972*

Staff costs include one termination payment of £5,048 (2023: none). No accrued annual leave was recognised (2023: £0).

The total benefits, including employer's pension and national insurance contributions, of key management personnel (identified as the senior leadership team) at the charity over the year was £709,742 (2023: £647,623).

		2024	2023
		£	£
Key management personnel			
Wages and salaries		**605,414**	*552,835*
Social security costs	Employer's NI	**73,539**	*67,491*
Other pension costs	Employer's contribution to auto-enrolm	**30,789**	*27,297*
		709,742	*647,623*

No remuneration was paid to trustees or former trustees during the year (2023:nil).

The number of employees whose emoluments excluding pension contributions exceeded £60,000 during the year are:	2024 Number	2023 Number
£60,000 - 70,000	**4**	*-*
£70,000 - 80,000	**2**	*4*
£80,000 - 90,000	**-**	*1*
£110,000 - 120,000	**1**	*1*

The average number of employees during the year was 162 (2023:151) with the full -time equivalent (FTE) average number of employees at the year end, including staff directors, being:-

	2024 Number	2023 Number
Music therapists and other charitable staff	**91**	*96*
Raising funds	**20**	*15*
Support & central activities	**23**	*26*
	134	*137*

8 TANGIBLE FIXED ASSETS

Group and Charity	Freehold property	Short leasehold property improve-ments	Fixtures and fittings	**Total**
	£	£	£	**£**
Cost				
At 1 January 2024	4,076,524	389,280	175,481	**4,641,285**
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 December 2024	4,076,524	389,280	175,481	**4,641,285**
Depreciation				
At 1 January 2024	2,531,633	389,280	45,745	**2,966,658**
Charge in year	81,530	-	18,350	**99,880**
Eliminated on disposals	-	-	-	-
At 31 December 2024	2,613,163	389,280	64,095	**3,066,538**
Net book value				
At 31 December 2024	1,463,361	-	111,386	**1,574,747**
At 31 December 2023	1,626,421	26,100	69,299	1,721,820

9a LISTED INVESTMENTS

Group and charity	**2024**	*2023*
	£	£
Market value at 1 January	**6,686,926**	*7,643,522*
Additions	**2,194,498**	*3,316,945*
Sales proceeds	**(4,329,627)**	*(4,495,276)*
Realised and unrealised gains	**316,897**	*274,098*
Movement in cash	**58,202**	*(52,363)*
Market value at 31 December	**4,926,896**	*6,686,926*

Investments comprise the following:	**2024**	*2023*
	£	£
UK investments		
Fixed interest	**18,892**	*793,377*
Equities	**367,459**	*1,928,221*
	386,351	*2,721,598*
Overseas investments		
Fixed interest	**537,065**	*352,700*
Equities	**3,399,754**	*2,830,631*
	3,936,819	*3,183,331*
Property	**81,692**	*136,216*
Other assets	**436,344**	*488,250*
Cash awaiting re-investment	**85,690**	*157,531*
	4,926,896	*6,686,926*

9b INVESTMENT IN SUBSIDIARY

In addition to the investments listed above the charity also has an investment in its subsidiary as follows:

	Country of incor-poration	Holding	Proportion held	Nature of business
Silver Clef Productions Limited Company no. 02796952 Registered office: 2 Lissenden Gardens London NW5 1LP	UK	Ordinary share	100%	Events production and fundraising

9c INVESTMENT IN JOINT VENTURE

The charity holds a £1 investment in a joint venture as follows:

	Country of incor-poration	Holding	Proportion held	Nature of business
Music Industry Trusts Limited	UK	Ordinary share	50%	Promotion of British Music Industry Awards

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year. The group year end balance sheet value of £64,172 represents the group's share of the joint venture's undistributed net assets at the balance sheet date (2023: share of net assets £17,063).

Summary financial information of the joint venture in the year ended 31 December 2023

	Total 2024 £	Nordoff Robbins share 2024 £
Turnover	914,290	457,146
Cost of sales	(380,987)	(190,494)
Gross profit	533,303	266,652
Administrative expenses	(150,958)	(75,479)
Interest receivable	2,432	1,216
Profit for the year	384,777	192,389

10 DEBTORS

	Group		Charity	
	2024	*2023*	**2024**	*2023*
	£	*£*	**£**	*£*
Trade debtors	**396,251**	*243,683*	**347,751**	*225,683*
Other debtors	**97,857**	*313,154*	**97,857**	*313,153*
Prepayments and accrued income	**548,000**	*373,800*	**602,670**	*390,863*
	1,042,108	*930,637*	**1,048,278**	*929,699*

11 CREDITORS

	Group		Charity	
	2024	*2023*	**2024**	*2023*
	£	*£*	**£**	*£*
Trade creditors	**99,941**	*120,086*	**99,941**	*120,086*
Amounts owed to subsidiary undertakings	**-**	*-*	**279,104**	*184,955*
Other taxation and social security	**130,574**	*136,736*	**128,240**	*136,701*
Other creditors	**38,408**	*67,239*	**38,408**	*37,239*
Accruals and deferred income				
- accruals	**88,885**	*69,551*	**84,385**	*65,551*
- deferred income	**219,518**	*238,781*	**179,518**	*176,281*
	577,326	*632,393*	**809,596**	*720,813*

Deferred income	Group		Charity	
	2024	*2023*	**2024**	*2023*
	£		**£**	
Balance on 1 January	**238,781**	*163,230*	**176,281**	*123,230*
Released from previous periods				
- Music therapy fees	**(170,034)**	*(93,524)*	**(170,034)**	*(93,524)*
- Event receipts	**(62,500)**	*(68,706)*	**-**	*(28,706)*
- Educational fees	**(6,135)**	*(1,000)*	**(6,135)**	*(1,000)*
- Fundraising	**(112)**	*-*	**(112)**	*-*
Deferred in this year				
- Music therapy fees	**135,998**	*170,034*	**135,998**	*170,034*
- Event receipts	**56,350**	*62,500*	**16,350**	*-*
- Educational fees	**27,170**	*6,135*	**27,170**	*6,135*
- Fundraising	**-**	*112*	**-**	*112*
Balance on 31 December	**219,518**	*238,781*	**179,518**	*176,281*

12 CAPITAL COMMITMENTS

There were no capital commitments at the balance sheet date (2023: nil).

13 OPERATING LEASE COMMITMENTS

At the balance sheet date, the company was committed to make the following total minimum lease payments under non-cancellable operating leases for each of the future periods stated:

Total future minimum lease payments due in:	Centre Equipment		Land and Buildings	
	2024	*2023*	**2024**	*2023*
	£	*£*	**£**	*£*
Not later than one year	**669**	*2,258*	**-**	*1,545*
Later than one year and not less than five years	**-**	*743*	**-**	*-*

14 ANALYSIS OF CHARITABLE FUNDS

Movements in funds	At 1 Jan 2024	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2024**
	£	£	£	£	£	£
Unrestricted funds						
- General fund	4,203,554	5,504,224	(7,949,581)	316,897	1,460,070	**3,535,164**
Designated funds						-
- Fixed asset fund	1,674,628		(99,880)		-	**1,574,748**
- Maintenance fund	250,000				-	**250,000**
- Training continuity fund	1,400,000				(1,400,000)	-
- Strategic fund	1,640,510				359,490	**2,000,000**
Total unrestricted funds - charity	**9,168,692**	**5,504,224**	**(8,049,461)**	**316,897**	**419,560**	**7,359,912**
Unrestricted funds held by subsidiary and joint venture						
- Silver Clef Productions Ltd (subsidiary)	274,279	579,308	(253,886)	-	(274,279)	**325,422**
- Music Industry Trusts Ltd (jv)	17,063	192,389	-	-	(145,281)	**64,171**
Total unrestricted funds - group	**9,460,034**	**6,275,921**	**(8,303,347)**	**316,897**	**-**	**7,749,505**
Restricted funds						
- Music therapy services	-	213,984	(213,984)	-	-	-
- Bursaries	-	46,016	(46,016)	-	-	-
Total restricted funds	**-**	**260,000**	**(260,000)**	**-**	**-**	**-**
Total funds	**9,460,034**	**6,535,921**	**(8,563,347)**	**316,897**	**-**	**7,749,505**

14 Movements in funds - prior year	At 1 Jan 2023	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2023**
	£	£	£	£	£	**£**
Unrestricted funds						
- General fund	5,987,126	5,045,869	(6,403,643)	274,098	(699,896)	**4,203,554**
Designated funds						
- Fixed asset fund	1,721,820	-	(122,185)	-	74,993	**1,674,628**
- Maintenance fund	250,000	-	(61,769)	-	61,769	**250,000**
- Training continuity fund	1,400,000	-	(720,901)	-	720,901	**1,400,000**
-Strategic fund	1,703,108	-	(336,696)	-	274,098	**1,640,510**
Total unrestricted funds - charity	**11,062,054**	**5,045,869**	**(7,645,194)**	**274,098**	**431,865**	**9,168,692**
Unrestricted funds held by subsidiary and joint venture						
- Silver Clef Productions Ltd (subsidiary)	354,510	431,733	(157,454)	-	(354,510)	**274,279**
- Music Industry Trusts Ltd (jv)	(27,344)	121,762	-	-	(77,355)	**17,063**
Total unrestricted funds - group	**11,389,220**	**5,599,364**	**(7,802,648)**	**274,098**	**-**	**9,460,034**
Restricted funds						
Music therapy services	-	380,761	(380,761)	-	-	-
Total restricted funds	-	380,761	(380,761)	-	-	-
Total funds	**11,389,220**	**6,360,886**	**(8,564,170)**	**274,098**	**-**	**9,460,034**

Designated funds have been set aside by the Trustees as follows:

The fixed asset fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.

The maintenance fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings.

The strategic development fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future.

Analysis of net assets between funds

Funds at 31 December 2024 are represented by:

GROUP

	General fund	Designated funds	Restricted funds	**Total Funds**
	£	£	£	**£**
Tangible fixed assets	-	1,574,747	-	**1,574,747**
Investments	2,676,896	2,250,000	-	**4,926,896**
Share of assets in joint venture	64,172	-	-	**64,172**
Net current assets	1,183,691	-	-	**1,183,691**
	3,924,759	3,824,747	-	7,749,506

Funds at 31 December 2023 were represented by:
GROUP

	General fund	Designated funds	Restricted funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,674,628	-	**1,674,628**
Investments	3,413,479	3,290,510	-	**6,703,989**
Net current assets	1,081,418	-	-	**1,081,418**
	4,494,897	4,965,138	-	9,460,035

15 COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted		Restricted	
	General fund	Designated funds	Restricted funds	**Total Funds**
	2023	2023	2023	**2023**
	£	£	£	**£**
Incoming resources				
Income from:				
- donations and legacies	1,847,186	-	380,761	**2,227,947**
- charitable activities	1,889,398	-	-	**1,889,398**
- other trading activities	1,500,146	-	-	**1,500,146**
- investments	240,872	-	-	**240,872**
- net share of joint venture profit	121,762	-	-	**121,762**
Total incoming resources	5,599,364	-	380,761	**5,980,125**
Resources expended				
Expenditure on:				
- raising funds	1,545,131	102,159	-	**1,647,290**
- charitable activities	4,982,644	1,139,392	380,761	**6,502,797**
- other expenditure	33,322	-	-	**33,322**
Total resources expended	6,561,097	1,241,551	380,761	**8,183,409**
OPERATING (DEFICIT)/SURPLUS	**(961,733)**	**(1,241,551)**	-	**(2,203,284)**
Net gains on investments	274,098	-	-	**274,098**
NET INCOME/(EXPENDITURE)	**(687,635)**	**(1,241,551)**	-	**(1,929,186)**
Transfers between funds	(1,131,761)	1,131,761	-	-
Net movement in funds	(1,819,396)	(109,790)	-	**(1,929,186)**
RECONCILIATION OF FUNDS				
Total funds brought forward	6,314,292	5,074,929	-	**11,389,221**
TOTAL FUNDS CARRIED FORWARD	**4,494,896**	**4,965,139**	-	**9,460,035**

16 FINANCIAL INSTRUMENTS

	Group		Charity	
	2024	*2023*	**2024**	*2023*
	£	*£*	**£**	*£*
Financial assets measured at fair value	**4,926,896**	*6,686,926*	**4,926,896**	*6,686,926*
Financial assets measured at amortised cost	**1,575,774**	*1,527,453*	**1,482,522**	*1,341,494*
Financial liabilities measured at amortised cost	**357,808**	*393,612*	**350,974**	*359,577*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments.

	Group		Charity	
	2024	*2023*	**2024**	*2023*
Income for financial assets held at:	**£**	*£*	**£**	*£*
- amortised cost	**12,464**	*9,336*	**9,601**	*5,596*
- fair value	**179,337**	*175,915*	**179,337**	*175,915*

17 RELATED PARTIES

Ultimate control of Nordoff-Robbins Music Therapy (NRMT) rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity has a wholly owned subsidiary, Silver Clef Productions Limited, which is considered a related party. Details of transactions with SCPL are shown in Note 2.

The charity has a 50% shareholding in Music Industry Trusts Limited which is considered to be a related party and is accounted for as a joint venture. Details of transactions with this entity are shown in Note 9c.

Relationship	Related party (RP)	Donations & grants received	Amount sold to RP	Amount purchased from RP
		£	£	£
Emma Banks is an agent	CAA	-	28,767	-
Lucy Noble is Artistic Director	AEG Presents	6,227	34,950	-
David Munns is a director	BRIT Trust	400,000	-	-
Howard Jones is a partner	Sheridans	-	500	7,387
Graham Bell is a director	Guitar Guitar Ltd	-	-	399
Daniel Fethers is a director	YMU Group	-	4,600	-

No amounts were owed to or from the related parties at the balance sheet date.

During the year donations from trustees (including purchase of event tickets and auction items) totalled £55,640 (2023:

NORDOFF-ROBBINS MUSIC THERAPY

England & Wales - Charity number 280960

Accounts

Nordoff-Robbins Music Therapy

(a company Limited by Guarantee)

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 December 2023

Nordoff and Robbins Annual Report 2023

"Universal values can live in music – that is why music can become so important in the lives of all of us" - Paul Nordoff and Clive Robbins

Welcome to the Nordoff and Robbins Music Therapy 2023 annual report. Here, we look at how we have met the needs of our clients, our ongoing strategy and whether we are on target, the money we have raised and how we have spent it.

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Reference and administrative information

Board of Trustees

- Mr. D Munns OBE (Chair of Trustees) (resigned 1st May 2024)
- Ms. E Banks
- Mr. G Bell
- Ms. J Bryant (Chair of Music Services Committee)
- Ms. S Guest
- Mr. H Jones (Chair of Finance Committee) (resigned 1st May 2024)
- Mrs. K A Josephides (Chair of People & Culture Committee)
- Mr. N Warnock MBE (Chair of Fundraising Committee)
- Mr. M Lyn
- Mr. M Jaffrey OBE
- Ms. L Noble (as of April 2023)

CEO

- Ms. S Schembri

Secretary

- Mr. C Dew (until October 2023, then Ms. S Schembri)

Statutory Auditor

Crowe U.K. LLP, Aquis House, 49-51 Blagrave Street, Reading, RG1 1PL

Bankers

Coutts & Co, 440 Strand, London WC2R 0QS

Investment Advisors

Investec, 30 Gresham Street, London EC2V 7QN

Solicitors

BDB Pitmans LLP, 50 Broadway, Westminster, London SW1H 0BL

Nordoff-Robbins Music Therapy – a company limited by guarantee (trading as Nordoff and Robbins)

The address of the registered office is: 2 Lissenden Gardens, London, NW5 1PQ

- Company number: 1514616
- Registered Charity number: 280960
- Registered Charity in Scotland number. SC048817

Emmie's story: growing in confidence through music therapy

Emmie is six years old and has Down's syndrome. When she first started out at school, Emmie experienced extreme separation anxiety. After her mum dropped her off at school, she would spend each morning crying.

Emmie was referred to music therapy by her classroom teacher, who hoped that it could help to build her confidence in relationships, as well as her independence.

Embracing music therapy

At first, Emmie would attend music therapy with a member of staff and would become upset if they were to leave. Now she comes on her own with confidence and embraces her time at music therapy with Nicky.

"Music therapy is really helping Emmie to develop in confidence, as well as her creativity." Emmie's classroom teacher

Shake and stop is one of Emmie's favourite songs

Emmie and Nicky's 'shake and stop' song is one of Emmie's favourite songs to sing each week. And it is through this song that her growth in confidence is clear.

Emmie enjoys taking the lead on the shake and stop song, vocalising the instructions and even using physical gestures to improvise the song structure. This is particularly significant as Emmie has delayed speech, and leading in this way empowers her to control the direction of the song.

Anxiety has lessened through music

Emmie's anxiety during sessions has lessened, as she is keen to arrange her and Nicky's chairs in close proximity in preparation to sing the song together.

Music therapy has provided Emmie with the opportunity to experience an intimate musical relationship where she is both respected and valued as an equal participant. And her musical partnership with Nicky helps her to grow her confidence and autonomy in a safe space, through music.

Strategic report

Our vision

To live in a world where through music therapy, people's true potential is realised regardless of disability, illness, or social exclusion.

Our mission

- We deliver music therapy to a range of clients across the UK, including some of the most vulnerable people in society.
- We meet the growing need for music therapy by training music therapists and ensuring that their skills are not only maintained but developed.
- We research music-making and its potential to inform how we can support our clients and people in challenging situations.

Our purpose

To break through barriers with the power of music, creating space for people to express themselves and find connection in society.

Our strategy 2019 – 2024

We are coming to the end of the old strategy so need to report on that and yes we will touch on the new strategic principles as it will allow our team to use it as a calling card and hopefully open up conversations we want to have.

Every day we see the power of music first-hand. And every day we see the growing demand for music therapy within the UK. This is why our strategy to 2024 aimed to give more people access to this right.

The 2019-2024 strategy has four goals:

Goal 1: provide high quality music therapy and increase the accessibility of our services across the UK. We will reach 14,338 people with 58,184 music therapy sessions by 2024.

Goal 2: grow our overall income to £9m and increase our fundraising income 55% by 2024 to £6.25m.

Goal 3: position Nordoff and Robbins as the UK Charity known to change lives through music.

Goal 4: provide high quality organisational support that empowers colleagues to flourish and enables the charity to succeed.

Snapshot of 2023

- 13,776 people reached with music therapy
- 49,129 music therapy sessions
- 389 partner organisations worked with
- 164 colleagues, of which 117 are music therapists (71% of our workforce)
- Cost £8million to run the charity

Executive summary

At Nordoff and Robbins, we break through with music. This means we use music to break through the barriers of communication. We break through to release people's potential. And we break through, giving people a connection and place to thrive.

This is because there are so many people, due to life circumstances and the lack of support in society, who find themselves isolated. Who struggle to access all that music has to offer. And music has *so* much to offer.

We offer this through music therapy. But we also educate the music therapists of the future, as well as undertake research into music therapy and the wider social value of music.

In 2023 we reached 13,776 people with over 49,000 therapy sessions. This means we need to increase our reach by just over 4% to meet our strategic goal of 14,338 for 2024. As we look forward, we are committed to increasing the number of people we reach and helping them through music therapy.

Fundraising income decreased from 2022, totalling £3.7 million, in the midst of a cost of living crisis and ever-changing landscape. This allows us to reach more people with the power of music. We thank each and every donor that invested in our mission.

Of our 164 colleagues, 117 are music therapists. We employed 21 graduates from our Nordoff and Robbins Masters in Music Therapy in 2023.

We are committed to the three strands of our mission: Education, Research and Delivery. As we look ahead towards a new strategy, we will continue to champion and grow the use of music, reaching more people in more places.

A message from Sandra Schembri, CEO

As we look back at 2023, it has been a year of ups and downs. For the industry, for Nordoff and Robbins and for music. But before I get into this, I have to start with David Munns.

Thank you to David, Howard and Neil

It is impossible to explain in just a few sentences the impact that David has had to Nordoff and Robbins in his time as a trustee and chair. We simply wouldn't be where it is today without his support.

From overseeing the merger with our Scottish sister organisation, becoming a UK-wide charity to weathering the storm of Covid-19 and making it through to the other side, alongside many, many unforgettable fundraising events and unwavering support for the clients we work with. During his time we have seen an increase in nearly 900% of clients we work with, and nearly a 290% increase in therapists. These figures are huge. And do not happen by chance. It dedication to our mission.

We also owe both Howard Jones and Neil Warnock a debt of gratitude and everyone at Nordoff and Robbins sincerely thanks them.

As we say goodbye to David, Howard and Neil from our board, we are also thrilled for Emma Banks to be stepping into the role of chair of Nordoff and Robbins, supported by the excellent Lucy Noble as vice-chair. A hugely respected figure in the music industry and beyond, we are grateful for Emma's time, presence and energy as we now leave the challenges of recent years behind and look ahead to a bright future.

Our people keep the music playing

Without music therapists, there is no music therapy. And without the people driving fundraising, building supporters and awareness, keeping us with equipment and making sure people are paid – we simply wouldn't be able to function.
Which is why we are committed to our workforce. Compared to 2022, we saw an increase of colleagues by 30%, and we employed 21 graduates. This all means more people reached and more music therapy. But also that it costs more money.

The ups and downs of 2023

Challenges to the Charity sector come thick and fast. Whether it was the pandemic, the cost of living crisis or the current challenges around fundraising.

But we know we are in a fortunate position. Fortunate that we still have our doors open when many others do not. And there are so many wins for us from 2023, which include:

- Reaching nearly 14,000 people with music therapy.
- Working with nearly 400 partner organisations for the first time ever.
- Our first ever music therapist placed in residence at Manchester based multidisciplinary arts venue, Contact.
- A significant step within our research, with the appointment of two dedicated researchers.
- Alan Wells, one of our Manchester-based students, won the British Journal of Music Therapy's Tony Wigram prize for the best student essay of the year.

- Celebrating new and current charity partners, from Specsavers, PizzaExpress, ASM Global and Monkey Music – all raising over a staggering £1million.
- The amazing events portfolio that includes the O2 Silver Clefs, Carols, and of course, the launch of the Northern Music Awards in March.
- Launching a brand-new look and feel for Nordoff and Robbins, as well as a new website.

But the reality is we still need to raise more funds. More funds to meet our strategic ambitions of reaching more people. More ways of bringing in income, so if our events have to be cancelled again we survive. And more ways to collaborate with people. Which leads us all into our next chapter.

A new chapter awaits

As we come towards the end of our 2019-2024 strategy, we are looking into the next 4 years. Our mission doesn't change. We want to reach more people with music therapy. But to do this, we need help.

We believe music and music making can play a part in the health and wellbeing of everyone in our society. We believe music can create opportunities. That it can reach and help some of the most isolated people and communities across the UK. And that it can create social change, focusing on people's ability and potential, and not their disability.

But we also know that we can't make all of these changes on our own. We need to collaborate through partners across the UK.

Sandra Schembri

CEO, Nordoff and Robbins

Message from Chair of Trustees, David Munns

I have Nordoff and Robbins in my blood

This is somewhat a bittersweet message as it is my last as Chair of Nordoff and Robbins. I am sad to say goodbye, but proud to have been part of this Charity and proud that we have helped so many people. I have this charity in my blood because in life we don't just use music to entertain, we must also use the power of music to help those who find it difficult, if not impossible, to communicate in any other way.

As I reflect back on the last 13 years as Chair and over 30 years supporting, I realise that Nordoff and Robbins has been through a great deal of change.

We have gone from a small charity in London and the South East with a handful of therapists to becoming a national charity with 117 therapists. We merged with Nordoff Robbins Scotland, moved the Master of Music Therapy programme into new regions and survived through some of the toughest times charities have ever seen, the 2008 financial crisis and Covid-19 to name but two. And all the while, continuing to meet the need of people less fortunate than ourselves. We've still got so many more people to reach who would benefit from music therapy so I consider it vital that Nordoff and Robbins continues to expand its activities.

The safest pair of hands I know

However, it is now time for someone else to help steer this organisation. So I am handing over to some of the safest hands I know in both Emma Banks and Lucy Noble, who have agreed to take over the Chair and Vice-chair positions. I know they will make a huge contribution in driving Nordoff and Robbins forward into a new strategy, and a new chapter for the Charity.

Thank you

I'd like to take this opportunity to thank some special people who have been a part of this journey with me.

Firstly to Emma and Lucy, for everything they are about to do for Nordoff and Robbins, even though they have done so much already. To the rest of the board members: Mark Jaffrey, Mervyn Lyn, Sophie Guest, Graham Bell, Karen Ann Josephides, Jane Bryant and trustees past and present. Thank you for your energy and commitment. To Howard Jones (Finance Committee Chairman) and Neil Warnock (Fundraising Committee Chairman), who, after many, many years of support for Nordoff and Robbins are also stepping down from the board in 2024. Thank you for your tireless energy.

Thank you to our event Chairs; Carl Leighton-Pope, Jake Leighton-Pope, Chris Wright, Emma Banks (again), Rebecca Kane Burton, Andrew Wilkinson, Richard Griffiths, Donald MacLeod OBE, Geoff Shreeves, Toby Leighton-Pope, Dan Chalmers and Victor Ubogu. And to Merck Mercuradis for your support towards the Carols. All these people, and many more, continue to raise vital funds for Nordoff and Robbins. We saw the impact of losing our events income during the pandemic and we'd be lost without you.

Of course in the end it's all about the music therapists that we have based around the UK, and it's all about the work that they do. I have always been conscious that without their hard work and dedication, Nordoff and Robbins would not exist.

I urge you all to keep supporting this amazing Charity

The pandemic may seem to have come and gone but realistically we're still in a crisis. Funding hasn't recovered to pre-pandemic levels and on top of that there's a cost of living crisis. Interest rates are rising, costs for the Charity are increasing and people's giving habits have changed. Yet demand for music therapy has never been as high.

We're seeing increased referrals, increased isolation in society, increased mental health challenges and more people living with dementia. So we need to do more, because in the grand scheme of things, there are still so many people we can help.

This is why I urge every single one of you to continue to support Nordoff and Robbins' work. Continue to attend events (especially our flagship event, the O2 Silver Clef lunch), continue to spread awareness and continue to donate.

Although this is goodbye, I will always support Nordoff and Robbins, and no doubt see some of you at events in the future.

It has been a complete honour.

David Munns OBE

Chair of Trustees, Nordoff and Robbins

Errol's story: showing his potential through music

Errol suffered a head injury following a road traffic accident that dramatically affected his speech, cognition, movement and his connection to the world around him. In an instant, his life was turned upside down.

There is strong evidence that shows how effective music therapy can be for people living with neurological conditions. It improves functional movement, awareness and can bring joy to their lives through the positive connections made to others.

Which is why Errol started having music therapy with Oli, his music therapist. Oli works with Errol at Headway East London, a fantastic organisation supporting people living with a range of brain injuries.

There is something in music that helps him reach out

Despite the massive trauma Errol has suffered, there is something in music making that helps him to reach out, to be a part of things and to have wider and deeper experiences within his life.

Oli said "Errol has a strong creative identity and in our weekly music sessions we improvise, sing and explore his rich musical history. I'm always listening for opportunities for us to connect and be in the present, together in music.

My hope is that the sessions become a place of safety and trust for Errol, a space for him to express and be in a state of flow that may not always be available in other parts of his life."

A space for him to express himself

In their music therapy sessions, they are listening to each other, building the song up, exchanging vocals and enjoying time together. Something that is central to the approach we use in music therapy.

At Nordoff and Robbins we celebrate our clients as musicians, for who they are, as creative people, focusing on their potential and what they can do, regardless of illness, disability or life circumstances.

Music Services (Delivery)

2023 was the first year since 2019 in which our services were not impacted in any significant way by Coronavirus restrictions. We delivered 6% more sessions and worked with 17% more people than in 2022.

- **389** - Cumulative number of partner organisation organisations we worked with
- **13,776** - Number of people we reached with our music therapy
- **49,129** - Number of music therapy sessions we held
- **164** colleagues in the Nordoff and Robbins workforce, of which 117 are music therapists (71% of our workforce)

What our clients say

In the last 3 years we carried out 119 evaluations of our services in partner organisations around the country. Questionnaires about the impact of our services were sent to clients, as well as family members, carers and staff who support them.

- **93**% said that music therapy enables the people we work with to engage in music. **22**% of these responses were made by clients, whilst the rest were made by people who know our clients.
- **91**% of respondents said that music therapy helped improve interaction, communication and relationships for our clients. **24**% of these responses were made by our clients, whilst the rest were made by people who know our clients.
- **85**% of respondents said that music therapy improved a client's quality of life. **27**% of these responses were made by clients, whilst the rest were made by people who know our clients.
- **92**% of respondents said that they would recommend our work to others. **8**% of these responses were made by clients, whilst the rest were made by people who know our clients.
- **94**% of respondents said that music therapy had a positive impact on an organisation's atmosphere. **7**% of these responses were made by clients, whilst the rest were made by people who know our clients.

The reason people may fill out a form on behalf of our clients is because many of our clients are non-verbal.

Providing quality music therapy

Delivery of music therapy

Our goal is to provide high-quality music therapy to our clients, whilst increasing the accessibility of our services across the UK. We believe that music therapy should be available to the people who stand to benefit from it most due to their disability, condition or life circumstance.

We are working to make our services more accessible by overcoming the following barriers: **geographical, individual condition/circumstance and financial.**

Geographical

In 2023 we set up new services in more places across the UK. In particular, we started services in areas where there is currently limited music therapy provision such as East Yorkshire, Perthshire and Teesside.

New pilot projects are now underway in over 50 organisations, including:

- A prison in the East Midlands
- A hospice in Hampshire
- A children's hospital in Birmingham
- A mother and baby unit in Kent
- A centre for adults with learning disabilities in Oldham
- A young persons' community mental health project in Perth
- A dementia care home in Paisley
- Additional needs units in South Wales schools
- A mental health drop-in centre in north London.

Individual condition/circumstance

We continue to make services accessible to people living in the community through our Open Access. It is important for us to place our services within the settings which serve some harder to reach clients. For many vulnerable members of our communities, without this provision, access to music therapy would be impossible.

For example, we are aware about the growing need for support of refugees from around the world, and the limited accessibility to therapeutic provision for these people. In 2023, we delivered music therapy in 5 centres supporting refugees and asylum seekers, with many traumatised by their experience of conflict in their homelands, by their travel to safety and by the current circumstances living as a refugee in our society. These multiple layers of trauma impact their well-being on many levels and music therapy services offer opportunities for building trust and connection, developing confidence and being celebrated as a valuable member of society.

For example, at Solace, a Leeds-based charity, providing psychotherapy and support to the survivors of persecution and exile, our therapist, Seb, worked with 40 different clients in 1-1 sessions, groups and even public performances in conjunction with Opera North and the Playhouse Theatre of Sanctuary. Collaborative music-making between clients and therapist takes place in different forms - from clients being accompanied as they share songs from their own culture to song writing as well as circle singing and learning new skills of playing musical instruments.

These sessions help people to communicate without the need for common language. Melody, rhythm, and harmony bond group members together no matter their background. The sessions help build relationships, reduce isolation and build participants' confidence not only as musicians but as valuable contributing members of society with a common purpose.

Quote from a Solace service user:

"Seb is a music therapist who has been working with me to help me work on my traumas and heal through my musical talents...He's helped me discover myself musically and never pushed me too far. Seb is a part of a beautiful charity who dedicate their time to help people like me find their voice and soar...So glad to have met you and work with you. I wouldn't have it any other way."

Within each partnership organisation, we work closely with the multidisciplinary teams to develop an efficient and appropriate referral system helping us to reach clients who stand to benefit most from music therapy. Our therapists are trained to support multidisciplinary teams with identifying specific referral reasons for music therapy (for example communication barriers and resulting social isolation)

at the same time as to learn from the expert professionals within the partnerships about the specific needs of their clients which can be supported through music therapy.

Fees for music therapy

We know that for some organisations or individuals, fees for music services are a barrier, so we provide all of our services within our centres and bases free of charge.

Our work in Open Access community settings is also provided free of charge along with some introductory pilot projects in a range of settings where we collaborate with partner organisations.

For those we do charge fees to, we run a subsidised model so that we can reach more people with the resources we have. At the end of 2023, 25% of our services were being delivered either free of charge or with our highest levels of subsidy and 75% with lower levels of subsidies.

In person or online music therapy

We took a lot of learnings from online music therapy during the pandemic, and we continue to deliver online where it is useful. In 2023, 1.5% of all our delivery services were offered online.

For example, we continue delivering online sessions alongside face-to-face sessions in children's hospices where some clients are unable to access face-to-face. We also deliver accessible music learning sessions online for people who want to learn musical skills but find it hard to engage with traditional lessons for reasons linked to illness, disability or life circumstance. The mother of one of the 18 people from accessible music learning sessions said:

"[My son's] confidence has grown immensely from working with you, not only does he enjoy and look forward to seeing you, but your sessions have given him stability in the midst of a difficult family year."

Our delivery numbers in 2023

In 2023, we provided 49,129 music therapy sessions, a 6% increase on 2022. Through these sessions we reached 13,776 people, a 17% increase on 2022. This increase in delivery is due to the recruitment of 23 graduate therapists through our Graduate Employment Scheme.

We worked within 389 partner organisations, delivering everything from services which continued throughout the year to short term pilot projects. This total is an 8% increase compared to 2022 and reflects the many new pilot projects we continue to set up in different organisations.

Graduate Employment Scheme

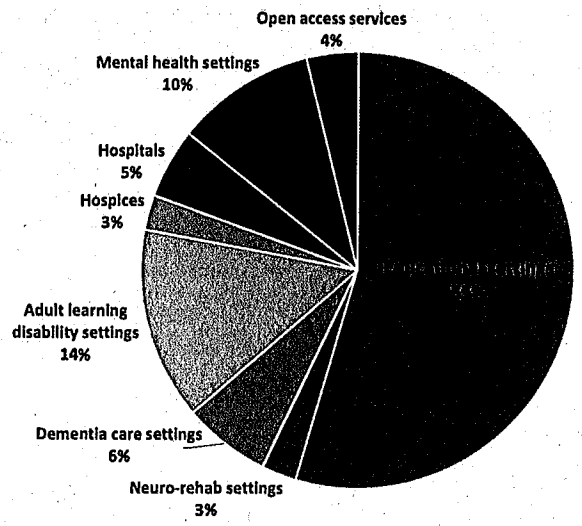
2023 saw our education and delivery teams work together to develop opportunities for the graduates from our Master of Music Therapy training programme to join our Graduate Employment Scheme (GES).

During the first eight months of 2023, the graduates from our London training programme recruited through GES 2022 completed their probation period and became fully integrated into the regional teams. We were incredibly fortunate to receive funding towards this graduate intake from the J. Brenda Hoskins Trust augmented by funding from the players of People's Postcode Lottery.

The subsequent graduate intake, in September 2023, has been one of the largest GES programmes to date, with 21 graduates from the Nordoff and Robbins Masters programme and 2 graduates from other UK music therapy training programmes. They are mainly based in northern England, as the

training cohorts which graduated in 2023 were in Manchester and Newcastle. However, some are in other parts of the country including London, South Wales, Scotland and Birmingham, and are delivering work in a wide range of settings.

Chart below: The range of client group settings in projects being delivered by GES 2023:



Music therapy delivery – people and places we worked with during 2023

People

We worked in partnership with 389 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units. That's 30 more organisations than the 359 we worked in during 2022.

Most partnerships active in 2022 continued into 2023, but 50 ended during the year. This was mostly due to the organisation not being able to afford our subsidised service charge, or in some cases due to changes within the partner organisation meaning they were no longer able to accommodate our services. This is 21 more partnerships than ended during the previous year, and is mainly down to increased funding challenges, particularly in the education sector.

The chart below shows the distribution across different regions of the UK for the 13,776 people we worked with in 2023 in over 49,000 sessions, compared with 11,807 people in over 46,000 sessions in 2022.

Chart: Clients by region 2023

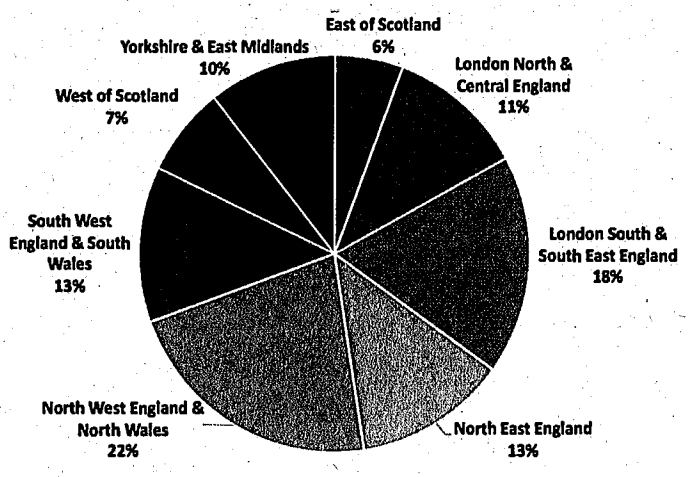
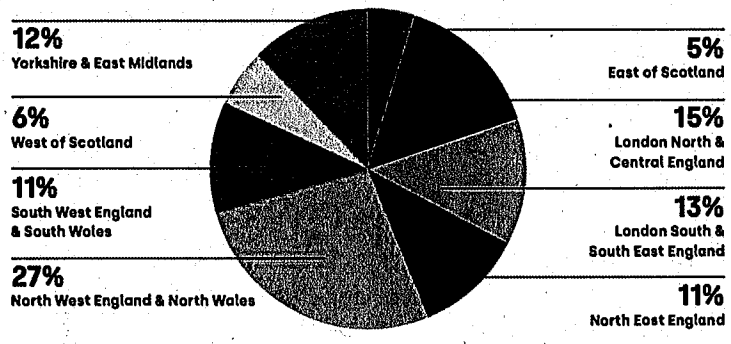


Chart: Clients by region 2022



Places

In 2023 we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances. The charts below show that our work with clients across different settings remained broadly the same between 2022 and 2023, as we continued focusing on groups who face the greatest communication challenges and social isolation.

Chart: Distribution of services by type of setting at the end of 2023 (%)

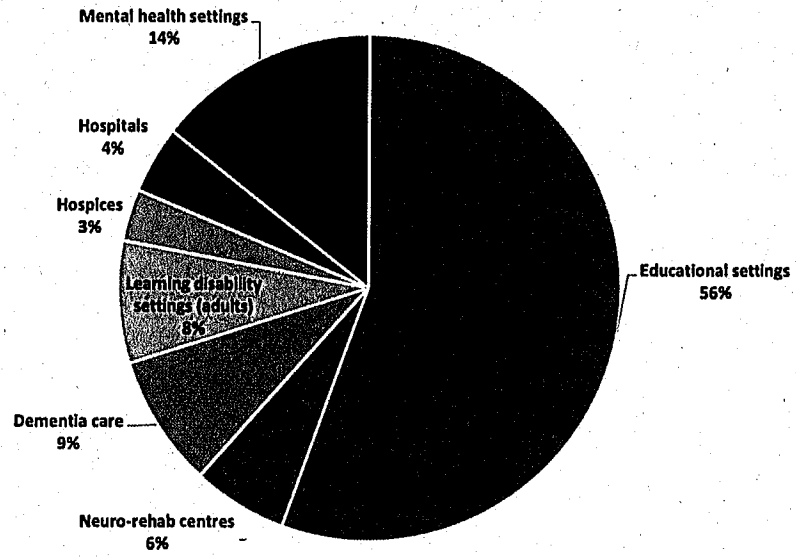
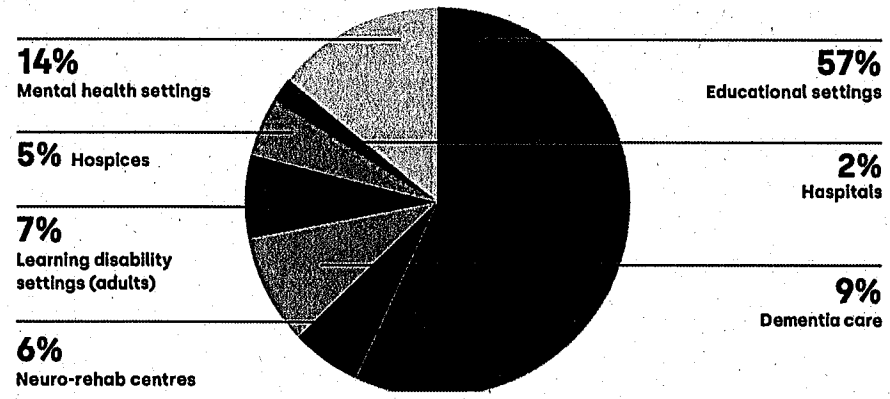


Chart: Distribution of services by type of setting at the end of 2022 (%)



Supporting and nurturing high quality within music therapy delivery

Our focus is our clients, and we are committed to delivering high quality of service to them. To make sure this happens, we run a quality assurance programme for music therapists, which consists of supervision, workplace visits, continuing professional development events and ongoing daily support. As we grow our services, we continually invest into development opportunities for our music therapists, in order to be able to provide these multiple formats of support. For example, we now run a supervision mentoring scheme for new supervisors, supporting the development of future supervisions and with it to continue providing high quality of music therapy.

Looking ahead

In 2024, we will continue to make our high quality music therapy services more accessible. Along with consolidating our work with the 2023 graduates, we will continue with our strategic ambition to open a new music therapy centre in Salford, Greater Manchester. We are also planning to review and modify our Graduate Employment Scheme, as well as review our funding model for delivery. We are also planning to review our open access services and accessible music learning models.

Education

Ever since Paul Nordoff and Clive Robbins started collaborating to develop their approach to music therapy, training and education have been at the heart of what we do. We've been training musicians to work as music therapists since 1974, giving them the latest skills and thinking to use the power of music to help others.

For education, 2023 was the first year where we felt fully "post-pandemic" and this opened up new opportunities for both students and tutors. We have managed to incorporate the learnings gained during the pandemic, especially about using technology where helpful, into both teaching and music therapy delivery.

A new book on music therapy training, published in the USA in 2023, devoted a chapter to describing the development of Nordoff Robbins music therapy education and training in the UK under the banner of our academic descriptor "Music, Health, Society".

Master of Music Therapy (MMT) training programme

The MMT programme is a two-year full-time training which equips musicians to become Health and Care Professions Council (HCPC) registered music therapists, with teaching bases in London, Manchester and Newcastle. Training music therapists in multiple locations is a key part of our strategy for making music therapy more available to more people in more places.

In 2023, 23 students graduated from the training programme in Manchester and Newcastle. Most of these graduates went on to join our Graduate Employment Scheme, and are now working for Nordoff and Robbins Music Therapy, delivering music therapy across the UK. We were delighted to be able to welcome a new cohort of students in Newcastle and Manchester in September (alongside our existing London cohort, which moved into its second year on the programme).

We continued to extend opportunities for students to learn from speakers who are experts by virtue of their experience of living with particular diagnoses, of caring for family members or friends, or of immersion in particular musical scenes or genres. We also continued our focus on decolonising the curriculum by specifically encouraging students to question assumptions that are often taken for granted in the profession of music therapy, in music education, or in health and social care.

Highlights of 2023 included:

- Alan Wells, one of our Manchester-based students, won the British Journal of Music Therapy's Tony Wigram prize for the best student essay of the year. This had its origins in one of his MMT assignments and considers the opportunities and limitations of technology within music therapy practice centred on an individual's needs and aspirations. This was published in the journal as "Finding a pathway through music therapy: supporting a woman with cerebral palsy to access her community".
- For the first time we were able to hold one of our Intensive Weekends (which bring together all of our students and tutors in one place twice a year) in Newcastle. As our centre in Newcastle is too small to accommodate everyone, this was an exciting collaboration with local venues and our friends at Newcastle University.
- We held our graduation ceremony at the Stoller Hall in Manchester, where we were able to celebrate our students' achievements along with guests from the Royal Northern College of Music and Goldsmiths University of London.

PhD programme

Our six-year, part-time PhD programme offers opportunities for experienced practitioners from music therapy and related areas of work (including community music) to develop hands-on research expertise whilst developing a better understanding of the work they are already embedded in. This produces original work which speaks not only to music therapy but to the wider world of musical work with people.

During 2023, Maren Metell completed her doctoral thesis "Picturing musical accessibility: Co-creating music therapy with disabled children and their families", which was informed by participatory action research, emancipatory disability research and ethnography. Her thesis is now available online via the Goldsmiths Research Online website. It has been hailed as a major contribution to the understanding of how music therapy with families can be considered as collaborative action, as well as being significantly methodologically innovative, drawing on the use of illustration as a means of engaging with data. Maren is now teaching at the University of Bergen, Norway.

Research

It was a significant year of progress with our research, as we appointed two dedicated researchers, who will be working alongside our music therapists and our music therapy students to help us to reinvigorate our in-house research activities, which were put on hold during Covid.

Highlights for 2023 included:

- Afra Jurkiewicz's article linked to her therapist-led research project on her work with marginalised mothers in the North-East of England was published in the *Journal of Trial and Error.*
- A randomised controlled trial (RCT) investigating music therapy on an NHS neurological rehabilitation ward in London was launched in partnership with the National Hospital for Neurology and Neurosurgery (NHNN), part of the University College London Hospital NHS Foundation Trust. This RCT is unusual in incorporating a qualitative arm which will focus on patient and staff, and carer experience as well as on the impact of the RCT on the music therapy service. Data collection will continue into 2025.

In 2024 we expect to launch a major project focusing on the contribution of music therapy to dementia care environments.

Fundraising activities and performance

We are grateful to our committed supporters, donors, and volunteers for their unwavering support in 2023 – collectively raising over £3.7 million. In the midst of a cost of living crisis, we know the impact it is having on homes and businesses, so we couldn't thank everyone enough.

A big thank you to Kal Jhugroo, CAA Agent, who swam the length of the English channel in September, raising an incredible £4,700, and our 5 marathon runners who raised £14,200.

Charity Partnerships

In 2023, Partnerships continued the success of the previous year by once again raising over £1 million. This is thanks to our amazing partners such as PizzaExpress, fundraising and donating from each Padana pizza, and the following:

Music Mudder

Music Mudder, in collaboration with Wasserman Music, took place for a third year. This music-inspired endurance event raised over £61,000 and engaged more than 400 competitors across 52 teams, including Live Nation, ASM Global, TIKTOK and PizzaExpress. We're delighted to confirm that this event will take place again in 2024.

ASM Global

2023 saw the launch of a new three-year partnership with ASM Global, who manage UK venues such as OVO Arena Wembley, AO Arena Manchester and P&J Live Aberdeen. The three-year partnership has been rolled out across their UK venues, with ongoing fundraising and awareness initiatives for staff and visitors. ASM Global also sponsored the Best Group Award at the 2023 O2 Silver Clef Awards.

Specsavers

Ongoing Scottish Music Awards Headline Sponsors, Specsavers, also came on board as a partner, focusing on our Scottish regional work. Specsavers generously donated £50,000 to kick start the partnership, creating a film highlighting the delivery of music therapy at ENABLE Glasgow, who provide supported living services for those living with learning disabilities.

Monkey Music

Monkey Music celebrated its 30th anniversary by smashing their £30,000 fundraising target for Nordoff and Robbins. Numerous fundraising parties took place across the country as well as over 20 people taking part in the Royal Parks Half Marathon.

Other fundraising highlights

Other highlights include The Truants raising over £129,000 from their bike ride in Argentina, The Heavy Metal Truants raising over £37,000 during their annual bike ride from Alexandra Palace to Download Festival and our fantastic London Marathon runners raising over £14,000.

Artist Engagement

Engagement from artists is vital to our work and success. We've seen centre visits from a number of artists in 2023 including O2 Silver Clef winners Raye and Neneh Cherry, and visits to partner organisations from Biffy Clyro and Mark King.

Soundwaves Art Foundation raised over £46,000 in 2023 and The Who raised £75,000 from their incredible gig at Sandringham Estate in Norfolk.

Events

In 2023, we delivered a full events programme, and we were grateful to see all of our sponsors and supporters there with us. As we go into 2024, we will look to continue to build our events portfolio, increasing fundraising and awareness of the Charity.

Race Day

Nordoff and Robbins Music Therapy event calendar kicked off in April with one of the music industry's favourite events, the Race Day which was supported by long standing sponsors Tysers Live and Simkins. For the first time in the long history of the event the racing was abandoned in the

morning due to a waterlogged ground. Incredibly everyone still turned up in support of Nordoff and Robbins and a record-breaking amount was raised in live auction.

Golf Day

The Golf Day returned to its new home of the Lambourne Golf Club in Berkshire. Teams from the worlds of music, business and sport came together for a day packed with camaraderie and gentle competition. We saw sponsorship from Raymond Weil and Tysers, as well as 30+ golf hole sponsors, with branded banners across the course.

Wine Dinner

The annual Wine Dinner for the music industry was held again in May at the home of Berry Bros. & Rudd, Britain's oldest wine merchant. We were delighted to welcome back YouTube Music as headline sponsors for the event.

O2 Silver Clef Awards Lunch

Our flagship event the O2 Silver Clef Awards Lunch was held on 30th June which has been supported by O2 for over 20 years celebrated the award winners Stormzy, Gregory Porter, Mark King, Biffy Clyro, Adam Lambert, Neneh Cherry, Ayana Witter Johnson, Wet Leg, Nova Twins, N-Dubz and Raye.

Carol Service

We ended the year with the Carol Service in December, which benefited from a refreshed format and a rocking roof lifting performance by the Kaiser Chiefs. The event was sponsored by Hipgnosis for the fourth year.

Last year we were supported once again by our third-party events (events ran by others in support of Nordoff and Robbins Music Therapy), including:

- Legends of Rugby Dinner: Honouring Alex Goode and Emily Scarrett
- Legends of Football: Honouring Emma Hayes and Ian Wright
- Music Industry Trusts Award: Honouring Lucy Dickins
- The Scottish Music Awards (SMAs) – celebrating it's 25th anniversary, the SMAs has become one of the most celebrated nights in the Scottish events calendar. Local and international talent from across the industry are recognised, with Sir Elton John, Davey Johnstone, Barbara Dickson, The Snuts, Dead Pony, and Middle of the Road all being awarded. The evening showcased the emerging and established talent coming from Scotland with Dead Pony and Middle of the Road who performed alongside rapper Bemz, singer-songwriter Callum Beattie, Katie Gregson-MacLeod and Joesef, and a performance by Bay City Roller Stuart 'Woody' Wood.

Trusts and foundations

Our thanks go out to the BRIT Trust for their generous support for our Pilot Projects and Masters Programme Student Placements, and to our other trusts and foundations for their crucial contributions. This year their support has helped us to improve our facilities for people with disabilities in the London Centre, and make sure we continue to increase accessibility to music therapy for the most vulnerable people in our society. Our supporters include:

- Universal Music Group
- Sony Music Entertainment UK

- The People's Postcode Lottery
- The Garfield Weston Foundation
- City Bridge Trust
- The J Brenda Hoskins Charitable Trust
- The Band Trust
- The Mill Charitable Trust

People and culture

2023 saw our teams in the charity grow, stretch and thrive as our culture of coaching and collaboration continues, fuelling connection and community within our work at Nordoff and Robbins.

Continued support, wellbeing, and learning and development for colleagues old and new has developed a progressive, cohesive, and healthy environment where colleagues are engaged and valued.

Open and transparent two-way communication is at the heart of our culture. Ask Us Anything's (all colleague Zoom calls) are fundamental in our internal communications, as are the 'coffee and catch ups' with the CEO which continue to drive forward our 'nothing for you without you' principle with regards to ideas, views and the opportunity to ask questions freely. Regular organisational updates throughout each month mean that colleagues are kept well informed in spite of not being in the same geographical location. Regular colleague check ins, 1-2-1s and Deep Dives mean that we can make sure that everyone has the tools, knowledge and skills they need to flourish and succeed.

Each year we take part in a Charity Pulse survey, giving our colleagues the opportunity to anonymously feedback to us. In 2023, the survey report fed back that Nordoff and Robbins continues to maintain a strongly engaged workforce and retains excellent levels of staff satisfaction across many areas of working life.

One colleague wrote: *"The big picture is that Nordoff and Robbins is a wonderful place to work, with so many inspiring and supportive colleagues to work alongside. I feel proud to represent this organisation and feel fulfilled by the work I have the privilege of doing with the clients I meet."*

Our annual all colleague gathering – NoRFest – was in person again in 2023 and saw us at the fabulous Bridgewater Hall in Manchester. Being able to hold the event in a city so close to the heart of Nordoff and Robbins was a joy and our colleagues fed back to us how much they valued being about to meet outside of London. This year's focus was our upcoming new strategy, and we were able to share our early thinking and get every colleague involved in helping us shape the strategy. Hearing many different voices from across the organisation proves very popular, and we will be continuing this in 2024 and beyond. The second day was full of CPD (continuous professional development) and external voices to further support and develop all colleagues.

Looking ahead – Continued development of our People

2024 will see ongoing training and development, both from internal and external providers, and formal and informal CPD, to allow colleagues to access what they need, to learn at their own pace, and to give them every opportunity available to them.

Our Equity, Diversity, Inclusivity and Belonging (EDIB) work continues to grow and focus on real, tangible change that will benefit colleagues, clients and students both now and long into the future. We have benchmarked our EDIB work so far with Talent Inclusion and Diversity Evaluation (TIDE) and

will work in partnership with the Employers Network for Equality and Inclusion (ENEI) to ensure we continue to strive for excellence.

The next phase of our culture plan will continue to see us cement our People First principles and our place as a leader in positive workplace culture. Valued behaviours and core cultural principles are front and centre in all of our recruitment, deep dives, policies, and all other areas of the colleague lifecycle. We remain committed to personalisation and an understanding of the ever changing landscape and the new (and existing) challenges our people face means we are able to flex, adapt, and tailor the support required with a human-to-human response, rather than process and procedure.

Brand and website

Introducing Nordoff and Robbins: A new look and a new website

In February, we rebranded and launched a new website. We made the decision to rebrand so that we could expand our vital services to more children and adults across the UK, and to protect current and future funding for music therapy delivery, education and research.

With our clients and mission at our core, we refreshed our purpose, putting accessibility front and centre and amplifying the power of music through a new website, tone of voice, vibrant palate and logo.

Developed alongside award-winning design agency Pentagram and digital agency Hex Digital, our new identity is designed to be vibrant and accessible, in both look, experience and language.

In response to the growing need for music therapy, our main focus as a charity is to increase the accessibility and availability of our transformative services. To do that it is vital that we reach more people across the UK and communicate the power of music and the benefits of music therapy. With this new identity, our aim is to turn up the volume.

These changes start right at the top, with our name. Before, we were known as Nordoff Robbins. Now, we are Nordoff and Robbins: a small tweak, but a telling one. And our research has validated this, showing that the '&' between our name has increased brand trust each month by several percentage points and by as much as 10% in certain months. The new name clarifies the fact that Paul Nordoff and Clive Robbins, the charity's pioneering founders, were two different people. Our approach to music therapy is based on the understanding that every person is unique and needs to be treated as such, and that applies as much to our founders as it does to our clients.

The new name also helps communicate the sense of connection that is fundamental to our work. In our new logo, the 'and' is rendered as an ampersand that bridges the two initials. This reflects not just the unbreakable relationship between the two founders, but the profound connections that are built each day between our therapists and their clients as they communicate through collaborative music making. Created by a single line, the ampersand is also inspired by the shape of sound waves, inspired by the music that runs through our DNA.

Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff and Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.

Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- David Munns OBE - Chair
- Karen Ann Josephides - Chair of the HR & Remuneration Committee
- Howard Jones - Chair of the Finance Committee
- Neil Warnock MBE - Chair of the Fundraising Committee
- Jane Bryant – Chair of the Music Services Committee
- Sophie Guest
- Graham Bell
- Emma Banks
- Mervyn Lyn
- Mark Jaffrey
- Lucy Noble (appointed 18 April 2023)

Recruitment to our Board is through recommendation and appointment by a majority vote of the existing Trustees. New Trustees are given a formal induction, and all are encouraged to see our music therapy work firsthand and music therapy work is shared at every board meeting to ensure the work of our board is grounded in our mission.

The charity purchases Trustee indemnity insurance annually. For 2023, the premium was £8,196 and includes an insurance premium tax at 12%. No trustees were reimbursed for the costs of attending board meetings.

Senior Leadership Team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and Trustees appoint a Senior Leadership Team to support the management of the charity.

At the end of 2023 this comprised:

- Sandra Schembri, Chief Executive Officer
- Hardeep Singh, Director of Finance and Operations
- Shelley Lindley, Director of People
- Dr Simon Procter, Director of Music Services (Education, Research and Public Affairs)

- Angus Nelson, Director of Restricted Fundraising
- Sandy Trappitt, Director of Unrestricted Fundraising
- Oksana Zharinova-Sanderson, Director of Music Services (Quality Assurance, Chief Practitioner, International Development)
- Nadra Shah, Director of Engagement and Communications

Nordoff and Robbins is committed to a fair and appropriate reward policy for all staff, from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.

Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees. The CEO's salary in 2023 was £113,547. One member of the Senior Leadership Team earned £80-90,000, and four members earned £70-80,000.

Governance

Nordoff and Robbins has a strong and robust governance structure alongside the Board. There are four governance committees:

- The Finance Committee (including Audit and Investments)
- The HR & Remuneration Committee
- The Music Services Committee
- The Fundraising Committee

The Board of Trustees met 3 times in 2023 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff and Robbins nationwide as well as overall charity and other strategic matters.

The Directors of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Director of Fundraising reports on all fundraising events and initiatives brand and reputational matters, the Director of Finance and Operations reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Public benefit

In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission's published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial review

Results for the year and financial position of the group

The results of the Charity and subsidiary companies for the year are shown in detail in the Consolidated Statement of Financial Activities on page 35. In summary, the consolidated total income was £5,980,125 (2022: £7,614,180) of which £240,872 (2022: £225,520) was from investment income. Expenditure in the year totaled £8,183,409 (2022: £7,357,715 leaving a deficit before revaluation of investments of £2,203,285 (2022: surplus of £256,465). Unrealised gains of £274,098 (2022: losses of £1,305,716) were recognised on the investment portfolio.

The performance of the individual subsidiary undertakings is disclosed in note 2. The Charity wholly owns a subsidiary undertaking, Silver Clef Productions Limited and event sponsorship is channeled through this subsidiary along with funds relating to audio and visual rights. For the year ending 31 December 2023, Silver Clef Productions Limited made a net profit of £274,279 (2021: £354,410) which will be gift-aided to the charity in its entirety. Nordoff and Robbins has a 50% shareholding in the Music Industry Trusts Ltd. Since 2011, this company has been treated in the accounts as a joint venture.

Investment Policy

The management of the Charity's investment fund is delegated to a professional investment manager. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady and growing income stream for the Charity. The Board seeks to control risk through an appropriate diversification of asset classes within the portfolio, to include fixed interest bonds, UK and overseas equities, and cash. The Board's investment policy includes ethical restrictions which preclude any direct investments where children and/or vulnerable adults are deemed exploited or at risk. The terms of reference of the Finance Committee include the review of investment performance, which it does three times per year. The performance of the portfolio is measured against an appropriate bespoke index which reflects the committee's guidelines for different asset classes within the portfolio. The Trustees remain satisfied with the overall investment performance.

Reserves Policy

The Trustees review the Charity's reserves policy annually in light of its strategic plans, past fundraising performance and future cash flow needs. There are 5 key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties.
- Smoothing the risk inherent in the Charity's fundraised income generation plans, particularly in relation to events fundraising.
- Designated incremental funding for our strategic development and expansion plans.
- Designated funding to maintain our buildings and therapy spaces.
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Free reserves

As the largest provider of music therapy in the UK after the NHS, Nordoff and Robbins has a significant duty of care to its music therapy clients across the country, many of whom present with complex physical, emotional and mental health needs.

There is a significant reliance from our clients on the music therapy they receive weekly, all year round, and in many of the geographical locations that we operate there is no alternative music therapy provision.

The Trustees therefore have determined that it is appropriate to hold free reserves equivalent to eighteen months' music therapy services operating costs to support and safeguard the continuation of music therapy activities should the Charity suffer financially as a result of any deterioration in economic conditions.

The Trustees are of the view that this buffer would allow service provision to continue across the country whilst alternative funding is sought, following which in the worst-case scenario, a managed wind down of services could be undertaken. This approach would minimise the impact of withdrawal of services on our most vulnerable beneficiaries. Eighteen months' operating costs relating to charitable music therapy activities equates approximately to free reserves of £8,099,180, based on 2023 delivery costs (excluding apportionment of one-off rebrand and website costs).

Designated funds

Trustees have designated funds in respect of the Charity's ambitious new strategy and growth programme which is clearly mapped out within Nordoff and Robbins Strategic Plan 2019-2024. Key strands of the charity's strategic expansion plan include:

- Increasing our influence in policy and campaigning around music and health issues.
- Launch our wider offer of music and health provision for those unable to access our core music therapy provision.
- Increase the proportion of our work that is free to access to 40% by 2024.
- Continue to unify the merged organisation and rebuild fundraising in Scotland.

At the start of the Charity's five-year strategic plan, the Trustees opted to designate a sum of £1.5m to fund strategic projects over and above usual running costs. Unrealised gains on the investment portfolio are added to this designation each year, as this represents additional funds the Charity can use to invest in future developments. Unrealised losses on investments will reduce the value of the fund. During 2023 expenditure from this fund was used to develop a new brand and website which at the end of the year stood at £1,640,510.

The designated fixed assets fund mirrors the net book value of the Charity's tangible fixed assets and, subject to additions, will reduce as assets are depreciated over the course of their useful life. The Charity's asset base is predominantly held as land and buildings used in the delivery of charitable activities. These assets are by nature highly illiquid and cannot be readily converted to cash in times of difficulty, and as such the Trustees do not consider fixed assets to contribute to free reserves. At the end of 2023, the designated fixed asset fund amounted to £1,674,628. The designated maintenance fund is intended to cover the cost of planned and unplanned repairs, maintenance and major works to the charity's land and buildings. The level of designated funds is reviewed annually by Trustees in the context of ongoing operational requirements, and the sum of £250,000 has been set aside for these purposes.

A fund has been designated to provide for the Charity's commitment to our student beneficiaries. While the Masters and PHD students accepted onto our training courses invest some of their own funds into their education, the courses are heavily subsidised by the Charity. Our validation partner Goldsmiths requires us to have a high level of financial resilience in order to secure the medium-term future of the Masters and PHD programmes. The trustees have designated £1,400,000 to ensure that all students accepted onto our programmes are able to complete their studies, should the charity run into financial difficulties. This represents just over two years' operating costs of our Masters and PHD programmes.

Analysis of designated funds at 31 December 2023:

Strategic development fund: £1,640,510

Education and Training continuity fund: £1,400,000

Fixed assets fund: £1,674,628

Maintenance fund: £250,000

Total designated funds: £4,965,138

Analysis of free reserves and total reserves at 31 December 2023

The Charity's free reserves at 31 December 2023 were £4,494,897, a decrease of £1,819,395 on the figure at 31 December 2022. Designated funds set aside by Trustees for specific purposes and to reflect that portion of reserves not readily convertible to cash, amounted to a further £4,965,138. Total reserves at 31 December 2023 were £9,460,035. Actual free reserves at 31 December 2023 were £4,494,897, 45% below the Trustees' target of £8,099,180. Trustees understand that while this is manageable in the short term, they will work with leadership to develop the new strategic plan for 2025-29 so that the charity returns to a sustainable position.

Fraud policy

Nordoff and Robbins is committed to a culture of honesty, integrity and propriety in the delivery of its services, fundraising activities and in the use of public funds.

Nordoff and Robbins takes a zero-tolerance approach towards fraud. We strive to instill a culture of ethical behaviour throughout the Charity and encourage awareness of risk where appropriate, to help mitigate such risk by strengthening preventative and detective controls. Employees are required to report all reasonable suspicions of actual or attempted fraud and such instances will be investigated.

Principal risks and uncertainties

The Charity manages risk in relation to core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance

The strategic risks facing the organisation were reviewed in 2022. The most significant risk areas were considered to be:

- Income from fundraising and music therapy services insufficient to support delivery plans
- Impact of cost of living crisis on income and costs
- Reputational damage from a safeguarding incident or data breach
- Serious health and safety incident
- Failure to attract or retain high quality colleagues
- Loss of validations for masters course

Throughout 2023, strategic risks as well as live issues related to the Covid-19 pandemic were discussed by the Finance Committee and at every Board meeting to ensure that the Board had sight of the headline risk areas and associated mitigations. Risks and issues were also reviewed monthly by the Senior Leadership Team.

Health and safety procedures are in place and are reviewed and updated annually, with updates provided to the Board of Trustees.

Events after the reporting period

There are no adjusting events after the balance sheet date.

Statement as to disclosure of information to the auditor

The trustees in office on the date of this report have confirmed, as far as they are aware, that there is no relevant audit information of which the auditors are unaware. Each of the trustees have confirmed that they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

Auditor

Crowe U.K. LLP has indicated its willingness to continue in office.

The Trustees' Report, including the strategic report therein, was approved by the Board ofTrustees on 1 May 2024 and signed on their behalf by:

Emma Banks
Chair

Financial statements

Trustees' responsibilities in the preparation of financial statements

The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' responsibilities in the preparation of financial statements. Trustees (who are also Directors of Nordoff-Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent Auditor's Report to the Members of Nordoff-Robbins Music Therapy

Opinion

We have audited the financial statements of Nordoff-Robbins Music Therapy for the year ended 31 December 2023 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 December 2023 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the Trustees' Annual Report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report the strategic report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic report and the Trustees' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees
As explained more fully in the trustees' responsibilities statement set out on page 30, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements
We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud
Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the group and charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011 and The Charities and Trustee Investment (Scotland) Act 2005, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and group for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulations and those regulations associated with Safeguarding.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition and completeness of voluntary and music services income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Janette Joyce
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
Reading

Date: 12 June 2024

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING AN INCOME AND EXPENDITURE ACCOUNT)
For the year ended 31 December 2023

	Notes	Unrestricted General funds 2023 £	Unrestricted Designated Funds 2023 £	Restricted Restricted Funds 2023 £	**Total funds 2023 £**	*Total funds 2022 £*
INCOME AND ENDOWMENTS FROM:						
Donations and Legacies		1,847,186	-	380,761	**2,227,947**	*3,875,840*
Charitable Activities	3	1,889,398	-	-	**1,889,398**	*1,780,007*
Other Trading Activities		1,500,146	-	-	**1,500,146**	*1,644,524*
Investments		240,872	-	-	**240,872**	*225,520*
Net income from Joint Venture	9c	121,762	-	-	**121,762**	*88,289*
TOTAL		5,599,364	-	380,761	**5,980,125**	*7,614,180*
EXPENDITURE ON:						
Raising Funds		1,545,131	102,159	-	**1,647,290**	*1,518,325*
Charitable Activities		4,982,644	1,139,392	380,761	**6,502,797**	*5,801,690*
Other		33,322	-	-	**33,322**	*37,700*
TOTAL	4	6,561,097	1,241,551	380,761	**8,183,409**	*7,357,715*
OPERATING SURPLUS/(DEFICIT)		(961,733)	(1,241,551)	-	**(2,203,284)**	*256,465*
Net gains/(losses) on Investments		274,098	-	-	**274,098**	*(1,305,716)*
NET INCOME/(EXPENDITURE)		(687,635)	(1,241,551)	-	**(1,929,186)**	*(1,049,251)*
Transfers Between Funds		(1,131,761)	1,131,761	-	**-**	-
Net movement in funds		(1,819,396)	(109,790)	-	**(1,929,186)**	*(1,049,251)*
RECONCILIATION OF FUNDS						
Total funds brought forward		6,314,292	5,074,929	-	**11,389,221**	*12,438,471*
TOTAL FUNDS CARRIED FORWARD	14	4,494,896	4,965,139	-	**9,460,035**	*11,389,220*

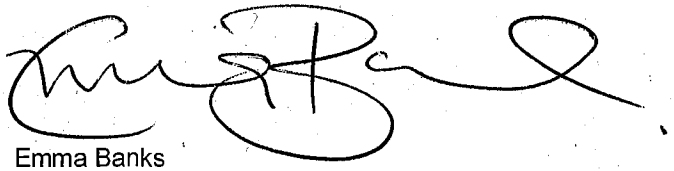
All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year.

GROUP AND COMPANY BALANCE SHEET

As at 31 December 2023 Nordoff-Robbins Music Therapy company no. 1514616

	Notes	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
FIXED ASSETS					
Tangible fixed assets	8	**1,674,628**	*1,721,820*	**1,674,628**	*1,721,820*
Listed investments	9a	**6,686,926**	*7,643,522*	**6,686,926**	*7,643,522*
Investments in subsidiary	9b	**-**	*-*	**100**	*100*
Share of net assets in joint venture	9c	**17,063**	*(27,344)*	**1**	*1*
		8,378,617	*9,337,998*	**8,361,655**	*9,365,443*
CURRENT ASSETS					
Debtors	10	**930,637**	*601,906*	**929,699**	*657,670*
Cash on deposit		**2,087**	*51,786*	**2,087**	*51,786*
Cash at bank and in hand		**781,087**	*2,137,857*	**613,127**	*1,648,011*
		1,713,811	*2,791,549*	**1,544,913**	*2,357,467*
CREDITORS: amounts falling due within one year	11	**(632,393)**	*(740,327)*	**(720,813)**	*(688,200)*
NET CURRENT ASSETS		**1,081,418**	*2,051,222*	**824,100**	*1,669,267*
NET ASSETS	14	**9,460,035**	*11,389,220*	**9,185,755**	*11,034,710*
UNRESTRICTED FUNDS					
Designated Funds					
Fixed Asset Fund	14	**1,674,628**	*1,721,820*	**1,674,628**	*1,721,820*
Maintenance Fund	14	**250,000**	*250,000*	**250,000**	*250,000*
Training Continuity Fund	14	**1,400,000**	*1,400,000*	**1,400,000**	*1,400,000*
Strategic Fund	14	**1,640,510**	*1,703,108*	**1,640,510**	*1,703,108*
General fund	14	**4,494,897**	*6,314,292*	**4,220,617**	*5,959,782*
TOTAL UNRESTRICTED FUNDS		**9,460,035**	*11,389,220*	**9,185,755**	*11,034,710*
RESTRICTED FUNDS	14	**-**	*-*	**-**	*-*
TOTAL FUNDS		**9,460,035**	*11,389,220*	**9,185,755**	*11,034,710*

These financial statements were approved and authorised for issue by the Trustees on 1 May 2024 and signed on their behalf by:-



Emma Banks
Chair

CONSOLIDATED CASHFLOW STATEMENT
For the year ended 31 December 2023

	Notes	**2023** £	**2023** £	*2022* £	*2022* £
CASH FLOWS FROM OPERATING ACTIVITIES					
- Net cash (used in)/provided by operating activities	(a)		**(2,803,043)**		*541,647*
CASH FLOWS FROM INVESTING ACTIVITIES					
- Dividends, interest and rents from investments		**240,872**		*225,520*	
- Purchase of property, plant & equipment		**(74,992)**		*(29,537)*	
- Sale of property, plant & equipment		**-**		*-*	
- Proceeds from sale of investments		**4,495,276**		*2,193,439*	
- Purchase of investments		**(3,316,945)**		*(1,384,047)*	
- Movement in cash awaiting re-investment		**52,363**		*(25,944)*	
- of which acquired from merger		**-**		*-*	
Net cash provided by investing activities			**1,396,574**		*979,431*
Change in cash and cash equivalents in the reporting period			**(1,406,469)**		*1,521,078*
Cash and cash equivalents acquired from merger			**-**		*-*
Cash and cash equivalents at the beginning of the reporting period	(b)		**2,189,643**		*668,565*
Cash and cash equivalents at the end of the reporting period	(b)		**783,174**		*2,189,643*

CONSOLIDATED CASHFLOW STATEMENT
For the year ended 31 December 2023

(a) RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES:

	2023 £	2022 £
Net surplus/(loss) for the reporting period (as per the statement of financial activities)	**(1,929,186)**	*(1,049,251)*
Depreciation charges	**122,185**	*118,547*
(Gains)/losses on investments	**(274,098)**	*1,305,716*
Dividends, interest and rents from investments	**(240,872)**	*(225,520)*
(Increase)/decrease in debtors	**(328,731)**	*180,067*
Increase/(decrease) in creditors	**(107,934)**	*212,088*
Movement in share of joint venture	**(44,407)**	-
Net cash (used in)/provided by operating activities	**(2,803,043)**	*541,647*

(b) ANALYSIS OF CASH AND CASH EQUIVALENTS

	2023 £	2022 £
Cash at bank and in hand	**781,087**	*2,137,857*
Notice deposits (less than 3 months)	**2,087**	*51,786*
Total cash and cash equivalents	**783,174**	*2,189,643*

(c) ANALYSIS OF CHANGES IN NET DEBT	At 1 January 2023 £	Cash flow £	At 31 December 2023 £
Cash at bank and in hand	2,137,857	(1,356,770)	781,087
Cash held on deposit	51,786	(49,699)	2,087
Total cash and cash equivalents	**2,189,643**	**(1,406,469)**	**783,174**

Charity information
The Charity is a company limited by guarantee (registered number 1514616), which is incorporated in the UK. The address of the registered office is 2 Lissenden Gardens, London, NW5 1PQ. The principal activity of the charity is to bring the life-changing power of music to as many people as possible, through the delivery of:

- High-quality music therapy services across the UK
- World-leading music therapy training
- Research to demonstrate and continuously improve the impact of music therapy

Basis of preparation
The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s). The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern
The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation
Tangible fixed assets costing more than £2,000 are capitalised and included at cost including any incidental expenses on acquisition.

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:-

Freehold property	2% straight line
Short leasehold property improvements	Over the term of the lease
Centre Equipment	Straight line over the estimated useful life ranging from 3 to 10 years with a full year's charge in the year of acquisition
Fixtures and fittings	Straight line over the estimated useful life ranging from 3 to 10 years with a full year's charge in the year of acquisition

Investments
Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady, and growing, income stream for the Charity. Whilst the capital value of the portfolio declined due to adverse market conditions, investment income remained stable over the year. In the context of a turbulent market, the trustees consider the policy objectives to have been met for the year.

Subsidiary and associated undertakings and joint ventures
The charity has one wholly owned subsidiary undertaking: Silver Clef Productions Limited together with 50% ownership of a further undertaking, Music Industry Trusts Limited which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts

consolidate the results of Silver Clef Productions Limited, under the equity method of accounting.

A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited
The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the selling of audio and visual rights on behalf of the parent charity.

Music Industry Trusts Limited
This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the consolidated accounts under the equity method because there is joint control by Nordoff and Robbins and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid. The Music Industry Trusts Limited made a net donation of £121,761 to Nordoff and Robbins (2022: £88,289), represented by net joint venture income contributable to the charity in these accounts.

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

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution.
Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation.
No amounts are included in the financial statements for services donated by volunteers.
Grants are accounted for under the performance model as permitted by the charity SORP.

Expenditure
Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves
Restricted funds are subject to specific restrictions imposed by the donor. Designated funds are set aside by the Trustees for specific purposes, but would otherwise form part of the general funds. General funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives.

Financial instruments
The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions
The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating lease and rental policy
Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as an expense in the SoFA.

Significant judgements and estimates
The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1 MEMORANDUM OF ASSOCIATION AND TAXATION STATUS

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2 NET INCOME FROM TRADING ACTIVITIES OF SUBSIDIARIES

	Silver Clef Productions Ltd **Total 2023** £	*Total 2022* £
Turnover	**427,993**	*468,207*
Cost of sales	**-**	*-*
GROSS PROFIT	**427,993**	*468,207*
Interest receivable	**3,740**	*507*
Administration costs	**(157,454)**	*(114,204)*
NET PROFIT	**274,279**	*354,510*
RETAINED PROFIT FOR THE YEAR AND CARRIED FORWARD	**274,279**	*354,510*

The assets and liabilities of the subsidiaries were:

	Silver Clef Productions Ltd £	*Total 2022* £
Current assets	**370,914**	**542,976**
Current liabilities	**(96,535)**	**(188,366)**
Net assets	**274,379**	**354,610**
Share capital	**100**	**100**
Profit and loss account	**274,279**	**354,510**
Capital and reserves	**274,379**	**354,610**

The results of and balance sheet of Silver Clef Productions Limited is extracted from its published accounts for the year ended 31 December 2023.

Silver Clef Productions Limited, paid £354,510 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

Silver Clef Productions Limited will gift aid it's entire profits to the parent charity during2024.

3 INCOME FROM CHARITABLE ACTIVITIES

	2023 £	2022 £
Music services generated income	**1,678,377**	*1,549,558*
Training and research generated income	**211,021**	*230,449*
	1,889,398	*1,780,007*

4 EXPENDITURE

	Direct costs £	Grants Payable £	Support Costs £	**Total 2023 £**	*Total 2022 £*
Expenditure on raising funds	1,514,390	-	132,899	**1,647,289**	*1,518,325*
Charitable Activities					
Music Services	3,729,692	-	2,006,458	**5,736,150**	*5,139,615*
Training and Research	471,638	-	295,010	**766,648**	*662,075*
	4,201,330	-	2,301,468	**6,502,798**	*5,801,690*
Other expenditure	33,322	-	-	**33,322**	*37,700*
Total Expenditure	5,749,042	-	2,434,367	**8,183,409**	*7,357,715*

No grants payable or committed, including related costs, were made during the year (2022: £0).

No travel and subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2022: £0).

An amount of £8,196 (2022: £7,452) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5 SUPPORT COSTS

	2023 £	2022 £
Support costs allocated to charitable activities include:		
IT/ AV & Telecommunications	**180,747**	*186,963*
Publicity & Communications	**699,935**	*601,912*
Rebrand and new website	**336,696**	*347,996*
Premises & Operational Support	**310,094**	*155,062*
Human resources & staffing support	**342,184**	*275,635*
Depreciation	**122,185**	*118,547*
Governance costs	**235,230**	*132,456*
Other support costs	**207,296**	*185,843*
	2,434,367	*2,004,414*

6 NET INCOME	2023 £	2022 £
Net income for the group is stated after charging:		
- Depreciation	**122,185**	*118,547*
- Payments due under operating leases	**8,807**	*8,001*
- Auditors Remuneration – Audit fees (Excluding VAT)		
- Relating to the parent charity	**23,850**	*21,250*
- Relating to subsidiaries	**4,300**	*3,950*

7 STAFF COSTS	2023 £	2022 £
Wages and salaries	**4,790,963**	*4,247,938*
Social security costs	**480,627**	*444,326*
Other pension costs	**237,382**	*207,738*
	5,508,972	*4,900,002*

The total remuneration of key management personnel at the charity was £647,623 (2022: £659,015). This relates to the leadership team which at the year end comprised 4 Directors, one Deputy Director andthe Chief Executive (2022:6 Directors and the Chief Executive). Staff costs include termination payments of £0 (2022: £0). No accrued annual leave was recognised (2022: £0).

The number of employees whose emoluments exceeded £60,000 are stated below:

	2023 Number	2022 Number
£60,000 - £70,000	**-**	*3*
£70,000 - £80,000	**4**	*2*
£80,000 - £90,000	**1**	*1*
£110,000 - £120,000	**1**	*1*

	2023 Number	2022 Number
The average number of employees during the year was 151 (2022:133) with the Full Time Equivalent (FTE) average number of employees at the year end, including staff directors, being:-		
Music therapists and other charitable staff	**122**	*101*
Fundraisers	**15**	*15*
	137	*116*

	£	£
Pension contributions for the highest paid employees	**30,920**	*27,908*

Retirement benefits were accruing to directors as follows:	Number	Number
Money purchase scheme	**6**	*7*

No trustee or ex trustee received any remuneration (2022: none)

8 TANGIBLE FIXED ASSETS

GROUP AND CHARITY	Freehold property £	Short leasehold property improve-ments £	Centre equipment (incl. Tape Library) £	Fixtures and fittings £	**Total £**
Cost					
At 1 January 2023	4,076,524	389,280	-	100,489	**4,566,293**
Additions				74,992	**74,992**
Disposals			-	-	**-**
At 31 December 2023	4,076,524	389,280	-	175,481	**4,641,285**
Depreciation					
At 1 January 2023	2,450,103	363,180	-	31,189	**2,844,472**
Charge in year	81,530	26,100	-	14,555	**122,185**
Eliminated on disposals	-	-	-	-	**-**
At 31 December 2023	2,531,633	389,280	-	45,744	**2,966,657**
Net book value					
At 31 December 2023	**1,544,891**	**-**	**-**	**129,737**	**1,674,628**
At 31 December 2022	1,626,421	26,100	-	69,299	1,721,820

9a LISTED INVESTMENTS

GROUP AND CHARITY	2023 £	2022 £
Market value at 1 January	**7,643,522**	*9,732,686*
Additions	**3,316,945**	*1,384,047*
Sales proceeds	**(4,495,276)**	*(2,193,439)*
Realised and unrealised gains/(losses) on Investment assets	**274,098**	*(1,305,716)*
Movement in cash	**(52,363)**	*25,944*
Market value at 31 December	**6,686,926**	*7,643,522*

	2023 £	2022 £
Investments comprise the following:		
UK investments		
Fixed interest	**793,377**	*874,304*
Equities	**1,928,221**	*2,898,723*
Money Market Instruments	**-**	*700,000*
	2,721,598	*4,473,027*
Overseas investments		
Fixed Interest	**352,700**	*368,020*
Equities	**2,830,631**	*2,040,736*
	3,183,331	*2,408,756*
Property	**136,216**	*130,717*
Other assets	**488,250**	*572,684*
Cash awaiting re-investment	**157,531**	*58,338*
	6,686,926	*7,643,522*

There are no investments held that comprise more than 5% of the portfolio's value at the end of 2023; (2022; Goldman Sachs Sterling Reserves 9%, Vanguard Funds PLC S&P 500 9%)

9b INVESTMENT IN SUBSIDIARY UNDERTAKING

In addition to the investments listed above the charity also holds £100 investment in its subsidiary as follows:

	Country of incorporation	Holding	Proportion held	Nature of business
Silver Clef Productions Limited Company no. 02796952 Registered office: 2 Lissenden Gardens London NW5 1LP	UK	Ordinary share	100%	Events production and fundraising

9c INVESTMENT IN JOINT VENTURE

The charity holds a £1 investment in a JV as follows:

	Nature of business	Holding	Proportion held
Music Industry Trusts Limited	Promotion of British Music Industry Awards	Ordinary share	50%

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year. The group year end balance sheet value of £17,063 represents the group's share of the joint venture's undistributed net assets at the balance sheet date (2022: Share of excess distribution £27,344).

Summary financial information of the joint venture

	Total 2023 £	*Nordoff Robbins share£*
Turnover	**720,391**	*360,196*
Cost of sales	**(363,814)**	*(181,907)*
GROSS PROFIT	**356,577**	*178,289*
Administrative expenses	**(128,464)**	*(64,232)*
Interest receivable	**1,493**	*746*
	229,606	*114,803*
Under accrued in 2022		*6,959*
PROFIT FOR THE FINANCIAL YEAR		***121,762***

10 DEBTORS

	Group		Charity	
	2023	*2022*	**2023**	*2022*
	£	*£*	**£**	*£*
Trade debtors	**243,683**	*278,813*	**225,683**	*225,683*
Amounts owed by subsidiary undertakings	**-**	*-*	**-**	*108,894*
Other debtors	**313,154**	*91,250*	**313,153**	*91,250*
Prepayments and accrued income	**373,800**	*231,843*	**390,863**	*231,843*
	930,637	*601,906*	**929,699**	*657,670*

11 CREDITORS: Amounts falling due within one year

	Group		Charity	
	2023	*2022*	**2023**	*2022*
	£	*£*	**£**	*£*
Trade creditors	**120,086**	*210,665*	**120,086**	*210,665*
Amounts owed due to subsidiary undertakings	**-**	*-*	**184,955**	*-*
Other taxation and social security	**136,736**	*152,529*	**136,701**	*147,007*
Other creditors	**67,239**	*65,976*	**37,239**	*35,976*
Accruals and deferred income	**308,332**	*311,157*	**241,832**	*294,552*
	632,393	*740,327*	**720,813**	*688,200*

Within accruals and deferred income is £176,281 (charity) and £238,781(group) of deferred income (2022: £123,230 charity and £163,230 group). In the parent charity, this relates to a £3,760 of MMT funding paid in advance but applicable to 2024, £111 relating to fundraising events taking place in 2024, £169,034 representing advance payment for music therapy services, and £3,375 advance payment of PHD fees. In the subsidiary, this relates to £62,500 of events sponsorship relating to 2024. During 2023, £94,524 of deferred income carried forward from 2022 in respect of advance payment for music therapy services was released, along with £1,000 of funding for the MMT course and other projects, as well as £28,706 relating to fundraising events (charity and group).

Within creditors is £37,239 of outstanding pension contributions (2022: £35,976).

12 CAPITAL COMMITMENTS

There were no capital commitments at 31 December 2023 (2022: £0).

13 OPERATING LEASE COMMITMENTS

At 31 December the company was committed to make the following total minimum lease payments under non-cancellable operating leases for each of the future periods stated:

	Centre Equipment		Land and Buildings	
Total future minimum lease payments due in:	**2023**	*2022*	**2023**	*2022*
	£	*£*	**£**	*£*
Not later than one year	**2,258**	*1,305*	**1,545**	*409*
Later than one year not less than five years	**743**	*700*	**-**	*-*

14 RESERVES OF THE GROUP

Movements in funds – GROUP 2023

	At 1 Jan 2023	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2023**
	£	£	£	£	£	**£**
General Fund	6,314,292	5,599,364	(6,561,097)	274,098	(1,131,761)	**4,494,896**
Designated Funds						
Fixed Asset Fund	1,721,821	-	(122,185)	-	74,993	**1,674,629**
Maintenance Fund	250,000	-	(61,769)	-	61,769	**250,000**
Training Continuity Fund	1,400,000	-	(720,901)	-	720,901	**1,400,000**
Strategic Fund	1,703,108	-	(336,696)	-	274,098	**1,640,510**
	5,074,929	-	(1,241,551)	-	1,131,761	**4,965,139**
Total unrestricted funds 3	11,389,221	5,599,364	(7,802,648)	274,098	-	**9,460,035**
Restricted funds						
Music Therapy Services	-	380,761	(380,761)	-	-	**-**
Total restricted funds	-	380,761	(380,761)	-	-	**-**
Total funds	11,389,221	5,980,125	(8,183,409)	274,098	-	**9,460,035**

Movements in funds – CHARITY 2023

	At 1 Jan 2023	Income	Expenditure	Net investment losses	Transfers	At 31 Dec 2023
	£	£	£	£	£	£
General Fund	5,959,782	5,674,998	(6,556,501)	274,098	(1,131,761)	**4,220,616**
Designated Funds						
Fixed Asset Fund	1,721,821	-	(122,185)	-	74,993	**1,674,629**
Maintenance Fund	250,000	-	(61,769)	-	61,769	**250,000**
Training Continuity Fund	1,400,000	-	(720,901)	-	720,901	**1,400,000**
Strategic Fund	1,703,108	-	(336,696)	-	274,098	**1,640,510**
	5,074,929	-	(1,241,551)	-	1,131,761	**4,965,139**
Total unrestricted funds	11,034,711	5,674,998	(7,798,052)	274,098	-	**9,185,755**
Restricted funds						
Music Therapy Services	-	380,761	(380,761)	-	-	-
Total restricted funds	-	380,761	(380,761)	-	-	-
Total funds	11,034,711	6,055,759	(8,178,813)	274,098	-	**9,185,755**

Movements in funds – GROUP 2022

	At 1 Jan 2022	Income	Expenditure	Net investment losses	Transfers	**At 31 Dec 2022**
	£	£	£	£	£	**£**
General Fund	5,617,941	7,254,875	(5,802,243)	(1,305,716)	549,435	**6,314,292**
Designated Funds						
Fixed Asset Fund	1,810,830	-	(118,547)	-	29,537	**1,721,820**
Maintenance Fund	250,000	-	(64,669)	-	64,669	**250,000**
Training Continuity Fund	1,400,000	-	(662,075)	-	662,075	**1,400,000**
Strategic Fund	3,359,700	-	(350,876)	-	(1,305,716)	**1,703,108**
	6,820,530	-	(1,196,167)	-	(549,435)	**5,074,928**
Total unrestricted funds	12,438,471	7,254,875	(6,998,410)	(1,305,716)	-	**11,389,220**
Restricted funds						
Music Therapy Services	-	359,305	(359,305)	-	-	**-**
Total restricted funds	-	359,305	(359,305)	-	-	**-**
Total funds	12,438,471	7,614,180	(7,357,715)	(1,305,716)	-	**11,389,220**

Movements in funds – CHARITY 2022

	At 1 Jan 2022	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2022**
	£	£	£	£	£	**£**
General Fund						
	5,513,249	7,025,868	(5,823,054)	(1,305,716)	549,435	**5,959,782**
Designated Funds						
Fixed Asset Fund	1,810,830	-	(118,547)	-	29,537	**1,721,820**
Maintenance Fund	250,000	-	(64,669)	-	64,669	**250,000**
Training Continuity Fund	1,400,000	-	(662,075)	-	662,075	**1,400,000**
Strategic Fund	3,359,700	-	(350,876)	-	(1,305,716)	**1,703,108**
	6,820,530	-	(1,196,167)	-	(549,435)	**5,074,928**
Total unrestricted funds	12,333,779	7,025,868	(7,019,221)	(1,305,716)	-	**11,034,710**
Restricted funds						
Music Therapy Services	-	359,305	(359,305)	-	-	-
Total restricted funds	-	359,305	(359,305)	-	-	-
Total funds	12,333,779	7,385,173	(7,378,526)	(1,305,716)	-	**11,034,710**

Analysis of net assets between funds

Funds at 31 December 2023 are represented by:

GROUP

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,674,628	-	**1,674,628**
Investments	3,413,479	3,290,510	-	**6,703,989**
Net current assets	1,081,418	-	-	**1,081,418**
	4,494,897	4,965,138	-	**9,460,035**

CHARITY

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,674,628	-	**1,674,628**
Investments	3,396,517	3,290,510	-	**6,687,027**
Net current assets	824,100	-	-	**824,100**
	4,220,617	4,965,138	-	**9,185,755**

Funds at 31 December 2022 are represented by:

GROUP

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,721,820	-	**1,721,820**
Investments	4,263,070	3,353,108	-	**7,616,178**
Net current assets	2,051,222	-	-	**2,051,222**
	6,314,292	5,074,928	-	**11,389,220**

CHARITY

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,721,820	-	**1,721,820**
Investments	4,290,515	3,353,108	-	**7,643,623**
Net current assets	1,669,267	-	-	**1,669,267**
	5,959,782	5,074,928	-	**11,034,710**

Designated funds have been set aside by the Trustees as follows:

The Fixed Asset Fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.

The Maintenance Fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings.

The Strategic Development Fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future. Investment gains and losses are also charged against this fund.

The training continuity fund has been designated to safeguard the continuity of study programmes for the charity's masters and PHD students.

15 COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted General funds 2022 £	Unrestricted Designated Funds 2022 £	Restricted Restricted Funds 2022 £	**Total funds 2022 £**
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies		3,516,535	-	359,305	**3,875,840**
Charitable Activities	3	1,780,007	-	-	**1,780,007**
Other Trading Activities		1,644,524	-	-	**1,644,524**
Net income from joint venture		88,289	-	-	**88,289**
Investments		225,520	-	-	**225,520**
Other		-	-	-	**-**
TOTAL		7,245,875	-	359,305	**7,614,180**
EXPENDITURE ON:					
Raising Funds		1,409,481	108,844	-	**1,518,325**
Charitable Activities		4,355,062	1,087,323	359,305	**5,801,690**
Other		37,700	-	-	**37,700**
TOTAL	4	5,802,243	1,196,167	359,305	**7,357,715**
OPERATING SURPLUS/(DEFICIT)		1,452,632	(1,196,167)	-	**256,465**
Net gains/(losses) on Investments		(1,305,716)	-	-	**(1,305,716)**
NET INCOME/(EXPENDITURE)		146,916	(1,196,167)	-	**(1,049,251)**
Transfers Between Funds		549,435	(549,435)	-	**-**
Net movement in funds		696,351	(1,745,602)	-	**(1,049,251)**
RECONCILIATION OF FUNDS					
Total funds brought forward		5,617,941	6,820,530	-	**12,438,471**
TOTAL FUNDS CARRIED FORWARD	14	6,314,292	5,074,928	-	**11,389,220**

16 FINANCIAL INSTRUMENTS

	Group		Charity	
	2023	*2022*	**2023**	*2022*
	£	*£*	**£**	*£*
Financial assets measured at fair value	**6,686,926**	*7,643,522*	**6,686,926**	*7,643,522*
Financial assets measured at amortised cost	**1,527,453**	*2,696,968*	**1,341,494**	*2,262,886*
Financial liabilities measured at amortised cost	**393,612**	*604,442*	**359,577**	*564,970*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments

	Group		Charity	
	2023	*2022*	**2023**	*2022*
	£	*£*	**£**	*£*
Total interest income for financial assets held at amortised cost	**9,336**	*3,792*	**5,596**	*3,291*
Investment income at fair value	**175,915**	*221,649*	**175,915**	*221,649*

17 RELATED PARTIES

Ultimate control of Nordoff and Robbins rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity's wholly owned subsidiary, Silver Clef Productions Limited, paid £354,510 (2022: £109,501) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs. Silver Clef Productions Limited will gift aid its profits of £274,279 to the parent charity during 2023. A balance of £89,324 was owing from Silver Clef Productions at 31 December 2023 (2022: £463,404).

Nordoff and Robbins has a 50% shareholding in Music Industry Trusts Limited (MITS) which is considered to be a joint venture with the BRIT Trust as there is joint control. During the year, MITS had one director, David Munns, in common with Nordoff and Robbins. MITS donated £121,761 (2022: £88,289) by gift aid to Nordoff and Robbins in 2023. At the year-end the MITS owed £17,062 to Nordoff and Robbins (2022: NR Owed MITS £27,345).

David Munns is a common Trustee of the BRIT Trust. In 2023, Nordoff and Robbins received donations of £400,000 (2022: £400,000) from the BRIT Trust.

Howard Jones is a Trustee of Nordoff and Robbins and a partner at Sheridans who were paid £25,987 during the year for legal work relating to international trademarks and intellectual property rights (2022: £1,570). No amount was owing to Sheridans at the year end (2022: £1,570).

17 RELATED PARTIES (CONTINUED)

Neil Warnock is a Trustee of Nordoff and Robbins and chair of the Royal Albert Hall 150th Year committee. During the year no amounts were paid to the Royal Albert Hall for the rental of the Hall in 2023 (2022: £1,400). No amounts were owing at the year end (2022: £0).

Graham Bell is a Trustee of Nordoff and Robbins and a Director of Guitar Guitar, a music retailer from whom £1,752 of instruments were purchased in 2023 (2021: £1,895). No amount was owing at the year end (2022: £50).

Donations from Trustees during the year totalled £20,574 (2022: £15,840).

The charity sublets land from the BRIT School for Performing Arts and Technology and have built a small unit on it and benefit from some shared facilities which the BRIT School generously provide. Additionally, the Charity buys into some of the BRIT school's maintenance contracts.

During the year, £211 was paid in relation to trustee expenses for one trustee. These expenses included travel and accommodation enabling trustees to attend meeting and charity activities.

NORDOFF-ROBBINS MUSIC THERAPY

England & Wales - Charity number 280960

Accounts

Nordoff and Robbins annual report 2022

"Universal values can live in music – that is why music can become so important in the lives of all of us" - Paul Nordoff and Clive Robbins

Welcome to the Nordoff and Robbins 2022 annual report. Here, we look at our impact and how we have met the needs of our clients, our ongoing strategy and whether we are on target, the money we have raised and how we have spent it.

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Board of Trustees

- Mr. D Munns OBE (Chair of Trustees)
- Ms. E Banks
- Mr. G Bell
- Ms. J Bryant
- Ms. S Guest
- Mr. H Jones (Chair of Finance Committee)
- Mrs. K A Josephides (Chair of People & Culture Committee)
- Mr. N Warnock MBE (Chair of Fundraising Committee)
- Mr. M Lyn
- Mr. M Jaffrey OBE (appointed 20th April 2022)

CEO
- Ms. S Schembri

Secretary
- Mr. C Dew

Statutory Auditor
Crowe U.K. LLP, Aquis House, 49-51 Blagrave Street, Reading, RG1 1PL

Bankers
Coutts & Co, 440 Strand, London WC2R 0QS

Investment Advisors
Investec, 30 Gresham Street, London EC2V 7QN

Solicitors
BDB Pitmans LLP, 50 Broadway, Westminster, London SW1H 0BL

Nordoff-Robbins Music Therapy – a company limited by guarantee (trading as Nordoff and Robbins)
The address of the registered office is: 2 Lissenden Gardens, London, NW5 1PQ
- Company number: 1514616
- Registered Charity number: 280960
- Registered Charity in Scotland number. SC048817

Strategic report

Our vision
To live in a world where through music therapy, people's true potential is realised regardless of disability, illness, or exclusion.

Our mission
- We deliver music therapy to a range of clients across the UK, including some of the most vulnerable people in society.
- We meet the growing need for music therapy by training music therapists and ensuring that their skills are not only maintained but developed.
- We research music-making and its potential to inform how we can support our clients and people in challenging situations.

Our purpose
To break through barriers with the power of music, creating space for people to express themselves and find connection in society.

Music therapy is helping Charlie to thrive at school and form relationships

Charlie is 13 years old, has complex educational needs and attends an additional needs support school.

The class activities and structure of school life were difficult for Charlie to access, and he found the school day frustrating and dispiriting.

But Charlie loves music and dance, and he was excited at the prospect of trying music therapy. In Charlie's first session, he hit different instruments with a beater, and did his signature wiggle dance, but he kept saying that he wanted to go home. The session lasted for just two minutes.

As time went on, Stella, his music therapist, started to understand Charlie better. Stella realised that Charlie's body was engaging fully with the music, but his mind was restless because he didn't feel in control. "I considered how to offer Charlie stronger experiences of leadership to help him feel a sense of agency over his time in the music room," she explains.

Stella wrote a song especially for Charlie, featuring the lyrics. "Charlie's in the music room, what will he do next?".

As he learnt the song, Charlie started to take great delight in showing Stella which instrument he was going to play next. Gradually, Charlie became less anxious about going home, and started to sing along, "Hello, hello, look at me! Charlie's in the music room today!".

Fast-forward a year, and Charlie can't wait for music therapy every week.

It's helped him to engage with school activities and the staff often use singing to encourage Charlie. He's even started bringing his favourite songs to Stella and created his own goodbye tune for the end of every session.

It's a joy to watch Charlie take ownership of music as a big part of his life and a privilege to share his favourite part of the week with him," says Stella. "I look forward to seeing what Charlie will do next!"

Our strategy 2019 – 2024

Every day we see the power of music first-hand. And every day we see the growing need for music therapy within the UK. We believe music is a human right. And our strategy aims to give more people access to this right.

The strategy has four goals:

Goal 1: provide high quality music therapy and increase the accessibility of our services across the UK. We will reach 14,338 people with 58,184 music therapy sessions by 2024.

Goal 2: grow our overall income to £9m and increase our fundraising income 55% by 2024 to £6.25m.

Goal 3: position Nordoff and Robbins as the UK Charity known to change lives through music.

Goal 4: provide high quality organisational support that empowers colleagues to flourish and enables the charity to succeed.

A snapshot of 2022

- 11,807 people reached with music therapy
- 46,453 music therapy sessions
- 359 partner organisations worked with
- 10 new graduates employed by Nordoff and Robbins
- 127 colleagues, of which 97 are music therapists
- Fundraised £5.5 million, our biggest year to date.

Executive summary

We want everyone to thrive through music and feel connected to themselves and the world around them. There are many people, due to life circumstances and the lack of support within society, who struggle to access all that music has to offer and find themselves isolated from the world.

Our founders believed this and in 1959, Paul Nordoff (American composer and pianist) and special education teacher, Clive Robbins, developed a new form of collaborative music-making to engage vulnerable and isolated children, which they termed ‘therapy in music’.

We work to not only provide music therapy but to educate the music therapists of the future as well as undertake research into music therapy and the wider social value of music.

In 2022 we reached nearly 12,000 individual people with over 45,000 therapy sessions. This means we need to increase our reach by 19% to meet our strategic goal of 14,338 for 2024. As we look forward, we are committed to increasing the number of people we reach and helping them through music therapy.

Fundraising income has seen its largest year yet, reaching £5.5 million. All in the midst of a pandemic and cost of living crisis. This allows us to reach more people with the power of music. We thank each and every donor that invested in our mission.
Out of our 127 colleagues, 97 are music therapists. We employed 10 graduates from our Nordoff and Robbins Masters in Music Therapy in 2022 and continue to see students complete their doctorates, congratulations to Maren Metell.

We are committed to the 3 strands of our mission Education, Research and Delivery of Nordoff and Robbins Music Therapy. As we look ahead towards a new strategy, we will continue to champion and grow the use of music, reaching more people in more places.

A message from our Chair of Trustees, David Munns

More people and more music therapy

2022 saw us reach more people with music therapy than ever, welcome a new cohort of graduate music therapists, and deliver a full calendar of events.

We could not have done this without our music therapists and dedicated team at Nordoff and Robbins. I thank everyone who turns up each day to help meet the growing demand for music therapy across the UK.

In spite of the ongoing challenges and pandemic, we have been able to support nearly 12,000 people, offer over 46,000 music therapy sessions, support the latest students on our Masters in Music Therapy programme, employ 10 graduates and welcome new music therapists to Nordoff and Robbins.

Although we have much positive impact to share throughout this report, we must also urge caution as the prevailing winds are not in our favour. The external factors that impact us include negative economic factors such as inflation, interest rates, increase in energy costs and the cost of living crisis. These impact us all, and to reach the current demand of music therapy, it will cost us much more than last year. We want to serve more people over the coming years so this means a further increase in our fundraising in a time when budgets are being tightened.

For us to provide this support and answer our mission, we are reliant on fundraising. Each year we offer our thanks to our fundraising committee chairs and committee members, and that's especially true this year as we raised a record figure.

Without the time and talent that this group of people share with Nordoff and Robbins we would not be able to honour our commitment to employing the music therapists that we graduate each year.

These graduates are crucial to our strategic aims of supporting more people in more places across the UK who can benefit from our work. We now employ 97 music therapists.

A big thank you

I would like to thank our Event Chairs Andrew Wilkinson, Carl Leighton-Pope, Chris Wright, Emma Banks, Jake Leighton-Pope, Rebecca Kane Burton and Richard Griffiths in particular, it has been great to see a full calendar of events this year.

We ended the year once again with our Carols at St Luke's Church. Our thanks to Andrew Wilkinson, Lucy Morris and Audrey Hoare for their tireless commitment to our mission through this event. Also, thank you again Merck Mercuradis and Nile Rodgers for your support in helping us put on a spectacular show.

We are also incredibly grateful to benefit from events held in aid of Nordoff and Robbins, so I would like to thank Chairs Donald MacLeod OBE, Geoff Shreeves, Toby Leighton-Pope and Dan Chalmers, and Victor Ubogu for their unwavering support.

I also want to thank Marc Jaffrey and welcome him to the board of Trustees at Nordoff and Robbins. He brings invaluable expertise from a brand and marketing perspective and it's great to have him on board.

And of course, my thanks to all those involved in our fundraising both to colleagues within the organisation, and to our volunteers and supporters. We are indebted to you.

Looking ahead to a new year

As we look ahead to 2023, our mission remains the same. Our ambition is still to support more people in more places through music therapy. We will build on the foundations of the support we've received from the music industry to become a more recognisable charity within the wider music-loving public, and grow a broader supporter base to champion our work and assist our fundraising.

It is an honour to continue to serve as the Chair of Nordoff and Robbins. We have a committed and engaged board of trustees, a team dedicated to the cause, and an organisation striving on a daily basis to meet the needs of our clients.

David Munns OBE
Chair of Trustees, Nordoff and Robbins

A message from our Chief Executive Officer, Sandra Schembri

Connection through music

We offer and create opportunities for people to connect through music who find this a challenge in their everyday lives. This could be because of profound disability, serious or terminal illness or acute isolation.

Our music therapy is transformational and radical work. It helps the people we work with to see their agency in a world that robs them of this connection by its very structures.

Thank you

2022 has been the first year where we have been able to plan in any meaningful way since the pandemic began in early 2020. We want to thank our fundraising partners existing and new who have (re)invested in our work in 2022 and helped us to make sure we can be there for our clients and commit to delivering further work in the future.

We want to thank each and every personal donor for your support. We understand that times are tough now, and they look set to remain tough for a while longer yet. We promise to make every penny of your donation work hard.

This has also been a year where the music for health and wellbeing ecosystem has collaborated in more and more ways, working together to make sure we can be there for those that need us. I look forward to continuing these conversations over the coming year.

In 2022, with our continued commitment to make music therapy more accessible across the UK, we started exciting discussions with friends and possible partners across the Greater Manchester region as to how our work can support the ambitious Greater Manchester Creative Health Strategy, as well as the Greater Manchester Music Commission's recommendations.

We were delighted to close the year with news that Open Access would be restarting in Glasgow, as Coronavirus prevented us from offering this. Our thanks to our new friends at SWG3 for making this a reality and welcoming us into their creative community.

In Wales, we have developed our services for children with additional needs through our partnerships with mainstream schools. We have also developed our services supporting adults with brain injuries in both short-term rehabilitation and long-term care.

Our work with two clients with brain injuries received national press attention. In April, ITV Wales profiled our rehabilitative work with one man following a stroke (https://www.itv.com/news/wales/2022-04-16/how-this-singer-who-suffered-a-life-threatening-stroke-rediscovered-his-voice).

In November the BBC reported on our work with Tim, who suffered a major injury, who felt that music therapy had given him a reason to live again (https://www.bbc.co.uk/news/uk-wales-63487468).

The power of music

At the start of this report, you will have seen Charlie's story, showing how music helps him engage and thrive at his school.

We know first-hand the power of music and that it can be a powerful agent for change in the world. I would like to close by thanking all the team at Nordoff and Robbins. Our team are what makes our mission come alive. Through their focus and energy, they make sure we can be there for our clients today and in the future.

It remains a privilege to be a part of the team.

Sandra Schembri CEO, Nordoff and Robbins

Music therapy and delivery

The impact of Nordoff and Robbins and our music therapy

2022 was the year in which we recovered from the impact of the Coronavirus pandemic on our services. We delivered 3% more sessions and worked with nearly the same number of people (1% fewer - 147 people) than we did in pre-pandemic 2019. We delivered 31% more sessions and worked with 36% more people than in 2021.

Our services were still being impacted by Coronavirus restrictions during the early part of 2022, which included the cancellation of sessions, restriction on session attendance and limitations on certain types of sessions. This meant, for example, fewer individual or group sessions in some settings.

In 2022 the:

Cumulative number of partner organisation organisations we worked with = **359**

Number of people we reached with our music therapy = **11,807**

Number of music therapy sessions we held = **46,453**

Nordoff and Robbins workforce: **127** colleagues, of which **97** are music therapists (**76%** of our workforce).

What our clients say

In 2022 we carried out 48 evaluations of our services in partner organisations around the country. Questionnaires about the impact of our services were sent to clients as well as family members, carers and staff who support them.

- **96% said that music therapy helps the people we work with to engage in music.** 14% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients (their carers, family members or staff at the organisation where we work with them), as many of our clients are non-verbal.
- **92% of respondents said that music therapy helped improve interaction, communication and relationships for our clients.** 19% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **89% of respondents said that music therapy improved our client's quality of life.** 22% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **95% of respondents said that they would recommend our work to others.** 4% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **95% of respondents said that music therapy had a positive impact on an organisation's atmosphere.** Those organisations include schools, care homes, hospices, hospitals, mental health services, and brain injury units. 5% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.

Providing quality music therapy

Delivery of music therapy

Our goal is to provide high-quality music therapy to all our clients, whilst increasing the accessibility of our services across the UK. We believe that music therapy should be available to the people who will benefit from it most due to their disability, condition or life circumstance. We are working hard to overcome the various barriers to this across the UK.

We are continuing to work to make our services more accessible than ever by overcoming the following barriers to accessibility: **geographical, individual condition/circumstance and financial.**

Geographical

We are setting up new services in more places across the UK. New pilot projects are underway in:

- A neurorehabilitation centre in Swindon
- A dementia care centre near Dundee
- Additional needs units in Yorkshire schools
- A community wellbeing centre in north London
- A day centre for adults with physical disabilities in Birmingham and
- In over 60 other organisations around the UK.

Individual condition/circumstance
Our therapists are trained to adapt their service for the people they work with, our clients are amongst those with the greatest challenges in terms of social isolation and communication.

Our commitment to meeting the unique needs of people and places means that our services can look different in the varied places we work, from schools and NHS wards to care homes and community drop-in centres. Wherever we work, we actively seek out those people who stand to benefit most from the help music can provide.

A core element of our approach is to work in close collaboration with staff in the organisations we partner with. Their expertise in supporting those who are hardest to reach is essential in successfully building sustainable and effective music therapy services.

The impact of the pandemic on care settings is well documented, so we made establishing new services in dementia care settings a priority during 2022, alongside providing new music therapy services to people in learning disability, mental health, hospital and educational settings. Working closely with staff in care homes and community settings, we worked with nearly **twice as many** people living with dementia during 2022 than in 2021 and increased the number of dementia settings we work in from 14 to 24 across England, Wales and Scotland.

Fees for music therapy

We know that for some organisations or individuals, fees for music services are a barrier, so we provide all of our services within our centres and bases free of charge. Our work in Open Access community settings is also provided free of charge along with some introductory pilot projects in a range of settings where we collaborate with partner organisations.

For those we do charge fees to, we run a subsidised model so that we can reach more people across the UK with the resources we have.

At the end of 2022, 27% of our services were being delivered either free of charge or with our highest levels of subsidy and 73% with lower levels of subsidies.

In person or online music therapy

Using technology to provide music therapy to people where that was possible and appropriate for them was very useful during the early phases of the pandemic.

As restrictions eased, our clients and partners increasingly requested to return to in person provision. This matched our own experience that in most cases music therapy is more effective when delivered face to face. The immediacy and spontaneous nature of the musical connection is limited by the online form.

This meant that in 2022 we continued to return to in person services wherever possible. Whilst at the end of 2020, 28% of our services were delivered online, this had dropped to 10% by the end of 2021.

By the end of 2022, 96% of our music therapy delivery was face to face, with 4% delivered online following the needs and requests of those we work with.

We continue to deliver services online where this has proved beneficial in reaching people we might otherwise not be able to work with. As we continue to build on our digital accessibility approach we understand more where digital is helpful and best serves our clients and where opportunities exist. For example:

Accessible Music Learning

Accessible Music Learning is one of the innovative streams of online delivery which we continue cultivating and learning from. During 2022, 22 people living with challenges of disability or illness were helped by our music therapists. Our clients developed both musically and personally by learning a musical skill through a long-term service accessed online. We delivered a total of 378 sessions.

> *"Luke [the music therapist] has been excellent, working at James' pace, and creating an environment that has undoubtedly encouraged him to explore his interest in guitar. Through his patience and understanding, Luke has built up a good rapport which is crucial to engagement. There are not many things that James describes as "cool" but his sessions are definitely one of them." James' mother*

The Mountbatten Hospice Choir – on-site and online

At our Mountbatten Hospice partnership on the Isle of Wight, our work includes running a large community choir which supports the hospice's mission of caring for those in the community affected by death and dying. The choir features hospice staff, volunteers, patients, relatives and members of the wider public. Its presence challenges the stigma and fear associated with hospices and plays a role in changing public perceptions of hospice care. The choir aims to embody the values of kindness, community and inclusivity that are at the heart of the hospice's ethos.

The choir moved online during the Coronavirus pandemic but has returned to being in person with 50 to 60 members attending each week. The online option, however, has proved to have lasting benefit, helping a few members of the choir who are self-isolating to continue attending, and also helping members of the choir of Mountbatten's sister hospice in Southampton to continue attending remotely, the two choirs having joined forces online during the pandemic.

"This choir has given me a whole new lease of life, it really has. I'm 83 but I love to sing, it's wonderful." - A member of the Mountbatten Hospice choir

The choir sings at various hospice events including celebrations, services and fundraisers. The photography shows the choir performing a Christmas carol concert in the hospice in December 2022 to a packed audience.

Our delivery numbers in 2022

In 2022, we provided **46,460** music therapy sessions.

This is a 31% increase on 2021, and a 3% increase on what we achieved pre-pandemic in 2019.

Through these sessions we reached **11,807** people, a 36% increase on 2021, although 1.5% fewer people than we reached pre-pandemic in 2019.

This is because the continuation of Coronavirus restrictions into early 2022 meant during these months we worked with fewer people within each organisation, despite being able to run an increased number of sessions. This was due to limitations on mixing, on group work and illness or staffing issues within our partnerships resulting in difficulties when supporting the technological requirements of online sessions, and leading to much higher rates of session cancellation.

At the end of 2022 we were delivering the equivalent of 320 days of music therapy per week across the UK, a 7% increase compared to 2021.

During the year we worked within 359 partner organisations, delivering everything from services which continued throughout the year to short term pilot projects. This total is a 13% increase compared to 2021, and reflects the many new pilot projects we continue to set up in different organisations in response to the pandemic.

The J. Brenda Hoskins Graduate Employment Scheme 2022

2022 saw our education and delivery teams continuing to work together to develop opportunities for the graduates from our Master of Music Therapy training programme to join our Graduate Employment Scheme (GES).

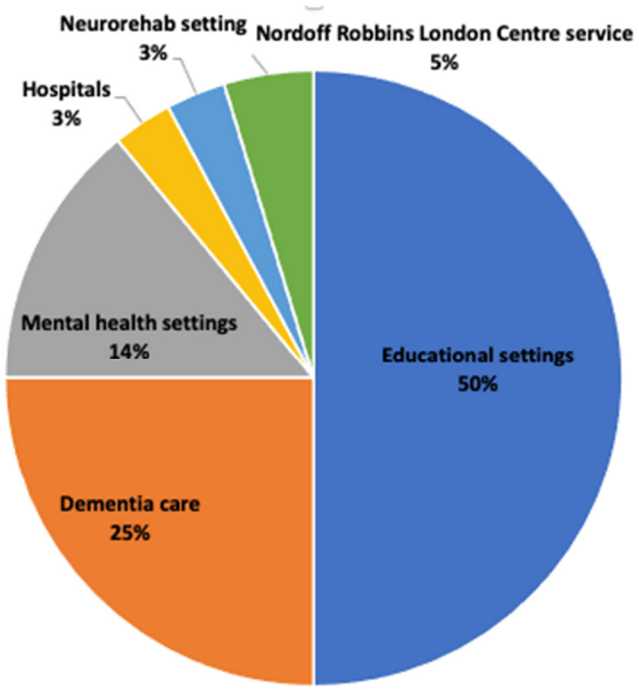
We were incredibly fortunate to receive funding towards our graduate intake from the J. Brenda Hoskins Trust and the players of the People's Postcode Lottery for both this year and last year's intake.

This funding was critical for recruiting new cohorts of trained music therapists in 2022. The scheme supports the newly qualified therapists starting their work as music therapists, at the same time as supporting our intention to expand our services to new locations and settings, helping us to offer music therapy to more people in more places.

Graduates from our Manchester and Newcastle training bases who completed their training and were recruited through GES 2021 completed their probation in 2022, and are now well-established as members of our regional teams across the country, working in North West and North East England, London, Yorkshire and Glasgow, as well as in Birmingham (our first two therapists to be based in this city).

GES 2022 provides opportunities for graduates from our London training base who completed their training in 2022 to join our national team. In total, we employed 10 graduates in 2022 delivering at least 3 days of music therapy each, and 32 days in total between them. These new graduates are all based in London and South East England, and are delivering work in a wide range of settings.

The pie chart below shows the range of client group settings in projects being delivered by GES 2022:



Music therapy delivery - places and people we worked with during 2022

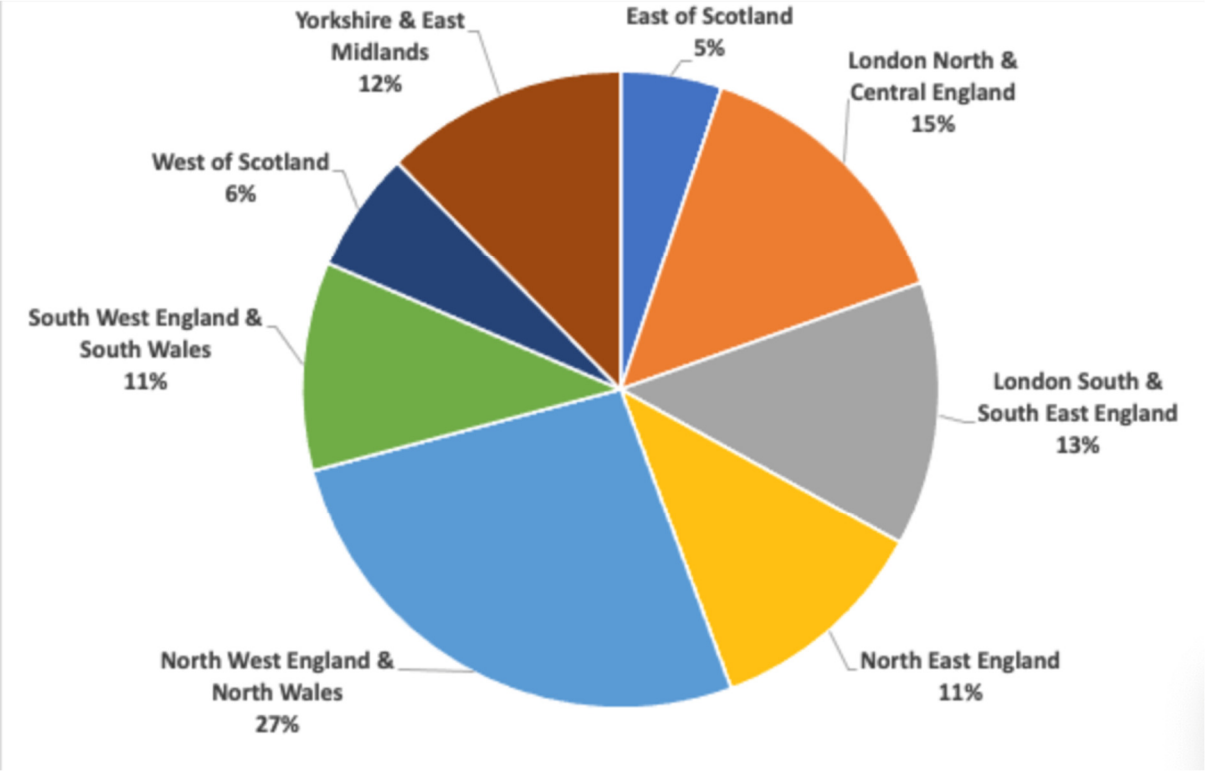
People

Over the year we worked in partnership with 359 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units. That's 41 more organisations than the 318 we worked in during 2021.

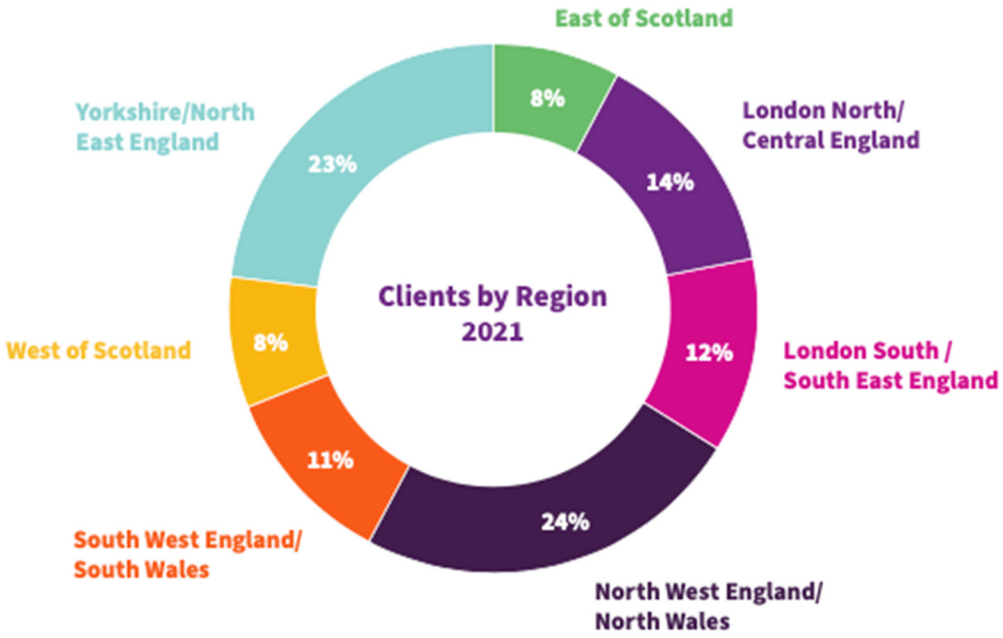
Most partnerships active in 2021 continued into 2022, but 29 ended during the year. In most cases this was due to the organisation not being able to afford our subsidised service charge, or in some cases due to changes within the partner organisation meaning they were no longer able to accommodate our services. None of the organisations that stopped our services said this was due to dissatisfaction.

The chart below shows the distribution across different regions of the UK for the 11,807 people we worked with in 2022 in over 46,000 sessions, compared with 8,713 people in over 35,000 sessions in 2021.

Pie Chart – clients by region 2022
(Note on the pie charts: With the generous support of The Garfield Weston Foundation our services in North East England expanded during 2021, so for 2022 we are now showing data for our Yorkshire & East Midlands and North East England regions separately.)


East of Scotland
5%
London North &
Central England
15%
London South &
South East England
13%
North East England
11%
North West England &
North Wales
27%
South West England &
South Wales
11%
West of Scotland
6%
Yorkshire & East
Midlands
12%

Pie Chart – clients by region 2021



The expansion of our services between 2021 and 2022 was mainly helped by the J. Brenda Hoskins Trust Graduate Employment Scheme in September 2022, helping us launch new services in London and South East England.

Places

Throughout 2022, we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances.

The charts below show that the proportions of our work with clients across different settings remained broadly the same between 2021 and 2022 as we continued focusing on groups who face the greatest communication challenges and social isolation.

We saw an increase in our work with people living with dementia and in mental health settings, and a small reduction in the proportion of our work delivered in educational settings.

Chart: distribution of services by type of setting at the end of 2022 (%)

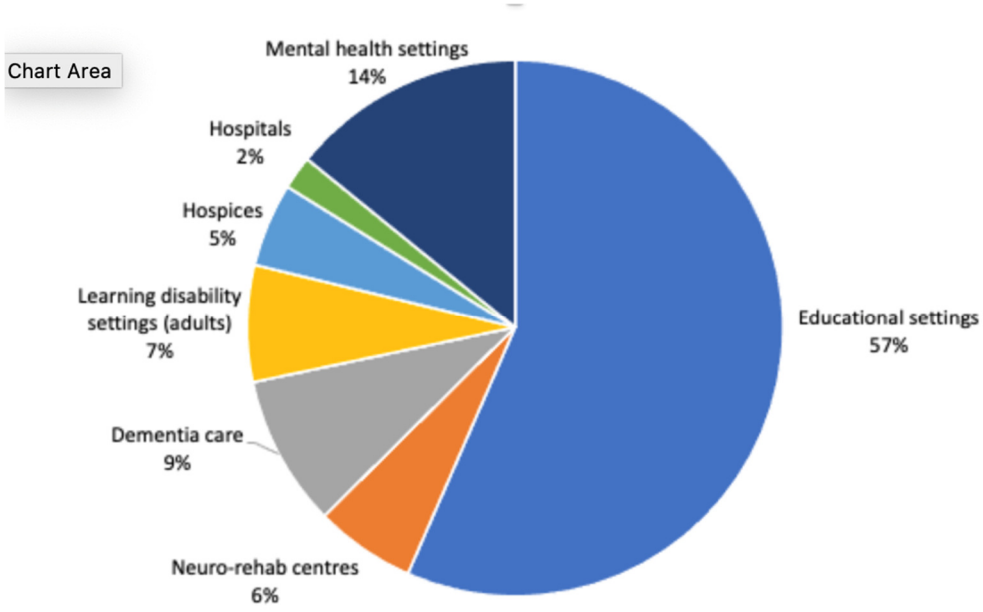
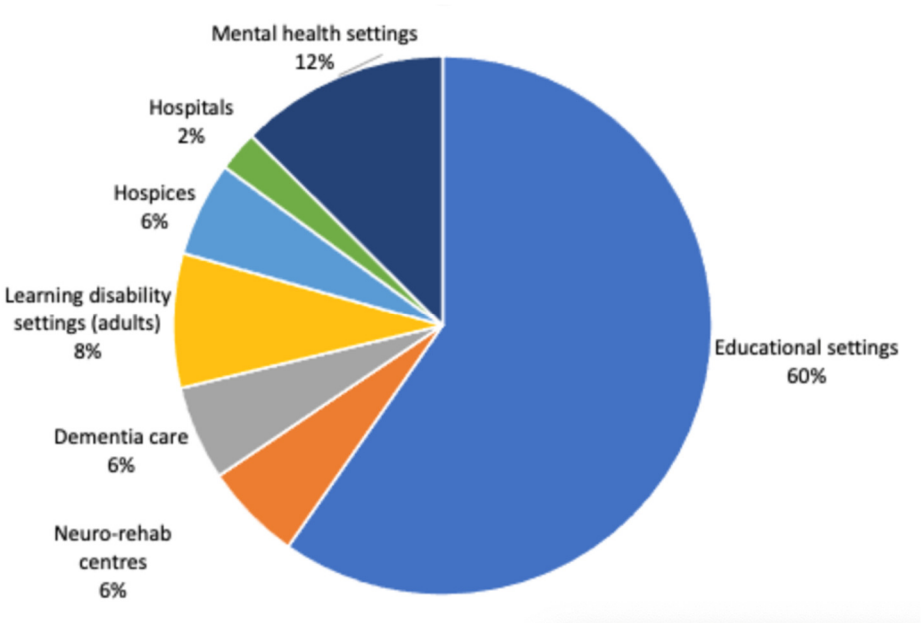


Chart: distribution of services by type of setting at the end of 2021 (%)



Being there for those that need us most

The pandemic exacerbated existing issues of isolation and access to therapeutic services. During 2022 we continued to set up new pilot projects, reaching out to organisations supporting people's mental health, those living with dementia and adults with learning disabilities. We also continued setting up projects in educational settings where our services are known to help young people living with a range of special educational, emotional and behavioural needs reach their support and development goals.

By the end of 2022, over 60 new pilot projects were happening across the country in a wide range of settings (see chart 5), including care homes for people living with dementia, neurorehabilitation centres, refugee community support centres, and schools for children with a range of behavioural and emotional needs.

Chart: pilot projects – distribution of new services by type of setting at the end of 2022 (%)

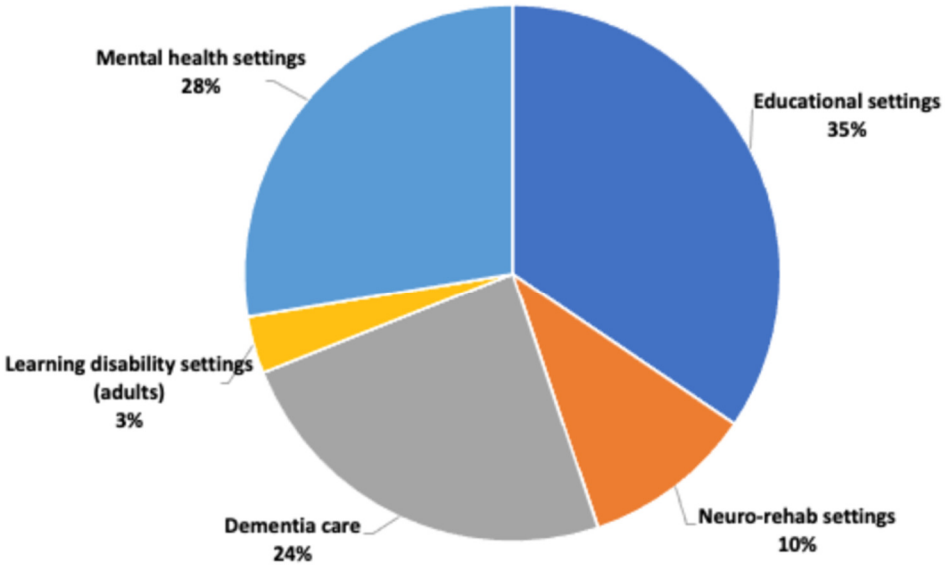
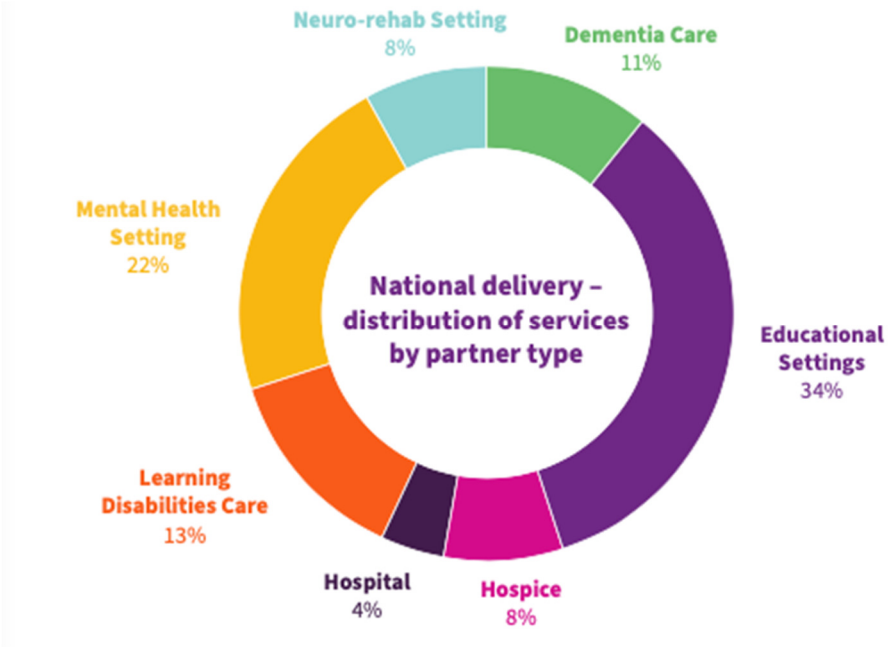


Chart: pilot projects – distribution of services by partner type at the end of 2021 (%)



Quality

While we continue to make our music therapy more accessible, we never lose sight of maintaining the high quality of our services.

Our best practice quality assurance framework ensures all music therapists receive ongoing support, regular supervision, annual workplace visits and a range of continuing professional development opportunities, including mentoring and a support scheme for our therapists who act as supervisors.

This allows us to make sure we maintain high quality service provision as well as support the continuing professional development of our workforce.

Looking ahead

We are continuing to make our music therapy services more accessible. Next year we will continue focusing our efforts on providing additional services to people living with dementia and supporting mental health through music. We will work to expand our services in Northern England through our Graduate Employment Scheme.

We'll continue our efforts to provide a Graduate Employment Scheme to students graduating from our Manchester and Newcastle training bases in 2023, which in turn will help us to offer our services to more people in more places.

Education

Training tomorrow's music therapists

Ever since Paul Nordoff and Clive Robbins started collaborating to develop their approach to music therapy, training and education have been a core part of our work. We've been formally training music therapists since 1974, giving them the latest skills, approaches and thinking to use the power of music therapeutically to help others.

For education, it was a year of transitioning out of the pandemic which dominated the previous two years, and in many respects a return to "business as usual".

We have managed to incorporate the significant learning gained during the pandemic about working online, working in PPE, and about using technology into both teaching and music therapy delivery where it is helpful.

Master of Music Therapy (MMT) training programme

The Master of Music Therapy programme is our means of training musicians to become Health and Care Professions Council (HCPC) registered music therapists, with Nordoff and Robbins teaching bases in London, Manchester and Newcastle.

When the first lockdown happened, we moved all teaching to online, and paused all placements (student music therapy placements in partner organisations), which we worked hard to bring back as soon as it was safe to do so.

In person teaching started again in April 2021, but with tutors and students wearing PPE. The end of PPE and social distancing requirements in most contexts meant that in 2022 students again had in person access to a wide range of placements (although some were still required to wear PPE). It also meant that we could see each other's faces again in teaching contexts, which has made a very welcome difference.

The music therapists of tomorrow – Our musical social activists

In 2022 we were able to hold our graduation ceremony at our London centre for the first time since Coronavirus. This marked the achievements of our 2020 to 2022 cohort, the group of students whose training was most significantly impacted by the pandemic.

We were delighted to see everyone graduate. Most of these graduates went on to join our Graduate Employment Scheme, and are now working for Nordoff and Robbins, delivering music therapy across the UK.

We were delighted to be able to welcome a new cohort of London students in October (alongside our existing Manchester and Newcastle cohort, which moved into its second year on the programme). Among the new London students are two holders of the Sony Music Bursary, a full fee-waiver for students where financial barriers would otherwise have prevented them accessing the training.

These bursaries, along with a renewed focus within our curriculum on equality, diversity and the exercising of power within music therapy practice, form a key part of our organisational focus on Equality, Diversity and Inclusion (EDI).

Graduate research – our MPhil/PhD programme

Our part-time graduate research programme helps working music therapists and other experienced practitioners who use music in socially engaged ways to research their practice and develop research expertise.

By nurturing tomorrow's researchers, we are helping to build the research base for music therapy and the social value of music.

The seminars and academic supervision components of this programme were moved entirely online with the arrival of Coronavirus. In October 2022 we were delighted to be able to host our first in-person doctoral seminar since. Opportunities to conduct in-person research in real-world settings also largely returned, meaning that students whose projects had been significantly impacted by the pandemic were able to make up lost ground.

It usually takes around six years for a student to complete their doctorate. We are very proud that Maren Metell completed this process in 2022 – the culmination of long-term research into music therapy with families with neurodiverse children. She has already published articles based on this work and we look forward to reading more from Dr Metell as she joins our alumni community.

Short courses

In 2022 we continued to offer the two online courses developed during the pandemic in partnership with FutureLearn.

One is an online version of our "Introduction to Nordoff and Robbins music therapy", whilst the second is a course to help people who work in adult social care use music more within their care work. Both courses can be found at futurelearn.com

We are excited to be making use of this opportunity, it is already helping us to connect with more people in more places than ever before.

Looking ahead to next year, we are hoping to be able to reintroduce some in person short courses, so more people can learn about the 'Nordoff Robbins approach' for themselves.

Research

When COVID-19 struck in March 2020, our research work was paused as we prioritised the use of our resources on activities that immediately contributed to the health and wellbeing of our clients and students.

Although we paused this work, research remained a core part of our mission. As we have emerged from the pandemic, we have taken the opportunity to develop a research strategy to help us ensure that our future research is as focused as possible on informing our delivery and education activities, and that it contributes to the wider world of music therapy research. This has paved the way for us to restart dedicated research activity in 2023, with an initial focus on our work in dementia care, helping us to understand better the ways in which our work has value for people.

How music therapy increased Janet's confidence

Music has the power to bring people together, but it can also bring people out of themselves.

Janet has learning difficulties and lives in supported accommodation in Glasgow. A quiet person who enjoys her own company, she was shy and tentative when she started music therapy sessions with two other people three years ago.

In the beginning, she'd play the same things on the same small selection of instruments, and would only connect with her therapist, Mary, briefly before becoming distracted.

But in the moments that they played together, Mary could see Janet was really enjoying herself. Janet's music was often quiet, and she would play with small arm movements. She could beat a steady pulse, and she enjoyed her music being matched and supported by the therapist, laughing at times.

And over time these moments have grown to the point where she uses a wider range of instruments to make music for longer and find new ways to express herself.

"Janet enjoys musical, playful, turn-taking games which often end with much laughter," says Mary. "At the start of the sessions, she might sing the last word of a phrase in a low single tone. As her confidence has grown, she is slowly starting to use her voice more creatively and enjoys using her voice to make different playful sounds."

Not only do the sessions bring the participants closer together, they've also increased Janet's ability to interact with the people who support her at home.

Mary says: "I do not underestimate the importance of being listened to or of the musical bond that brings people together, building self-esteem, creativity and playfulness."

Fundraising activities and performance

We are grateful to our committed supporters, donors, and volunteers for their unwavering support in 2022 – collectively raising over £5.5 million. This is the largest fundraising year since the charity was formed in the 1970s.

Thanks go to the BRIT Trust, People's Postcode Lottery and the J. Brenda Hoskins Trust.

A big thank you to our first ever Mount Everest fundraisers for raising £49,617 to fund our work. Thank you to Nick Raphael, Harriet Raphael and Stephen Fitzmaurice for supporting Nordoff and Robbins with this epic challenge.

A return of an (almost) full events programme

We delivered a near pre pandemic events programme in 2022, and we were grateful to see so many of our sponsors and audience members back in support of Nordoff and Robbins.

Race Day
Nordoff and Robbins event calendar kicked off in April with one of the music industry's favourite events, the Race Day. The sold out event welcomed Tysers as headline sponsor, and saw guests enjoy horse racing at one of the UK's most historic courses, whilst networking and raising vital funds for their favourite music charity.

Wine Dinner
The annual Wine Dinner for the music industry had not been held in person since 2019, so it was a joy to see it return in May at the home of Berry Bros. & Rudd, Britain's oldest wine merchant. We were delighted to welcome YouTube Music as headline sponsor for the first time at the event.

Golf Day
The Golf Day made an anticipated comeback at a new venue, the Lambourne Golf Club in Berkshire. Teams from the worlds of music, business and sport came together for a day packed with camaraderie and gentle competition. We saw sponsorship from Raymond Weil and Tysers, as well as 35+ golf hole sponsors, with branded banners across the course.

O2 Silver Clef Awards Lunch
After a 3-year hiatus because of the pandemic, we were excited to welcome back our flagship event on 1 July, the O2 Silver Clef Awards Lunch. Chosen by a panel of experts, the award winners included Alexis Ffrench, Becky Hill, Frankie Valli, Griff, Jools Holland, Kano, London Grammar, Peter Gabriel, Tems, Tom Walker and YUNGBLUD.

We received a very special donation of George Michael's piano from the George Michael Estate. The piano was sold in a worldwide auction that took place both online and in the room, raising an incredible £200,000.

Carol Service
We ended the year on 13 December with the Carol Service which returned to being a fully live event, having been delivered virtually in 2020, and a hybrid live-virtual experience in 2021. The event was sponsored by Hipgnosis for the third year running and featured Nile Rodgers & CHIC and a memorable acoustic performance from Richie Sambora.

The year also saw the return of our third-party events (events ran by others in support of Nordoff and Robbins), including:

- Legends of Rugby Dinner: Honouring Jason Robinson OBE & Rochelle (Rocky) Clark MBE
- Legends of Football: Honouring Gareth Southgate OBE & Ellen White MBE
- Music Industry Trusts Award: Honouring posthumously Jamal Edwards MBE
- The Scottish Music Awards

Partnerships

Partnerships are integral to Nordoff and Robbins' fundraising and financial sustainability. 2022 was a record year, passing £1 million for the first time.

Part of this success was down to the brilliant event, Music Mudder. The music-inspired endurance event sees teams from across the music industry take on Camelot Events' legendary 'Nuts Challenge' obstacle course. 2022 saw the likes of the Muddy Money Gang (Warner Music Group), The Hip Hunters (Hipgnosis) and The Meat Squad (MEATliquor) taking on the epic challenge. It raised an impressive £55,000 with 40 teams from across the music industry taking part.

Wasserman Music have confirmed their continued support to delivering Music Mudder in 2023.

PizzaExpress

In the second year of our partnership with PizzaExpress, we recorded 10 sessions of the social media series, Behind the Base. In each episode, artists share the impact of music on their lives, all whilst making their favourite pizza. The interview is wrapped up with an exclusive performance and discussion with a Nordoff and Robbins music therapist.

Across the year, over £185,000 of customer donations were received, including donations through a donation mechanic on the PizzaExpressLive ticketing platform.

PizzaExpress sponsored the Best Group Award at the 2022 O2 Silver Clef Awards. Employee initiatives included four members of staff running the London Marathon in October, while staff at the Rugby restaurant took part in a 'Brave the Shave' fundraiser.

Creating an environment for our people to thrive

In 2022 our focus was on continuing to create a culture of togetherness and belonging. Our intention is to provide clarity and a meaningful, human approach to working at Nordoff and Robbins.

Ongoing support, wellbeing, and learning and development for existing and new colleagues has developed a progressive, cohesive, and healthy environment where colleagues are engaged and valued.

Regular check ins and Deep Dives makes sure that everyone has the tools, knowledge and skills they need to flourish and succeed.

We continue to maintain regular and open two way communication, including the monthly 'Ask us Anything', as well as coffee and catch ups in small groups with the CEO, and regular organisational updates. 'Nothing for you without you' is our principle here, and makes sure everyone has the opportunity to share their views, ask questions and bring ideas.

Colleague survey

Our yearly Charity Pulse survey, which is externally benchmarked across the charity sector, fed back the following in 2022:
"Nordoff and Robbins continues to cultivate a strongly engaged workforce and retain excellent levels of staff satisfaction across many areas of working life. Nordoff and Robbins as a whole continues to perform extremely well against benchmarks."

"Staff have overall increasingly reported raised morale for the last 4 years."

NoRFest (previously know as our All Colleague Get Together)

NoRFest brings together the whole organisation across two days. Last year was a huge success, providing unity, collaboration, connection, shared vision and understanding of our mission, vision and values. As well as the opportunity to make lots of music.

The feedback was exceptionally positive after a few hard years during the pandemic left many people feeling isolated. We trialled a new format of hearing from many voices and many topics within the organisation, as well as plenty of work sharing and the opportunity to ask lots of questions.

2023 will build on this, taking the focus away from London by holding NoRFest in Manchester, amplifying voices and topics in the organisation, as well as plenty of learning and development, and continuous professional development (CPD).

Looking ahead – developing our people

2023 will see ongoing training and development, both from internal and external providers, and formal and informal CPD, to allow colleagues to access what they need, to learn at their own pace, and to give them every opportunity available to them.

Our Equity, Diversity, Inclusivity and Belonging (EDIB) work continues to grow and focus on real, tangible change that will benefit colleagues, clients and students both now and long into the future.

We will be benchmarking our work so far and going for Talent Inclusion and Diversity Evaluation (TIDE) accreditation following this.

The next phase of our culture plan will cement our values as a charity into valued behaviours. These will be embedded into the organisation, as well as making sure they are clearly defined and communicated in our recruitment, deep dives, policies, and all other areas of the colleague lifecycle.

Flexibility and agility will continue to drive a people first approach to our policies and colleagues. Personalisation and an understanding of the new (and existing) challenges our people face means we are able to flex, adapt, and tailor the support required with a human-to-human response, rather than process and procedure.

Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff and Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.

Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- David Munns OBE - Chair
- Karen Ann Josephides - Chair of the HR & Remuneration Committee
- Howard Jones - Chair of the Finance Committee
- Neil Warnock MBE - Chair of the Fundraising Committee
- Jane Bryant
- Sophie Guest
- Graham Bell
- Emma Banks
- Mervyn Lyn
- Mark Jaffrey

Recruitment to our Board is through recommendation and appointment by a majority vote of the existing Trustees. New Trustees are given a formal induction, and all are encouraged to see our music therapy work firsthand and music therapy work is shared at every board meeting to ensure the work of our board is grounded in our mission.

The charity purchases Trustee indemnity insurance annually. For 2022, the premium was £7,452 and includes an insurance premium tax at 12%. No trustees were reimbursed for the costs of attending board meetings.

Senior Leadership Team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and Trustees appoint a Senior Leadership Team to support the management of the charity.

At the end of 2022 this comprised:

- Sandra Schembri, Chief Executive Officer
- Chris Dew, Chief Financial Officer
- Shelley Lindley, Director of People
- Dr Simon Procter, Director of Music Services (Education, Research and Public Affairs)
- Hannah Sheedy, Director of Fundraising
- Oksana Zharinova-Sanderson, Director of Music Services (Quality Assurance, Chief Practitioner, International Development)
- Nadra Shah, Director of Engagement and Communications

Nordoff and Robbins is committed to a fair and appropriate reward policy for all staff, from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.

Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees. The CEO's salary in 2022 was £118,120. One member of the Senior Leadership Team earned £80-90,000, two members of the Senior Leadership Team earned £70-80,000 and three members earned £60-70,000.

Governance

Nordoff and Robbins has a strong and robust governance structure alongside the Board. There are four governance committees:

- The Finance Committee (including Audit and Investments)
- The HR & Remuneration Committee
- The Music Services Committee
- The Fundraising Committee

The Board of Trustees met 3 times in 2022 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff and Robbins nationwide as well as overall charity and other strategic matters.

The Directors of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Director of Fundraising reports on all fundraising events and initiatives brand and reputational matters, the CFO reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Public benefit

In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission's published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial Review

Results for the year and financial position of the group

The results of the Charity and subsidiary companies for the year are shown in detail in the Consolidated Statement of Financial Activities on page 32. In summary, the consolidated total income was £7,639,693 (2021: £4, 097,797) of which £225,520 (2021: £237,901) was from investment income. 2022 income did not include any income from the government's furlough scheme (2021: £125,257). Expenditure in the year totaled £7,383,228 (2021: £5,285,980) leaving a surplus before revaluation of investments of £256,465 (2021: deficit of £1,188,183). Unrealised losses of £1,305,716 (2021: gain of £681,136) were recognised on the investment portfolio.

The performance of the individual subsidiary undertakings is disclosed in note 2. The Charity wholly owns a subsidiary undertaking, Silver Clef Productions Limited and event sponsorship is channeled through this subsidiary along with funds relating to audio and visual rights. For the year ending 31 December 2022, Silver Clef Productions Limited made a net profit of £354,410 (2021: £104,692) which will be gift-aided to the charity in its entirety during 2023. Nordoff and Robbins has a 50% shareholding in the Music Industry Trusts Ltd. Since 2011, this company has been treated in the accounts as a joint venture.

Investment Policy

The management of the Charity's investment fund is delegated to a professional investment manager. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady and growing income stream for the Charity. The Board seeks to control risk through an appropriate diversification of asset classes within the portfolio, to include fixed interest bonds, UK and overseas equities, and cash. The Board's investment policy includes ethical restrictions which preclude any direct investments where children and/or vulnerable adults are deemed exploited or at risk. The terms of reference of the Finance Committee include the review of investment performance, which it does three times per year. The performance of the portfolio is measured against an appropriate bespoke index which reflects the committee's guidelines for different asset classes within the portfolio. The Trustees remain satisfied with the overall investment performance.

Reserves Policy

The Trustees review the Charity's reserves policy annually in light of its strategic plans, past fundraising performance and future cash flow needs. There are 5 key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties.

- Smoothing the risk inherent in the Charity's fundraised income generation plans, particularly in relation to events fundraising.
- Designated incremental funding for our strategic development and expansion plans.
- Designated funding to maintain our buildings and therapy spaces.
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Free reserves

As the largest provider of music therapy in the UK after the NHS, Nordoff and Robbins has a significant duty of care to its music therapy clients across the country, many of whom present with complex physical, emotional and mental health needs.

There is a significant reliance from our clients on the music therapy they receive weekly, all year round, and in many of the geographical locations that we operate there is no alternative music therapy provision.

The Trustees therefore have determined that it is appropriate to hold free reserves equivalent to eighteen months' music therapy services operating costs to support and safeguard the continuation of music therapy activities should the Charity suffer financially as a result of any deterioration in economic conditions.

The Trustees are of the view that this buffer would allow service provision to continue across the country whilst alternative funding is sought, following which in the worst-case scenario, a managed wind down of services could be undertaken. This approach would minimise the impact of withdrawal of services on our most vulnerable beneficiaries. Eighteen months' operating costs relating to charitable music therapy activities equates approximately to free reserves of £7,332,000, based on 2022 delivery costs (excluding apportionment of one-off rebrand and website costs).

Designated funds

Trustees have designated funds in respect of the Charity's ambitious new strategy and growth programme which is clearly mapped out within Nordoff and Robbins Strategic Plan 2019-2024. Key strands of the charity's strategic expansion plan include:

- Increasing our influence in policy and campaigning around music and health issues.
- Launch our wider offer of music and health provision for those unable to access our core music therapy provision.
- Increase the proportion of our work that is free to access to 40% by 2024.
- Continue to unify the merged organisation and rebuild fundraising in Scotland.

At the start of the Charity's five-year strategic plan, the Trustees opted to designate a sum of £1.5m to fund strategic projects over and above usual running costs. Unrealised gains on the investment portfolio are added to this designation each year, as this represents additional funds the Charity can use to invest in future developments. Unrealised losses on investments will reduce the value of the fund. During 2022 expenditure from this fund was used to develop a new brand and website, and losses on the investment portfolio also reduced the value of the fund, which at the end of the year stood at £1,703,108.

The designated fixed assets fund mirrors the net book value of the Charity's tangible fixed assets and, subject to additions, will reduce as assets are depreciated over the course of their useful life. The Charity's asset base is predominantly held as land and buildings used in the delivery of charitable activities. These assets are by nature highly illiquid and cannot be readily converted to cash in times of difficulty, and as such the Trustees do not consider fixed assets to contribute to free reserves. At the end of 2022, the designated fixed asset fund amounted to £1,721,820. The designated

maintenance fund is intended to cover the cost of planned and unplanned repairs, maintenance and major works to the charity's land and buildings. The level of designated funds is reviewed annually by Trustees in the context of ongoing operational requirements, and the sum of £250,000 has been set aside for these purposes.

A fund has been designated to provide for the Charity's commitment to our student beneficiaries. While the Masters and PHD students accepted onto our training courses invest some of their own funds into their education, the courses are heavily subsidised by the Charity. Our validation partner Goldsmiths requires us to have a high level of financial resilience in order to secure the medium-term future of the Masters and PHD programmes. The trustees have designated £1,400,000 to ensure that all students accepted onto our programmes are able to complete their studies, should the charity run into financial difficulties. This represents just over two years' operating costs of our Masters and PHD programmes.

Analysis of designated funds at 31 December 2022:

Strategic development fund: £1,703,108

Education and Training continuity fund: £1,400,000

Fixed assets fund: £1,721,820

Maintenance fund: £250,000

Total designated funds: £5,074,928

Analysis of free reserves and total reserves at 31 December 2022

The Charity's free reserves at 31 December 2022 were £6,314,292, an increase of £354,510 on the figure at 31 December 2021. Designated funds set aside by Trustees for specific purposes and to reflect that portion of reserves not readily convertible to cash, amounted to a further £5,074,928. Total reserves at 31 December 2022 were £11,389,220. Actual free reserves at 31 December 2022 were £6,314,292, 14% below the Trustees' target of £7,332,000.

Fraud policy

Nordoff and Robbins is committed to a culture of honesty, integrity and propriety in the delivery of its services, fundraising activities and in the use of public funds.

Nordoff and Robbins takes a zero-tolerance approach towards fraud. We strive to instill a culture of ethical behaviour throughout the Charity and encourage awareness of risk where appropriate, to help mitigate such risk by strengthening preventative and detective controls. Employees are required to report all reasonable suspicions of actual or attempted fraud and such instances will be investigated.

Principal risks and uncertainties

The Charity manages risk in relation to core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance

The strategic risks facing the organisation were reviewed in 2022. The most significant risk areas were considered to be:

- Income from fundraising and music therapy services insufficient to support delivery plans
- Impact of cost of living crisis on income and costs
- Reputational damage from a safeguarding incident or data breach
- Serious health and safety incident
- Failure to attract or retain high quality colleagues
- Loss of validations for masters course

Throughout 2022, strategic risks as well as live issues related to the Covid-19 pandemic were discussed by the Finance Committee and at every Board meeting to ensure that the Board had sight of the headline risk areas and associated mitigations. Risks and issues were also reviewed monthly by the Senior Leadership Team.

Health and safety procedures are in place and are reviewed and updated annually, with updates provided to the Board of Trustees. During 2022 policies and procedures continued to be followed to reduce the risk presented by Covid-19 to the charity's beneficiaries, people, and workplaces.

The impact of Covid-19 during 2022 was greatly reduced compared to 2020 and 2021, however was still significant and the charity managed multiple live issues at the beginning of the year in particular:

- Temporary pauses were put on some face-to-face work to safeguard the health and wellbeing of beneficiaries and colleagues. Where face to face work could not be carried out, music therapy work moved online where possible. Face to face work was resumed wherever possible with appropriate safeguards in place and as permitted under government guidelines.
- Covid-19 has had a significant impact on the Charity's people. A range of support measures for colleagues have been implemented, including monthly group calls with peers and senior leaders, and all colleagues have access to a confidential employee assistance helpline that can provide additional emotional support. Colleague engagement remains high despite the challenging times.

Events after the reporting period

There are no adjusting events after the balance sheet date.

Statement as to disclosure of information to the auditor

The trustees in office on the date of this report have confirmed, as far as they are aware, that there is no relevant audit information of which the auditors are unaware. Each of the trustees have confirmed that they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

Auditor

Crowe U.K. LLP has indicated its willingness to continue in office.

The Trustees' Report, including the strategic report on pages 2 to 27, was approved by the Board of Trustees and signed on their behalf by:



Howard Jones
Date: 18th April 2023

Financial statements

Trustees' responsibilities in the preparation of financial statements
The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' responsibilities in the preparation of financial statements. Trustees (who are also Directors of Nordoff-Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent Auditor's Report to the Members of Nordoff-Robbins Music Therapy

Opinion

We have audited the financial statements of Nordoff-Robbins Music Therapy for the year ended 31 December 2022 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2022 and of its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the Trustees' Annual Report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report the strategic report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic report and the Trustees' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 28, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from

irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011 and The Charities and Trustee Investment (Scotland) Act 2005, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulations and those regulations associated with Safeguarding.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition and completeness of voluntary and music services income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Alastair Lyon.

Alastair Lyon
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
Reading
Date: 26 April 2023

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING AN INCOME AND EXPENDITURE ACCOUNT)
For the year ended 31 December 2022

	Notes	Unrestricted General funds 2022 £	Unrestricted Designated Funds 2022 £	Restricted Restricted Funds 2022 £	**Total funds 2022 £**	*Total funds 2021 £*
INCOME AND ENDOWMENTS FROM:						
Donations and Legacies		3,516,535	-	359,305	**3,875,840**	*1,741,686*
Charitable Activities	3	1,780,007	-	-	**1,780,007**	*1,472,626*
Other Trading Activities		1,644,524	-	-	**1,644,524**	*379,476*
Joint Venture Income		227,605	-	-	**227,605**	*281,704*
Joint Venture Income attributable to Partners		(113,803)	-	-	**(113,803)**	*(140,852)*
Assets acquired from merger		-	-	-	**-**	-
Investments		225,520	-	-	**225,520**	*237,901*
Other		-	-	-	**-**	*125,256*
TOTAL		7,280,388	-	359,305	**7,639,693**	*4,097,797*
EXPENDITURE ON:						
Raising Funds		1,409,481	108,844	-	**1,518,325**	*887,580*
Charitable Activities		4,355,062	1,087,323	359,305	**5,801,690**	*4,354,645*
Joint Venture Costs		51,026	-	-	**51,026**	*3,258*
Joint Venture Costs attributable to Partners		(25,513)	-	-	**(25,513)**	*(1,629)*
Other		37,700	-	-	**37,700**	*42,126*
TOTAL	4	5,827,756	1,196,167	359,305	**7,383,228**	*5,285,980*
OPERATING SURPLUS/(DEFICIT)		1,452,632	(1,196,167)	-	**256,465**	*(1,188,183)*
Net gains/(losses) on Investments		(1,305,716)	-	-	**(1,305,716)**	*681,136*
NET INCOME/(EXPENDITURE)		146,916	(1,196,167)	-	**(1,049,251)**	*(507,047)*
Transfers Between Funds		549,435	(549,435)	-	**-**	-
Net movement in funds		696,351	(1,745,602)	-	**(1,049,251)**	*(507,047)*
RECONCILIATION OF FUNDS						
Total funds brought forward		5,617,941	6,820,530	-	**12,438,471**	*12,945,518*
TOTAL FUNDS CARRIED FORWARD	14	6,314,292	5,074,928	-	**11,389,220**	*12,438,471*

All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year.

Refer to note 15 for a full comparative statement of financial activities.

	Notes	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
FIXED ASSETS					
Tangible fixed assets	8	**1,721,820**	*1,810,830*	**1,721,820**	*1,810,830*
Listed investments	9a	**7,643,522**	*9,732,686*	**7,643,522**	*9,732,686*
Investments in subsidiaries and joint ventures	9b	**1**	*1*	**101**	*101*
		9,365,343	*11,543,517*	**9,365,443**	*11,543,617*
CURRENT ASSETS					
Debtors	10	**601,906**	*781,973*	**657,670**	*876,220*
Cash on deposit		**51,786**	*51*	**51,786**	*51*
Cash at bank and in hand		**2,137,857**	*668,514*	**1,648,011**	*429,066*
		2,791,549	*1,450,538*	**2,357,467**	*1,305,337*
CREDITORS: amounts falling due within one year	11	**(767,672)**	*(555,584)*	**(688,200)**	*(515,175)*
NET CURRENT ASSETS		**2,023,877**	*894,954*	**1,669,267**	*790,162*
NET ASSETS	14	**11,389,220**	*12,438,471*	**11,034,710**	*12,333,779*
UNRESTRICTED FUNDS					
Designated Funds					
Fixed Asset Fund	14	**1,721,820**	*1,810,830*	**1,721,820**	*1,810,830*
Maintenance Fund	14	**250,000**	*250,000*	**250,000**	*250,000*
Training Continuity Fund	14	**1,400,000**	*1,400,000*	**1,400,000**	*1,400,000*
Strategic Fund	14	**1,703,108**	*3,359,700*	**1,703,108**	*3,359,700*
General fund	14	**6,314,292**	*5,617,941*	**5,959,782**	*5,513,249*
TOTAL UNRESTRICTED FUNDS		**11,389,220**	*12,438,471*	**11,034,710**	*12,333,779*
RESTRICTED FUNDS	14	**-**	-	**-**	-
TOTAL FUNDS		**11,389,220**	*12,438,471*	**11,034,710**	*12,333,779*

Included within these results is a profit of £6,647 in respect of the charity (2021: loss of £1,131,611)

These financial statements were approved and authorised for issue by the Trustees on and signed on its behalf by:-



Mr H Jones
Trustee
18 April 2023

CONSOLIDATED CASHFLOW STATEMENT
For the year ended 31 December 2022

	Notes	**2022** **£**	**2022** **£**	*2021* £	*2021* £
CASH FLOWS FROM OPERATING ACTIVITIES					
- Net cash (used in)/provided by operating activities	(a)		**541,647**		*(1,260,514)*
CASH FLOWS FROM INVESTING ACTIVITIES					
- Dividends, interest and rents from investments		**225,520**		*237,901*	
- Purchase of property, plant & equipment		**(29,537)**		-	
- Sale of property, plant & equipment		**-**		-	
- Proceeds from sale of investments		**2,193,439**		*2,084,591*	
- Purchase of investments		**(1,384,047)**		*(2,111,346)*	
- Movement in cash awaiting re-investment		**(25,944)**		*64,994*	
- of which acquired from merger		**-**		-	
Net cash provided by investing activities			**979,431**		*276,140*
Change in cash and cash equivalents in the reporting period			**1,521,078**		*(984,374)*
Cash and cash equivalents acquired from merger			**-**		-
Cash and cash equivalents at the beginning of the reporting period	(b)		**668,565**		*1,652,939*
Cash and cash equivalents at the end of the reporting period	(b)		**2,189,643**		*668,565*

(a) RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES:

	2022	*2021*
	£	*£*
Net surplus/(loss) for the reporting period (as per the statement of financial activities)	**(1,049,251)**	*(507,047)*
Depreciation charges	**118,547**	*112,150*
(Gains)/losses on investments	**1,305,716**	*(681,136)*
Dividends, interest and rents from investments	**(225,520)**	*(237,901)*
(Increase)/decrease in debtors	**180,067**	*(148,903)*
Increase/(decrease) in creditors	**212,088**	*202,323*
Net cash (used in)/provided by operating activities	**541,647**	*(1,260,514)*

(b) ANALYSIS OF CASH AND CASH EQUIVALENTS

	2022	*2021*
	£	*£*
Cash at bank and in hand	**2,137,857**	*668,514*
Notice deposits (less than 3 months)	**51,786**	*51*
Total cash and cash equivalents	**2,189,643**	*668,565*

(c) ANALYSIS OF CHANGES IN NET DEBT	**At 1 January 2022**	**Cash flow**	**At 31 December 2022**
	£	**£**	**£**
Cash at bank and in hand	668,514	1,469,343	2,137,857
Cash held on deposit	51	51,735	51,786
Total cash and cash equivalents	**668,565**	**1,521,078**	**2,189,643**

Charity information
The Charity is a company limited by guarantee (registered number 1514616), which is incorporated in the UK. The address of the registered office is 2 Lissenden Gardens, London, NW5 1PQ. The principal activity of the charity is to bring the life-changing power of music to as many people as possible, through the delivery of:

- High-quality music therapy services across the UK
- World-leading music therapy training
- Research to demonstrate and continuously improve the impact of music therapy

Basis of preparation
The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s). The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern
The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation
Tangible fixed assets costing more than £2,000 are capitalised and included at cost including any incidental expenses on acquisition.

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:-

Freehold property	2% straight line
Short leasehold property improvements	Over the term of the lease
Centre Equipment	Straight line over the estimated useful life ranging from 3 to 10 years with a full year's charge in the year of acquisition
Fixtures and fittings	Straight line over the estimated useful life ranging from 3 to 10 years with a full year's charge in the year of acquisition

Investments
Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady, and growing, income stream for the Charity. Whilst the capital value of the portfolio declined due to adverse market conditions, investment income remained stable over the year. In the context of a turbulent market, the trustees consider the policy objectives to have been met for the year.

Subsidiary and associated undertakings and joint ventures
The charity has one wholly owned subsidiary undertaking: Silver Clef Productions Limited together with 50% ownership of a further undertaking, Music Industry Trusts Limited which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts

consolidate the results of Silver Clef Productions Limited, under the equity method of accounting. The results of Music Industry Trusts Limited are not consolidated as the Charity to date, has not had control.

A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited
The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the selling of audio and visual rights on behalf of the parent charity.

Music Industry Trusts Limited
This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the Charity accounts under the equity method because there is joint control by Nordoff and Robbins and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid. This company distributes all of its profits by way of Gift Aid and at 31 December 2022 has net assets of £2 (2021: £2). The Music Industry Trusts Limited made a net donation of £88,289 to Nordoff and Robbins (2021: £139,223), represented by net joint venture income contributable to the charity in these accounts.

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

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution.
Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation.
No amounts are included in the financial statements for services donated by volunteers.
Grants are accounted for under the performance model as permitted by the charity SORP.
No Coronavirus Job Retention Scheme (CJRS) grant income was received in 2022 (2021: £125,256 of grants claimed under the CJRS included in other income).

Expenditure
Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves
Restricted funds are subject to specific restrictions imposed by the donor. Designated funds are set aside by the Trustees for specific purposes, but would otherwise form part of the general funds. General funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives.

Financial instruments
The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions
The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating lease and rental policy
Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as an expense in the SoFA.

Significant judgements and estimates
The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1 MEMORANDUM OF ASSOCIATION AND TAXATION STATUS

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2 NET INCOME FROM TRADING ACTIVITIES OF SUBSIDIARIES

	Silver Clef Productions Ltd £	*Total 2021* *£*
Turnover	**468,207**	*180,417*
Cost of sales	**-**	-
GROSS PROFIT	**468,207**	*180,417*
Interest receivable	**507**	*53*
Administration costs	**(114,204)**	*(75,778)*
NET PROFIT	**354,510**	*104,692*
RETAINED PROFIT FOR THE YEAR AND CARRIED FORWARD	**354,510**	*104,692*

The assets and liabilities of the subsidiaries were:

	Silver Clef Productions Ltd £	*Total 2021* *£*
Current assets	**542,976**	**349,340**
Current liabilities	**(188,366)**	**(244,548)**
Net assets	**354,610**	**104,792**
Share capital	**100**	**100**
Profit and loss account	**354,510**	**104,692**
Capital and reserves	**354,610**	**104,792**

The results of and balance sheet of Silver Clef Productions Limited is extracted from it's published accounts for the year ended 31 December 2022.

Silver Clef Productions Limited, paid £109,501 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

Silver Clef Productions Limited will gift aid it's entire profits of £354,510 to the parent charity during 2022.

3 INCOME FROM CHARITABLE ACTIVITIES

	2022	*2021*
	£	*£*
Music services generated income	**1,549,558**	*1,254,455*
Training and research generated income	**230,449**	*218,171*
	1,780,007	*1,472,626*

4 EXPENDITURE

	Direct costs	Grants Payable	Support Costs	**Total 2022**	*Total 2021*
	£	£	£	**£**	*£*
Expenditure on raising funds	1,398,190	-	120,135	**1,518,325**	*887,580*
Charitable Activities					
Music Services	3,472,521	-	1,667,094	**5,139,615**	*3,780,813*
Training and Research	444,890	-	217,185	**662,075**	*573,832*
	3,917,411	-	1,884,279	**5,801,690**	*4,354,645*
Joint Venture Net Cost	25,513	-	-	**25,513**	*1,629*
Other expenditure	37,700	-	-	**37,700**	*42,126*
Total Expenditure	5,378,814	-	2,004,414	**7,383,228**	*5,285,980*

No grants payable or committed, including related costs, were made during the year (2021: £0).

No travel and subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2021: £0).

An amount of £7,452 (2021: £6,952) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5 SUPPORT COSTS

	2022	*2021*
	£	*£*
Support costs allocated to charitable activities include:		
IT/ AV & Telecommunications	**186,963**	*138,656*
Publicity & Communications	**601,912**	*344,084*
Rebrand and new website	**347,996**	-
Premises & Operational Support	**155,062**	*121,315*
Human resources & staffing support	**275,635**	*179,720*
Depreciation	**118,547**	*112,150*
Governance costs	**132,456**	*159,374*
Other support costs	**185,843**	*143,673*
	2,004,414	*1,198,972*

6 NET INCOME	**2022**	*2021*
	£	*£*
Net income for the group is stated after charging:		
- Depreciation	**118,547**	*112,150*
- Payments due under operating leases	**8,001**	*35,607*
- Auditors Remuneration – Audit fees		
- Relating to the parent charity	**25,500**	*23,700*
- Relating to subsidiaries	**3,950**	*3,635*

7 STAFF COSTS	**2022**	*2021*
	£	*£*
Wages and salaries	**4,247,938**	*3,454,083*
Social security costs	**444,326**	*336,248*
Other pension costs	**207,738**	*162,938*
	4,900,002	*3,953,269*

The total remuneration of key decision makers at the charity was £659,015 (2021: £562,621). This relates to the leadership team which at the year end comprised 6 Directors and the Chief Executive (2021:6 Directors and the Chief Executive). Staff costs include termination payments of £0 (2021: £28,960). No accrued annual leave was recognised (2021: £0).

The number of employees whose emoluments exceeded £60,000 are stated below:

	2022	*2021*
	Number	*Number*
£60,000 - £70,000	**3**	*3*
£70,000 - £80,000	**2**	*2*
£80,000 - £90,000	**1**	*0*
£110,000 - £120,000	**1**	*1*

	2022	*2021*
	Number	*Number*
The average number of employees during the year was 133 (2021:118) with the Full Time Equivalent (FTE) average number of employees at the year end, including staff directors, being:-		
Music therapists and other charitable staff	**101**	*93*
Fundraisers	**15**	*11*
	116	*104*

	£	*£*
Pension contributions for the highest paid employees	**27,908**	*23,921*

Retirement benefits were accruing to directors as follows:	**Number**	*Number*
Money purchase scheme	**7**	*7*

No trustee or ex trustee received any remuneration (2021: none)

8 TANGIBLE FIXED ASSETS

GROUP AND CHARITY	Freehold property £	Short leasehold property improve-ments £	Centre equipment (incl. Tape Library) £	Fixtures and fittings £	**Total £**
Cost					
At 1 January 2022	4,076,524	389,280	14,049	155,581	**4,635,434**
Additions				29,537	**29,537**
Disposals			(14,049)	(84,629)	**(98,678)**
At 31 December 2022	4,076,524	389,280	-	100,489	**4,566,293**
Depreciation					
At 1 January 2022	2,368,573	337,076	13,104	105,851	**2,824,604**
Charge in year	81,530	26,104	945	9,968	**118,547**
Eliminated on disposals	-	-	(14,049)	(84,629)	**(98,678)**
At 31 December 2022	2,450,103	363,180	-	31,190	**2,844,473**
Net book value					
At 31 December 2022	**1,626,421**	**26,100**	**-**	**69,299**	**1,721,820**
At 31 December 2021	1,707,951	52,204	945	49,730	1,810,830

9a LISTED INVESTMENTS

GROUP AND CHARITY	2022 £	2021 £
Market value at 1 January	**9,732,686**	*9,089,789*
Additions	**1,384,047**	*2,111,346*
Sales proceeds	**(2,193,439)**	*(2,084,591)*
Realised and unrealised gains/(losses) on Investment assets	**(1,305,716)**	*681,136*
Movement in cash	**25,944**	*(64,994)*
Market value at 31 December	**7,643,522**	*9,732,686*

	2022 £	2021 £
Investments comprise the following:		
UK investments		
Fixed interest	**874,304**	*992,764*
Equities	**2,898,723**	*3,803,044*
Money Market Instruments	**700,000**	*1,550,000*
	4,473,027	*6,345,808*
Overseas investments		
Fixed Interest	**368,020**	*250,112*
Equities	**2,040,736**	*2,423,891*
	2,408,756	*2,674,003*
Property	**130,717**	*143,990*
Other assets	**572,684**	*536,490*
Cash awaiting re-investment	**58,338**	*32,395*
	7,643,522	*9,732,686*

The following investments each comprised more than 5% of the portfolio's value at the end of 2022; Goldman Sachs Sterling Reserves 9%, Vanguard Funds PLC S&P 500 9% (2021; Goldman Sachs Sterling Reserves 16%, Vanguard Funds PLC S&P 500 7%)

9b INVESTMENTS IN SUBSIDIARIES AND JOINT VENTURES

In addition to the investments listed above the charity also holds investments in subsidiaries and joint ventures as follows:

GROUP	Joint Venture £
Cost	
At 1 January 2022	1
At 31 December 2022	**1**

CHARITY	Joint Venture £	Subsidiaries £	**Total £**
Cost			
At 1 January 2022	1	100	**101**
At 31 December 2022	**1**	**100**	**101**

The following was a subsidiary undertaking at the year end:

	Country of incorporation	Holding	Proportion held	Nature of business
Silver Clef Productions Limited	UK	Ordinary share	100%	Events production and fundraising
Company no. 02796952				
Registered office:				
2 Lissenden Gardens				
London				
NW5 1LP				

The following was a joint venture at the year end:

	Country of incorporation	Holding	Proportion held	Nature of business
Music Industry Trusts Limited	UK	Ordinary share	50%	Promotion of British Music Industry Awards

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year.

10 DEBTORS

	Group		Charity	
	2022	*2021*	**2022**	*2021*
	£	*£*	**£**	*£*
Trade debtors	**278,813**	*407,520*	**225,683**	*297,629*
Amounts owed by subsidiary undertakings	**-**	*-*	**108,894**	*204,138*
Amounts owed by joint venture	**-**	*-*	**-**	*-*
Other debtors	**91,250**	*140,220*	**91,250**	*140,220*
Prepayments and accrued income	**231,843**	*234,233*	**231,843**	*234,233*
	601,906	*781,973*	**657,670**	*876,220*

11 CREDITORS: Amounts falling due within one year

	Group		Charity	
	2022	*2021*	**2022**	*2021*
	£	*£*	**£**	*£*
Trade creditors	**210,665**	*106,455*	**210,665**	*106,455*
Other taxation and social security	**152,529**	*106,545*	**147,007**	*99,636*
Other creditors	**65,976**	*55,513*	**35,976**	*25,513*
Accruals and deferred income	**338,502**	*287,071*	**294,552**	*283,571*
	767,672	*555,584*	**688,200**	*515,175*

Within accruals and deferred income is £123,230 (charity and group) of deferred income (2021: £139,600 charity and group). In the parent charity, this relates to a £23,006 of MMT funding paid in advance but applicable to 2023, £5,700 relating to fundraising events taking place in 2023, £93,524 representing advance payment for music therapy services, and £1,000 advance payment of PHD fees. In the subsidiary, this relates to £40,000 of events sponsorship relating to 2023. During 2022, £57,587 of deferred income carried forward from 2021 in respect of advance payment for music therapy services was released, along with £74,018 of funding for the MMT course and othe projects, as well as £7,995 relating to fundraising events (charity and group).

Within creditors is £35,976 of outstanding pension contributions (2021: £22,513).

12 CAPITAL COMMITMENTS

There were no capital commitments at 31 December 2022 (2021: £0).

13 OPERATING LEASE COMMITMENTS

At 31 December the company was committed to make the following total minimum lease payments under non-cancellable operating leases for each of the future periods stated:

	Centre Equipment		Land and Buildings	
Total future minimum lease payments due in:	**2022**	*2021*	**2022**	*2021*
	£	*£*	**£**	*£*
Not later than one year	**1,305**	*2,202*	**409**	*375*
Later than one year not less than five years	**700**	*461*	**-**	*-*

14 RESERVES OF THE GROUP

Movements in funds – GROUP 2022

	At 1 Jan 2022	Income	Expenditure	Net investment losses	Transfers	**At 31 Dec 2022**
	£	£	£	£	£	**£**
General Fund	5,617,941	7,280,388	(5,827,756)	(1,305,716)	549,435	**6,314,292**
Designated Funds						
Fixed Asset Fund	1,810,830	-	(118,547)	-	29,537	**1,721,820**
Maintenance Fund	250,000	-	(64,669)	-	64,669	**250,000**
Training Continuity Fund	1,400,000	-	(662,075)	-	662,075	**1,400,000**
Strategic Fund	3,359,700	-	(350,876)	-	(1,305,716)	**1,703,108**
	6,820,530	-	(1,196,167)	-	(549,435)	**5,074,928**
Total unrestricted funds	12,438,471	7,280,388	(7,023,923)	(1,305,716)	-	**11,389,220**
Restricted funds						
Music Therapy Services	-	359,305	(359,305)	-	-	**-**
Total restricted funds	-	359,305	(359,305)	-	-	**-**
Total funds	12,438,471	7,369,693	(7,363,228)	(1,305,716)	-	**11,139,220**

Movements in funds – CHARITY 2022

	At 1 Jan 2022	Income	Expenditure	Net investment losses	Transfers	**At 31 Dec 2022**
	£	£	£	£	£	**£**
General Fund	5,513,249	7,025,868	(5,823,054)	(1,305,716)	549,435	**5,959,782**
Designated Funds						
Fixed Asset Fund	1,810,830	-	(118,547)	-	29,537	**1,721,820**
Maintenance Fund	250,000	-	(64,669)	-	64,669	**250,000**
Training Continuity Fund	1,400,000	-	(662,075)	-	662,075	**1,400,000**
Strategic Fund	3,359,700	-	(350,876)	-	(1,305,716)	**1,703,108**
	6,820,530	-	(1,196,167)	-	(549,435)	**5,074,928**
Total unrestricted funds	12,333,779	7,025,868	(7,019,221)	(1,305,716)	-	**11,034,710**
Restricted funds						
Music Therapy Services	-	359,305	(359,305)	-	-	**-**
Total restricted funds	-	359,305	(359,305)	-	-	**-**
Total funds	12,333,779	7,385,173	(7,378,526)	(1,305,716)	-	**11,034,710**

Movements in funds – GROUP 2021

	At 1 Jan 2021	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2021**
	£	£	£	£	£	**£**
General Fund	6,693,974	3,636,399	(4,080,323)	681,136	(1,313,245)	**5,617,941**
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	**1,810,830**
Maintenance Fund	250,000	-	(58,756)	-	58,756	**250,000**
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	**1,400,000**
Strategic Fund	2,678,564	-	-	-	681,136	**3,359,700**
	6,251,544	-	(744,259)	-	1,313,245	**6,820,530**
Total unrestricted funds	12,945,518	3,636,399	(4,824,582)	681,136	-	**12,438,471**
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	**-**
Total restricted funds	-	461,398	(461,398)	-	-	**-**
Total funds	12,945,518	4,097,797	(5,285,980)	681,136	-	**12,438,471**

Movements in funds – CHARITY 2021

	At 1 Jan 2021	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2021**
	£	£	£	£	£	**£**
General Fund	6,532,710	3,688,753	(4,076,105)	681,136	(1,313,245)	**5,513,249**
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	**1,810,830**
Maintenance Fund	250,000	-	(58,756)	-	58,756	**250,000**
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	**1,400,000**
Strategic Fund	2,678,564	-	-	-	681,136	**3,359,700**
	6,251,544	-	(744,259)	-	1,313,245	**6,820,530**
Total unrestricted funds	12,784,254	3,688,753	(4,820,364)	681,136	-	**12,333,779**
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	**-**
Total restricted funds	-	461,398	(461,398)	-	-	**-**
Total funds	12,784,254	4,150,151	(5,281,762)	681,136	-	**12,333,779**

Analysis of net assets between funds

Funds at 31 December 2022 are represented by:

GROUP

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,721,820	-	**1,721,820**
Investments	4,290,415	3,353,108	-	**7,643,523**
Net current assets	2,023,877	-	-	**2,023,877**
	6,314,292	5,074,928	-	**11,389,220**

CHARITY

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,721,820	-	**1,721,820**
Investments	4,290,515	3,353,108	-	**7,643,623**
Net current assets	1,669,267	-	-	**1,669,267**
	5,959,782	5,074,928	-	**11,034,710**

Funds at 31 December 2021 are represented by:

GROUP

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,810,830	-	**1,810,830**
Investments	4,722,987	5,009,700	-	**9,732,687**
Net current assets	894,954	-	-	**894,954**
	5,617,941	6,820,530	-	**12,438,471**

CHARITY

	General Fund	Designated Funds	Restricted Funds	**Total Funds**
	£	£	£	**£**
Tangible Fixed Assets	-	1,810,830	-	**1,810,830**
Investments	4,723,087	5,009,700	-	**9,732,787**
Net current assets	790,162	-	-	**790,162**
	5,513,249	6,820,530	-	**12,333,779**

Designated funds have been set aside by the Trustees as follows:

The Fixed Asset Fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.

The Maintenance Fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings.

The Strategic Development Fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future. Investment gains and losses are also charged against this fund.

The training continuity fund has been designated to safeguard the continuity of study programmes for the charity's masters and PHD students.

15 COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted General funds 2021 £	Unrestricted Designated Funds 2021 £	Restricted Restricted Funds 2021 £	**Total funds 2021 £**
INCOME AND ENDOWMENTS FROM:					
Donations and Legacies		1,280,288	-	461,398	**1,741,686**
Charitable Activities	3	1,472,626	-	-	**1,472,626**
Other Trading Activities		379,476	-	-	**379,476**
Joint Venture Income		281,704	-	-	**281,704**
Joint Venture Income attributable to Partners		(140,852)	-	-	**(140,852)**
Assets acquired from merger		-	-	-	**-**
Investments		237,901	-	-	**237.901**
Other		125,256	-	-	**125,256**
TOTAL		3,636,399	-	461,398	**4,097,797**
EXPENDITURE ON:					
Raising Funds		849,258	38,322	-	**887,580**
Charitable Activities		3,187,310	705,937	461,398	**4,354,645**
Joint Venture Costs		3,258	-	-	**3,258**
Joint Venture Costs attributable to Partners		(1,629)	-	-	**(1,629)**
Other		42,126	-	-	**42,126**
TOTAL	4	4,080,323	744,259	461,398	**5,285,980**
OPERATING SURPLUS/(DEFICIT)		(443,924)	(744,259)	-	**(1,188,183)**
Net gains/(losses) on Investments		681,136	-	-	**681,136**
NET INCOME/(EXPENDITURE)		237,212	(744,259)	-	**(507,047)**
Transfers Between Funds		(1,313,245)	1,313,245	-	**-**
Net movement in funds		(1,076,033)	568,986	-	**(507,047)**
RECONCILIATION OF FUNDS					
Total funds brought forward		6,693,974	6,251,544	-	**12,945,518**
TOTAL FUNDS CARRIED FORWARD	14	5,617,941	6,820,530	-	**12,438,471**

16 FINANCIAL INSTRUMENTS

	Group		Charity	
	2022	*2021*	**2022**	*2021*
	£	*£*	**£**	*£*
1Financial assets measured at fair value	**7,643,522**	*9,732,686*	**7,643,522**	*9,732,686*
Financial assets measured at amortised cost	**2,696,968**	*1,371,277*	**2,262,886**	*1,226,076*
Financial liabilities measured at amortised cost	**604,442**	*415,983*	**564,970**	*375,574*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments

	Group		Charity	
	2022	*2021*	**2022**	*2021*
	£	*£*	**£**	*£*
Total interest income for financial assets held at amortised cost	**3,792**	*123*	**3,291**	*70*
Investment income at fair value	**221,649**	*237,778*	**221,649**	*273,778*

17 RELATED PARTIES

Ultimate control of Nordoff and Robbins rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity's wholly owned subsidiary, Silver Clef Productions Limited, paid £109,501 (2021: £71,559) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs. Silver Clef Productions Limited will gift aid its profits of £354,510 to the parent charity during 2023. A balance of £463,404 was owing from Silver Clef Productions at 31 December 2022 (2021: £308,831).

Nordoff and Robbins has a 50% shareholding in Music Industry Trusts Limited (MITS) which is considered to be a joint venture with the BRIT Trust as there is joint control. During the year, MITS had one director, David Munns, in common with Nordoff and Robbins. MITS donated £88,289 (2021: £139,223) by gift aid to Nordoff and Robbins in 2022. At the year-end Nordoff and Robbins owed £27,345 to the MITS (2021: £0).

David Munns is a common Trustee of the BRIT Trust. In 2022, Nordoff and Robbins received donations of £400,000 (2021: £400,000) from the BRIT Trust.

Howard Jones is a Trustee of Nordoff and Robbins and a partner at Sheridans who were paid £1,570 during the year for legal work relating to international trademarks and intellectual property rights (2021: £2,950). £1,570 was owing to Sheridans at the year end (2021: £0).

17 RELATED PARTIES (CONTINUED)

Neil Warnock is a Trustee of Nordoff and Robbins and chair of the Royal Albert Hall 150th Year committee. During the year the Royal Albert Hall were paid 1 £1,400 for the rental of the Hall in 2023 (2021: £1,800). No amounts were owing at the year end (2021: £0).

Graham Bell is a Trustee of Nordoff and Robbins and a Director of Guitar Guitar, a music retailer from whom £1,895 of instruments were purchased in 2022 (2021:£1,226). £50 was owing at the year end (2021: £0).

Donations from Trustees during the year totalled £15,840 (2021: £17,500).

The charity sublets land from the BRIT School for Performing Arts and Technology and have built a small unit on it and benefit from some shared facilities which the BRIT School generously provide. Additionally the Charity buys into some of the BRIT school's maintenance contracts.

NORDOFF-ROBBINS MUSIC THERAPY

England & Wales - Charity number 280960

Accounts

Nordoff Robbins Music Therapy

Annual Report and Accounts

For the year ended 31 December 2021



nordoff-robbins.org.uk

NORDOFF ROBBINS Music therapy

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Reference and administrative information

Board of Trustees

Mr. D Munns OBE (Chairman)

Ms. E Banks

Mr. G Bell

Ms. J Bryant

Ms. H Gardner (Until 28 April 2021)

Ms. S Guest

Mr. H Jones (Vice-Chairman)

Mrs. K A Josephides

Mr. I Rudd (until 16 Nov 2021)

Mr. N Warnock MBE

Mr. M Lyn (joined 23 Feb 2021)

CEO

Ms. S Schembri

Secretary

Mr. C Dew

Statutory Auditor

Crowe U.K. LLP
Aquis House
49-51 Blagrave Street
Reading RG1 1PL

Bankers

Coutts & Co
440 Strand
London WC2R 0QS

Investment Advisors

Investec
2 Gresham Street
London EC2V 7QN

Solicitors

BDB Pitmans LLP
50 Broadway
Westminster
London SW1H 0BL

Nordoff Robbins Music Therapy – a company limited by guarantee
(trading as Nordoff Robbins)

The address of the registered office is:
2 Lissenden Gardens,
London,
NW5 1PQ.
Company number: 1514616

Registered Charity Number: 280960
Registered Charity in Scotland No. SC048817

Mia's Story

"I was stunned, absolutely stunned. I know she can vocalise, and she has in the past, but not to that extent." - Teacher

Mia is now nearly 8 years old. She is visually impaired, non-verbal and has profound and multiple learning disabilities, depending on others to meet all her daily needs.

She has complex health needs including a tracheostomy tube to help her breathe and needs to be closely monitored at all times. All of these barriers affect Mia's learning and development.

"I didn't realise she was so capable of that, because a lot of the time when we've been working for her vocalising it's quite a challenge for her to do it." **- Teacher**

Mia first met music therapist Holly three years ago at Valley School in Stockport, and they started making music together in weekly group sessions where they are joined by some of Mia's school friends. Every subtle sound, movement and vocalisation from Mia makes a big impact on the music as a whole.

Life was dramatically different last year, with Mia shielding at home throughout the pandemic. This added an extra layer of isolation to her life and she accessed all of her education remotely. Socialising with friends happened via screens, though Mia's visual impairment means it's sounds that she really responds to the most.

"It's just lovely to see her smiling and listening and getting enjoyment from the music." **Mia's mum**

Moving the music therapy group online gave Mia and her friends a chance to keep connecting through sound and music, still giving them those opportunities to make big impacts with every sound and movement throughout a very strange and isolating time for all.

Mia's teacher said

"I was stunned, absolutely stunned. I know she can vocalise, and she has in the past, but not to that extent.

I was really struck by how repetitive it was, and so loud! My memories of her vocalising are quieter, because it's really hard work for her. It can be a struggle to find things that really, really motivate her to that extent.

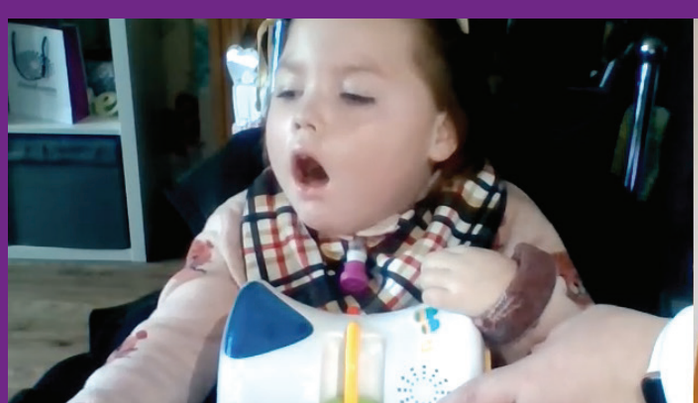
To be honest I was actually speechless when I first saw it. I didn't realise she was so capable of that, because a lot of the time when we've been working for her vocalising it's quite a challenge for her to do it."

Nordoff Robbins Music Therapist, Holly said

"Bringing the music therapy group online has been a lifeline and a social link for Mia and her best friend.

It provided a chance to continue connecting with each other whilst sharing experiences together – even though we are all physically in different places.

Mia has adapted well to this big change in session format and despite the physical distance, continued to musically flourish in our sessions particularly through using her voice expressively and communicatively."





2021 remained a year where the only constant was uncertainty

Our mission, strategy and objectives

At Nordoff Robbins, we stand for music and believe in the value of music for all people in our society. Our vision is to live in a world where through music therapy, human potential is recognised regardless of profound disability, illness or social exclusion.

We want everyone to thrive through music and feel connected to themselves and the world around them. There are many people, due to life circumstances and the lack of support within society, who struggle to access all that music has to offer and find themselves isolated from the world.

Our founders believed this and in 1959, Paul Nordoff (American composer and pianist) and special education teacher, Clive Robbins, developed a new form of collaborative music-making to engage vulnerable and isolated children, which they termed 'therapy in music'.

Since then, the practice has evolved to work with all ages (from neonatal to those who are coming to the end of their lives) and today, Nordoff Robbins is the largest independent music therapy charity in the UK.

We work to not only provide music therapy but to educate the music therapists of the future as well as undertake research into music therapy and the wider social value of music.

Music therapy is a recognised health and therapeutic intervention, our therapists are highly skilled musicians and are trained to an exceptional standard, working with children and adults of all ages from our locations across the UK including Scotland, Wales, Manchester, Newcastle and London. We also work in partnership organisations including schools, care homes, hospices, hospitals, mental health services and brain injury units.

Our mission has three strands:

- We deliver music therapy to a range of clients across the UK who are some of the most vulnerable people in society.
- We train the music therapists of the future, ensuring that this skill is not only maintained but developed and grown so that we can meet the growing need for music therapy.
- We research the impacts of music therapy to inform how we can better support our clients.



Photo taken pre-Covid-19

Our five-year strategy to 2024 has been stress tested throughout the pandemic and our strategic aims remain:

1. To make our high-quality services even more accessible and available across the UK, especially for the most vulnerable.
2. To ensure 40% of our music therapy services are free to service users, and the rest offered at an affordable and/or subsidised rate.
3. To factor in our clients' 'lived experience' in decision making, making sure that our services are suitably designed and co-created where possible to best meet their needs.
4. In order to match the unprecedented need for our services across the UK, we will grow overall income to £9m and increase our fundraising income by 55% over the next 5 years to £6.25m.

And there's more we plan to do to champion music and its positive impact on everyone's health and wellbeing. The pandemic has not changed this aspiration. We have taken stock, evaluated, and set out new objectives to help us move towards our strategy in this new world.



Photo taken pre-Covid-19

A message from our Chairman, David Munns

2021 has been a year where we once again started to look ahead, albeit with a very pragmatic approach to the continued uncertainty caused by the pandemic. We were able to move out of our crisis response to the pandemic and consider how we once again meet the growing demand for our services across the UK.

In spite of the challenges, we have been able to support 8,713 people, offer 35,500 music therapy sessions, support 24 students on our Masters in Music Therapy programme, see 35 graduates, welcome 19 new music therapists to Nordoff Robbins as part of our Brenda Hoskins Graduate Employment Scheme, and started 2 research projects. We also have a new Dr from our PHD programme, Dr Kjetil Hjørnevik, who completed long-term ethnographic research into music therapy in an open prison.

For us to provide this support and answer our mission, we are reliant on our fundraising. Each year we offer our thanks to our fundraising committee chairs and committee members.

Without the time, talent, and treasure that this group of people share with Nordoff Robbins we would not be able to honour our commitment to employing our music therapists who graduate each year. These graduates are crucial for our strategic aims of supporting more people in more places across the UK who stand to benefit from our work. We now employ 98 music therapists – our most ever. And we have employed 80 from our Graduate Employment Scheme, which started in 2015.

I would like to thank our Event Chairs Andrew Wilkinson, Carl Leighton-Pope, Chris Wright, Emma Banks, Jake Leighton-Pope, Rebecca Kane Burton and Richard Griffiths in particular. Many of our events are returning face to face for the first time in 2 years.

For a charity whose purpose is all about connection, the disconnection that is part of the Zoom world has been tough.

We are delighted that our infamous Race Day, Pop Quiz and Carols at St Luke's Church was once again face to face just before Omicron was too much of a risk. Our thanks to Andrew Wilkinson, Lucy Morris and Audrey Hoare for their tireless commitment to our mission through this event. Also, thank you again to Merck Mercuradis for his support in helping us realise this event online and in person.

We are also so grateful to benefit from the incredible support of events held in aid of us, so I would like to thank Chairs Donald MacLeod OBE, Geoff Shreeves, Toby Leighton-Pope and Dan Chalmers, and Victor Ubogu for their unwavering support.

We would like to thank to John Craig OBE, who stepped down as Chair of BRIT Trust in early 2021, for the extraordinary support he has offered Nordoff Robbins over many years. And we would also like to offer a warm welcome to longstanding friend of Nordoff Robbins, Tony Wadsworth CBE, into the role.

The impact of the BRIT Trust to our strategic ambitions over the last thirty years has been incredible. Helping us to train and bring on board music therapists whilst being able to offer free to access music therapy in local settings would not be possible without the support of the BRIT Trust.

And of course, my thanks to all those involved in our fundraising both within the organisation and to all of our volunteers and supporters. We are indebted to you.



Looking ahead to 2022

We have revisited our strategy and our ambition is still to support more people in more places through music therapy. We will build on the foundations of the support from the music industry, helping to become a more recognisable charity within the wider music-loving public, as well as growing a broader supporter base to champion our work and assist our fundraising.

We are committed to engaging our clients in our service delivery, our governance and how we answer our mission, and we will continue our work to attract the most diverse range of musicians on to our Masters programme.

It is an honour to serve as the Chair of Nordoff Robbins. We have a committed and engaged board of trustees, a team dedicated to the cause and an organisation all striving to meet the need of our clients.

Finally, we said goodbye to two long standing Trustees in 2021 in Heather Gardner and Ivan Rudd. We are indebted for their support over the years.

We also welcomed Mervyn Lyn to our board of Trustees in early 2021, and we thank him for his already invaluable contributions to our work.

Onwards!

David Munns OBE

Chair of Trustee, Nordoff Robbins Music Therapy



“We now employ 98 music therapists – our most ever. And we have employed 80 from our Graduate Employment Scheme, which started in 2015.”

A message from our Chief Executive Officer, Sandra Schembri

Our purpose is to offer and create opportunities for connection for people who find this a challenge in their everyday lives, this could be because of profound disability, serious or terminal illness and acute isolation. Our music therapy is transformational and radical work, helping our clients to see their agency in a world that robs them of this connection by its very structures.

We do this work of connection through music, using music in a very specialised way.

Music therapy is a specialised craft and a recognised therapeutic and health intervention. Music therapists work with people to engage their own unique musicality, to support their development, recovery, health, potential and/or wellbeing. It is particularly impactful for those living with significant challenges.

Music therapy is participatory. We work WITH our clients, making music with them. This works best when you are physically close to someone, and when non-verbal connection and communication is possible.

Covid robbed us of this as an option for a long time, but we know that making music matters to the health of everyone all over the world.

For some of our clients who are most vulnerable the world is not opening up, so online remains their way of connecting with the world. At the start of this report, you will have seen Mia's story, showing how online work supported her last year.

We continue to work in partnership across the music, health and wellbeing landscape, including the British Association of Music Therapy.

We know first-hand the power of music and that music is a powerful agent for change in the world.

Our thanks to everyone who supports us to make sure we can use the power of music and be there for people like Mia and Steven when they need us.

Sandra Schembri

CEO, Nordoff Robbins

"Our music therapy is transformational and radical work, helping our clients to see their agency in a world that robs them of this connection by its very structures."



The impact of Nordoff Robbins and our music therapy

In 2021, we gradually started to rebuild our services from the impact of 2020, and by the end of the year all our therapists had returned to fully delivering music therapy.

The delivery numbers continued to be lower than in pre-pandemic years due to Covid restrictions causing ongoing service cancellations, as well as limiting numbers of groups we could deliver.

However, our delivery increased substantially in comparison with 2020.



318

Number of partnership organisations we worked with



8,713

Number of people reached with music therapy



35,500

Number of music therapy sessions held

Our workforce:

127 colleagues, of which

98 are music therapists – that represents



77%

of our workforce

What our clients say

During 2021 we carried out 28 evaluations of our services in partner organisations around the country. The questionnaires asking about the impact of our services were sent to clients as well as family members, carers and staff who support them.

- **91% said that music therapy enables the people we work with to engage in music.** 25% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients as many of our clients are non-verbal.
- **91% of respondents said that music therapy helped improve interaction, communication and relationships for our clients.** 27% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **83% of respondents said that music therapy improved the quality of life of our clients.** 28% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **95% of respondents said that they would recommend our work to others.** 9% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **94% of respondents said that music therapy had a positive impact on an organisation's atmosphere.**



Photo taken pre-Covid-19

Providing quality music therapy

An overview of the year

Delivery of music therapy

Our goal is to provide high-quality music therapy and increase the accessibility of our services across the UK. We believe that music therapy should be available to people who will benefit from it most due to their disability, condition or life circumstance and we are working to overcome the various barriers to this across the UK.

We are continuing to work to make our services more accessible than ever – overcoming barriers to accessibility in the following aspects: **geographical, individual condition/circumstance and financial.**

Geographical

We are setting up new services in more places across the UK. For example, new pilot projects are underway in:

- a substance use recovery organisation based in Middlesbrough
- a community-based refugee centre in Birmingham
- a day centre for adults with learning disabilities in Surrey
- additional needs units in South Wales schools
- a dementia care home in Glasgow
- as well as in 60 other organisations around the UK

Individual condition/circumstance

Our therapists are trained to adapt their service for the people they work with, who are amongst those with the greatest challenges in terms of social isolation and communication.

Our commitment to meeting the unique needs of people and places means that our services can look different in the varied places we work, from schools and NHS wards to care homes and community drop-in centres. Wherever we work, we actively seek out those people who stand to benefit most from music's help.

A core element in our approach is to work in close collaboration with other staff in the organisations we partner with. Their expertise in supporting those who are hardest to reach is essential in successfully building sustainable and effective music therapy services, and this remained important during 2021, when many of our music therapy clients continued to be disproportionately impacted by the ongoing pandemic restrictions and heightened impact of social isolation.

The impact of the pandemic on the mental health of young people is well-documented, so we made establishing new services in schools a priority, alongside providing music therapy to people in learning disability, mental health and hospital settings.

Working closely with school staff, we established over 50 new school-based projects in a combination of mainstream and additional needs schools across the country, including in Northern and South East England, South Wales and Scotland.

Financial

We know that for some organisations or individuals, fees for music services are a barrier, so we provide all our services within our centres and bases free of charge. Our work in Open Access community settings is also provided free of charge along with some introductory pilot projects.

For those we do charge fees to, we choose to run a subsidised model so that we are able to reach more people across the UK with the resources we have.

At the end of 2021, 17% of our services were being delivered free of charge and 83% with subsidised fees.

Our ongoing response to evolving Covid pandemic

At the start of the pandemic in 2020, we had to adjust the delivery of our service to provide online services where necessary (at the end of 2020, 28% of our services were delivered online).

In 2021 we focused on bringing back face to face delivery of our services. This was particularly important given the feedback from clients and therapists about the greater effectiveness of music therapy when it is delivered face to face.

We have continued to deliver services online where this has proved to beneficial, learning from online delivery experiments and successes of 2020. We continue to build on our digital accessibility approach and understand more where digital is helpful and best serves our clients and where there is opportunity for us to build on.

For example:

- We sustained online delivery within children's hospice settings where online delivery enabled a broader range of clients to have access to our services.
- We continued offering Accessible Music Learning sessions online.
- We continued offering an online choir alongside our on-site choir.
- We blended some of our online group offerings, making an online participation possible where this was supporting clients.

By the end of 2021, 90% of our music therapy delivery was face to face, with 10% delivered online.



Accessible Music Learning

This online offer helps people living with challenges of disability or illness to develop both musically and personally by learning a musical skill with a music therapist. **We have seen 43 people sign up for their interest in this service in 2021 and 36 have accessed the service.**

"Just wanted to say thank you because I had my injury five years ago music is everything to me I never thought I would be able to play again because of my issues and the support I've been given is beyond excellent and I have now been able to achieve so much in such a short period of time."

The Community Choir – Online & On-Site

Part of our response to the 2020 lockdowns was to move our existing London Centre Community Choir online. This continues to provide valuable opportunities for people from all over the world to come together and unify in singing, and over 800 people have signed up, with an average attendance of 70 singers a week. Many of these are people who would find it difficult or impossible to access an on-site choir for many different reasons, including health constraints, so we are continuing to run the online choir for the foreseeable future.

Changes to Covid restrictions enabled the on-site Community Choir to resume in September 2021. This meets the needs of a different group of people from the online choir, and currently comprises around 15 singers each week.



Our delivery numbers in 2021

In 2021, we provided



35,500
music therapy sessions



A 64% increase of what we achieved in 2020, but still a 21% decrease on what we achieved in 2019.

Through these sessions we reached

8,713 people, a 51% increase of what we achieved in 2020, but still a 27% decrease on what we achieved in 2019.

This is because Covid restrictions meant that we worked with fewer people within each organisation than pre-pandemic. This was due to limitations on group work and the number of sessions being delivered per day, and illness or staffing issues within our partnerships resulting in difficulties when supporting the technological requirements of online sessions, leading to much higher rates of session cancellation.

Much of our focus in 2021 was on resuming our pre-pandemic music therapy services. By the end of 2021, we had resumed our service in 127 organisations out of the 163 (78%) we worked in at the end of 2019.

At the end of 2021 we were delivering the equivalent of 247 days of music therapy per week across the UK, a 54% increase compared to 2020.

During the year we worked within 318



partner organisations.

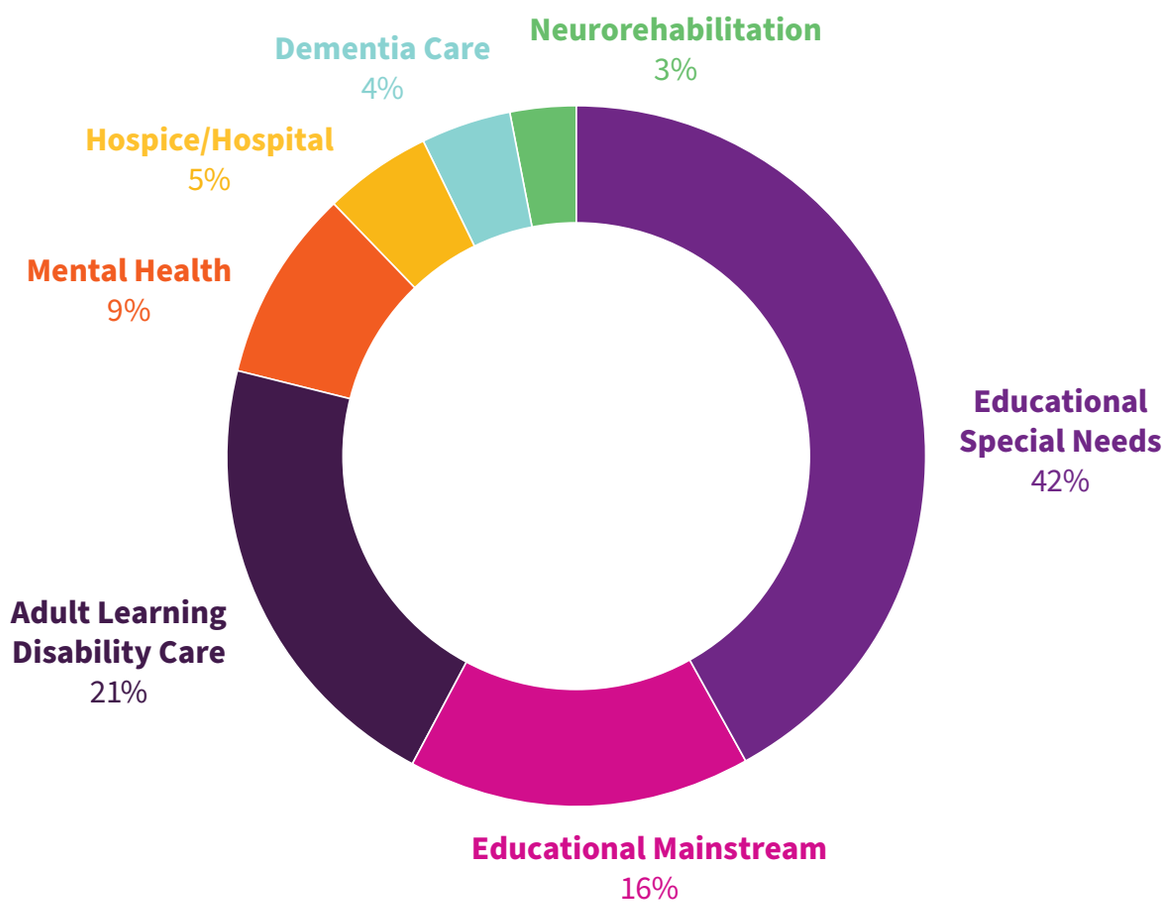
This is a 13% increase on 2019, and is a reflection of the many new pilot projects we set up in different organisations in response to the pandemic.

J. Brenda Hoskins Graduate Employment Scheme 2021

2021 saw our education and delivery teams continuing to work together to develop opportunities for the graduates from our Master of Music Therapy training programme to join our Graduate Employment Scheme (GES).

We were incredibly fortunate to receive funding towards our graduate intake from the J. Brenda Hoskins Trust for this year and for 2022's intake. This funding was critical for recruiting such a large cohort of new music therapists, especially as we have less money because of the restrictions of Covid.

The pie chart below shows the range of client group settings in projects being delivered by GES 2021:



The scheme supports the newly qualified therapists at the same time as supporting our intention to expand our services to new locations, therefore offering music therapy to more people in more places. In 2021, the first graduates from our Newcastle training base graduated and this meant that we had the largest graduate cohort to support with graduate employment.

In total we employed 19 graduates delivering at least 3 days of music therapy each, and 81 in total between them.

This is our **biggest intake of new graduates** since the commencement of the GES in 2015 and the **first GES involving graduates from the new training base in Newcastle.** GES therapists are delivering work in **wide geographic locations:** North West and North East England, London, Yorkshire and Glasgow, as well as in Birmingham (our first therapist to be based in this city). These new graduates have joined 6 out of our 8 regional teams.

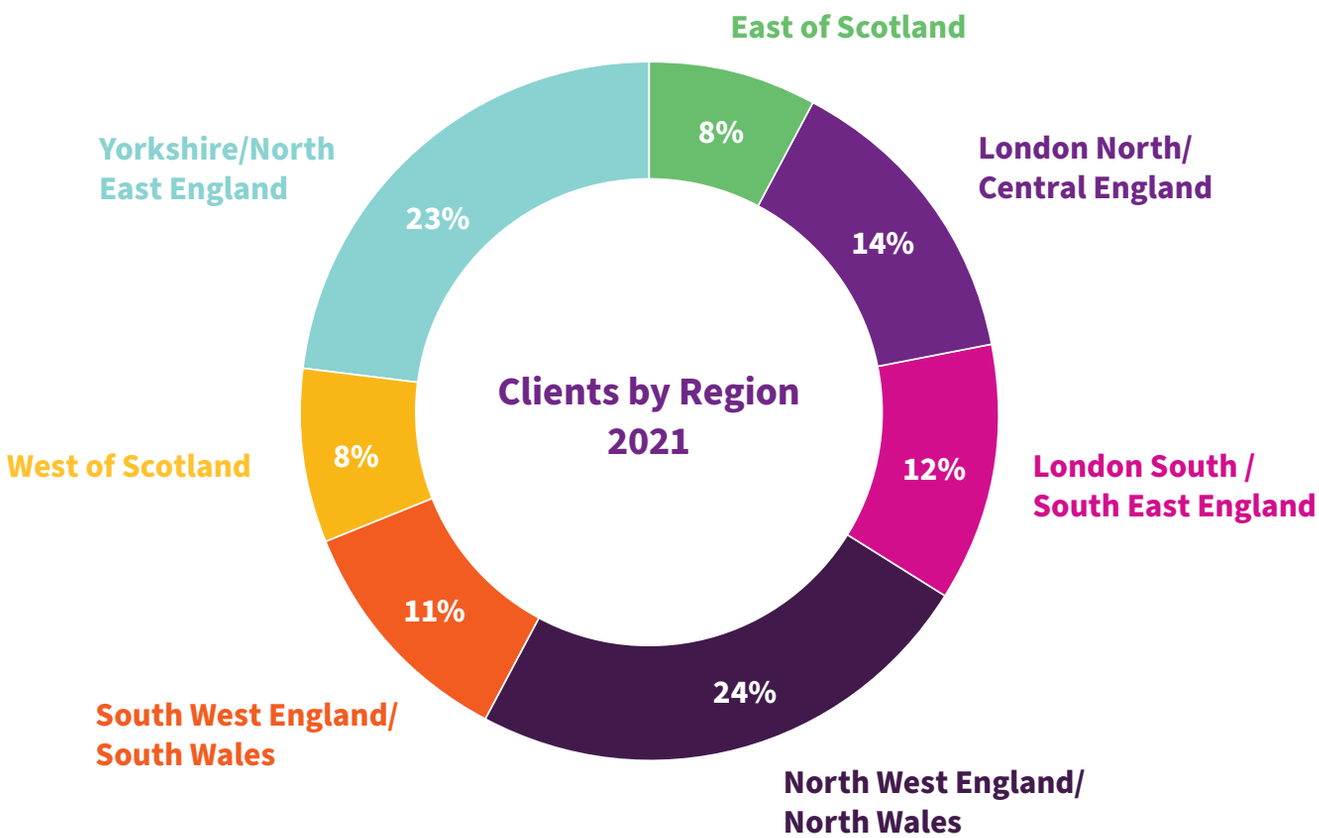
Music therapy delivery

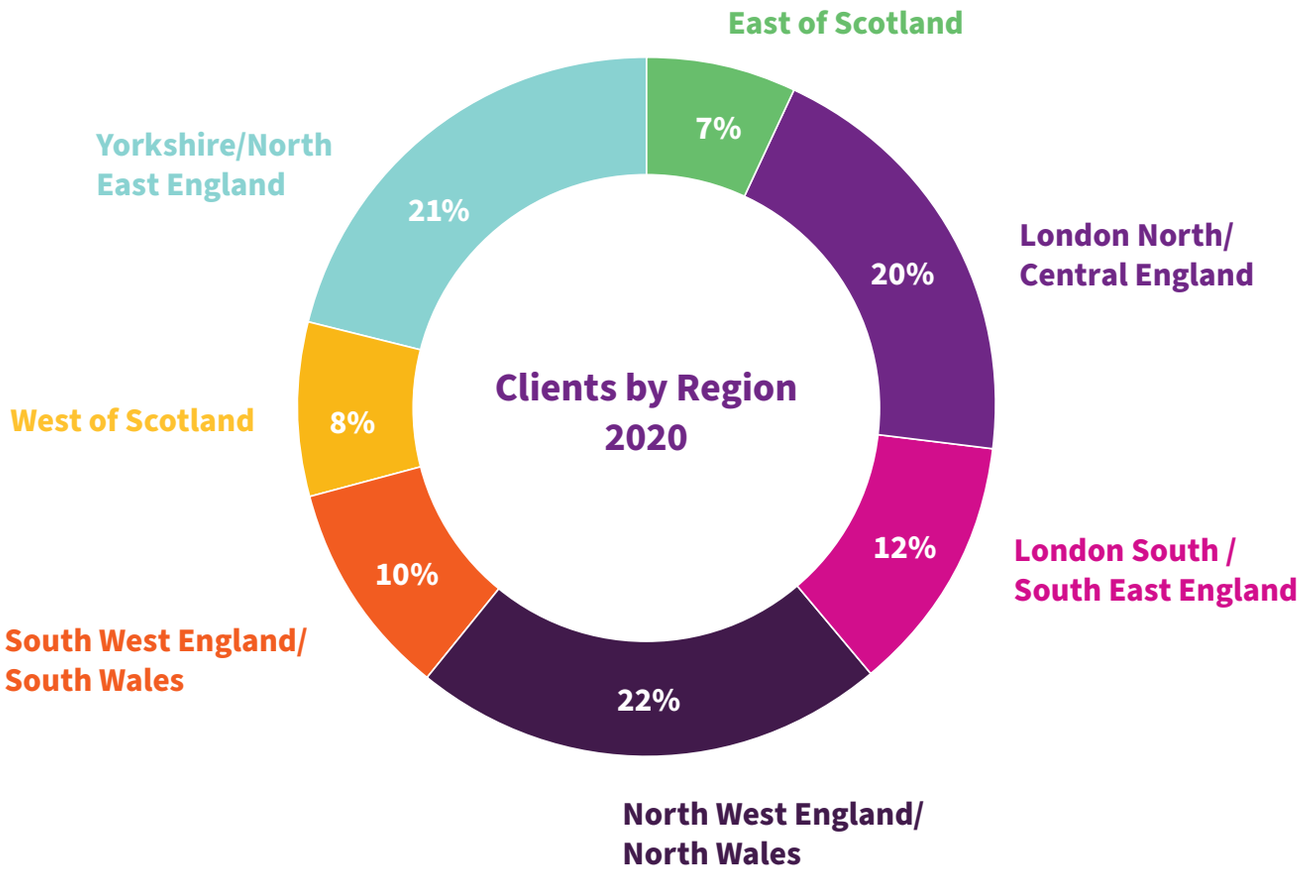
places and people we worked with during 2021

Over the year we worked in partnership with 318 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units. This compares with 281 organisations during 2020.

Most partnerships continued into 2021, but 97 ended during the year. In most cases this was due to the organisation not being able to afford our subsidised service charge, or in some cases due to changes at the partner organisation because of the pandemic meaning they were no longer able to accommodate our services. No organisations that ceased our services said this was due to dissatisfaction.

The chart below shows the distribution across different regions of the UK for the 8,713 people we worked with in 2021 in over 35,000 sessions, compared with 5,782 people in over 21,000 sessions in 2020.




East of Scotland
7%
London North/
Central England
20%
London South /
South East England
12%
North West England/
North Wales
22%
South West England/
South Wales
10%
West of Scotland
8%
Yorkshire/North
East England
21%
Clients by Region
2020

The expansion of our services from 2020 to 2021 was mainly enabled through the J. Brenda Hoskins Trust Graduate Employment Scheme in September 2021, which helped us to launch new services in many areas of Northern England.

Nordoff Robbins has a strategic obligation to provide high quality music therapy and increase the accessibility of our services across the UK. Based on a national needs assessment survey we made a commitment to significantly increase music therapy provision in the North East of England.

With the invaluable support of the Sir Graham Wylie Foundation, Nordoff Robbins established a training base in Newcastle, with our first cohort graduating and starting work in and around the NE area, where provision of services is incredibly low. With funding from The Garfield Weston Foundation, we were able to radically transform our reach and impact of music therapy in the region.

Now, two dedicated teams of music therapists will work with over 2,500 people with profound disability, terminal illness or acute isolation in the North East of England, delivering 26,179 music therapy sessions to new client groups and working with over 40 delivery partner organisations.

These include the LGBTQIA+ community, victims of domestic abuse, children with terminal illnesses and their families and students who are struggling with their mental health in mainstream schools.

Throughout 2021, we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances. The charts below show that the proportions of our work with clients in different settings remains broadly similar from 2020 to 2021, as we continued focusing on key client groups who face the greatest challenges of communication and social isolation.

There are small decreases in the proportion of work in some settings where ongoing Covid-related restrictions prevented us delivering either on-site or online services, for example hospices and, hospitals, but we were able to re-establish work in care homes for adults with learning disabilities.

Chart 4: Distribution of services by partner type at the end of 2021 (%)

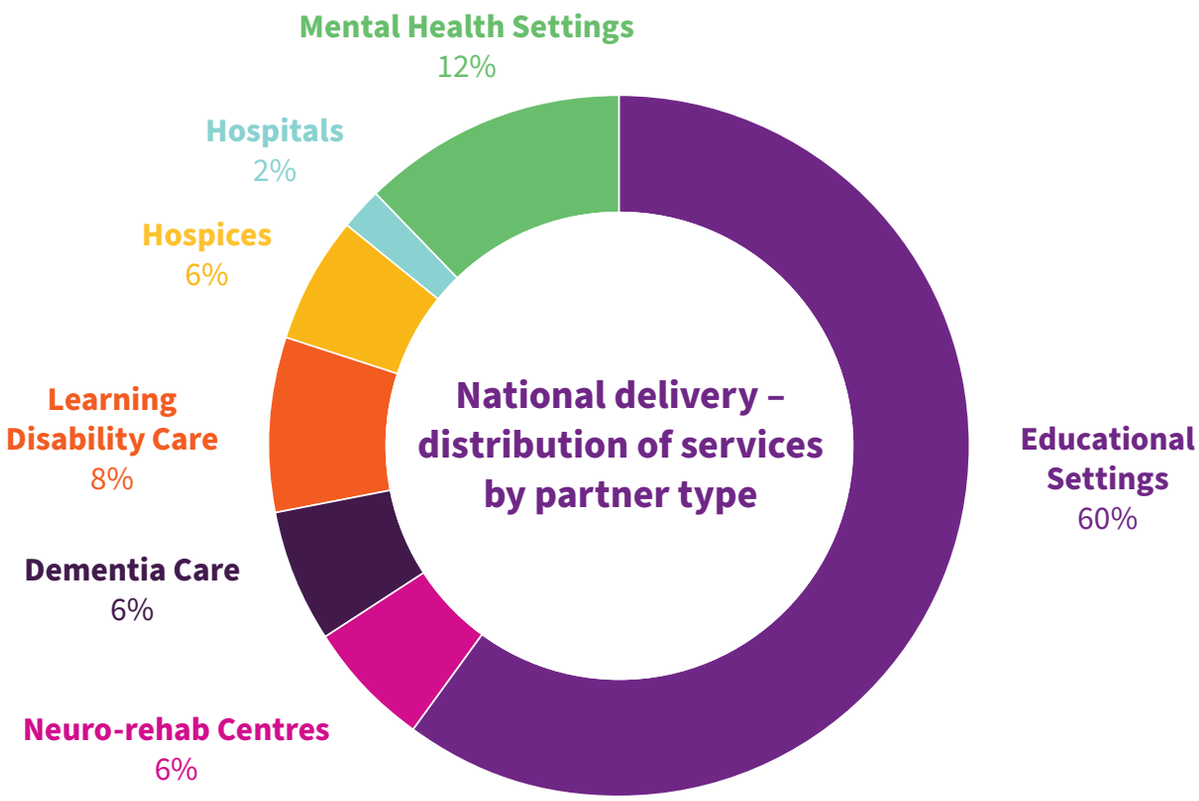
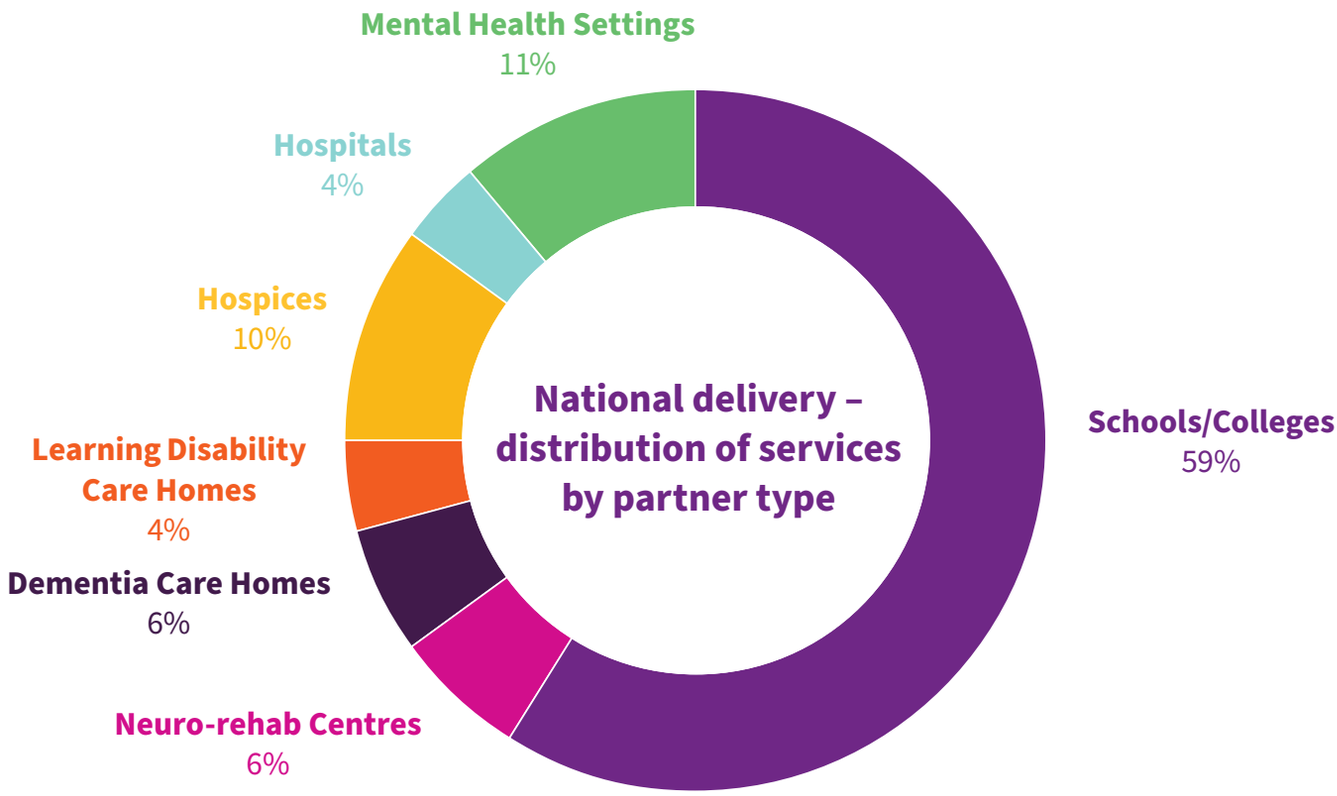


Chart 4a: Distribution of services by partner type at the end of 2020 (%)



Being there for those that need us most

During 2021 we continued to set up new pilot projects, reaching out particularly to schools and other organisations where the impact of the pandemic on people's mental health is still being felt.

By the end of 2021, over 60 new pilot projects were underway across the country in a wide range of settings (see chart 5), including care homes for adults with learning disabilities, centres supporting families who have experienced domestic abuse, and additional needs units in mainstream schools.

Chart 5: Pilot projects – distribution of services by partner type at the end of 2021 (%)

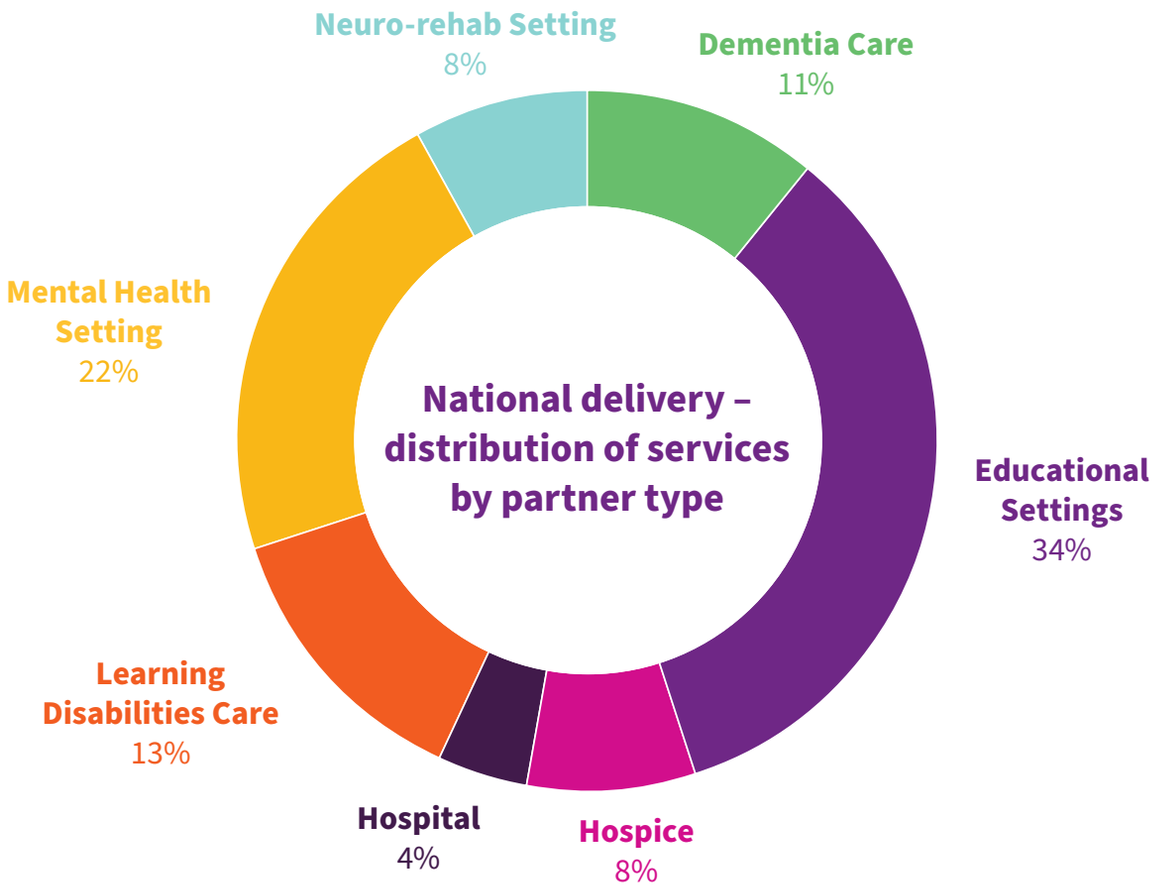
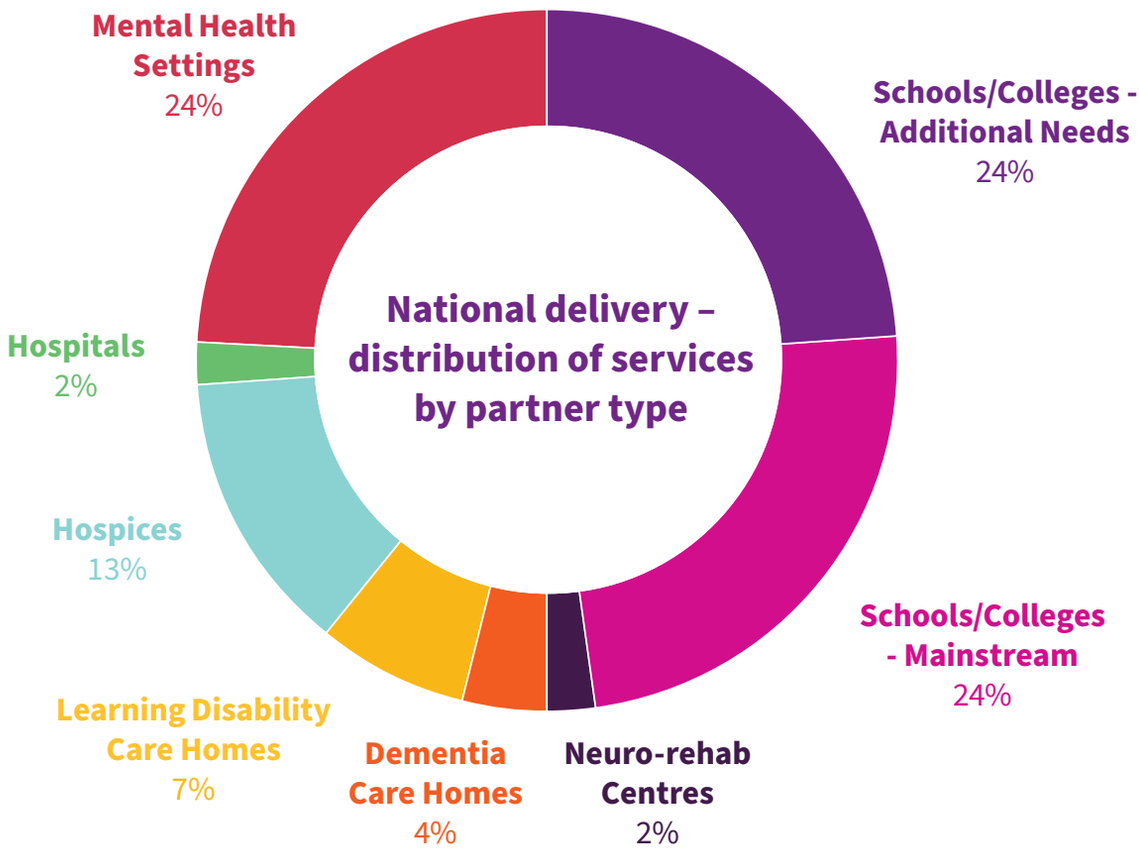


Chart 5a: Pilot projects – distribution of services by partner type at the end of 2020 (%)



Quality

While we continue the drive to make our music therapy more accessible, we never lose sight of maintaining the high quality of our services.

Our best practice quality assurance framework ensures all music therapists receive ongoing support, regular supervision, annual workplace visits and a range of continuing professional development opportunities including mentoring and a support scheme for our therapists who act as supervisors.

This allows us to make sure we maintain high quality service provision as well as support the continuing professional development of our workforce.

Looking ahead

We are continuing to make our music therapy services more readily accessible and next year we are focusing our efforts on providing additional services to people living with dementia. Over the next 3 years we shall aim to triple our services for people living with dementia.

In 2022, we're aiming for our services to be operating at pre-pandemic levels, helping us to reach more people and offer more sessions.

We'll continue our efforts to provide a Graduate Employment Scheme to our students graduating from our London training base in 2022, again helping us to offer our services to more people in more places.

Mr G's Story

"Playing music takes away what's going on in my head and gives me a break from my difficult situation."

Mr. G was a resident at Ty Tom Jones, a hostel providing accommodation and support for vulnerable people experiencing homelessness in Swansea, South Wales when he met music therapist Jo.

On top of dealing with the daily stresses of not having a permanent home, he was on probation, experiencing PTSD and low mood, and was struggling with his confidence and self-esteem.

He was initially a little uncertain about music therapy, worrying that he didn't know how to play any instruments, but in his first session Mr. G was introduced to an iPad app which allowed him to mix electronic loops and re-connected him with DJing, a hobby he'd enjoyed in the past.

Music Therapist, Jo said

"It's been amazing to see Mr G thrive in music therapy despite all the challenges he has faced. Our sessions have offered opportunities for him to feel listened to, valued and celebrated and seeing him connect with his musical potential and grow in confidence has been inspiring."

Gradually he started inviting Jo to add live instruments to his mix and then began exploring the live instruments himself – something he'd always wanted to do but had lacked the confidence and the opportunity before now. As his confidence grew, Mr. G started improvising on different instruments alongside Jo and began composing and recording his own music.

Mr G said

"My mental health was not very good before I started sessions but now as soon as I start playing the instruments, I feel a bit better. Playing music takes away what's going on in my head and gives me a break from my difficult situation."

Mr. G said that music therapy had been highly supportive during his stay at the hostel for improving his confidence, reminding him of his creative potential and allowing him a break from negative thoughts. He has now transitioned to more permanent accommodation and has chosen to continue attending music therapy sessions.



Education

Keeping our programmes running

Ever since Paul Nordoff and Clive Robbins started collaborating to develop their approach to music therapy, training and education have been a core part of our work. We've been formally training music therapists since 1974, giving them the latest skills, training and thinking to use the power of music therapeutically to help others.

In 2021, the continuing effects of the pandemic meant we had to keep adapting to the changing situation, including the use of blended learning (in person and online), to ensure that we were able to keep delivering our education courses.

Master of Music Therapy (MMT) training programme

The Master of Music Therapy programme is our means of training musicians to become HCPC-registered music therapists, with teaching bases in London, Manchester and Newcastle.

When lockdown was declared in March 2020, we replaced all face to face teaching with online teaching and halted all placements. Teaching continued without a break, and we worked hard to bring back students' access to placements as quickly as possible.

From September 2020, we were able to restore face to face teaching for one day per week per cohort (with the remainder being delivered online). We prioritised the use of this time for supervision (including hands-on musical workshopping, which works less well online) and classes which centre on collaborative music-making. The government's announcement in December 2020 that training in allied health professions could continue face to face where needed, even during lockdowns, meant that we were able to continue face to face teaching for one day per week from January 2021, and we restored full face-to-face teaching in April 2021.

On their placements, many of our students provided crucial services to people who would otherwise have been isolated during the pandemic, whether this was in person or online. All placements have now been restored in person, although the various phases of the pandemic in 2021 meant that some students had a very interrupted experience of their placements. Where they were unable to attend placement, we developed a tailor-made set of resources to enable them to continue their practice-based learning.

It is now standard practice for our students, like our therapists, to be delivering music therapy whilst wearing PPE and maintaining social distancing wherever this is possible and appropriate.





The Music therapists of tomorrow – Our Musical Social Activists

Our 2019-2021 cohort was the first to be simultaneously studying in Manchester and Newcastle. Despite the challenges of the pandemic, they all successfully qualified in summer 2021. We were very pleased to be able to recruit the majority of ten to the workforce, and they are now part of our J. Brenda Hoskins Trust Graduate Employment Scheme across England and Scotland, helping us to grow the availability of our services around the UK.

After the postponement of graduation in 2020, we were able to hold an unusually large graduation of our 2020 and 2021 graduates in a church near our London centre. This was especially important for us as it marked the first graduation of students who had been based at our new Newcastle centre.

Despite the pandemic, we were delighted to be able to welcome a new cohort of students based in both Manchester and Newcastle in October 2020 (alongside the cohort in London which moved into their second year on the programme). Among the new students are four holders of the Sony Music Bursary, a full fee-waiver for students for whom financial barriers would otherwise have prevented them accessing the training.

For next year's new students in London, a further two bursaries from Sony Music will be available.

These bursaries, along with a renewed focus within our curriculum on equality, diversity and the exercising of power within music therapy practice, form a key part of our organisational focus on EDI and a positive attempt to remove barriers to training.

Graduate research MPhil/PhD programme

Our part-time graduate research programme enables working music therapists and other experienced practitioners who use music in socially engaged ways to research their practice and develop research expertise.

In this way we contribute to the building of the research base for music therapy and the social value of music by nurturing tomorrow's researchers. The seminars and academic supervision components of this programme have moved entirely online since the arrival of Covid.

However, students' research projects have been significantly impacted (especially where they were in the middle of collecting data for their projects when Covid struck). We have been supporting students in finding innovative ways to continue with their projects, recognising the new reality of primarily online interaction for many people during the pandemic.

It usually takes around six years for a student to complete their doctorate. Kjetil Hjørnevik completed this process in 2021 – the culmination of long-term ethnographic research into music therapy in an open prison. He has already published two acclaimed articles based on his work and we look forward to reading more from Dr Hjornevik as he joins our alumni community.

Short courses

Prior to the pandemic, we were proudly offering more short courses in more places across the UK than ever before. All this regional activity was brought to a halt in March 2020, and it is unclear when we will be able to resume such activities that bring strangers together in one place.

In reaction to this we partnered with FutureLearn to create short courses which would be freely accessible online. Two of these launched in late 2021 and are attracting engagement from around the world. One is an online version of our "Introduction to Nordoff Robbins music therapy" whilst the second is a course to help people who work in adult social care to use music more within their care work. Both courses can be found at futurelearn.com.

We are excited to be making use of this opportunity: it is already enabling us to connect with more people in more places than ever before.



Research

Putting our work on pause

When Covid-19 struck in March 2020, our research work was paused as we prioritised the use of our resources on activities that immediately contributed to the health and wellbeing of our clients and students during the pandemic.

Although we paused this work, research remains a core part of our mission, and as we emerge from the pandemic, we will simultaneously be reviving our research activities, seeking to focus these as closely as possible on the work we do, helping us to understand better the ways in which our work has value for people.

In 2021, we conducted a small internal study to learn more about what our therapists have to offer within neuro-rehabilitation services. We also launched a pilot programme for three of our working therapists to pursue small-scale research projects into the work they are doing within our partner organisations. One looking at our work in a homelessness project, one looking at our work with women who have had children removed from their care, and one providing a qualitative arm to a randomised control trial (RCT) of music therapy in neurological rehabilitation.

In 2022, we will be developing a research strategy to help us ensure that our research is as focused as possible on informing our delivery and education activities, and that it contributes distinctively to the wider world of music therapy research.



Photo taken pre-Covid-19

Steven's Story

"It helps towards stopping the tremors, even if it doesn't do it completely"

Stephen is 61 years old and was admitted in April 2021 to Highfield House, which cares for people with complex neurological conditions. He has a diagnosis of Parkinson's disease, multiple system atrophy (MSA) and type 2 respiratory failure.

Steven has a tracheotomy tube fitted and is dependent on a mechanical ventilator. Steven now spends some of his day in bed and some in his chair, in his room. His tracheotomy cuff is deflated for up to 4 hours at a time during the day allowing him to talk or sing.

Before being admitted to the home, Stephen used to play lead guitar in a band with some of his friends. They would play covers by The Beatles, The Eagles, Eric Clapton and other artists from his youth.

Stephen said

"It helps towards stopping the tremors, even if it doesn't do it completely. And the atrophy, well, I tend to put it aside when we're making music. So, it really does help...it makes me forget it. I look forward to it every week. It's so good for me. It's the highlight of my week."

In Stephen's first few sessions with Music Therapist, Wilf, he played the drums whilst Wilf accompanied on the guitar and sang, but after a few sessions, Stephen also asked to play guitar and began practicing during the week.

Music Therapist, Wilf said

"Stephen decided that our sessions would be the hour of the day that he would have his trachea cuff deflated, allowing him to sing. Though singing can be a challenge for Stephen at times, he shows true determination to do so and sings with a deep, gravely tone.

Each week we continue working on playing songs together, including The Beatles, Don McLean, Elvis Presley and The Eagles. Stephen takes solos in all of our songs, and his guitar playing has become much more fluid and confident.

Music therapy is helping to diminish Stephen's risk of isolation, support his sense of fulfilment and find new ways for self-expression. It also motivates him and provides him with an opportunity to use his hands and arms purposefully and creatively, despite his Parkinson's diagnosis."



Fundraising STILL in a pandemic

Highs and lows

This year has been another year of uncertainty with our fundraising, largely due to the uncertainty of events and mass fundraising events still being on hold for most of the year.

We still managed to raise £2.1M to fund our mission despite the external challenges we faced. We would like to thank all our donors, fundraisers, funders, corporate partners and volunteers for their commitment and unwavering support.

There were signs of positivity in 2021:

1. We were able to bring some of our events back.
2. We launched our biggest corporate fundraising partnership in our history – partnering with household name PizzaExpress, becoming their national charity partner over the next three years with a fundraising target of £2M.
3. We received almost £1M from trusts and foundations this year, receiving funds from our longstanding funder The BRIT Trust and Garfield Weston, but we also received funding from J Brenda Hoskins Trust to fund our intake of newly qualified music therapists, helping us to commit to expanding our workforce of music therapists at such a challenging financial time.
4. We raised £250,000 from individuals donating this year, which for a charity who has historically raised almost two thirds of fundraised income from our event portfolio, increasing individual giving is a great indicator for our future sustainability.

New strategic partnership launched this year

PizzaExpress

This year we celebrated the launch of our new three-year partnership with popular restaurant group PizzaExpress. They were looking for a charity that aligned to their values, would help them transcend their category and bring to life their brand purpose.

In its first 6 months, this partnership has raised over £155k for Nordoff Robbins, as we receive 25p of every Padana pizza sold.

"Nordoff Robbins is a small charity that has a big impact, and we believe that together, we can make a huge difference to the lives of many people." **Rupi Zani, Wellbeing Director of PizzaExpress.**

Long standing partners

Heavy Metal Truants (HMT)

We would like to thank our longstanding relationship with the Heavy Metal Truants (HMT) this year, who since 2013 have been breaking a sweat to raise funds for Nordoff Robbins in the name of heavy metal music. HMT has seen metal fans, bands, and the music industry banding together to help raise £46,000 in 2021 alone.

Soundwaves Art Foundation

Soundwaves is the creation of artist Tim Wakefield, a music lover on a mission to support charities by making original pieces of art to capture the digital heartbeat of some of the world's most iconic songs. Nordoff Robbins receives 100% of profits from selected artwork as a donation. In 2021 the partnership raised over £60k.

Supporting the future musical social activists – our Music Therapy Students

In partnership with Sony Music UK, we were delighted to train 4 students in both our Manchester and Newcastle Master of Music Therapy programme.

The Sony Music Bursary covers tuition fees for 6 students; 2 students per cohort in all 3 of our masters programmes in Manchester, Newcastle and London. This collaboration with Sony Music was established to increase diversity in the music therapy sector, removing financial barriers of entry in becoming a music therapist.

Applications are welcomed from musicians of all ages and backgrounds who want to pursue a rewarding

career in music by improving the lives of the UK's most vulnerable people.

"The Nordoff Robbins and Sony Music Bursary has brought my dream into actualisation, coming from a family with a lifetime of financial hardship, it has afforded me the relief to focus on my Masters. I hope to be able to help as many people as I can with music therapy." **A recipient of the 2021 Nordoff Robbins/ Sony Music UK Bursary.**

"I'm delighted that these bursaries have already made a meaningful difference to the lives of many. This partnership builds on our existing work to prioritise and raise awareness of disability and demonstrates the immeasurable impact that music can have on people's lives." **Liz Jeffery, VP of Human Resources at Sony Music UK said.**

Trusts and Foundations

At a time when our music therapists were delivering vital services to thousands of isolated and vulnerable people across the UK, it was wonderful to see the support given to Nordoff Robbins by trusts and foundations here in the UK and abroad.

Fundraising practice

Nordoff Robbins is registered with the Fundraising Regulator, and we do not currently engage any professional fundraisers or commercial participators to fundraise on our behalf. We are grateful that many community-based supporters voluntarily raise money in aid of Nordoff Robbins, and we do not directly monitor these activities. Our fundraising activity does not include street collecting and we do not send out any unsolicited communications. All communications sent to existing supporters (who have consented to hear from us) includes an opt out option.

We have not received any complaints about our fundraising activities during the period covered by this report.

Providing high quality support to our people

2021 brought its own unique pandemic challenges, with many people now facing fatigue regarding the stress of continued juggling of caring responsibilities, personal wellbeing, and work responsibilities in the face of a very changeable landscape.

Our number 1 priority at the charity was to ensure clear, timely and tailored information and support to ensure we did the best by our people and were able to continue in our mission.

An agile approach towards work for our colleagues has been vital in making sure everyone is able to bring their best self to work. Flexibility in working locations for our previously office-based colleagues became ever more important.

And for our therapists, continued support regarding health and safety for in person music therapy delivery meant they were able to continue to work safely and continue online where digital was helpful for the client.

Ongoing wellbeing support proved crucial, and we support our People Leaders to be able to provide support for their teams as well as to be able to look after themselves. Our Ask Us Anything meetings are a permanent fixture and provide regular communications and touchpoints for colleagues with the Senior Leadership team and peers, helping us to remain connected as an organisation.

Our EDI group now includes the word 'belonging' to become EDIB. We now have a set of working principles which we apply to every single area of the organisation and which impact and influence every decision we make and every part of our operations. Our EDIB group meet regularly, hold the SLT to account regarding all EDIB matters and put forward suggestions for continuous improvement.

In our yearly Charity Pulse Colleague Survey, which had a very high response rate of 93%, 96% of colleagues that responded said that they are proud to work for Nordoff Robbins. 93% feel that the charity actively encourages colleagues to improve their physical and mental wellbeing. 93% of the organisation said that they enjoyed the work that they do here and 93% of our colleagues believe that what they do makes a difference, feel comfortable being themselves at work, and have confidence and trust in the CEO and leadership team.

When compared with the Charity Pulse survey results overall for all the charities surveyed, 34 of our results were better than the Charity pulse benchmark. Compared to our own 2020 results, we improved in 21 areas.

Looking ahead

Developing our people

As a People First organisation, our responsibility remains to ensure that our colleagues have a work environment that supports coaching, collaboration, and connectedness throughout. Continued learning and training of our people leaders in 2022 will mean everyone is equipped with the right tools for their roles and the confidence to lead effectively.

The development of our core competencies required for roles in the organisation will mean that people have a true sense of ownership and control of their own careers and be able to have access to every opportunity of progression, development, and growth. This will mean we remain mission focused and able to reach all those who need us. Learning and development remains our highest priority, as well as continuing to upskill and reskill for a much more digital-led world.

The introduction of 'Life Happens' policies in the coming 12 months will mean we are able to provide the necessary support for all colleagues in the face of increasing personal challenges.

Inclusivity and belonging are the continued drivers for us and the fundamental cornerstones of our people strategy. We remain committed to a fully inclusive approach to all aspects of each colleague's journey through Nordoff Robbins, and we will continue to strive to enable a sense of belonging throughout the charity.

We will make sure that everyone has equitable access to roles, responsibilities, and development and that they have the right tools at the right time.

We will continue to diversify our engagement and increase our audience reach when advertising for roles and opportunities, and to understand and remove any barriers where possible to becoming a client, colleague, trustee, student, volunteer, supporter, donor or any user or contributor to the services of Nordoff Robbins.

We want people to be able to recognise themselves in the work that we do and see themselves as part of the organisation, whether that is now or in the future.



Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.

Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- **David Munns OBE -** Chair
- **Karen Ann Josephides**
  Chair of the HR & Remuneration Committee
- **Howard Jones**
  Chair of the Finance Committee
- **Ivan Rudd** (until November 2021)
  Chair of the Music Services Committee
- **Neil Warnock MBE**
  Chair of the Fundraising Committee
- **Jane Bryant**
- **Caroline Buckley** (until November 2020)
- **Heather Gardner** (until April 2021)
- **Sophie Guest**
- **Graham Bell**
- **Emma Banks**
- **Mervyn Lyn** (from February 2021)

Recruitment to our Board is through recommendation and appointment by a majority vote of the existing Trustees. New Trustees are given a formal induction, and all are encouraged to see our music therapy work firsthand and music therapy work is shared at every board meeting to ensure the work of our board is grounded in our mission.

The charity purchases Trustee indemnity insurance annually. For 2021, the premium was £6,952 and includes an insurance premium tax at 12%. No trustees were reimbursed for the costs of attending board meetings.

Senior leadership team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and Trustees appoint a Senior Leadership Team to support the management of the charity.

At the end of 2021 this comprised:

- **Sandra Schembri**
  Chief Executive Officer
- **Chris Dew**
  Chief Financial Officer
- **Shelley Lindley**
  Director of People
- **Dr Simon Procter**
  Director of Music Services (Education, Research and Public Affairs)
- **Hannah Sheedy**
  Director of Fundraising
- **Oksana Zharinova-Sanderson**
  Director of Music Services (Quality Assurance, Chief Practitioner, International Development)
- **Nadra Shah**
  Director of Engagement and Communications

Nordoff Robbins is committed to a fair and appropriate reward policy for all staff, from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.

Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees. The CEO's salary in 2021 was £100,974. Two members of the Senior Leadership Team earned £70-80,000 and three members earned £60-70,000.

Governance

Nordoff Robbins has a strong and robust governance structure alongside the Board. There are four governance committees:

- **The Finance Committee**
  (including Audit and Investments)
- **The HR & Remuneration Committee**
- **The Music Services Committee**
- **The Fundraising Committee**

The Board of Trustees met 4 times in 2021 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff Robbins nationwide as well as overall charity and other strategic matters.

The Directors of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Director of Fundraising reports on all fundraising events and initiatives brand and reputational matters, the CFO reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Public benefit

In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission's published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial Review

Results for the year and financial position of the group

The results of the Charity and subsidiary companies for the year are shown in detail in the Consolidated Statement of Financial Activities on page 43. In summary, the consolidated total income was £4,097,798 (2020: £4,960,542) of which £237,901 (2020: £226,972) was from investment income. 2021 income included £125,257 from the government's furlough scheme (2020: £868,952). Expenditure in the year totaled £5,285,980 (2020: £5,446,092) leaving a deficit before revaluation of investments of £1,188,183 (2020: deficit of £485,550). Unrealised gains of £681,136 (2020: gain of £78,153) were recognised on the investment portfolio.

The performance of the individual subsidiary undertakings is disclosed in note 2. The Charity wholly owns a subsidiary undertaking, Silver Clef Productions Limited and event sponsorship is channeled through this subsidiary along with funds relating to audio and visual rights. For the year ending 31 December 2021, Silver Clef Productions Limited made a net profit of £104,692 (2020: £161,263) which will be gift-aided to the charity in its entirety during 2022. Nordoff-Robbins Music Therapy has a 50% shareholding in the Music Industry Trusts Ltd. Since 2011, this company has been treated in the accounts as a joint venture.

Investment Policy

The management of the Charity's investment fund is delegated to a professional investment manager. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady and growing income stream for the Charity. The Board seeks to control risk through an appropriate diversification of asset classes within the portfolio, to include fixed interest bonds, UK and overseas equities, and cash. The Board's investment policy includes ethical restrictions which preclude any direct investments where children and/or vulnerable adults are deemed exploited or at risk. The terms of reference of the Finance Committee include the review of investment performance, which it does three times per year. The performance of the portfolio is measured against an appropriate bespoke index which reflects the committee's guidelines for different asset classes within the portfolio. The Trustees remain satisfied with the overall investment performance.

Reserves policy

The Trustees review the Charity's reserves policy annually in light of its strategic plans, past fundraising performance and future cash flow needs. There are 5 key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties.
- Smoothing the risk inherent in the Charity's fundraised income generation plans, particularly in relation to events fundraising.
- Designated incremental funding for our strategic development and expansion plans.
- Designated funding to maintain our buildings and therapy spaces.
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Free reserves

As the largest provider of music therapy in the UK after the NHS, Nordoff Robbins has a significant duty of care to its music therapy clients across the country, many of whom present with complex physical, emotional and mental health needs.

There is a significant reliance from our clients on the music therapy they receive weekly, all year round, and in many of the geographical locations that we operate there is no alternative music therapy provision.

The Trustees therefore have determined that it is appropriate to hold free reserves equivalent to eighteen months' music therapy services operating costs to support and safeguard the continuation of music therapy activities should the Charity suffer

financially as a result of any deterioration in economic conditions.

The Trustees are of the view that this buffer would allow service provision to continue across the country whilst alternative funding is sought, following which in the worst-case scenario, a managed wind down of services could be undertaken. This approach would minimise the impact of withdrawal of services on our most vulnerable beneficiaries. Eighteen months' operating costs relating to charitable music therapy activities equates approximately to free reserves of £5,670,000, based on 2021 delivery costs.

Designated funds

Trustees have designated funds in respect of the Charity's ambitious new strategy and growth programme which is clearly mapped out within Nordoff Robbins' Strategic Plan 2019-2024. Key strands of the charity's strategic expansion plan include:

- Increasing our influence in policy and campaigning around music and health issues.
- Launch our wider offer of music and health provision for those unable to access our core music therapy provision.
- Increase the proportion of our work that is free to access to 40% by 2024.
- Continue to unify the merged organisation and rebuild fundraising in Scotland.

At the start of the Charity's five-year strategic plan, the Trustees opted to designate a sum of £1.5m to fund strategic projects over and above usual running costs. Unrealised gains on the investment portfolio are added to this designation each year, as this represents additional funds the Charity can use to invest in future developments. Unrealised losses on investments will reduce the value of the fund. During 2021 expenditure from this fund was put on hold due to uncertainty around the Covid-19 pandemic.

The designated fixed assets fund mirrors the net book value of the Charity's tangible fixed assets and, subject to additions, will reduce as assets are depreciated over the course of their useful life. The Charity's asset base is predominantly held as land and buildings used in the delivery of charitable activities. These assets are by nature highly illiquid and cannot be readily converted to cash in times of difficulty, and as such the Trustees do not consider fixed assets to contribute to free reserves. At the end of 2021, the designated fixed asset fund amounted to £1,810,831. The designated maintenance fund is intended to cover the cost of planned and unplanned repairs, maintenance and major works to the charity's land and buildings. The level of designated funds is reviewed annually by Trustees in the context of ongoing operational requirements, and the sum of £250,000 has been set aside for these purposes.

A fund has been designated to clearly demonstrate and provide for the Charity's commitment to our student beneficiaries. While the Masters and PHD students accepted onto our training courses invest some of their own funds into their education, the courses are heavily subsidised by the Charity. Our validation partner Goldsmiths requires us to have a high level of financial resilience in order to secure the medium-term future of the Masters and PHD programmes. The trustees have designated £1,400,000 to ensure that all students accepted onto our programmes are able to complete their studies, should the charity run into financial difficulties. This represents just under three years' operating costs of our Masters and PHD programmes.

Analysis of designated funds at 31 December 2021:

Strategic development fund: £3,359,670

Education and Training continuity fund: £1,400,000

Fixed assets fund: £1,810,831

Maintenance fund: £250,000

Total designated funds: £6,820,530

Analysis of free reserves and total reserves at 31 December 2021

The Charity's free reserves at 31 December 2020 were £5,617,941, a reduction of £1,076,033 on the figure at 31 December 2021. Designated funds set aside by Trustees for specific purposes and to reflect that portion of reserves not readily convertible to cash, amounted to a further £6,820,530. Total reserves at 31 December 2021 were £12,438,471. Actual free reserves at 31 December 2021 were £5,617,941 close to the Trustees' target of £5,670,000.

Fraud policy

Nordoff Robbins is committed to a culture of honesty, integrity and propriety in the delivery of its services, fundraising activities and in the use of public funds.

Nordoff Robbins takes a zero-tolerance approach towards fraud. We strive to instill a culture of ethical behaviour throughout the Charity and encourage awareness of risk where appropriate, to help mitigate such risk by strengthening preventative and detective controls. Employees are required to report all reasonable suspicions of actual or attempted fraud and such instances will be investigated.

Principal risks and uncertainties

The Charity manages risk in relation to core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance

The strategic risks facing the organisation were reviewed in 2021 and were influenced by the Covid-19 pandemic. In particular:

- Ability to meet need during the ongoing Covid pandemic due to partner organisations needing to restrict visits to their sites, and the stay-at-home guidance from the government.
- Significant loss of income due to the inability to stage fundraising events, and deliver chargeable work in partner organisations.

It is anticipated that these risks will recede during 2022 as society increasingly learns to live with Covid-19.

Other key risks identified include:

- Reputational damage from a safeguarding incident or data breach
- Capacity of workforce including pipeline of trained music therapists
- Brand awareness and engagement
- Inflationary cost of living squeeze
- Achieving required growth in income

Throughout 2021, strategic risks as well as live issues related to the Covid-19 pandemic were discussed by the Finance Committee and at every Board meeting to ensure that the Board had sight of the headline risk areas and associated mitigations. Risks and issues were also reviewed monthly by the Senior Leadership Team.

Health and safety procedures are in place and are reviewed and updated annually, with updates provided to the Board of Trustees. During 2021 policies and procedures continued to be followed to make the charity's workspaces Covid-19 secure.

Covid 19 and risk

The impact of Covid-19 during 2021 was reduced compared to 2020, however was still very significant and the charity managed multiple live issues including:

- Temporary pauses on some face-to-face work to safeguard the health and wellbeing of beneficiaries and colleagues. Where face to face work could not be carried out, music therapy work moved online where possible. Face to face work was resumed wherever possible with appropriate safeguards in place and as permitted under government guidelines. However, the Charity continued to reach fewer beneficiaries than pre-pandemic.
- Fundraising events are usually the Charity's biggest single source of income, however these had to be put on pause for most of 2021. Whilst the very cautious budget for fundraising events was exceeded, income from this source was only 16% of the levels seen pre-pandemic.
- In common with other higher education providers, the Charity's masters training programme temporarily moved online at points during the year where face to face contact was not permitted.
- Covid-19 has had a significant impact on the Charity's people. A range of support measures for colleagues have been implemented, including monthly group calls with peers and senior leaders, and all colleagues have access to a confidential employee assistance helpline that can provide additional emotional support. Colleague engagement remains high despite the challenging times.

The Charity is undoubtedly facing the biggest crisis in its history. However, the ongoing support from key funders, the ability to draw on reserves, and the resilience and commitment of its people, give the trustees confidence that the Charity will emerge stronger from this crisis and determined to enrich an increasing number of lives through music therapy.

Events after the reporting period

There are no adjusting events after the balance sheet date. Covid-19 will continue to have an impact on plans for 2022, however the impact on the ability to reach beneficiaries, and on income generation, should be reduced compared to 2020 and 2021. This has been factored into planning for 2022, and the charity has strong reserves which will be used to sustain it through this period of crisis and rebuild and reform beyond that until income recovers. Cashflow forecasts show that the charity remains a going concern.

Statement as to disclosure of information to the auditor

The trustees in office on the date of this report have confirmed, as far as they are aware, that there is no relevant audit information of which the auditors are unaware. Each of the trustees have confirmed that they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

Auditor

Prior to the pandemic, the trustees had planned to re-tender for the provision of audit services, in line with governance best practise. This exercise had to be put on hold but will be picked up again in 2022. Crowe U.K. LLP has indicated its willingness to continue in office and will be invited to take part in the re-tender process.

The Trustees' Report, including the strategic report on pages 4 to 38, was approved by the Board of Trustees and signed on their behalf by:

Howard Jones

Date: 20th April 2022



Financial statements

Trustees' responsibilities in the preparation of financial statements

The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' responsibilities in the preparation of financial statements. Trustees (who are also Directors of Nordoff Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent Auditor's Report to the Members of NORDOFF-ROBBINS MUSIC THERAPY

Opinion

We have audited the financial statements of Nordoff Robbins Music Therapy for the year ended 31 December 2021 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2021 and of its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether

this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the Trustees' Annual Report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report the strategic report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic report and the Trustees' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 39, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: **www.frc.org.uk/auditorsresponsibilities.** This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006, the Charities Act 2011 and The Charities and Trustee Investment (Scotland) Act 2005, together with the Charities SORP (FRS 102). We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company for fraud. The laws and regulations we considered in this context for the UK operations were General Data Protection Regulations and those regulations associated with Safeguarding.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the timing of recognition and completeness of voluntary and music services income, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, reviewing regulatory correspondence with the Charity Commission and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Alastair Lyon
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
Reading
Date: 22 April 2022

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING AN INCOME AND EXPENDITURE ACCOUNT) For the year ended 31 December 2021

		Unrestricted		Restricted		
	Notes	General funds 2021 £	Designated Funds 2021 £	Restricted Funds 2021 £	**Total funds 2021 £**	*Total funds 2020 £*
Income and endowments from:						
Donations and Legacies		1,280,288	-	461,398	**1,741,686**	*2,200,562*
Charitable Activities	3	1,472,626	-	-	**1,472,626**	*905,962*
Other Trading Activities		379,476	-	-	**379,476**	*739,506*
Joint Venture Income		281,704	-	-	**281,704**	*37,176*
Joint Venture Income attributable to Partners		(140,852)	-	-	**(140,852)**	*(18,588)*
Assets acquired from merger		-	-	-	**-**	*-*
Investments		237,901	-	-	**237,901**	*226,972*
Other		125,256	-	-	**125,256**	*868,952*
Total		3,636,399	-	461,398	**4,097,797**	*4,960,542*
Expenditure on:						
Raising Funds		849,258	38,322	-	**887,580**	*958,454*
Charitable Activities		3,187,310	705,937	461,398	**4,354,645**	*4,446,870*
Joint Venture Costs		3,258	-	-	**3,258**	*424*
Joint Venture Costs attributable to Partners		(1,629)	-	-	**(1,629)**	*(212)*
Other		42,126	-	-	**42,126**	*40,556*
Total	4	4,080,323	744,259	461,398	**5,285,980**	*5,446,092*
Operating surplus/(deficit)		(443,924)	(744,259)	-	**(1,188,183)**	*(485,550)*
Net gains/(losses) on Investments		681,136	-	-	**681,136**	*78,153*
NET INCOME/(EXPENDITURE)		237,212	(744,259)	-	**(507,047)**	*(407,397)*
Transfers Between Funds		(1,313,245)	1,313,245	-	**-**	*-*
Net movement in funds		(1,076,033)	568,986	-	**(507,047)**	*(407,397)*
Reconciliation of funds						
Total funds brought forward		6,693,974	6,251,544	-	**12,945,518**	*13,352,915*
Total funds carried forward	14	5,617,941	6,820,530	-	**12,438,471**	*12,945,518*

All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year.

Refer to note 15 for a full comparative statement of financial activities.

GROUP AND COMPANY BALANCE SHEET For the year ended 31 December 2021

		Group		Charity	
	Notes	**2021 £**	*2020 £*	**2021 £**	*2020 £*
Fixed assets					
Tangible fixed assets	8	**1,810,830**	*1,922,980*	**1,810,830**	*1,922,980*
Listed investments	9a	**9,732,686**	*9,089,789*	**9,732,686**	*9,089,789*
Investments in subsidiaries and joint ventures	9b	**1**	*1*	**101**	*101*
		11,543,517	*11,012,770*	**11,543,617**	*11,012,870*
Current assets					
Debtors	10	**781,973**	*633,070*	**876,220**	*1,164,408*
Cash on deposit		**51**	*111,673*	**51**	*111,673*
Cash at bank and in hand		**668,514**	*1,541,266*	**429,066**	*813,938*
		1,450,538	*2,286,009*	**1,305,337**	*2,090,019*
Creditors: amounts falling due within one year	11	**(555,584)**	*(353,261)*	**(515,175)**	*(318,635)*
Net current assets		**894,954**	*1,932,748*	**790,162**	*1,771,384*
Net assets	14	**12,438,471**	*12,945,518*	**12,333,779**	*12,784,254*
Unrestricted funds					
Designated Funds					
Fixed Asset Fund	14	**1,810,830**	*1,922,980*	**1,810,830**	*1,922,980*
Maintenance Fund	14	**250,000**	*250,000*	**250,000**	*250,000*
Training Continuity Fund	14	**1,400,000**	*1,400,000*	**1,400,000**	*1,400,000*
Strategic Fund	14	**3,359,700**	*2,678,564*	**3,359,700**	*2,678,564*
General fund	14	**5,617,941**	*6,693,974*	**5,513,249**	*6,532,710*
Total unrestricted funds		**12,438,471**	*12,945,518*	**12,333,779**	*12,784,254*
Restricted funds	14	**-**	-	**-**	-
Total funds		**12,438,471**	*12,945,518*	**12,333,779**	*12,784,254*

Included within these results is a loss of £1,131,611 in respect of the charity (2020: loss of £113,828)

These financial statements were approved and authorised for issue by the Trustees and signed on its behalf by:-



Mr H Jones
Trustee
20 April 2022

CONSOLIDATED CASHFLOW STATEMENT

As at 31 December 2021 | Company No: 1514616

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Net cash (used in)/provided by operating activities	(a)		**(1,260,514)**		*(540,901)*
Cash flows from investing activities					
Dividends, interest and rents from investments		**237,901**		*226,972*	
Purchase of property, plant & equipment		**-**		-	
Sale of property, plant & equipment		**-**		-	
Proceeds from sale of investments		**2,084,591**		*1,333,090*	
Purchase of investments		**(2,111,346)**		*(1,356,349)*	
Movement in cash awaiting re-investment		**64,994**		*59,172*	
of which acquired from merger		**-**		-	
Net cash provided by investing activities			**276,140**		*262,885*
Change in cash and cash equivalents in the reporting period			**(984,374)**		*(278,016)*
Cash and cash equivalents acquired from merger			-		-
Cash and cash equivalents at the beginning of the reporting period	(b)		**1,652,939**		*1,930,955*
Cash and cash equivalents at the end of the reporting period	(b)		**668,565**		*1,652,939*

(a) reconciliation of net income to net cash flow from operating activities:

	2021 £	2020 £
Net surplus/(loss) for the reporting period (as per the statement of financial activities)	**(507,047)**	*(407,397)*
Depreciation charges	**112,150**	*125,159*
(Gains)/losses on investments	**(681,136)**	*(78,153)*
Dividends, interest and rents from investments	**(237,901)**	*(226,972)*
Increase in debtors	**(148,903)**	*431,648*
Increase in creditors	**202,323**	*(385,186)*
Net cash (used in)/provided by operating activities	**(1,260,514)**	*(540,901)*

(b) analysis of cash and cash equivalents	2021 £	2020 £
Cash at bank and in hand	**668,514**	*1,541,266*
Notice deposits (less than 3 months)	**51**	*111,673*
Total cash and cash equivalents	**668,565**	*1,652,939*

(c) ANALYSIS OF CHANGES IN NET DEBT	At 1 January 2021 £	Cash flow £	At 31 December 2021 £
Cash at bank and in hand	**1,541,266**	**(872,752)**	*668,514*
Cash held on deposit	**111,673**	**(111,622)**	*51*
Total cash and cash equivalents	**1,652,939**	**(984,374)**	*668,565*

Charity information

The Charity is a company limited by guarantee (registered number 1514616), which is incorporated in the UK. The address of the registered office is 2 Lissenden Gardens, London, NW5 1PQ. The principal activity of the charity is to bring the life-changing power of music to as many people as possible, through the delivery of:

- High-quality music therapy services across the UK
- World-leading music therapy training
- Research to demonstrate and continuously improve the impact of music therapy

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s). The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern

The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation

Tangible fixed assets costing more than £2,000 are capitalised and included at cost including any incidental expenses on acquisition.

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:-

Freehold property
2% straight line

Short leasehold property improvements
Over the term of the lease

Centre Equipment
Straight line over the estimated useful life ranging from 3 to 10 years

Fixtures and fittings
10% reducing balance

Investments

Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady, and growing, income stream for the Charity. Against this objective, the capital value of the portfolio increased by 7% and investment income increased by 5%. year. The trustees consider the policy objectives to have been met for the year.

Subsidiary and associated undertakings and joint ventures

The charity has one wholly owned subsidiary undertaking: Silver Clef Productions Limited together with 50% ownership of a further undertaking, Music Industry Trusts Limited which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts consolidate the results of Silver Clef Productions Limited, under the equity method of accounting. The results of Music Industry Trusts Limited are not consolidated as the Charity to date, has not had control.

A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited

The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the selling of audio and visual rights on behalf of the parent charity. The annual Rugby Fundraising Dinner previously undertaken by the charity is now carried out through this trading subsidiary.

Music Industry Trusts Limited

This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the Charity accounts under the equity method because there is joint control by Nordoff-Robbins Music Therapy and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid. This company distributes all of its profits by way of Gift Aid and at 31 December 2021 has net assets of £2 (2020: £2). The Music Industry Trusts Limited made a net donation of £139,223 to Nordoff Robbins (2020: £18,376), represented by net joint venture income contributable to the charity in these accounts.

Income

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

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution.

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. No amounts are included in the financial statements for services donated by volunteers.

Grants are accounted for under the performance model as permitted by the charity SORP.

Coronavirus Job Retention Scheme (CJRS) grant income is therefore recognised on a straight line basis over the furlough period for each relevant employee. Included within other income is £125,256 of grants claimed under the CJRS (2020: £868,952).

Expenditure

Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves

Restricted funds are subject to specific restrictions imposed by the donor. Designated funds are set aside by the Trustees for specific purposes, but would otherwise form part of the general funds. General funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives.

Financial instruments

The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions

The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating lease and rental policy

Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as rental expenditure/expense in the overhead.

Significant judgements and estimates

The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1. Memorandum of association and taxation status

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2. Net income from trading activities of subsidiaries

	Silver Clef Productions Ltd £	*Total 2020 £*
Turnover	**180,417**	*250,824*
Cost of sales	**-**	*-*
Gross profit	**180,417**	*250,824*
Interest receivable	**53**	*811*
Administration costs	**(75,778)**	*(90,372)*
Net profit	**104,692**	*161,263*
Retained profit for the year and carried forward	**104,692**	*161,263*

The assets and liabilities of the subsidiaries were:

	Silver Clef Productions Ltd £	*Total 2020 £*
Current assets	**349,340**	*739,041*
Current liabilities	**(244,548)**	*(577,678)*
Net assets	**104,792**	*161,363*
Share capital	**100**	*100*
Profit and loss account	**104,692**	*161,263*
Capital and reserves	**104,792**	*161,363*

The results of and balance sheet of Silver Clef Productions Limited is extracted from it's published accounts for the year ended 31 December 2021.

Silver Clef Productions Limited, paid £71,559 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

Silver Clef Productions Limited will gift aid it's entire profits of £104,692 to the parent charity during 2022.

3. Income from charitable activities

	2021 £	*2020 £*
Music services generated income	**1,254,455**	*674,517*
Training and research generated income	**218,171**	*231,445*
	1,472,626	*905,962*

4. Expenditure

	Direct costs £	Grants Payable £	Support Costs £	**Total 2021 £**	*Total 2020 £*
Expenditure on raising funds	825,439	-	62,141	**887,580**	*958,454*
Charitable Activities					
Music Services	2,791,727	-	989,086	**3,780,813**	*3,847,861*
Training and Research	426,087	-	147,745	**573,832**	*599,009*
	3,217,814	-	1,136,831	**4,354,645**	*4,446,870*
Joint Venture Net Cost	1,629	-	-	**1,629**	*212*
Other expenditure	42,126	-	-	**42,126**	*40,556*
Total Expenditure	4,087,008	-	1,198,972	**5,285,980**	*5,446,092*

No grants payable or committed, including related costs, were made during the year (2020: £0).

No travel and subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2020: £0).

An amount of £6,952 (2020: £3,696) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5. Support costs

	2021 £	2020 £
Support costs allocated to charitable activities include:		
IT/ AV & Telecommunications	**138,656**	*120,917*
Publicity & Communications	**344,084**	*351,206*
Premises & Operational Support	**121,315**	*173,822*
Human resources & staffing support	**179,720**	*160,462*
Depreciation	**112,150**	*125,159*
Governance costs	**159,374**	*115,362*
Other support costs	**143,673**	*139,175*
	1,198,972	*1,186,103*

6. Net Income

	2021 £	2020 £
Net income for the group is stated after charging:		
Depreciation	**112,150**	*125,159*
Payments due under operating leases	**35,607**	*51,881*
Auditors Remuneration – Audit fees		
Relating to the parent charity	**23,700**	*16,250*
Relating to subsidiaries	**3,635**	*3,500*

7. Staff costs

	2021 £	2020 £
Wages and salaries	**3,454,083**	*3,629,887*
Social security costs	**336,248**	*344,544*
Other pension costs	**162,938**	*168,377*
	3,953,269	*4,142,808*

The total remuneration of key decision makers at the charity was £562,621 (2020: £540,181). This relates to the leadership team which at the year end comprised 6 Directors and the Chief Executive (2020:5 Directors and the Chief Executive). Staff costs include termination payments of £28,960 (2020: £187,781). No accrued annual leave was recognised (2020: £0).

The number of employees whose emoluments exceeded £60,000 are stated below:

	2021 Number	2020 Number
£60,000 - £70,000	**3**	*2*
£70,000 - £80,000	**2**	*1*
£90,000 - £100,000	**0**	*1*
£100,000 - £110,000	**1**	*0*

The average number of employees during the year was 127 (2019:127) with the Full Time Equivalent (FTE) average number of employees at the year end, including staff directors, being:-

	2021 Number	2020 Number
Music therapists and other charitable staff	**93**	*80*
Fundraisers	**11**	*12*
	104	*92*

	2021 £	2020 £
Pension contributions for the highest paid employees	**23,921**	*20,545*

	2021 Number	2020 Number
Retirement benefits were accruing to directors as follows:		
Money purchase scheme	**7**	**6**

No trustee or ex trustee received any remuneration (2020: none)

8. Tangible Fixed Assets

Group and Charity	Freehold property £	Short leasehold property improvements £	Centre equipment (incl. Tape Library) £	Fixtures and fittings £	**Total £**
Cost					
At 1 January 20201	4,076,524	406,691	14,049	155,581	**4,652,845**
Additions	-	-	-	-	**-**
Disposals	-	(17,411)	-	-	**(17,411)**
At 31 December 2021	4,076,524	389,280	14,049	155,581	**4,635,434**
Depreciation					
At 1 January 2021	2,287,042	328,425	12,193	102,205	**2,729,865**
Charge in year	81,531	26,062	911	3,646	**112,150**
Eliminated on disposals	-	(17,411)	-	-	**(17,411)**
At 31 December 2021	2,368,573	337,076	13,104	105,851	**2,824,604**
Net book value					
At 31 December 2021	**1,707,951**	**52,204**	**945**	**49,730**	**1,810,830**
At 31 December 2020	1,789,482	78,266	1,856	53,376	**1,922,980**

9a. Listed Investments

Group and Charity	**2021 £**	*2020 £*
Market value at 1 January	**9,089,789**	*9,047,548*
Additions	**2,111,346**	*1,356,349*
Sales proceeds	**(2,084,591)**	*(1,333,090)*
Realised and unrealised gains on Investment assets	**681,136**	*78,154*
Movement in cash	**(64,994)**	*(59,172)*
Market value at 31 December	**9,732,686**	*9,089,789*

Investments comprise the following:	2021 £	2020 £
UK investments		
Fixed interest	**992,764**	*1,508,567*
Equities	**3,803,044**	*4,229,433*
Money Market Instruments	**1,550,000**	-
	6,345,808	*5,738,000*
Overseas investments		
Fixed Interest	**250,112**	*162,160*
Equities	**2,423,891**	*2,536,944*
	2,674,003	*2,699,104*
Property	**143,990**	*231,889*
Other assets	**536,490**	*323,408*
Cash awaiting re-investment	**32,395**	*97,388*
	9,732,686	*9,089,789*

The following investments each comprised more than 5% of the portfolio's value at the end of 2021; Goldman Sachs Sterling Reserves 16%, Vanguard Funds PLC S&P 500 7% (2020; Baillie Gifford American 6.3%, Polar Capital Fund Global Technology 5.9% and Vanguard Funds PLC S&P 500 5.8%)

9b. Investments in Subsidiaries and Joint Ventures

In addition to the investments listed above the charity also holds investments in subsidiaries and joint ventures as follows:

Group	Joint Venture £
Cost	
At 1 January 2021	1
At 31 December 2021	**1**

Charity	Joint Venture £	Subsidiaries £	Total £
Cost			
At 1 January 2021	1	100	101
At 31 December 2021	**1**	**100**	**101**

The following was a subsidiary undertaking at the year end:

Nature of business	Country of incorporation	Holding	Proportion held	Nature of business
Silver Clef Productions Limited Company no. 02796952 Registered office: 2 Lissenden Gardens London NW5 1LP	UK	Ordinary share	100%	Events production and fundraising

The following was a joint venture at the year end:

Nature of business	Country of incorporation	Holding	Proportion held	Nature of business
Music Industry Trusts Limited	UK	Ordinary share	50%	Promotion of British Music Industry Awards

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year.

10. Debtors

	Group		Charity	
	2021 £	*2020 £*	**2021 £**	*2020 £*
Trade debtors	**407,520**	*164,091*	**297,629**	*157,378*
Amounts owed by subsidiary undertakings	**-**	-	**204,138**	*543,051*
Amounts owed by joint venture	**-**	-	**-**	-
Other debtors	**140,220**	*125,135*	**140,220**	*125,135*
Prepayments and accrued income	**234,233**	*343,844*	**234,233**	*338,844*
Total funds	**781,973**	*633,070*	**876,220**	*1,164,408*

11. Creditors: Amounts falling due within one year

	Group		Charity	
	2021 £	*2020* £	**2021** £	*2020* £
Trade creditors	**106,455**	*45,028*	**106,455**	*45,028*
Other taxation and social security	**106,545**	*85,806*	**99,636**	*84,681*
Other creditors	**55,513**	*52,952*	**25,513**	*22,951*
Accruals and deferred income	**287,071**	*169,475*	**283,571**	*165,975*
Total funds	**555,584**	*353,261*	**515,175**	*318,635*

Within accruals and deferred income is £139,600 (charity and group) of deferred income (2020: £61,088 charity and group). This relates to £74,018 of funding paid in advance but applicable to projects taking place in 2022 and 2023, £7,995 relating to fundraising events taking place in 2022, and £57,587 representing advance payment for music therapy services. During 2020, £48,088 of deferred income carried forward from 2020 in respect of advance payment for music therapy services was released, along with £3,000 of trust income and £10,000 relating to fundraising events (charity and group).

Within creditors is £25,513 of outstanding pension contributions (2020: £22,951).

12. Capital Commitments

There were no capital commitments at 31 December 2021 (2020: £0).

13. Operating Lease Commitments

At 31 December the company was committed to make the following total minimum lease payments under non-cancellable operating leases for each of the future periods stated:

	Centre Equipment		Land and Buildings	
Total future minimum lease payments due in:	**2021** £	*2020* £	**2021** £	*2020* £
Not later than one year	**2202**	*4,266*	**375**	*26,651*
Later than one year not less than five years	**461**	*2,303*	**-**	-

14. Reserves Of The Group

Movements in funds – GROUP 2021	At 1 Jan 2021 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2021 £**
General Fund	6,693,974	3,636,399	(4,080,323)	681,136	(1,313,245)	**5,617,941**
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	**1,810,830**
Maintenance Fund	250,000	-	(58,756)	-	58,756	**250,000**
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	**1,400,000**
Strategic Fund	2,678,564	-	-	-	681,136	**3,359,700**
	6,251,544	-	(744,259)	-	1,313,245	**6,820,530**
Total unrestricted funds	12,945,518	3,636,399	(4,824,582)	681,136	-	**12,438,471**
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	-
Total restricted funds	-	461,398	(461,398)	-	-	-
Total funds	**12,945,518**	**4,097,797**	**(5,285,980)**	**681,136**	**-**	**12,438,471**

Movements in funds – CHARITY 2021	At 1 Jan 2021 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2021 £**
General Fund	6,532,710	3,688,753	(4,076,105)	681,136	(1,313,245)	**5,513,249**
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	**1,810,830**
Maintenance Fund	250,000	-	(58,756)	-	58,756	**250,000**
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	**1,400,000**
Strategic Fund	2,678,564	-	-	-	681,136	**3,359,700**
	6,251,544	-	(744,259)	-	1,313,245	**6,820,530**
Total unrestricted funds	12,784,254	3,688,753	(4,820,364)	681,136	-	**12,333,779**
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	-
Total restricted funds	-	461,398	(461,398)	-	-	-
Total funds	**12,784,254**	**4,150,151**	**(5,281,762)**	**681,136**	**-**	**12,333,779**

Movements in funds – GROUP 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2020 £**
General Fund	7,036,513	4,528,093	(4,324,622)	78,153	(624,163)	**6,693,974**
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	**1,922,980**
Maintenance Fund	250,000	-	(70,287)	-	70,287	**250,000**
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	**1,400,000**
Strategic Fund	2,618,263	-	(17,852)	-	78,153	**2,678,564**
	6,316,402	-	(689,021)	-	624,163	**6,251,544**
Total unrestricted funds	13,352,915	4,528,093	(5,013,643)	78,153	-	**12,945,518**
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	-	432,449	(432,449)	-	-	-
Total funds	**13,352,915**	**4,960,542**	**(5,446,092)**	**78,153**	**-**	**12,945,518**

Movements in funds – CHARITY 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2020 £**
General Fund	6,503,527	4,894,353	(4,319,160)	78,153	(624,163)	**6,532,710**
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	**1,922,980**
Maintenance Fund	250,000	-	(70,287)	-	70,287	**250,000**
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	**1,400,000**
Strategic Fund	2,618,263	-	(17,852)	-	78,153	**2,678,564**
	6,316,402	-	(689,021)	-	624,163	**6,251,544**
Total unrestricted funds	12,819,929	4,894,353	(5,008,181)	78,153	-	**12,784,254**
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	-	432,449	(432,449)	-	-	-
Total funds	**12,819,929**	**5,326,802**	**(5,440,630)**	**78,153**	**-**	**12,784,254**

Analysis of net assets between funds

Funds at 31 December 2021 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,810,830	-	**1,810,830**
Investments	4,722,987	5,009,700	-	**9,732,687**
Net current assets	894,954	-	-	**894,954**
	5,617,941	6,820,530	-	**12,438,471**

Charity	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,810,830	-	**1,810,830**
Investments	4,723,087	5,009,700	-	**9,732,787**
Net current assets	790,162	-	-	**790,162**
	5,513,249	6,820,530	-	**12,333,779**

Funds at 31 December 2020 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,922,280	-	**1,922,280**
Investments	4,761,226	4,328,564	-	**9,089,790**
Net current assets	1,932,748	-	-	**1,932,748**
	6,693,974	6,251,544	-	**12,945,518**

Charity	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,922,280	-	**1,922,280**
Investments	4,761,326	4,328,564	-	**9,089,890**
Net current assets	1,771,384	-	-	**1,771,384**
	6,532,710	6,251,544	-	**12,784,254**

Designated funds have been set aside by the Trustees as follows:

- The Fixed Asset Fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.
- The Maintenance Fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings. The maintenance fund has been topped up to previous levels for future use.
- The Strategic Development Fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future.
- The training continuity fund has been designated to safeguard the continuity of study programmes for the charity's masters and PHD students.

15. Comparative Statement Of Financial Activities

	Notes	Unrestricted General funds 2020 £	Unrestricted Designated Funds 2020 £	Restricted Restricted Funds 2020 £	Total funds 2020 £
Income and endowments from:					
Donations and Legacies		1,768,113	-	432,449	2,200,562
Charitable Activities	3	905,962	-	-	905,962
Other Trading Activities		739,506	-	-	739,506
Joint Venture Income		37,176	-	-	37,176
Joint Venture Income attributable to Partners		(18,588)	-	-	(18,588)
Assets acquired from merger		-	-	-	-
Investments		226,972	-	-	226,972
Other		868,952	-	-	868,952
Total		**4,528,093**	**-**	**432,449**	**4,960,542**
Expenditure on:					
Raising Funds		914,630	43,824	-	958,454
Charitable Activities		3,369,224	645,197	432,449	4,446,870
Joint Venture Costs		424	-	-	424
Joint Venture Costs attributable to Partners		(212)	-	-	(212)
Other		40,556	-	-	40,556
Total	**4**	**4,324,622**	**689,021**	**432,449**	**5,446,092**
Operating surplus/defecit		203,471	(689,021)	-	(485,550)
Net gains/(losses) on Investments		78,153	-	-	78,153
NET INCOME/(EXPENDITURE)		281,624	(689,021)	-	(407,397)
Transfers Between Funds		(624,163)	624,163	-	-
Net movement in funds		(342,539)	(64,858)	-	(407,397)
Reconciliation of funds					
Total funds brought forward		7,036,513	6,316,402	-	13,352,915
Total funds carried forward	14	6,693,974	6,251,544	-	12,945,518

16. Financial Instruments

	Group		Charity	
	2021 £	*2020 £*	**2021 £**	*2020 £*
Financial assets measured at fair value	**9,732,686**	*9,089,789*	**9,732,686**	*9,089,789*
Financial assets measured at amortised cost	**1,371,277**	*2,156,018*	**1,226,076**	*1,960,027*
Financial liabilities measured at amortised cost	**415,983**	*292,173*	**375,574**	*257,547*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments.

	Group		Charity	
	2021 £	*2020 £*	**2021 £**	*2020 £*
Total interest income for financial assets held at amortised cost	**123**	*1,545*	**70**	*734*
Investment income at fair value	**237,778**	*225,427*	**273,778**	*225,427*

17. Related Parties

Ultimate control of Nordoff-Robbins Music Therapy (NRMT) rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity's wholly owned subsidiary, Silver Clef Productions Limited, paid £71,559 (2020: £84,910) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs. Silver Clef Productions Limited will gift aid its profits of £104,692 to the parent charity during 2021. A balance of £308,831 was owing from Silver Clef Productions at 31 December 2021 (2020: £543,052).

Nordoff Robbins has a 50% shareholding in Music Industry Trusts Limited (MITS) which is considered to be a joint venture with the BRIT Trust as there is joint control. During the year, MITS had one director, David Munns, in common with Nordoff Robbins. MITS donated £139,223 (2020: £18,376) by gift aid to Nordoff Robbins in 2021. At the year-end Nordoff Robbins was owed £0 from the MITS (2020: £0).

David Munns is a common Trustee of the BRIT Trust. In 2021, NRMT received donations of £400,000 (2020: £542,450) from the BRIT Trust.

Howard Jones is a Trustee of Nordoff Robbins and a partner at Sheridans who were paid £2,950 during the year for legal work relating to international trademarks and intellectual property rights (2020: £91). There were no amounts owing to Sheridans at the year end.

Neil Warnock is a Trustee of Nordoff Robbins and chair of the Royal Albert Hall 150th Year committee. During the year the Royal Albert Hall were paid £1,800 for the rental of the Hall for a campaign video shoot (2020: £0). No amounts were owing at the year end.

Graham Bell is a Trustee of Nordoff Robbins and a Director of Guitar Guitar, a music retailer from whom £1,226 of instruments were purchased in 2021 (2020:£0). No amounts were owing at the year end.

Donations from Trustees during the year totalled £17,500.

The charity sublets land from the BRIT School for Performing Arts and Technology and have built a small unit on it and benefit from some shared facilities which the BRIT School generously provide. Additionally the Charity buys into some of the BRIT school's maintenance contracts.



nordoffrobbins

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NORDOFF ROBBINS
Music therapy

Registered in England No. 1514616. Registered Charity No. 280960.
Registered Office: 2 Lissenden Gardens, London NW5 1PQ

NORDOFF-ROBBINS MUSIC THERAPY

England & Wales - Charity number 280960

Accounts

Nordoff Robbins Music Therapy

Annual Report and Accounts

For the year ended 31 December 2020



nordoff-robbins.org.uk

NORDOFF ROBBINS
Enriching lives through music therapy

NORDOFF ROBBINS
Enriching lives through music therapy

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Board of Trustees

Mr. D Munns OBE (Chairman)

Ms. E Banks

Mr. G Bell

Ms. J Bryant

Mrs. C Buckley (until 3rd November 2020)

Ms. H Gardner

Ms. S Guest

Mr. H Jones (Vice-Chairman)

Mrs. K A Josephides

Mr. I Rudd

Mr. N Warnock MBE

CEO

Ms. S Schembri

Secretary

Mr. C Dew

Statutory Auditor

Crowe U.K. LLP
Aquis House
49-51 Blagrave Street
Reading RG1 1PL

Bankers

Coutts & Co
440 Strand
London WC2R 0QS

Investment Advisors

Investec
2 Gresham Street
London EC2V 7QN

Solicitors

BDB Pitmans LLP
50 Broadway
Westminster
London SW1H 0BL

Nordoff Robbins Music Therapy – a company limited by guarantee
(trading as Nordoff Robbins)

The address of the registered office is:
2 Lissenden Gardens,
London,
NW5 1PQ.
Company number: 1514616

Registered Charity Number: 280960
Registered Charity in Scotland No. SC048817

Ava's Story

"The first time in her life, at 12 years old, Ava experienced inclusion, full inclusion."

Ava is 12 years old; she has complex health needs including cerebral palsy, complex epilepsy and she's blind. Ava has always loved music and it has brought her and her family many magical moments over the years.

Since we moved our community choir online in March, Ava and her mum Liz have been joining music therapists Oli and Emily each week - singing with the choir has helped Ava to find her own voice.



Ava's mum, Liz said:

"The first time Ava responded to her name, was in a music therapy session. And that was the start of an incredible journey of discovery as to what music could bring to her.

Ava was born with a complex brain injury and as a consequence of that, has global developmental delay, she's non-verbal and she's got cerebral palsy.

Music's always been a lifeline for Ava. It's a great leveller and it breaks through the barriers of disability. It's always been there throughout all the highs and lows of our journey with Ava. It's been an important part of her life.

Coronavirus hit and it was just such a massive change because all our normal routines just completely went out the window. Obviously, our access to normal support services, so school, therapy services, everything just shut overnight. And we went into full shielding with Ava quite early.

She loved the attention she got at being sung to, but it also encouraged Ava to find that voice, her own voice. She's non-verbal but developed a really beautiful pitch and tone when she's singing now which has been really lovely.

The first time in her life, at 12 years old, Ava experienced inclusion, full inclusion."





A year in the making - making music therapy more accessible than ever

In the year of the pandemic, we were hit with the biggest challenge Nordoff Robbins Music Therapy has ever faced.

Yet our supporters, volunteers, colleagues and clients all came together, adapted and moved forward to a digitally focused world.

Our annual report tells our story of a year like no other, with more highs and lows than ever before, but still on a mission to provide high quality music therapy that is accessible to everyone.

Our mission, strategy and objectives

We want to help create a world where everyone can thrive through music and feel connected to themselves and the world around them. There are many people, due to life circumstances, who struggle to access all that music has to offer and find themselves isolated from the world.

Our founders believed this and in 1959 Paul Nordoff (American composer and pianist) and special education teacher, Clive Robbins developed a new form of collaborative music-making to engage vulnerable and isolated children, which they termed 'therapy in music'.

Since then, the practice has evolved to work with all ages (from neonatal to those who are coming to the end of their lives) and today Nordoff Robbins is the largest independent music therapy charity in the UK. We work to not only deliver music therapy but to educate the music therapists of the future as well as undertake research into music therapy and the wider social value of music.

Our music therapists are expertly trained to tune into each movement, reaction and expression of the individuals they work with to discover how music can enrich their lives. This could be to unlock memories, to communicate where words have failed, to socially connect with family and friends, or to build confidence and self-esteem.

We provide a range of different sessions for children and adults of all ages from our locations across the UK Including Scotland, Wales, Manchester, Newcastle and London. We also work in partnership with over 280 organisations including schools, care homes, hospices, hospitals, mental health services and brain injury units.

Covid-19 hasn't changed our ambition, if anything it's made it stronger

Our five-year strategy to 2024 aims to make our services even more accessible, especially for the most vulnerable and isolated. And there's more we plan to do to champion music and its positive impact on everyone's health and wellbeing.

Covid-19 has not changed this aspiration. We have taken stock, evaluated, and set out new objectives to help us move towards our strategy in this new world.



Photo taken pre-Covid-19

A snapshot of our response to Covid-19 across our three pillars

At Nordoff Robbins Music Therapy, our work focuses across three pillars: delivery of music therapy, educating music therapists of the future and research into the therapeutic benefits of music.

All of these have been impacted by Covid-19. Here is a summary of how we took stock, adapted and reacted.

Delivery of music therapy

In 2020 our music therapy was severely disrupted by the pandemic. In March we had to temporarily pause all face-to-face music therapy due to government guidelines. However, we reacted quickly and soon got online delivery up and running.

Whilst online music therapy didn't work for everyone, it allowed us to carry on providing our services to some degree and meant we could be there for people in a time of heightened isolation.

As our music therapists are key workers, once government guidance allowed and where it was safe to do so, we started to carry on our work with partner organisations.

The disruption caused meant we reached 51% less people with our traditional face-to-face music therapy compared to 2019. However, it meant we could redirect resources to reach out to more people in more places. We set up new pilot projects reaching out particularly to schools and other organisations where the impact of the pandemic on people's mental health is being keenly felt.

Through innovation and moving resources digitally, we started creating musical resources for people to use at home, reaching people with music in new ways (such as our Online Choir and Singalong packages) and reaching more people (over 140,000) than we ever could before.

Moving forward we are continuing to work to make our services more accessible than ever.

Visit page 10 to find out more.

Education

Whilst the pandemic meant we couldn't provide teaching like everyone was used to, keeping our education courses going was a top priority, so we moved them online.

Master of Music Therapy Programme
When lockdown was declared in March 2020, we replaced all face-to-face teaching with online teaching and halted all placements. Teaching continued without interruption, and we worked hard to bring back students' access to placements as quickly as possible.

The Music Therapists of tomorrow
Our 2018-2020 cohort completed their studies successfully in 2020, and several of these students are now working for Nordoff Robbins as part of the Graduate Employment Scheme.

Graduate research MPhil/PhD programme
Our graduate research programme enables music therapists and other experienced practitioners ways to research their practice and develop research expertise. This programme moved entirely online because of Covid.

Short courses
Prior to the pandemic, we were proudly offering more short courses in more places across the UK than ever before.

All this regional activity was brought to a halt. As a reaction to this, we have partnered with FutureLearn to put three short courses online. We will make these available at no cost to the public worldwide by June 2021 as part of our goal to make our education more accessible.

Visit page 24 to find out more.

Research

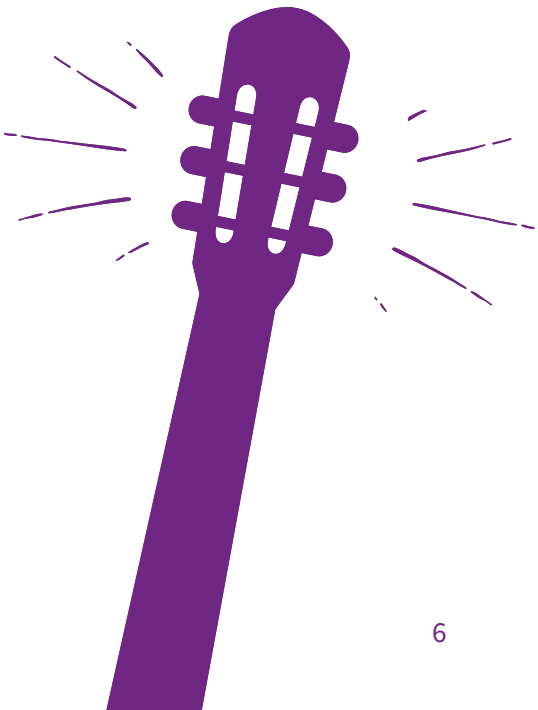
When Covid-19 struck in March 2020, our large-scale external research work was paused.

This was because we prioritised the use of our resources on activities that immediately contributed to the health and wellbeing of our clients and students during the pandemic.

We needed to put our resources where they were needed most during the crisis stages of this pandemic.

Although we paused this work, our research remains a core part of our mission, and as we emerge from the pandemic, we will simultaneously be reviving our research activities, helping us to understand better the ways in which our work has value for people in this new world of "living with Covid".

Visit page 26 to find out more.



A message from our Chairman

2020 was an unrecognisable year the world over.

Fundraising income from events and face-to-face initiatives were lost over night. To say our charity was facing a crisis in March 2020 is not an exaggeration. However, the organisation quickly gathered to see how we could move our work online for the three strands of our mission - delivery, education and research. All with the aim of still being able to be there for the people who were telling us our work was needed now more than ever.

We took the decision to focus on two out of three strands of our mission, delivery and education, whilst pausing research. Even though we had lost almost £3 million in expected income overnight, we committed to retaining our music therapists as they are essential to our work. We also sent out a clarion call to our biggest supporter, the music industry. As we receive no government funding, we rely on the generosity of our supporters to be able to continue our work. So, I want to take this opportunity to thank everyone in the music industry for taking Nordoff Robbins to their hearts and supporting us over all these years and especially in 2020, when we have needed it most.

Particular thanks go to The Brit Trust and the outgoing Chairman John Craig for his support of Nordoff Robbins over many years.

We had a host of dedicated and enthusiastic volunteers running fundraising events for us throughout the year. Thank you for giving up your time and lending us your expertise to make them all such a success. In particular, the Silver Clef Committee and the Carols Committee, Andrew Wilkinson, Merck Mercuriadis, and Nile Rogers, for making it all happen this year in our first ever online carols event.

A tribute to Angie Robertson

We also want to pay tribute to Angie Robertson who passed away recently. She and her husband, Willie, were the original instigators in galvanizing the music industry around Nordoff Robbins' mission. She gave so much of her time and was so generous with her home and friends, bringing people together over lunch to see how the great and the good of the music industry could help this charity help more people. We are incredibly thankful to her and her family for their support.

As pink was Angie's favourite colour, we have made this page pink in her honour.

Looking ahead to 2021

In 2021 we remain committed to creating a world where everyone can thrive through music. Our work at Nordoff Robbins is to make sure those that would otherwise struggle to access music can. This may be a nonverbal child with profound and multiple learning difficulties, a mum with dementia for whom through music she can recognise her children again, or someone who is struggling with prolonged mental health issues to find a rare moment of calm.

Our ambition is still to build on the foundations of the support from the music industry, helping to become a more recognisable charity with the wider music-loving public, as well as growing a broader supporter base to champion our work and assist our fundraising.

We are looking ahead and rethinking our strategy, taking into account all we have learned about the online world and where it is helpful for those we exist to serve. We hope to be sharing news on this strategy in early 2022.

It is a privilege to be Chair of this amazing charity and to work with the dedicated and talented music therapists and support staff who are enriching the lives of some of the most vulnerable people in our communities every day through the power of music.

I would like to close by offering them my thanks for all they have done to make sure that Nordoff Robbins has continued to be there for our clients when they have needed us most.



David Munns OBE

Chair of Trustees

A message from our Chief Executive Officer

We want a world where everyone can thrive through music

Our clients are people who without the help of others, would struggle to access the potential music has to offer, allowing people to connect with themselves and the world around them. People such as those with life limiting illness, disabilities or feelings of isolation.

Covid-19 has changed the way we work, and we have seen the power of music being used by so many to connect us to ourselves and each other during this time, despite the challenge of not being able to be physically close with each other.

Our response to the pandemic

In response to the pandemic, we knew we had to keep answering our mission where possible by being incredibly flexible and exploring what works and doesn't work online.

Music Therapy is participatory. We work WITH our clients, making music with them. This works best when you are physically close to someone, and when non-verbal connection and communication is possible. Covid has currently robbed us of this as an option, but we know that making music matters to the health of everyone all over the world.

Since March 2020, we have been working in an ever more personalised and local ways, taking in as much of the context of the person we are working with, their setting and that of our music therapist.

The resilience this work takes is to be commended and I offer my thanks to all our team for their constant focus on how they can use their expertise and energy to answer the growing demand for our services.

Our fundraising was decimated for 2020 and our forecast for 2021 is only 40% of our pre-covid income

Despite this huge reduction in income, we know that our services are needed now more than ever. We will continue to meet the need as and where we can - whether online or face-to-face. To do this, we have committed to using 50% of our free reserves to make sure that we can continue serving those who need our help most.

In all of this, it was reassuring to feel part of the wider music therapy community who came together as never before, all with the common cause of how we can continue to meet the needs of our clients and communities. I would like to thank Andrew Langford of the British Association of Music Therapy (BAMT) for the collaborative nature of our ongoing conversations.

The growing grief of Covid-19, the death of George Floyd, and the growth of the Black Lives Matter movement deepened discussions within the music therapy community about our lack of diversity and inclusion, and there was no united action plan to drive forward the outcomes of these conversations. The UK Music Therapy community are now committed to working together to create a plan of action.

As a charity, Nordoff Robbins has committed to the recommendations from the ACEVO Home Truths report, and as part of the Music Therapy community, we are working alongside BAMT to have a coordinated action plan. This means Nordoff Robbins will hold itself accountable externally (through publicly sharing our Equity, Diversity and Inclusion (EDI) action plan and performance against the report recommendations and the action plan with BAMT) and internally, through our Board performance metrics and our EDI taskforce who report directly to the board.

We are also working alongside other partners in this work including The Brit Trust and our Director of People is a part of their Equity, Diversity and Inclusion (EDI) taskforce.



Despite this huge reduction in income, we know that our services are needed now more than ever. We will continue to meet the need as and where we can - whether online or face-to-face. To do this, we have committed to using 50% of our free reserves to make sure that we can continue serving those who need our help most.

A big thank you.

I would like to say thank you to the Board of Nordoff Robbins who navigated the storm of Covid-19 with calm and pragmatism at all times. I would also like to thank my senior colleagues who were open to a new style of leadership – leading out loud – and for being open to being asked literally anything by any colleague as part of our 'Ask Us Anything' sessions. A big thanks to the whole team at Nordoff Robbins for their ability to manage the ambiguity of 2020 whilst putting those we serve first and foremost.



I close with a thank you to every person that supported Nordoff Robbins in any way in 2020. From retweeting stories about our work, donating, starting your own fundraising run with friends and family, or being part of our volunteer event committees.

Because of your support, and despite the global pandemic, we have still made music with 5,782 people in over 21,700 music therapy sessions and worked with 281 partner organisations. We have continued with the education and training of music therapists for the future, and we have reached hundreds of thousands of people with our musical resources.

We know that making music matters. Thank you.

Sandra Schembri

CEO, Nordoff Robbins



The impact of Nordoff Robbins and our music therapy

In 2020 our face-to-face music therapy was disrupted by the pandemic. This meant that the number of people we reached with our traditional face-to-face music therapy was less than in 2019.

However, it also meant we reached people with music in new ways and reached more people than we ever could before – a powerful combination for the future.



281
Number of partnership organisations we worked with



5,782
Number of people reached with music therapy



21,601
Number of music therapy sessions held



142,708
Number of people reached with our online musical resources



804
Number of people signed up to our fully accessible online choir

Our workforce:

111 colleagues, of which are music therapists – that represents **78** **70%** of our workforce



What our clients say

- **99% of respondents said that music therapy enables the people we work with to engage in music.** 53% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **95% of respondents said that music therapy helped improve interaction, communication and relationships for our clients.** 67% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **93% of respondents said that music therapy improved the quality of life of our clients.** 81% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **90% of respondents said that they would recommend our work to others.** 27% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **100% of respondents said that music therapy had a positive impact on an organisation's atmosphere.**

Providing quality music therapy

An overview of the year

Delivery of music therapy

Our goal is to provide high-quality music therapy and increase the accessibility of our services across the UK. We believe that music therapy should be available to people who will benefit from it most due to their disability, condition or life circumstance and we are working to overcome the various barriers to this across the UK.

We are continuing to work to make our services more accessible than ever – overcoming barriers to accessibility in the following aspects: geographical, individual condition/circumstance and financial.

Geographical

We are setting up new services in more places in different parts of the country. For example:

- New pilot projects are underway in a mental health hospital in Kent
- additional needs units in a Sheffield school
- a homelessness shelter in South Wales
- a dementia care home in Edinburgh
- as well as in nearly 40 other organisations around the country.

Individual condition/circumstance

Within each organisation we work, our therapists are trained to identify and develop effective referral systems for people who face the greatest challenges in terms of social isolation and communication, and therefore stand to benefit the most from music's help.

We also collaborate with professionals within our partner organisations on developing more informed and targeted referrals enabling us to reach those hardest to reach. This work has been important during 2020 as many of our clients have experienced additional levels of isolation due to shielding measures put in place.

To be able to reach the most isolated within our society, we seek new collaborations with organisations which support people living in our communities who have significant levels of isolation, lack of opportunity and societal stigma due to their circumstances – such as people experiencing homelessness, refugees seeking asylum or survivors of domestic abuse.

We recognise the challenges that people living with such circumstances experience in accessing our services, and so we work closely with organisations who support them to remove these barriers.

In 2020 we introduced six new projects in these specific areas, for example with women's refuges in southern and northwest England, and a homelessness drop-in centre in Leeds.

Financial

We know that for some organisations or individuals' fees for music services are a barrier, so we provide all our services within our centres and bases, as well as in open access community settings, free of charge.

For those we do charge fees to, we choose to run a subsidised model so that we are able to reach more people across the UK with the resources we have. In 2020 27% were free services and 73% were subsidised fees.

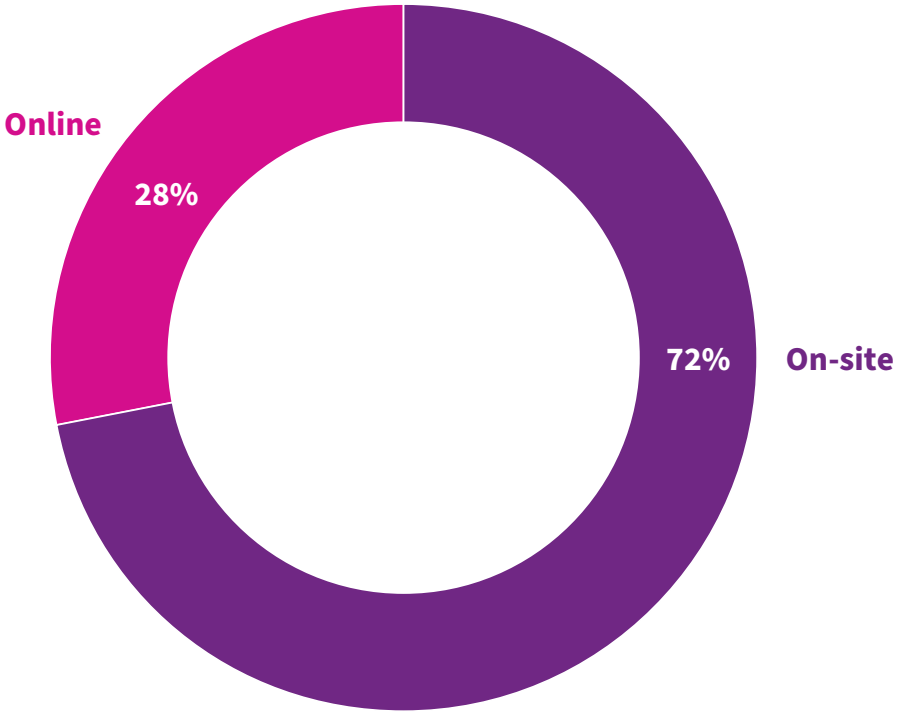
Our response to Covid

Pre-Covid, all our services were provided face-to-face, whether in partnership with other organisations or in our regional hubs. In March 2020, the first Covid-19 lockdown meant we had to suspend our face-to-face services in line with government guidelines and look for other ways to reach people with our music therapy.

Our first response was to begin exploring how our music therapists could continue to provide our services using online technology to connect with and support our clients. We worked closely with all our partner organisations to find out what might be possible. For some of our partner organisations, online music therapy proved possible. For others, an online service was not initially possible, but an on-site service was eventually able to resume once arrangements to minimise the risk of Covid-19 infection had been agreed. However, for other client's online music therapy just wasn't suitable, so our service had to remain paused until restrictions eased, and it could resume on-site.

At the end of 2020, 28% of our services to partner organisations were being run online.

Chart 1: Proportion of partner organisation services on-site and online



Our delivery numbers in 2020

The disruption caused by the pandemic meant that in 2020 we provided 21,601 music therapy sessions to 5,782 people, representing a 51% decrease on what we achieved in 2019.

At the end of 2020 we were delivering the equivalent of 160 days of music therapy per week across the country, a 37% decrease compared to 2019. During the year we worked within 281 partner organisations. Although this represented a 3% increase on 2019, Covid restrictions meant that we worked with fewer people within each organisation than would normally be the case – this was due to limitations on group work and the number of sessions being delivered per day, and illness absence or I.T. problems (for online sessions) leading to much higher rates of session cancellation than is normally the case in partner organisation work.

Digital where helpful

Like many, we had to pivot a service which works best face-to-face, with human connection. However, that didn't mean there wasn't a place for digital.



We developed new online services based on our therapists' ongoing reflections and feedback on their experience of online delivery, and we plan to continue developing this innovative work alongside our face-to-face services where this is beneficial for the clients we work with.

Some of the digital ways we have been able to provide music and music therapy to our clients, and to the public in 2020 have been:

Accessible Music Learning

This online offer helps people living with challenges of disability or illness to develop both musically and personally by learning a musical skill with a music therapist. **We have seen 87 people sign up for their interest in this service.**

"The patience shown by the teacher and his ability to adapt throughout the lesson to our sons needs and capabilities is amazing. Our son always finishes the lesson having achieved something new, which is great for his self-worth and esteem."

Musical Conversations

This provides opportunities for people to think together with a music therapist about how music can help in coping with the demands of everyday life, particularly at this difficult time. **31 people signed up to Musical Conversations.**

Online Choir

The fully accessible online choir began by bringing the members from the existing Nordoff Robbins Community Choir based at The London Centre together online, then inviting the wider population to join through a sign up on the Nordoff Robbins website. It provides opportunities for people from all over the world to come together and unify in singing.



Membership went from 35 existing members to over 800 from many different countries, with the online sessions having over 100 individuals attending each week.

Online Singalongs

The Singalong packages on our website were pre-recorded music videos created by our therapists during the first lockdown as part of our initial response to supporting people of any age or ability at home.

They aim to support wellbeing through encouraging people to sing, as well as identifying specific movements such as clapping, stamping and waving. **The Singalong packages have seen over 80,000 engagements (this is a combination of views and reactions across Facebook, Facebook Ads and Youtube).**

The Clangers – On Stage at Home

A collaboration with children's TV show, Clangers. We created a series of engaging music videos for children, focusing on using items from any average household to make music. These songs also worked on different developmental areas such as, listening, following, energy moderating, and musical imagination.



They were featured on a number of different resource websites and received a significant number of views across our social media channels. This collaboration has resulted in further conversation with Clangers brand to explore other options for working together over the next year.

On Stage at Home saw 26,924 engagements on our Facebook and Youtube channels, plus an additional 13,300 on Clangers Youtube.

Nordoff Robbins Live

A weekly live streamed music session on Facebook delivered by two of our music therapists. The therapists encourage participation and engagement through the live comments section of the stream and take song requests from listeners in advance and during the session, encouraging people at home to join in as much as possible. **It has formed an online community, with over 14,800 engagements with many people attending regularly.**

BandLab projects

Using the online music-making platform BandLab we ran a small online pilot project with Barnardos. Over six weeks (one session each per week), a music therapist worked online with three young carers in Liverpool, helping them learn how to create their own music and write a song of their own. This project was also supported by IDT Solutions who kindly loaned us two laptops in order for the young people involved to participate.

Workplace Wellbeing - Online choirs

During lockdowns, many people have found themselves lonely and isolated at home. Nordoff Robbins therapists have facilitated online choirs to two different organisations in 2020, (Virgin Money and Nacro) bringing their employees together to engage and participate together in music.



Looking ahead to 2021

We are planning to build on the online resources developed as part of our Covid response, continuing to offer digital opportunities where beneficial. Some of our current plans include:

- New online musical resources - Interactive music-making activities for use with children, with the potential to link with external organisations to create animated, professional resources for use at home and in schools.
- The Afternoon Group - A new, online music group for adults with learning disabilities, facilitated by a music therapist.
- Open online pre-school group - Following the success of the online choir and the transition of various Music Services to the online world, we are offering a new online pre-school group to families across the country in February 2021.

What we learned from our online experience of music-making and connecting with people

We know that making music has the most impact when it is in person, allowing our music therapists to respond and connect to a client.

However, although there are limitations with online therapy, there are many positives of using music and music therapy in a digital world. These include:

- Providing connection at a time of unprecedented social isolation and stress. “I love joining in and seeing everyone. I think it is a great service you are providing and especially to those friends living alone and more isolated than usual. Thank you so much.” Participant in an online Nordoff Robbins hospice choir
- Supporting parents and carers in their musical interactions with their children at home.
- A continued relationship between a client and their therapist, providing support and continuity in challenging times.
- A place of comfort as some clients seemed more comfortable in their own surroundings, making them more confident in the sessions.
- Easier access for some clients, particularly those who do not live near any of our current services or find it difficult to leave their homes.
- Opportunity for different client groups coming together, e.g., clients with neurological disabilities and clients with mental health issues and clients with learning disabilities. Certain types of musical interaction such as song-writing or musical instrumental teaching proved straightforward to transfer to online provision and have been beneficial.

For some of the people we work with, online music-making just wasn’t appropriate for a range of reasons including lack of access to technology, difficulty interacting with a screen or the delay in transmission of music between a music therapist and client.

For others, online music therapy hasn’t been such a helpful experience because of reasons such as technology problems causing confusion, finding the limitations of online music-making frustrating or feeling discouraged after not being able to engage properly on an online session.

Music therapy delivery

Number of service days per week at the end of 2020

Over the course of the year, we worked in partnership with 281 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units. This compares with 272 organisations during 2019. Most of these partnerships continued into 2020, but 12 ended during the year. In most cases this was due to the organisation not being able to afford our subsidised service charge. No organisations that ceased our services said this was due to dissatisfaction. We are continuing to stay in touch with these all organisations as most they stated they would like to resume our services at some point in the future.

Chart 2 - Regional distribution of delivery days per week nationally at the end of 2020 (%)

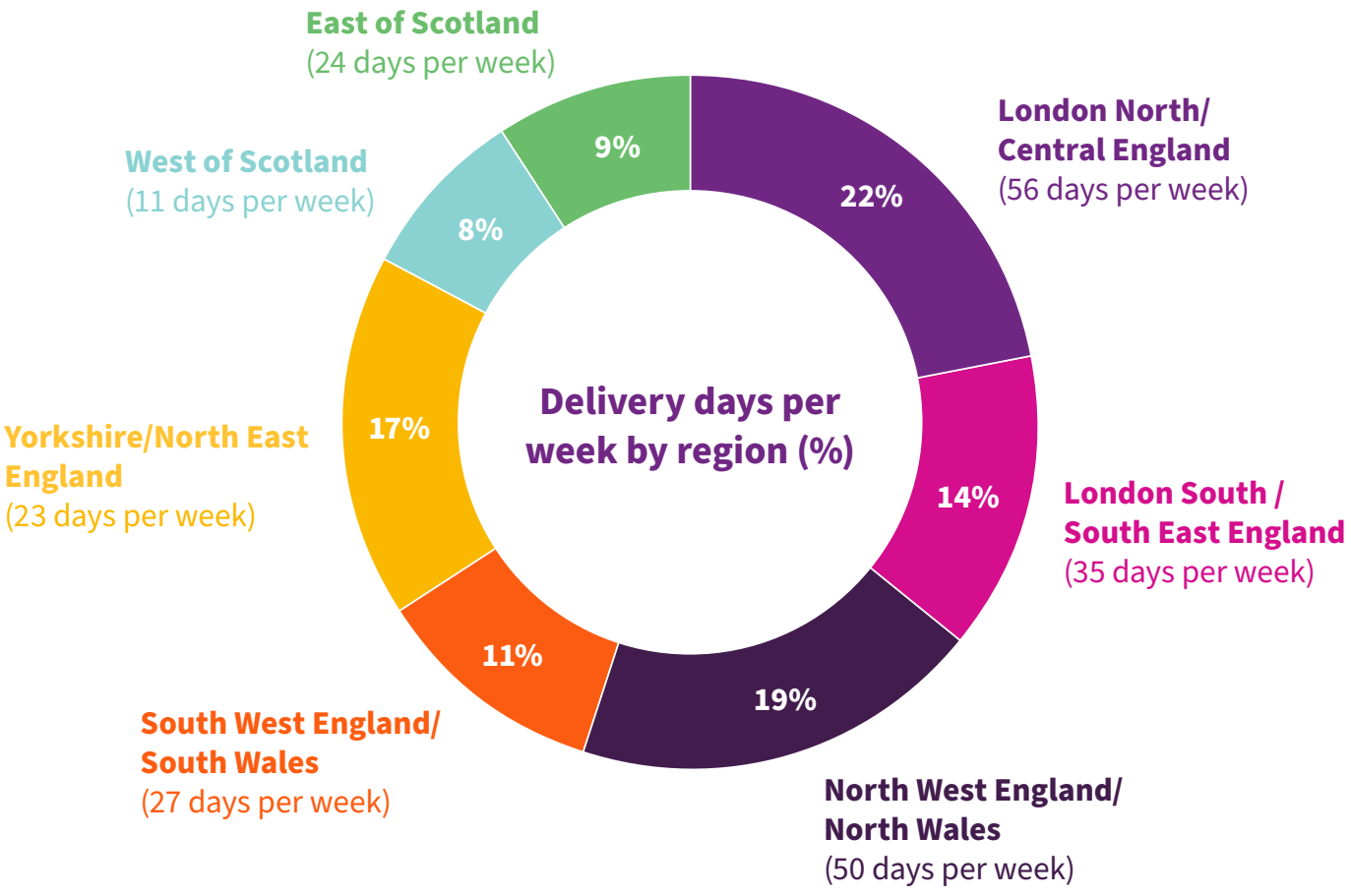
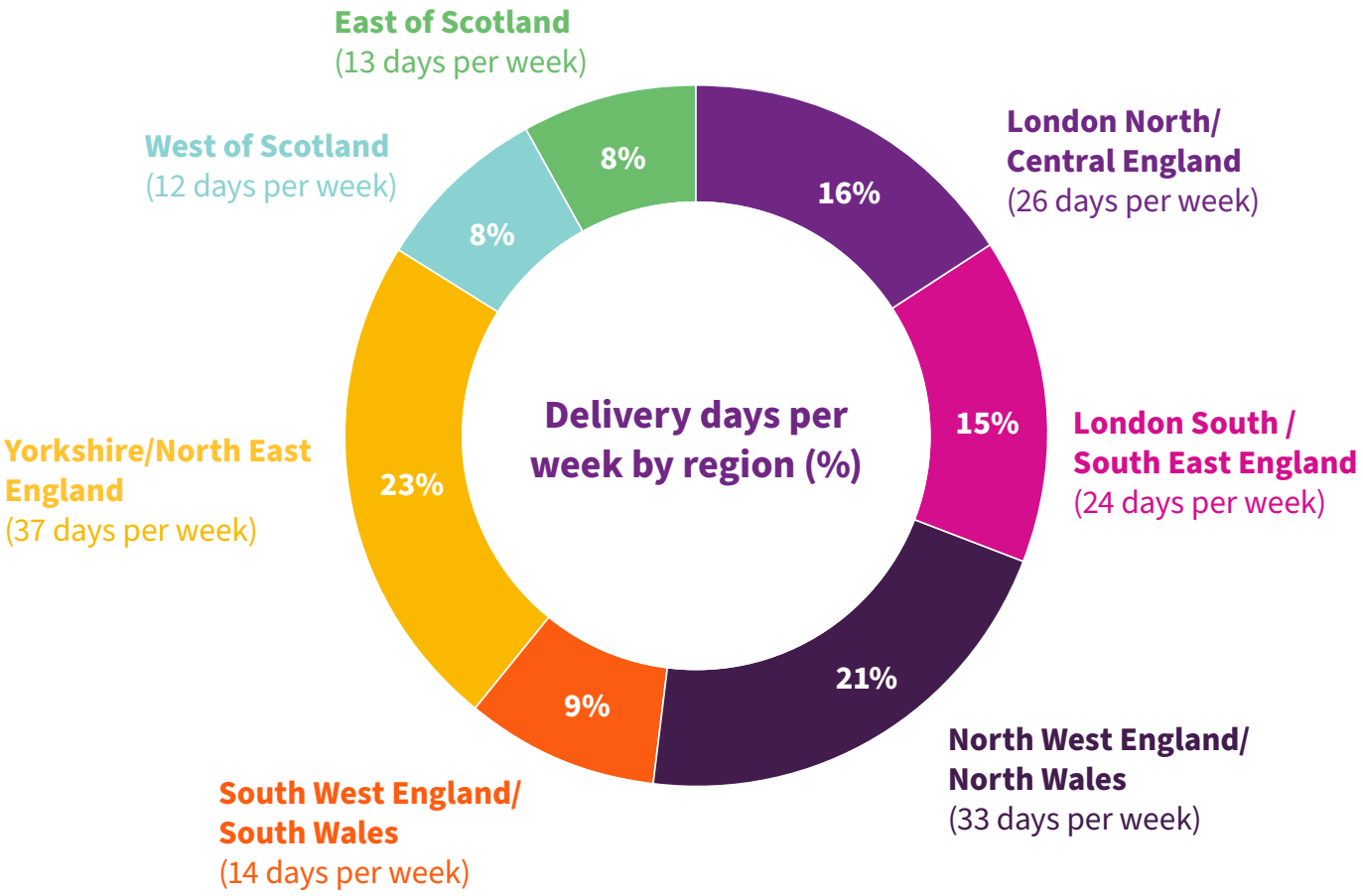
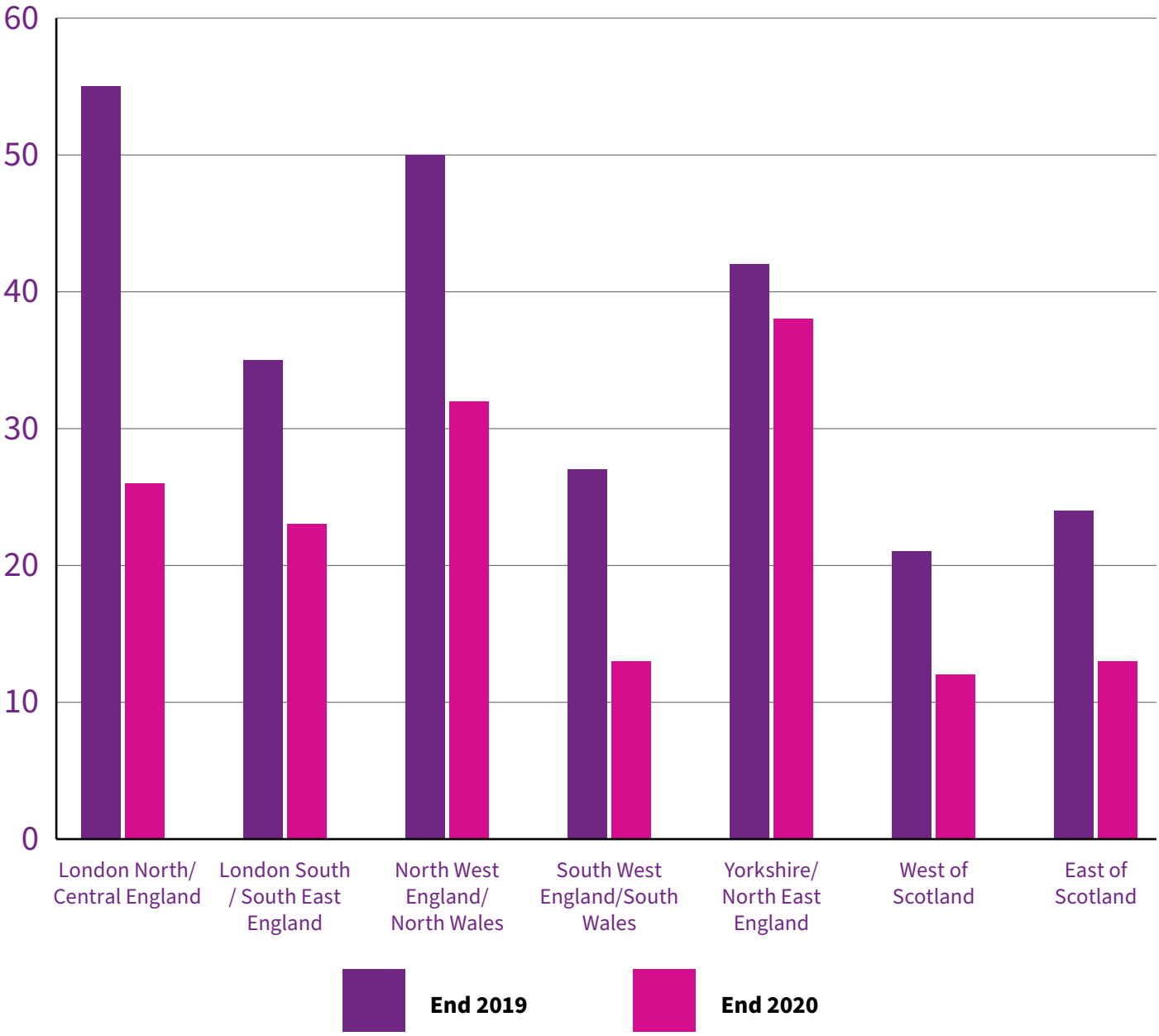


Chart 2a - Regional distribution of delivery days per week nationally at the end of 2019 (%)



The graphs demonstrate that the short-term impact of the pandemic was a 37% reduction (96 days) in the number of delivery days we were providing each week, and that the impact on our services was similar in all parts of the country. This was mainly because we had to suspend all our face-to-face Open Access sessions, although from August we redirected some of the therapists to deliver new pilot projects in new partner organisations. Chart 2 highlights the reduction in delivery by region.

Chart 3: Comparison of total days of music therapy delivery per region at the end of 2019/2020



Throughout 2020, we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances. The charts below show that the proportions of our work with clients in different settings remains broadly similar from 2019 to 2020, as we continued focusing on key client groups who face the greatest challenges of communication and social isolation.

There are small decreases in the proportion of work in some settings where Covid-related restrictions presented us delivering either on-site or online services, e.g., hospices, dementia care homes and care homes for adults with learning disabilities. There is an increase of work we deliver in mental health settings as several of new pilots have been set up in these settings to increase accessibility of our services for clients with mental health issues.

Chart 4: Distribution of services by partner type at the end of 2020 (%)

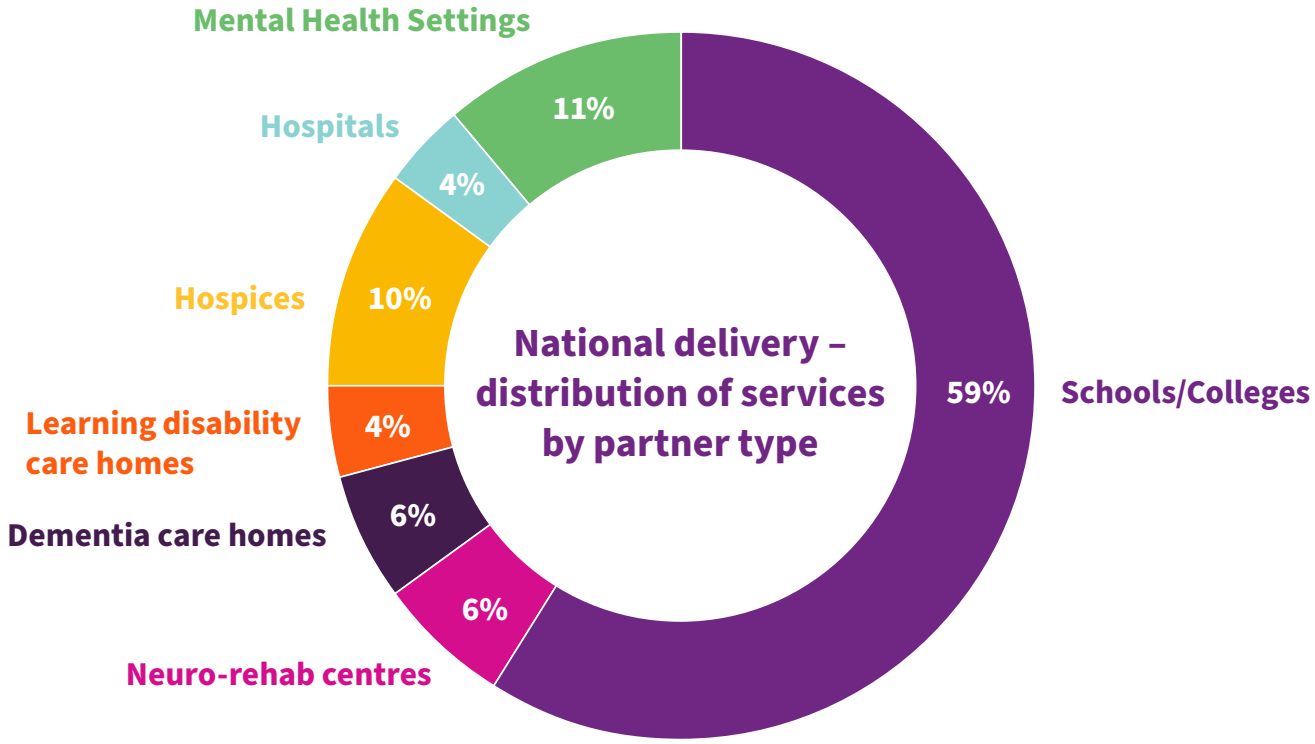
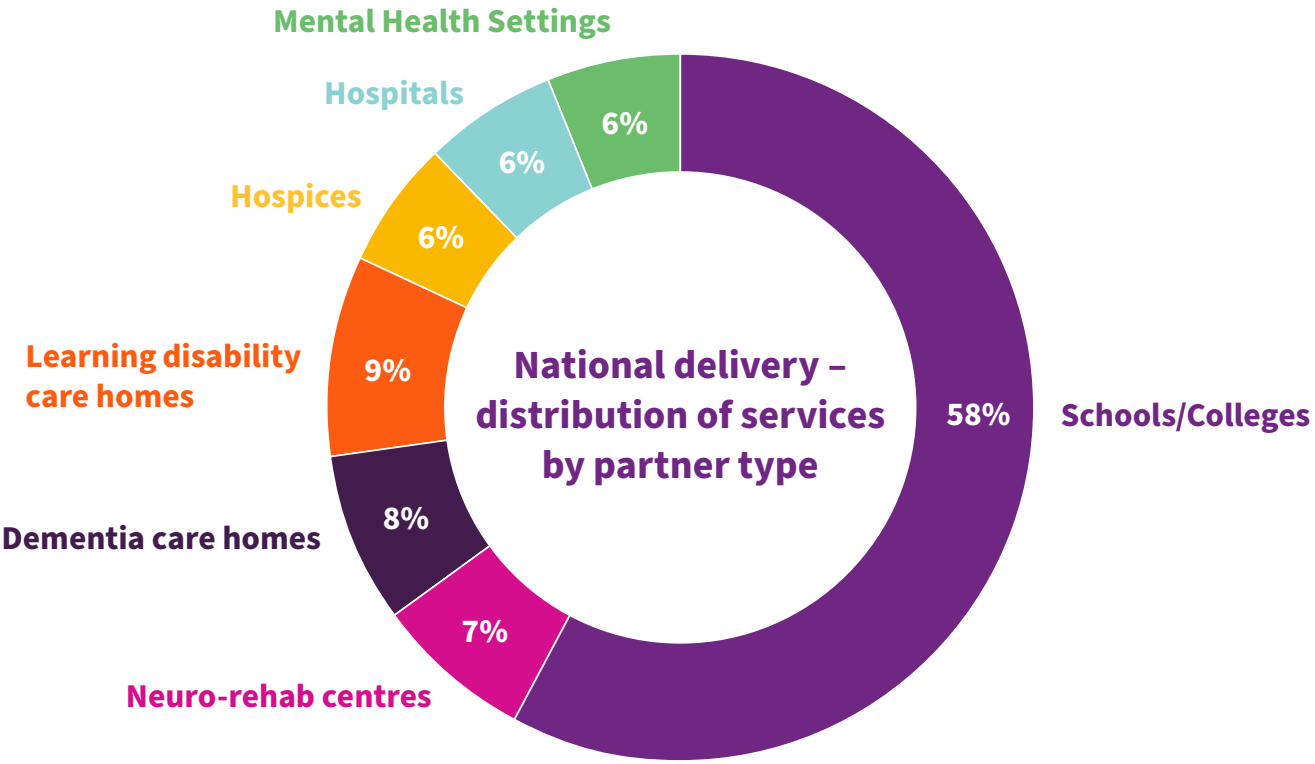


Chart 4a: Distribution of services by partner type at the end of 2019 (%)



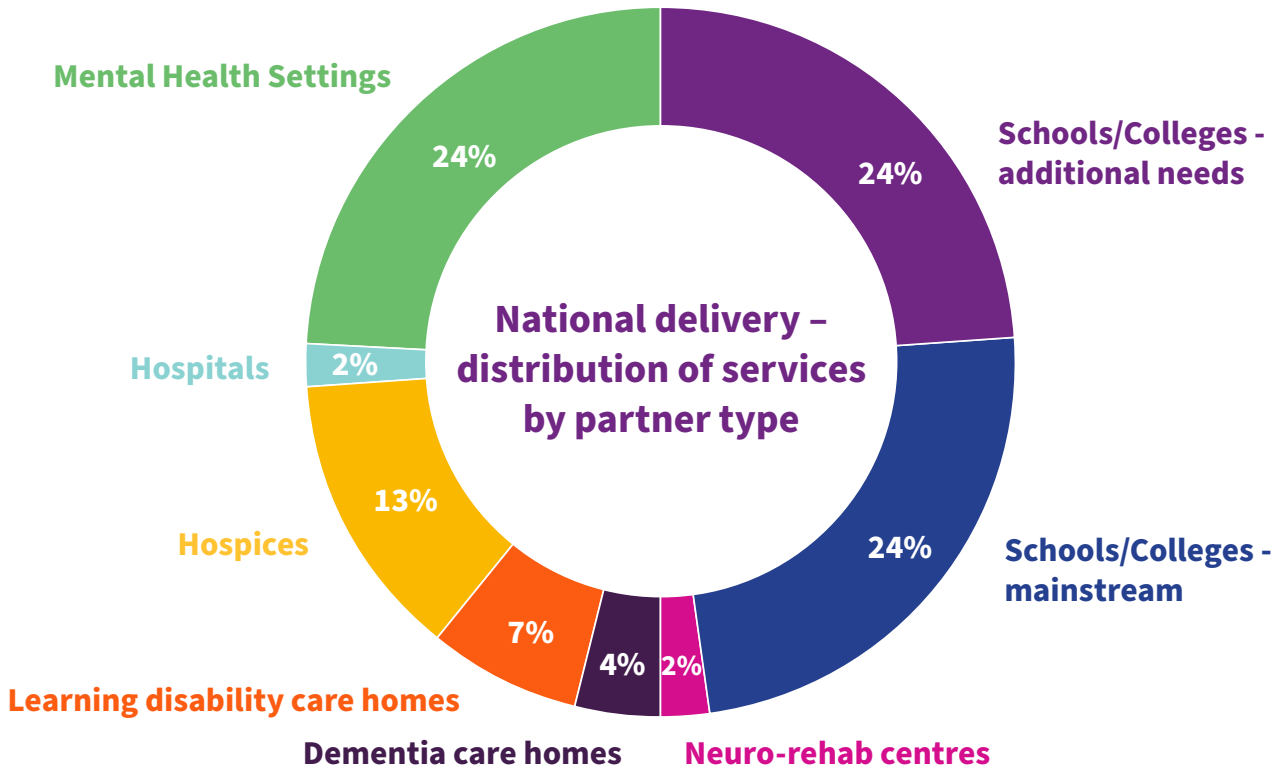
Being there for those that need us most in spite of a pandemic

The result of the enforced pause in much of our partnership and regional hub services created opportunities to redirect our resources to reach out to new places where music therapy could offer help to vulnerable children and adults.

We set up new pilot projects, reaching out particularly to schools and other organisations where the impact of the pandemic on people's mental health is being keenly felt. By the end of 2020, over 40 new pilot projects were underway across the country in a wide range of settings, including work with refugees, people experiencing homelessness, mainstream schools and schools for children with additional needs (see chart 4).

More pilot projects are planned for 2021, supported by a new initiative in which we are building contacts with national providers of services for vulnerable adults and children.

Chart 5: Pilot projects – distribution of services by partner type at the end of 2020 (%)



Quality

While we continue the drive to make our music therapy more accessible, we never lose sight of maintaining the high quality of our services. Our best practice quality assurance framework ensures all music therapist colleagues receive ongoing support, regular supervision, annual workplace visits and a range of continuing professional development opportunities including mentoring and a support scheme for our therapists who act as supervisors. This allows us to effectively ensure we maintain high quality service provision as well as support the continuing professional development of our workforce.

Looking ahead

We are continuing to make our music therapy services more readily accessible, so we are improving our regional presence. As part of this, in early 2020 (pre-Covid) we relocated our services in Glasgow into more fit-for-purpose and accessible premises. We had planned to extend our Andrew Lloyd Webber Music Therapy Centre in South London during 2020 in order to provide more music therapy sessions, but this remains on hold until the longer-term impact of Covid-19 becomes clearer.

In Manchester a dedicated Music Network is supporting our fundraising activities and our plans to increase and diversify our services in the region, spearheading our efforts to secure a permanent base for us in the city to help us emerge stronger from the impact of the pandemic.

Talent Pipeline: Our education and delivery teams continue working closely together to develop opportunities for the graduates from our Master in Music Therapy programme to join our graduate employment scheme. The scheme supports the newly qualified therapists at the same time as supporting our intention to expand our services to new locations, therefore offering music therapy to more people in more places. In 2020, four new graduates joined our team and started delivering work in Manchester, Kent and London.

Thomas' Story

"It's made such a difference to his mood"

Thomas, who is seven years old, has been living in hospital for four years. Since the Covid-19 pandemic, has not been able to leave his hospital room or have any visitors other than his mum.

Paralysed from the neck down, his mood and level of motivation were low, and he experienced frequent periods of anger and frustration. Because of this, he was referred to Nordoff Robbins Music Therapy as part of the Children's Hospices Across Scotland (CHAS) 'Virtual Hospice' to help with social isolation and to support his mental health.

Thomas started to receive music therapy sessions every week with music therapist, Janet, and it is one of the only chances he has each week to escape. In his sessions with Janet, he is given the opportunity to fully connect and express himself using all aspects of music.



When making music with Thomas, Janet said,

"Given his minimal physical movement, music therapy focusses on his vocal abilities, facial expressions and maximising his imagination. It offers him a way to find energy and power."



"He looks so happy," said Thomas' mum, Dayna after seeing his sessions. *"He's benefiting so much from having the sessions with Janet, and it's made such a difference to his mood. He really looks forward to them."*

Due to the complex treatment he needs, Thomas has been more isolated than ever during this crisis, which is why his weekly music therapy sessions are such a highlight, and so important to his wellbeing.

Activities Coordinator at CHAS Eilidh Grant said, *"When we started the Zoom sessions with Thomas, he would come on, and he would just not be in the mood for anybody. And then as soon as the session started, his face would relax and he'd really get involved in the sessions which is amazing. It becomes a real partnership between the music therapist and the child."*

Music therapy is offered in partnership between CHAS and Nordoff Robbins Music Therapy.

Education

Keeping our programmes running

Ever since Paul Nordoff and Clive Robbins started collaborating to develop their approach to music therapy, training and education have been a core part of our work. We've been formally training music therapists since 1974, giving them the latest skills, training and thinking to use the power of music therapeutically to help others.

Whilst the pandemic meant we couldn't provide teaching like everyone was used to, keeping our education courses going was a top priority.

Master of Music Therapy (MMT) training programme

The Master of Music Therapy programme is our means of training musicians to become HCPC-registered music therapists, with teaching bases in London, Manchester and Newcastle.

When lockdown was declared in March 2020, we replaced all face-to-face teaching with online teaching and halted all placements. Teaching continued without a break, and we worked hard to bring back students' access to placements as quickly as possible.

Many of our students provide crucial services to people who would otherwise be isolated during the pandemic, and we are now at a stage where almost all students are back on placement – the majority face-to-face, and the rest online.

It is now standard practice for our students, like our therapists, to be delivering music therapy whilst wearing PPE and maintaining social distancing wherever this is possible and appropriate.

From September 2020 we were able to restore face-to-face teaching for one day per week per cohort (with the remainder being delivered online). We prioritised the use of this time for supervision (including hands-on musical workshopping, which works less well online) and classes which centre on collaborative music-making.



Photo taken pre-Covid-19



Photo taken pre-Covid-19

The Music Therapists of tomorrow

Our 2018-2020 cohort completed their studies successfully in 2020, and several of these students are now working for Nordoff Robbins as part of the Graduate Employment Scheme, helping us to grow the availability of our services around the UK.

Despite the pandemic, we were delighted to be able to welcome a new cohort of students based in London in October 2020 (alongside the cohorts in Manchester and Newcastle which moved into their second year on the programme). Among the new students are two holders of the Constable Education Trust bursary – a full fee-waiver for students from BAME backgrounds, addressing the lack of people from BAME backgrounds in the music therapy profession.

For next year's new students in Newcastle and Manchester, four bursaries from Sony Music will be available. These are full fee-waivers for students where financial barriers would otherwise have prevented them accessing the training and profession.

These bursaries, along with a renewed focus within our curriculum on equality, diversity and the exercising of power within music therapy practice, form a key part of our organisational focus on EDI and a positive attempt to address the currently inequitable situation within the UK profession as a whole.

Graduate research MPhil/PhD programme

Our graduate research programme enables music therapists and other experienced practitioners who use music in socially engaged ways to research their practice and develop research expertise.

In this way we contribute to the building of the research base for music therapy and the social value of music by nurturing tomorrow's researchers. The seminars and academic supervision components of this programme have moved entirely online since the arrival of Covid.

However, students' research projects have been significantly impacted (especially where they were in the middle of collecting data for their projects when Covid struck). We have been supporting students in finding innovative ways to continue with their projects, recognising the new reality of primarily online interaction for many people during the pandemic.

Short courses

Prior to the pandemic, we were proudly offering more short courses in more places across the UK than ever before. All this regional activity was brought to a halt in March 2020, and it is unclear when we will be able to resume such activities that bring strangers together in one place.

In reaction to this we partnered with FutureLearn to put three short courses online and make these available at no cost to the public worldwide by June 2021.

We are excited to be making use of this opportunity and hope that it will enable us to connect with more people in more places than ever before.

Research

Putting our work on pause

When Covid-19 struck in March 2020, our research and policy work was paused. This is because we prioritised the use of our resources on activities that immediately contributed to the health and wellbeing of our clients and students during the pandemic. We needed to put our resources where they were needed most.

Although we paused this work, our research and policy work remain a core part of our mission, and as we emerge from the pandemic, we will simultaneously be reviving our research activities, seeking to focus these as closely as possible on the work we do, helping us to understand better the ways in which our work has value for people.

A small programme of research activity for 2021 has been agreed and will include a project focusing on our therapists' and students' experiences of working online during the Covid pandemic, a project on our work within neuro-rehabilitation services, and an opportunity for some of our therapists to develop their research skills alongside their continuing practice.



Photo taken pre-Covid-19

Stella's Story – her journey to becoming a music therapist

Stella grew up in a musical family where she learnt to play piano and violin. She would spend her weekends performing in care homes, putting on recitals, and playing for church services.

After being introduced to 'Creative Music Therapy' and the work of Paul Nordoff and Clive Robbins whilst in her final year at Emmanuel College, Cambridge, Stella said, *"I was struck by their humanistic, interactive and empowering use of music. This perfectly matched my own philosophy and gave me fresh inspiration in my career ambitions."* Stella soon moved to Newcastle after a year abroad and successfully applied for the Master of Music Therapy programme in 2019.

Throughout the two years on the Masters programme, students are given the opportunity to put theory into practice through their weekly training placements across a variety of settings. During her own placements, Stella delivered sessions in a school for Special Education Needs, a neurological care home, and an open access mental health support service. She said, *"These experiences have shown me that being a music therapist is not just about improvising music well: it is about harnessing the communicative properties of music to facilitate a space for interaction and growth. The course has met and exceeded my expectations and has been challenging in the best way possible. It has asked me to grow in my musicianship, my professionalism, and my capacity for compassion and self-reflection."*

Reflecting back on her year Stella said, *"It is difficult to express just how much the pandemic has challenged us as students, from affecting our practical music-making to preventing us from delivering sessions. Still, we have managed to grow and learn whilst exploring alternatives for accessibility and connection online. Personally, the motivation to persevere through adverse circumstances comes from witnessing how people with additional healthcare needs have been disproportionately affected by the pandemic."*

She continued, *"I was fortunate enough to be granted essential visitor status at the care home where I was on placement last year, an action which highlights how music therapy has become a crucial response in the pandemic. Now that I am delivering sessions online, I feel privileged to be able to continue facilitating moments of meaningful, joyous music-making."*



"These experiences have shown me that being a music therapist is not just about improvising music well...

Fundraising in a pandemic

The highs and lows

Nordoff Robbins receives no government funding and so we rely on the generosity of our supporters to be able to continue our work. Since the 1970s, fundraising events have always been one of our biggest sources of fundraising income, with over 50% coming from our established event portfolio.

From the first lockdown in March 2020, our physical events were all postponed or cancelled, presenting huge challenges and loss of fundraising income for the charity. To help reduce the income gap we needed to adapt and re-focus our fundraising strategy to still be able to raise funds for our music therapy delivery.

Despite the significant challenges we faced as a charity, we were committed to being there for our clients and the communities we serve as the stresses of the pandemic began to be felt across the country. We were fortunate to have supporters, volunteer committees, trust and foundations and corporate partnerships reaching out to us in our time of need to offer additional support.

We have ambitious plans for our future despite the challenges we faced in 2020 and continue to face due to Covid-19. We have also demonstrated resilience and the ability to adapt - bringing our teaching online, moving our music therapy delivery online and creating musical resources for everyone to access. We have learnt so much during this past year and have changed as a result, which we believe will enrich us as an organisation for many years to come.

Changes to our events portfolio and the need to embrace digital

In a normal calendar year, we host events almost every month, but 2020 was very different. We were fortunate that the long-standing Legends of Rugby Dinner in aid of Nordoff Robbins was able to go ahead in January, but that was the only physical event that took place. Some events were postponed until 2021, others were repurposed to become virtual. We were fortunate to receive the support and commitment of our long-standing event committees who championed virtual events to still be able to raise money when a physical event wasn't possible.

Our most high profile and highest income generating event of 2020 was our carol service which has been in our event portfolio for 21 years. Whilst it wasn't a 'normal' event, moving digitally allowed us to have a fully accessible event open to everyone, meaning people from all corners of the world and all ages could attend an event which usually is restricted to 900. It also allowed us to have an event which was available to our clients, partner organisations and every member of staff.

We took the carols to a global audience and over 200,000 people watched in some capacity on YouTube, Facebook and our website, raising in excess of £300,000. This event wouldn't have been possible without our event sponsor Merck Mercuriadis of Hipgnosis Songs who alongside our event committee had the vision and drive to make this event the biggest digital event we had ever organised.

Corporate Partnerships

As a charity we rely on developing corporate partnerships to help amplify our voice and raise visibility of our work and impact, to reach new supporters.

In 2020 we had partnerships such as the NME Awards, Compare the Market with the launch of Meerkat Music and United We Stream, an initiative driven by the Greater Manchester Authority and raising £477,000 for several charities.

As we gained a greater understanding of the virtual landscape, we partnered with a series of individuals and corporates to build successful virtual events such as the 'Take Over' a virtual emerging artist festival, Goose Island presents, MasterCard Live at Metropolis Studios, Graeme Park Lunchtime Clubbin and Stream for Scotland.

We continued to be extremely grateful for our longstanding relationship with the Truants and Heavy Metal Truants who between them raised over £260,000 in 2020. With support from Little Mix and the team at Modest Music we become the charity partner for the Little Mix tour in 2020 raising over £140,000 in

donations and are delighted to be chosen as one of their charity partners for their 2021 tour.

With the cancellation of the London Marathon, Ride London and other challenge events impacting fundraising for charities across the country we were delighted to be chosen by long term supporters from the Worm club who are a group of Executives, largely from the music industry who organised a cycle ride raising over £12,400.

We are extremely grateful for all the support we received from partners and supporters in 2020, whose generosity, loyalty, and commitment to raising money for Nordoff Robbins has been crucial in this year like no other.

Changes to planned campaigns

With the successful pilot of our 'Big Busk' campaign at the O2 Arena in London in 2019 we planned to scale to more locations in 2020. With support of Guitar Guitar, Camden Market, Republic Beir Halle and NME we were ready to launch in September, with over 150 buskers ready to perform.

Unfortunately, government restrictions prevented us from being to deliver this campaign we had to make the decision to postpone it to 2021.

With everyone in lockdown we used the opportunity to produce our first podcast series '3 Track Therapy' with the generous production support of Audio Always and Chris Hawkins BBC Radio 6 as a co-host along-side one of our music therapists. We have recorded six episodes featuring guests such as Frank Turner, Nina Nesbit, Badly Drawn Boy and Rou from Enter Shikari and we are set to launch the series on all podcast platforms in the spring of 2021.

Trusts and Foundations

For more than three decades the generous contributions of the BRIT Trust have been vital in funding our music therapy. With their ongoing support and additional emergency relief funding of £142,450 we were able to continue to reach and support some of society's most vulnerable people, in even more difficult and uncertain times.

We have long considered The Garfield Weston Foundation one of our key supporters – the Trustees have played a vital role in helping us redevelop our North London Centre and expand our Masters of Music Therapy programme. A very generous core grant of £100,000 allowed us to navigate an uncertain and difficult year to ensure we were in a strong position to rebound and serve all of those who rely on Nordoff Robbins music therapy.

Another of our long-standing supporters, BPI, also made a significant financial contribution to our Covid recovery response. With a donation of £57,000 we were able to implement online music therapy in our existing partnership organisations where feasible and deliver online music therapy for groups that have been disproportionally impacted by the pandemic.

As we moved towards more online services, we saw new benefits for existing partnerships. Through our ongoing work with the St James's Place Foundation delivering music therapy in children's hospitals and hospices across the UK, we were able to reach many more indirect people than originally planned as sessions moved online. This included siblings or parents of our primary client, as well as hospital/ hospice staff and volunteers, who also felt the benefits of music therapy.

When social isolation is paramount and access to mental health support is limited, the therapeutic benefits of music making are needed more than ever before. Support from the Harold Hyam Wingate Foundation helped us start our online choir. This has been so popular, at times reaching 160 participants, that we will continue to build upon this vital service even when Covid-19 restrictions ease.

In 2020 we secured a two-year grant from Constable Educational Trust to establish two Diversity Bursaries for our Masters' of Music Therapy degree programme. We also secured a three-year grant with Sony Music to further our Bursary programme. These bursaries are integral to helping us increase accessibility and diversity within our education delivery.

These Trusts and Foundations, together with the generosity of over 30 more, have played a crucial role in helping us to continue to deliver music therapy to those who need it most across the UK, enabling us to expand to new partnerships and develop our work online in response to the challenges of 2020.

Individual giving and supporter engagement 2021

Despite a challenging fundraising climate in 2020, we gained many new supporters, with a large proportion coming through our digital content creation and

musical resources i.e. One Stage at Home, Online Choir, Singalongs. These resources were free to access for everyone and were delivered in an accessible way, which led to strong engagement and donations later in the year.

We will focus our attention on a user led content approach throughout 2021, during which we predict an increase in supporter sign ups, and a subsequent uptake in all lines of individual giving, including, legacies and in memory, payroll giving, regular giving, in celebration, challenge events and DIY fundraising.

We will invest in a new supporter management system, ensuring we get to deepen our relationship with our supporters and get to know them better, bringing people closer to Nordoff Robbins Music Therapy.

Fundraising practice

Nordoff Robbins is registered with the Fundraising Regulator, and we do not currently engage any professional fundraisers or commercial participators to fundraise on our behalf. We are grateful that many community-based supporters voluntarily raise money in aid of Nordoff Robbins, and we do not directly monitor these activities. Our fundraising activity does not include street collecting and we do not send out any unsolicited communications. All communications sent to existing supporters includes an opt out option. We have not received any complaints about our fundraising activities during the period covered by this report.

Providing high quality support to our people

It's no secret that many, many people found 2020 exceptionally challenging. Not being able to see people and clients face to face, as well as juggling personal responsibilities such as caring or home-schooling with working from home required considerable adjustment and support.

We put in place a 'Working Parent and Carer' group who were able to feedback how best Nordoff Robbins could support them. We started a regular weekly newsletter to allow everyone in the charity, whether furloughed or not, to remain engaged and up to date with what was happening. We also now held regular 'Ask Us Anything' meetings, held remotely and open to everyone to allow colleagues the chance to ask the Leadership Team anything and to support engagement.

We also have a 'Equity, Diversity and Inclusion' taskforce, run by colleagues withing the charity, to which the Trustees and SLT are answerable to, to further push forward our EDI work and ensure we continue to make strides to ensure we meet our EDI commitments.

In our Charity Pulse Survey, 98% of the organisation said that they enjoyed the work that they do here at Nordoff Robbins, 97% believe in the aims of the charity and 92% of our colleagues believe that what they do makes a difference. When compared with the Charity Pulse survey results overall for all the charities surveyed, 27 of our results were better. Compared to our own 2019 results, we improved in 14 areas.



Looking ahead

Developing our people

Our biggest focus is to ensure that our teams are prepared for working and managing remotely, as well as having all the skills and tools to help serve our clients in a changing world.



This will help with career and role development in the Charity, meaning we remain mission focused and able to reach all those who need us. Training, coaching and mentoring remain our highest priority, as well as upskilling and reskilling for a much more digital-led world.

Workplace wellbeing, whilst always exceptionally important at Nordoff Robbins, now sits alongside performance, as we recognise that there cannot be one without the other.

Our driver is to become a fully inclusive employer, and as such we have made important steps including an overhaul of our recruitment process as well as reviewing our current levels of diversity and inclusion and opportunities within our teams and working with our EDI group to develop a full strategy and objectives, and to share our commitments and goals.

A change to our normal working ways

We were well placed to handle the sudden changes to working practices because of the pandemic. Having already moved our IT and data systems to the cloud, equipped all colleagues with laptops, and invested in our collaborative working tools and video conferencing facilities, the transition to working from home happened almost seamlessly, literally overnight.

As restrictions were relaxed in spring and summer, we carried out a detailed risk assessment and implemented changes to make our workspaces Covid-safe, including limiting desks in use, introducing a workplace booking and Covid symptom declaration app, setting up one-way systems and implementing enhanced cleaning schedules. With these procedures in place, we were able to open up for colleagues who needed access to office space and facilities and were able to welcome our masters students back on site from September.

The Covid-19 pandemic fast-tracked further system improvements such as an online invoice approval system. The disruption caused did mean that some projects scheduled for 2020 were deferred to 2021, including an independent external review of our rigorous GDPR policy and procedures.

Looking ahead

Looking ahead to 2021, we plan to continue streamlining and modernising systems including moving to a cloud-based telephony system, streamlining customer invoicing, and applying for cyberessentials accreditation. We also intend to go ahead with the postponed independent review of our GDPR procedures, to confirm that these remain appropriate, and to provide expert advice on how to further strengthen these.

Moving the community choir online and becoming fully accessible

The Nordoff Robbins Community Choir welcomes anyone regardless of experience or ability, to join and find support in music. The choir has been welcoming members for its weekly rehearsal at Nordoff Robbins' London Centre for many years, each with varied and specific needs including physical and learning disabilities, mental health difficulties, loneliness and isolation as well as local members of the community who wish to come to together to sing.

In March 2020, the pandemic meant that the community choir could no longer go ahead as it did , and we had to look at ways to carry it on as it was such a lifeline to that community. With online platforms such as Zoom fast becoming part of everyone's day to day reality, we knew this could be the way to bring our community choir online.

Soon enough, we were able to invite our existing choir members to an initial online session . People were so grateful to have something positive and familiar, to carry on singing and to see their friends. This in turn showed us that it could work, that we could make this even more accessible and to open up our online choir and welcome others who would like to join us.

Since then, over 800 people have signed up and we have started to regularly welcome over 100 people singing each week, with individuals and families from across the UK and further afield including Poland, Portugal, Mexico, the USA, Brazil, Thailand and India – all using music to help connect them.

Hannah and her sister Ruthanne both joined the Choir in January 2020 and Ruthanne shared their experience, *"Our first choir event was in January. We sang 'Love Shine a Light'. I could see Hannah, merrily singing away, and I was admittedly very emotional because it allowed me to see her enjoying herself, feeling part of something and contributing.*

The online choir not only provides an opportunity to benefit from all the evidenced positives of singing for health and wellbeing, it also provides connection, belonging and sharing – vital to mental wellbeing in these very challenging times."

Music and music therapy offers the opportunity for people to engage with the world around them and interact with others through music. By bringing the Community Choir online, it has offered just that – an opportunity in a world of isolation, to connect with others through music.



Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.



Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- **David Munns OBE**
  Chair
- **Karen Ann Josephides**
  Chair of the HR & Remuneration Committee
- **Howard Jones**
  Chair of the Finance Committee
- **Ivan Rudd**
  Chair of the Music Services Committee
- **Neil Warnock MBE**
  Chair of the Fundraising Committee
- **Jane Bryant**
- **Caroline Buckley** (until November 2020)
- **Heather Gardner**
- **Sophie Guest**
- **Graham Bell**
- **Emma Banks**

Recruitment to our Board is via recommendation and appointment through a majority vote of the existing Trustees. New Trustees are given a formal induction and all are encouraged to see our music therapy work first hand.

The charity purchases Trustee indemnity insurance annually. For 2020, the premium was £3,696 and includes an insurance premium tax at 12%. No trustees were reimbursed for the costs of attending board meetings.

Senior leadership team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and Trustees appoint a Senior Leadership Team to support the management of the charity. At the end of 2020 this comprised:

- **Sandra Schembri**
  Chief Executive Officer
- **Chris Dew**
  Chief Financial Officer
- **Shelley Lindley**
  Director of People
- **Dr Simon Procter**
  Director of Music Services (Education, Research and Public Affairs)
- **Hannah Sheedy**
  Director of Fundraising
- **Oksana Zharinova-Sanderson**
  Director of Music Services (Quality Assurance, Chief Practitioner, International Development)

Nordoff Robbins is committed to a fair and appropriate reward policy for all staff, from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.

Pay for the Chief Executive and each member of our senior leadership team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees. The CEO's salary in 2020 was £95,800. One member of the senior leadership team earned £70-80,000 and two members earned £60-70,000.

Governance

Nordoff Robbins has a strong and robust governance structure alongside the Board. There are four governance committees:

- **The Finance Committee**
  (including Audit and Investments)
- **The HR & Remuneration Committee**
- **The Music Services Committee**
- **The Fundraising Committee**

The Board of Trustees met five times in 2020 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff Robbins nationwide as well as overall charity and other strategic matters. The Directors of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Director of Fundraising reports on all fundraising events and initiatives, brand and reputational matters, the CFO reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Public benefit

In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission's published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial Review

Results for the year and financial position of the group

The results of the charity and subsidiary companies for the year are shown in detail in the Consolidated Statement of Financial Activities on page 42. In summary, the consolidated total income was £4,960,542 (2019: £6,387,058) of which £226,972 (2019: £294,654) was from investment income. 2020 income included £868,952 from the government's furlough scheme. Expenditure in the year totalled £5,446,092 (2019: £6,533,642) leaving a deficit before revaluation of investments of £485,550 (2019: deficit of £146,584). Unrealised gains of £78,153 (2019: gain of £1,248,478) were recognised on the investment portfolio. The performance of the individual subsidiary undertakings are disclosed in note 2. The charity wholly owns a subsidiary undertaking, Silver Clef Productions Limited and event sponsorship is channelled through this subsidiary along with funds relating to audio and visual rights. For the year ending 31 December 2020, Silver Clef Productions Limited made a net profit of £161,263 (2019: £347,069) which will be gift-aided to the charity in its entirety during 2021. Nordoff-Robbins Music Therapy has a 50% shareholding in the Music Industry Trusts Ltd. Since 2011 this company has been treated in the accounts as a joint venture.

Investment Policy

The management of the charity's investment fund is delegated to a professional investment manager. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady and growing income stream for the charity. The Board seeks to control risk through an appropriate diversification of asset classes within the portfolio, to include fixed interest bonds, UK and overseas equities, and cash. The Board's investment policy includes ethical restrictions which preclude any direct investments where children and/or vulnerable adults are deemed exploited or at risk. The terms of reference of the Finance Committee include the review of investment performance, which it does three times per year. The performance of the portfolio is measured against an appropriate bespoke index which reflects the committee's guidelines for different asset classes within the portfolio. The Trustees remain satisfied with the overall investment performance.

Reserves policy

The Trustees review the charity's reserves policy annually in light of its strategic plans, past fundraising performance and future cash flow needs. There are five key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties
- Smoothing the risk inherent in the charity's fundraised income generation plans, particularly in relation to events fundraising
- Designated incremental funding for our strategic development and expansion plans
- Designated funding to maintain our buildings and therapy spaces
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Free reserves

As the largest provider of music therapy in the UK after the NHS, Nordoff Robbins has a significant duty of care to its music therapy beneficiaries across the country, many of whom present with complex physical, emotional and mental health needs.

There is a significant reliance from our beneficiaries on the music therapy they receive weekly, all year round, and in many of the geographical locations that we operate there is no alternative music therapy provision.

The Trustees therefore have determined that it is appropriate to hold free reserves equivalent to eighteen months' music therapy services operating costs to support and safeguard the continuation of music therapy activities should the charity suffer financially as a result of any deterioration in economic conditions.

The Trustees are of the view that this buffer would allow service provision to continue across the country whilst alternative funding is sought, following which in the worst-case scenario, a managed wind down of services could be undertaken. This approach would minimise the impact of withdrawal of services on our most vulnerable beneficiaries. Eighteen months' operating costs relating to our charitable music therapy activities equates approximately to free reserves of £6,300,000, based on pre-covid 19 delivery costs. In addition, given the risk inherent in the charity's fundraising activities, in particular relating to our extensive events programme, the Trustees ordinarily deem it appropriate to hold as free reserves a sum equivalent to 10% of the following year's fundraising income budget so as to smooth income during the year should particular events or fundraising streams not perform as anticipated. Given the high degree of risk around fundraising during the Covid-19 pandemic, trustees deem it appropriate to increase this to 20% of the 2021 fundraising income budget, equating to £400,000 of free reserves. Total target free reserves are £6,700,000. It is expected there will be a need to draw on up to £2,500,000 these reserves during 2021 due to the challenges of the ongoing Covid-19 pandemic and its impact on income generation.

Designated funds

Trustees have designated funds in respect of the charity's ambitious new strategy and growth programme which is clearly mapped out within Nordoff Robbins' Strategic Plan 2019-2024. Key strands of the charity's strategic expansion plan include:

- Increasing our influence in policy and campaigning around music and health issues
- Launch our wider offer of music and health provision for those unable to access our core music therapy provision
- Increase the proportion of our work that is free to access to 40% by 2024
- Continue to unify the merged organisation and rebuild fundraising in Scotland

At the start of the charity's five-year strategic plan, the Trustees opted to designate a sum of £1.5m to fund strategic projects over and above usual running costs. Unrealised gains on the investment portfolio are added to this designation each year, as this represents additional funds the charity can use to invest in future developments. Unrealised losses on investments will reduce the value of the fund. During 2020 it had been anticipated that at least £500,000 would be used to support delivery of the charity's operational plan during 2020, including expansion of our Croydon centre. Due to the impact of the Covid-19 pandemic and the resulting uncertainty this has meant the build at Croydon has been put on hold until the pandemic is under control.

The designated fixed assets fund mirrors the net book value of the charity's tangible fixed assets and, subject to additions, will reduce as assets are depreciated over the course of their useful life. The charity's asset base is predominantly held as land and buildings used in the delivery of charitable activities. These assets are by nature highly illiquid and cannot be readily converted to cash in times of difficulty, and as such the Trustees do not consider fixed assets to contribute to free reserves. At the end of 2020, the designated fixed asset fund amounted to £1,922,980. The designated maintenance fund is intended to cover the cost of planned and unplanned repairs, maintenance and major works to the charity's land and buildings. The level of designated funds is reviewed annually by Trustees in the context of ongoing operational requirements, and the sum of £250,000 has been set aside for these purposes.

A fund has been designated to clearly demonstrate and provide for the charity's commitment to our student beneficiaries. While the Masters and PHD students accepted onto our training courses invest some of their own funds into their education, the courses are heavily subsidised by the charity. Our validation partner Goldsmiths requires us to have a high level of financial resilience in order to secure the medium-term future of the Masters and PHD programmes. The trustees have designated £1,400,000 to ensure that all students accepted onto our programmes are able to complete their studies, should the charity run into financial difficulties. This represents just under three years' operating costs of our Masters and PHD programmes.

should the charity run into financial difficulties. This represents just under three years' operating costs of our Masters and PHD programmes.

Analysis of designated funds at 31 December 2020:

Strategic development fund: £2,678,564

Education and Training continuity fund: £1,400,000

Fixed assets fund: £1,922,980

Maintenance fund: £250,000

Total designated funds: £6,251,544

Analysis of free reserves and total reserves at 31 December 2020

The charity's free reserves at 31 December 2020 were £6,693,974, a reduction of £342,539 on the figure at 31 December 2019. Designated funds set aside by Trustees for specific purposes and to reflect that portion of reserves not readily convertible to cash, amounted to a further £6,251,544. Total reserves at 31 December 2020 were £12,945,518. Actual free reserves at 31 December 2020 were £6,693,974 very close to the Trustees' target of £6,700,000.

In light of Covid 19, trustees have agreed that a significant proportion of reserves may be used to sustain the charity through the worst of the crisis, and rebuild afterwards to ensure that beneficiary need continues to be met for years to come. The trustees have agreed that the charity's investment portfolio may be liquidated as required over the next 2 years subject to a baseline of value of £3.7m remaining in the portfolio. As of February 2021, this equates to potential support of £5.4m if required.

Fraud policy

Nordoff Robbins is committed to a culture of honesty, integrity and propriety in the delivery of its services, fundraising activities and in the use of public funds.

Nordoff Robbins takes a zero tolerance approach towards fraud. We strive to instill a culture of ethical behaviour throughout the charity and encourage awareness of risk where appropriate, to help mitigate such risk by strengthening preventative and detective controls. Employees are required to report all reasonable suspicions of actual or attempted fraud and such instances will be investigated.

Principal risks and uncertainties

The charity manages risk in relation to core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance.

The strategic risks facing the organisation were reviewed in 2020 and were dominated by the Covid-19 pandemic. In particular:

- Ability to meet need during the ongoing Covid pandemic due to partner organisations needing to restrict visits to their sites, and the stay at home guidance from the government
- Significant loss of income due to the inability to stage fundraising events, and deliver chargeable work in partner organisations

Other key risks identified prior to the pandemic include:

- Reputational damage from a safeguarding incident or
- Capacity of workforce including pipeline of trained music therapists
- Achieving required growth in income.

Throughout 2020, strategic risks as well as live issues related to the Covid-19 pandemic were discussed by the Finance Committee and at every Board meeting to ensure that the Board were sighted on the headline risk areas and associated mitigations. Risks and issues were also reviewed at least monthly by the senior leadership team.

Health and safety procedures are in place and are reviewed and updated annually, with updates provided to the Board of Trustees. During 2020 policies and procedures were put in place to make the charity's workspaces Covid-19 secure.

Covid 19 and risk

The impact of Covid-19 during 2020 was very significant and the charity managed multiple live issues including:

- At the start of the pandemic, a temporary pause on all face-to-face work to safeguard the health and wellbeing of beneficiaries and colleagues. Music therapy work moved online where possible, and face to face work began resuming slowly with appropriate safeguards in place once permitted under government guidelines. HoweverHowever, the charity reached significantly fewer beneficiaries than in recent years and income from providing subsidised music therapy services reduce by nearly 60% on budget.
- Fundraising events are usually the charity's biggest single source of income, however these had to be put on pause during 2020. Only a quarter of budgeted income from events was received, and combined with other funding streams, fundraised income was down by over 40% on budget.
- In common with other higher education providers, the charity's masters training programme temporarily moved online. With the gradual resumption of face-to-face music therapy work student placements resumed from September, and tuition moved to a blend of online and face to face.
- Covid 19 had a significant impact on the charity's people. The majority of colleagues were furloughed for at least some of the year, and the charity made a number of redundancies, the majority of which were voluntary. A range of support measures for colleagues have been implemented, including weekly group calls with peers and senior leaders, and all colleagues have access to a confidential employee assistance helpline that can provide additional emotional support. Colleague engagement remains high despite the challenging times.

The charity is undoubtedly facing the biggest crisis in its history. However, the ongoing support from key funders, the ability to draw on reserves, and the resilience and commitment of its people, give the trustees confidence that the charity will emerge stronger from this crisis and determined to enrich an increasing number of lives through music therapy.

Events after the reporting period

There are no adjusting events after the balance sheet date. Covid-19 will continue to have an impact on plans for 2021, most notably on the ability to reach beneficiaries, and on income generation. This has been factored into planning for 2021, and the charity has strong reserves which will be used to sustain it through this period of crisis and rebuild and reform beyond that until income recovers. Cashflow forecasts show that the charity remains a going concern.

Statement as to disclosure of information to the auditor

The trustees in office on the date of this report have confirmed, as far as they are aware, that there is no relevant audit information of which the auditors are unaware. Each of the trustees have confirmed that they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

Auditor

A resolution to re-appoint Crowe U.K. LLP as auditor will be put to the members of the Board of Trustees later in the year. Crowe U.K. LLP has indicated its willingness to continue in office.

The Trustees' Report, including the strategic report on pages 4 to 37, was approved by the Board of Trustees and signed on their behalf by:



Howard Jones

Date: 28 April 2021

Financial statements

Trustees' responsibilities in the preparation of financial statements

The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' responsibilities in the preparation of financial statements. Trustees (who are also Directors of Nordoff Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent Auditor's Report to the Members of Nordoff Robbins Music Therapy

Opinion

We have audited the financial statements of Nordoff-Robbins Music Therapy ('the charitable company') and its subsidiary ('the group') for the year ended 31 December 2020 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2020 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise

appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 38, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: **www.frc.org.uk/auditorsresponsibilities.** This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements. The laws and regulations we considered in this context were the Companies Act 2006 and The Charities and Trustee Investment (Scotland) Act 2005 together with the Charities SORP (FRS102) 2019. We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. The laws and regulations we considered in this context for the UK operations were Charity Commission regulations.

Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the completeness and timing recognition of income, in particular in relation to donations, and the override of controls by management. Our audit procedures to respond to these risks included enquiries of management and the Finance Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, sample testing of documentation relating to income, reviewing accounting estimates for biases, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Alastair Lyon
Senior Statutory Auditor
For and on behalf of
Crowe U.K. LLP
Statutory Auditor
Reading
Date: 4th May 2021

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING AN INCOME AND EXPENDITURE ACCOUNT) For the year ended 31 December 2020

		Unrestricted		Restricted		
	Notes	General funds 2020 £	Designated Funds 2020 £	Restricted Funds 2020 £	**Total funds 2020 £**	*Total funds 2019 £*
Income and endowments from:						
Donations and Legacies		1,768,113	-	432,449	**2,200,562**	*2,240,972*
Charitable Activities	3	905,962	-	-	**905,962**	*1,415,798*
Other Trading Activities		739,506	-	-	**739,506**	*2,056,340*
Joint Venture Income		37,176	-	-	**37,176**	*754,034*
Joint Venture Income attributable to Partners		(18,588)	-	-	**(18,588)**	*(377,017)*
Assets acquired from merger		-	-	-	**-**	*-*
Investments		226,972	-	-	**226,972**	*294,654*
Other		868,952	-	-	**868,952**	*2,277*
Total		4,528,093	-	432,449	**4,960,542**	*6,387,058*
Expenditure on:						
Raising Funds		914,630	43,824	-	**958,454**	*1,389,229*
Charitable Activities		3,369,224	645,197	432,449	**4,446,870**	*4,914,289*
Joint Venture Costs		424	-	-	**424**	*378,099*
Joint Venture Costs attributable to Partners		(212)	-	-	**(212)**	*(189,049)*
Other		40,556	-	-	**40,556**	*41,074*
Total	4	4,324,622	689,021	432,449	**5,446,092**	*6,533,642*
Operating surplus/(deficit)		203,471	(689,021)	-	**(485,550)**	*(146,584)*
Net gains/(losses) on Investments		78,153	-	-	**78,153**	*1,248,478*
NET INCOME/(EXPENDITURE)		281,624	(689,021)	-	**(407,397)**	*1,101,894*
Transfers Between Funds		(624,163)	624,163	-	**-**	*-*
Net movement in funds		(342,539)	(64,858)	-	**(407,397)**	*1,101,894*
Reconciliation of funds						
Total funds brought forward		7,036,513	6,316,402	-	**13,352,915**	*12,251,021*
Total funds carried forward	14	6,693,974	6,251,544	-	**12,945,518**	*13,352,915*

All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year.

Refer to note 15 for a full comparative statement of financial activities.

	Notes	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Fixed assets					
Tangible fixed assets	8	**1,922,980**	*2,048,139*	**1,922,980**	*2,048,139*
Listed investments	9a	**9,089,789**	*9,047,549*	**9,089,789**	*9,047,549*
Investments in subsidiaries and joint ventures	9b	**1**	*1*	**101**	*101*
		11,012,770	*11,095,689*	**11,012,870**	*11,095,789*
Current assets					
Debtors	10	**633,070**	*1,064,718*	**1,164,408**	*1,589,759*
Cash on deposit		**111,673**	*111,375*	**111,673**	*111,375*
Cash at bank and in hand		**1,541,266**	*1,819,580*	**813,938**	*653,911*
		2,286,009	*2,995,673*	**2,090,019**	*2,355,045*
Creditors: amounts falling due within one year	11	**(353,261)**	*(738,447)*	**(318,635)**	*(630,905)*
Net current assets		**1,932,748**	*2,257,226*	**1,771,384**	*1,724,140*
Net assets	14	**12,945,518**	*13,352,915*	**12,784,254**	*12,819,929*
Unrestricted funds					
Designated Funds					
Fixed Asset Fund	14	**1,922,980**	*2,048,139*	**1,922,980**	*2,048,139*
Maintenance Fund	14	**250,000**	*250,000*	**250,000**	*250,000*
Training Continuity Fund	14	**1,400,000**	*1,400,000*	**1,400,000**	*1,400,000*
Strategic Fund	14	**2,678,564**	*2,618,263*	**2,678,564**	*2,618,263*
General fund	14	**6,693,974**	*7,036,513*	**6,532,710**	*6,503,527*
Total unrestricted funds		**12,945,518**	*13,352,915*	**12,784,254**	*12,819,929*
Restricted funds	14	**-**	-	**-**	-
Total funds	14	**12,945,518**	*13,352,915*	**12,784,254**	*12,819,929*

Included within these results is a loss of £113,828 in respect of the charity (2019: profit of £954,825)

These financial statements were approved and authorised for issue by the Trustees on and signed on its behalf by:-



Mr H Jones
Trustee
28 April 2021

GROUP AND COMPANY BALANCE SHEET

As at 31 December 2020 Company No: 1514616

	Notes	2020 £	2020 £	2019 £	2019 £
Cash flows from operating activities					
Net cash (used in)/provided by operating activities	(a)		**(540,901)**		*(244,717)*
Cash flows from investing activities					
Dividends, interest and rents from investments		**226,972**		*294,654*	
Purchase of property, plant & equipment		**-**		-	
Sale of property, plant & equipment		**-**		-	
Proceeds from sale of investments		**1,333,090**		*399,276*	
Purchase of investments		**(1,356,349)**		*(597,556)*	
Movement in cash awaiting re-investment		**59,172**		*233,429*	
of which acquired from merger		**-**		-	
Net cash provided by investing activities			**262,885**		*329,803*
Change in cash and cash equivalents in the reporting period			**(278,016)**		*85,086*
Cash and cash equivalents acquired from merger			-		-
Cash and cash equivalents at the beginning of the reporting period	(b)		**1,930,955**		*1,845,869*
Cash and cash equivalents at the end of the reporting period	(b)		**1,652,939**		*1,930,955*

(a) reconciliation of net income to net cash flow from operating activities:

	2020 £	2019 £
Net surplus/(loss) for the reporting period (as per the statement of financial activities)	**(407,397)**	*1,101,894*
Assets acquired from merger	**-**	*-*
Depreciation charges	**125,159**	*130,248*
(Gains)/losses on investments	**(78,153)**	*(1,248,478)*
Dividends, interest and rents from investments	**(226,972)**	*(294,654)*
Increase in debtors	**431,648**	*(96,765)*
Increase in creditors	**(385,186)**	*163,038*
Net cash (used in)/provided by operating activities	**(540,901)**	*(244,717)*

(b) analysis of cash and cash equivalents	2020 £	2019 £
Cash in hand	**1,541,266**	*1,819,580*
Notice deposits (less than 3 months)	**111,673**	*111,375*
Total cash and cash equivalents	**1,652,939**	*1,930,955*

(c) ANALYSIS OF CHANGES IN NET DEBT	At 1 January 2020 £	Cash flow £	At 31 December 2020 £
Cash at bank and in hand	**1,819,580**	**(278,314)**	*1,541,266*
Cash held on deposit	**111,375**	**298**	*111,673*
Total cash and cash equivalents	**1,930,955**	**(278,016)**	*1,652,939*

Charity information

The Charity is a company limited by guarantee (registered number 1514616), which is incorporated in the UK. The address of the registered office is 2 Lissenden Gardens, London, NW5 1PQ. The principal activity of the charity is to bring the life-changing power of music to as many people as possible, through the delivery of:

- High-quality music therapy services across the UK
- World-leading music therapy training
- Research to demonstrate and continuously improve the impact of music therapy

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).
The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern

The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation

Tangible fixed assets costing more than £2,000 are capitalised and included at cost including any incidental expenses on acquisition.

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:-

Freehold property
2% straight line

Short leasehold property improvements
Over the term of the lease

Centre Equipment
Straight line over the estimated useful life ranging from 3 to 10 years

Fixtures and fittings
10% reducing balance

Investments

Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady, and growing, income stream for the Charity. Against this objective, whilst the capital value of the portfolio fell significantly early in the year in response to the Covid-19 pandemic, by the end of the year it had recouped all these losses. Investment income fell by 23% reflecting a very challenging year. In the context of the ongoing pandemic, the trustees consider the policy objectives to have been met for the year.

Subsidiary and associated undertakings and joint ventures

The charity has one wholly owned subsidiary undertaking: Silver Clef Productions Limited together with 50% ownership of a further undertaking, Music Industry Trusts Limited which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts consolidate the results of Silver Clef Productions Limited, under the equity method of accounting. The results of Music Industry Trusts Limited are not consolidated as the Charity to date, has not had control.

A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited

The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the selling of audio and visual rights on behalf of the parent charity. The annual Rugby Fundraising Dinner previously undertaken by the charity is now carried out through this trading subsidiary.

Music Industry Trusts Limited

This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the Charity accounts under the equity method because there is joint control by Nordoff-Robbins Music Therapy and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid. This company distributes all of its profits by way of Gift Aid and at 31 December 2020 has net assets of £2 (2019: £2). The Music Industry Trusts Limited made a net donation of £18,376 to Nordoff Robbins (2019: £187,967), represented by net joint venture income contributable to the charity in these accounts.

Income

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

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution.

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. No amounts are included in the financial statements for services donated by volunteers.

Grants are accounted for under the performance model as permitted by the charity SORP.

Coronavirus Job Retention Scheme (CJRS) grant income is therefore recognised on a straight line basis over the furlough period for each relevant employee. Included within other income is £868,952 of grants claimed under the CJRS, covering the period April to December 2020.

Expenditure

Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves

Restricted funds are subject to specific restrictions imposed by the donor. Designated funds are set aside by the Trustees for specific purposes, but would otherwise form part of the general funds. General funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives.

Financial instruments

The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions

The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating lease and rental policy

Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as rental expenditure/expense in the overhead.

Significant judgements and estimates

The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1. Memorandum of association and taxation status

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2. Net income from trading activities of subsidiaries

	Silver Clef Productions Ltd £	*Total 2019 £*
Turnover	**250,824**	*484,901*
Cost of sales	**-**	*-*
Gross profit	**250,824**	*484,901*
Interest receivable	**811**	*2,066*
Administration costs	**(90,372)**	*(139,898)*
Net profit	**161,263**	*347,069*
Retained profit for the year and carried forward	**161,263**	*347,069*

The assets and liabilities of the subsidiaries were:

	Silver Clef Productions Ltd £	*Total 2019 £*
Current assets	**739,041**	*1,170,472*
Current liabilities	**(577,678)**	*(637,387)*
Net assets	**161,363**	*533,085*
Share capital	**100**	*100*
Profit and loss account	**161,263**	*532,985*
Capital and reserves	**161,363**	*533,085*

The results of and balance sheet of Silver Clef Productions Limited is extracted from it's published accounts for the year ended 31 December 2020.

Silver Clef Productions Limited, paid £84,910 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

Silver Clef Productions Limited will gift aid it's entire profits of £161,263 to the parent charity during 2021.

3. Income from charitable activities

	2020 £	*2019 £*
Music services generated income	**674,517**	*1,245,839*
Training and research generated income	**231,445**	*169,959*
	905,962	*1,415,798*

4. Expenditure

	Direct costs £	Grants Payable £	Support Costs £	**Total 2020 £**	*Total 2019 £*
Expenditure on raising funds	899,102	-	59,352	**958,454**	*1,389,229*
Charitable Activities					
Music Services	2,891,345	-	956,516	**3,847,861**	*4,183,126*
Training and Research	428,774	-	170,235	**599,009**	*731,163*
	3,320,119	-	1,126,751	**4,446,870**	*4,914,289*
Joint Venture Net Cost	212	-	-	**212**	*189,050*
Other expenditure	40,556	-	-	**40,556**	*41,074*
Total Expenditure	4,259,989	-	1,186,103	**5,446,092**	*6,533,642*

No grants payable or committed, including related costs, were made during the year (2019: £0).

No travel and subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2019: £751 to one trustee).

An amount of £3,696 (2019: £3,360) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5. Support costs

	2020 £	2019 £
Support costs allocated to charitable activities include:		
IT/ AV & Telecommunications	**120,917**	*91,229*
Publicity & Communications	**351,206**	*514,164*
Premises & Operational Support	**173,822**	*236,620*
Human resources & staffing support	**160,462**	*154,127*
Depreciation	**125,159**	*130,248*
Governance costs	**115,362**	*146,071*
Other support costs	**139,175**	*145,047*
	1,186,103	*1,417,506*

6. Net Income

	2020 £	2019 £
Net income for the group is stated after charging:		
Depreciation	**125,159**	*130,248*
Payments due under operating leases	**51,881**	*68,881*
Auditors Remuneration – Audit fees		
Relating to the parent charity	**16,250**	*15,750*
Relating to subsidiaries	**3,500**	*3,420*

7. Staff costs

	2020 £	2019 £
Net income for the group is stated after charging:		
Wages and salaries	**3,629,887**	*3,779,099*
Social security costs	**344,544**	*365,584*
Other pension costs	**168,377**	*171,985*
	4,142,808	*4,316,668*

The total remuneration of key decision makers at the charity was £540,181 (2019: £530,351). This relates to the leadership team which at the year end comprised 5 Directors and the Chief Executive (2019:6 Directors and the Chief Executive). Staff costs include termination payments of £187,781 (2019: £8,139). No accrued annual leave was recognised (2019: £0).

The number of employees whose emoluments exceeded £60,000 are stated below:

	2020 Number	2019 Number
£60,000 - £70,000	**2**	*2*
£70,000 - £80,000	**1**	*1*
£90,000 - £100,000	**1**	*0*
£100,000 - £110,000	**0**	*1*

The average number of employees during the year was 127 (2019:131) with the Full Time Equivalent (FTE) average number of employees at the year end, including staff directors, being:

	2020 Number	2019 Number
Music therapists and other charitable staff	**80**	*93*
Fundraisers	**12**	*15*
	92	*108*

	2020 £	2019 £
Pension contributions for the highest paid employees	**20,545**	*10,318*

	2020 Number	2019 Number
Retirement benefits were accruing to directors as follows:		
Money purchase scheme	**6**	**3**

No trustee or ex trustee received any remuneration (2019: none)

8. Tangible Fixed Assets

Group and Charity	Freehold property £	Short leasehold property improvements £	Centre equipment (incl. Tape Library) £	Fixtures and fittings £	**Total £**
Cost					
At 1 January 2020	4,076,524	406,691	14,049	155,581	**4,652,845**
Additions				-	**-**
Disposals			-		**-**
At 31 December 2020	4,076,524	406,691	14,049	155,581	**4,652,845**
Depreciation					
At 1 January 2020	2,205,518	302,278	11,282	85,628	**2,604,706**
Charge in year	81,524	26,147	911	16,577	**125,159**
At 31 December 2020	2,287,042	328,425	12,193	102,205	**2,729,865**
Net book value					
At 31 December 2020	**1,789,482**	**78,266**	**1,856**	**53,376**	**1,922,980**
At 31 December 2019	1,871,006	104,413	2,767	69,953	**2,048,139**

9a. Listed Investments

Group and Charity	**2020 £**	*2019 £*
Market value at 1 January	**9,047,548**	*7,834,220*
Additions	**1,356,349**	*597,556*
Sales proceeds	**(1,333,090)**	*(399,276)*
Realised and unrealised gains on Investment assets	**78,154**	*1,248,478*
Movement in cash	**(59,172)**	*(233,429)*
Market value at 31 December	**9,089,789**	*9,047,549*

Investments comprise the following:	2020 £	2019 £
UK investments		
Fixed interest	**1,508,567**	*1,324,188*
Equities	**4,229,433**	*5,115,783*
	5,738,000	*6,439,971*
Overseas investments		
Fixed Interest	**162,160**	*4,556*
Equities	**2,536,944**	*1,889,101*
	2,699,104	*1,893,657*
Property	**231,889**	*241,595*
Other assets	**323,408**	*315,766*
Cash awaiting re-investment	**97,388**	*156,560*
	9,089,789	*9,047,549*

The following investments each comprised more than 5% of the portfolio's value at the end of 2020; Baillie Gifford American 6.3%, Polar Capital Fund Global Technology 5.9% and Vanguard Funds PLC 5.8% (2019: Investments in Vanguard Funds PLC comprised 5.1% of the portfolio's value)

9b. Investments in Subsidiaries and Joint Ventures

In addition to the investments listed above the charity also holds investments in subsidiaries and joint ventures as follows:

Group	Joint Venture £
Cost	
At 1 January 2020	1
At 31 December 2020	**1**

Charity	Joint Venture £	Subsidiaries £	Total £
Cost			
At 1 January 2020	1	100	101
At 31 December 2020	**1**	**100**	**101**

The following was a subsidiary undertaking at the year end:

Nature of business	Country of incorporation	Holding	Proportion held	Nature of business
Silver Clef Productions Limited Company no. 02796952 Registered office: 2 Lissenden Gardens London NW5 1LP	UK	Ordinary share	100%	Events production and fundraising

The following was a joint venture at the year end:

Nature of business	Country of incorporation	Holding	Proportion held	Nature of business
Music Industry Trusts Limited	UK	Ordinary share	50%	Promotion of British Music Industry Awards

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year.

10. Debtors

In addition to the investments listed above the charity also holds investments in subsidiaries and joint ventures as follows:

	Group		Charity	
	2020 £	*2019 £*	**2020 £**	*2019 £*
Trade debtors	**164,091**	*258,068*	**157,378**	*253,265*
Amounts owed by subsidiary undertakings	**-**	*-*	**543,051**	*529,844*
Amounts owed by joint venture	**-**	*156,869*	**-**	*156,869*
Other debtors	**125,135**	*396,397*	**125,135**	*396,397*
Prepayments and accrued income	**343,844**	*253,384*	**338,844**	*253,384*
Total funds	**633,070**	*1,064,718*	**1,164,408**	*1,589,759*

11. Creditors: Amounts falling due within one year

	Group		Charity	
	2020 £	*2019 £*	**2020 £**	*2019 £*
Trade creditors	**45,028**	*187,669*	**45,028**	*187,669*
Other taxation and social security	**85,806**	*119,031*	**84,681**	*104,909*
Other creditors	**52,952**	*78,608*	**22,951**	*48,608*
Accruals and deferred income	**169,475**	*353,139*	**165,975**	*289,719*
Total funds	**353,261**	*738,447*	**318,635**	*630,905*

Within accruals and deferred income is £61,088 (charity and group) of deferred income (2019: £195,573 charity and group). This relates to a £3,000 trust grant paid in advance but applicable to a project taking place in 2021, £10,000 relating to fundraising events taking place in 2021, and £48,088 represents advance payment for music therapy services. During 2020, £125,573 of deferred income carried forward from 2019 in respect of advance payment for music therapy services was released, along with £70,000 relating to the Newcastle training course (charity and group).

Within creditors is £22,951 of outstanding pension contributions (2019: £26,107).

12. Capital Commitments

There were no capital commitments at 31 December 2020 (2019: £0).

13. Operating Lease Commitments

At 31 December the company was committed to make the following total minimum lease payments under non-cancellable operating leases for each of the future periods stated:

	Centre Equipment		Land and Buildings	
Total future minimum lease payments due in:	**2020 £**	*2019 £*	**2020 £**	*2019 £*
Not later than one year	**4,266**	*4,266*	**26,651**	*41,410*
Later than one year not less than five years	**2,303**	*8,570*	**-**	*26,276*

14. Reserves Of The Group

Movements in funds – GROUP 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2020 £**
General Fund	7,036,513	4,528,093	(4,324,622)	78,153	(624,163)	**6,693,974**
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	**1,922,980**
Maintenance Fund	250,000	-	(70,287)	-	70,287	**250,000**
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	**1,400,000**
Strategic Fund	2,618,263	-	(17,852)	-	78,153	**2,678,564**
	6,316,402	-	(689,021)	-	624,163	**6,251,544**
Total unrestricted funds	13,352,915	4,528,093	(5,013,643)	78,153	-	**12,945,518**
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	**-**	**432,449**	**(432,449)**	**-**	**-**	**-**
Total funds	**13,352,915**	**4,960,542**	**(5,446,092)**	**78,153**	**-**	**12,945,518**

Movements in funds – CHARITY 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2020 £**
General Fund	6,503,527	4,894,353	(4,319,160)	78,153	(624,163)	**6,532,710**
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	**1,922,980**
Maintenance Fund	250,000	-	(70,287)	-	70,287	**250,000**
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	**1,400,000**
Strategic Fund	2,618,263	-	(17,852)	-	78,153	**2,678,564**
	6,316,402	-	(689,021)	-	624,163	**6,251,544**
Total unrestricted funds	12,819,929	4,894,353	(5,008,181)	78,153	-	**12,784,254**
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	**-**	**432,449**	**(432,449)**	**-**	**-**	**-**
Total funds	**12,819,929**	**5,326,802**	**(5,440,630)**	**78,153**	**-**	**12,784,254**

Movements in funds – GROUP 2019	At 1 Jan 2019 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2019 £**
General Fund	6,913,736	6,084,273	(5,339,195)	1,248,478	(1,870,779)	**7,036,513**
Designated Funds						
Fixed Asset Fund	2,178,387	-	(130,248)	-	-	**2,048,139**
Maintenance Fund	250,000	-	(105,412)	-	105,412	**250,000**
Training Continuity Fund	1,400,000	-	(516,889)	-	516,889	**1,400,000**
Strategic Fund	1,500,000	-	(130,215)	-	1,248,478	**2,618,263**
	5,328,387	-	(882,764)	-	1,870,779	**6,316,402**
Total unrestricted funds	12,242,123	6,084,273	(6,221,959)	1,248,478	-	**13,352,915**
Restricted funds						
Music Therapy Services	8,898	302,785	(311,683)	-	-	-
Total restricted funds	**8,898**	**302,785**	**(311,683)**	**-**	**-**	**-**
Total funds	**12,251,021**	**6,387,058**	**(6,533,642)**	**1,248,478**	**-**	**13,352,915**

Movements in funds – CHARITY 2019	At 1 Jan 2019 £	Income £	Expenditure £	Net investment gains £	Transfers £	**At 31 Dec 2019 £**
General Fund	6,527,819	5,712,832	(5,114,823)	1,248,478	(1,870,779)	**6,503,527**
Designated Funds						
Fixed Asset Fund	2,178,387	-	(130,248)	-	-	**2,048,139**
Maintenance Fund	250,000	-	(105,412)	-	105,412	**250,000**
Training Continuity Fund	1,400,000	-	(516,889)	-	516,889	**1,400,000**
Strategic Fund	1,500,000	-	(130,215)	-	1,248,478	**2,618,263**
	5,328,387	-	(882,764)	-	1,870,779	**6,316,402**
Total unrestricted funds	11,856,206	5,712,832	(5,997,587)	1,248,478	-	**12,819,929**
Restricted funds						
Music Therapy Services	8,898	302,785	(311,683)	-	-	-
Total restricted funds	**8,898**	**302,785**	**(311,683)**	**-**	**-**	**-**
Total funds	**11,865,104**	**6,015,617**	**(6,309,270)**	**1,248,478**	**-**	**12,819,929**

Funds at 31 December 2020 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,922,280	-	**1,922,280**
Investments	4,761,226	4,328,564	-	**9,089,790**
Net current assets	1,932,748	-	-	**1,932,748**
	6,693,974	6,251,544	-	**12,945,518**

Charity	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	1,922,280	-	**1,922,280**
Investments	4,761,326	4,328,564	-	**9,089,890**
Net current assets	1,771,384	-	-	**1,771,384**
	6,532,710	6,251,544	-	**12,784,254**

Funds at 31 December 2019 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	2,048,139	-	**2,048,139**
Investments	4,779,287	4,268,263	-	**9,047,550**
Net current assets	2,257,226	-	-	**2,257,226**
	7,036,513	6,316,402	-	**13,352,915**

Charity	General Fund £	Designated Funds £	Restricted Funds £	**Total Funds £**
Tangible Fixed Assets	-	2,048,139	-	**2,048,139**
Investments	4,779,387	4,268,263	-	**9,047,650**
Net current assets	1,724,140	-	-	**1,724,140**
	6,503,527	6,316,402	-	**12,819,929**

Designated funds have been set aside by the Trustees as follows:

- The Fixed Asset Fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.
- The Maintenance Fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings. The maintenance fund has been topped up to previous levels for future use.
- The Strategic Development Fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future.
- The training continuity fund has been designated to safeguard the continuity of study programmes for the charity's masters and PHD students.

15. Comparative Statement Of Financial Activities

	Notes	Unrestricted General funds 2019 £	Unrestricted Designated Funds 2019 £	Restricted Restricted Funds 2019 £	Total funds 2019 £
Income and endowments from:					
Donations and Legacies		1,938,187	-	302,785	2,240,972
Charitable Activities	3	1,415,798	-	-	1,415,798
Other Trading Activities		2,056,340	-	-	2,056,340
Joint Venture Income		754,034	-	-	754,034
Joint Venture Income attributable to Partners		(377,017)	-	-	(377,017)
Investments		294,654	-	-	294,654
Other		2,277	-	-	2,277
Total		**6,084,273**	**-**	**302,785**	**6,387,058**
Expenditure on:					
Raising Funds		1,317,037	72,192	-	1,389,229
Charitable Activities		3,792,034	810,572	311,683	4,914,289
Joint Venture Costs		378,099	-	-	378,099
Joint Venture Costs attributable to Partners		(189,049)	-	-	(189,049)
Other		41,074	-	-	41,074
Total	**4**	**5,339,195**	**882,764**	**311,683**	**6,533,642**
Operating surplus/defecit		745,078	(882,764)	(8,898)	(146,584)
Net gains/(losses) on Investments		1,248,478	-	-	1,248,478
NET INCOME/(EXPENDITURE)		1,993,556	(882,764)	(8,898)	1,101,894
Transfers Between Funds		(1,870,779)	1,870,779	-	-
Net movement in funds		122,777	988,015	(8,898)	1,101,894
Reconciliation of funds					
Total funds brought forward		6,913,736	5,328,387	8,898	12,251,021
Total funds carried forward		7,036,513	6,316,402	-	13,352,915

16. Financial Instruments

	Group		Charity	
	2020 £	*2019 £*	**2020 £**	*2019 £*
Financial assets measured at fair value	**9,089,789**	*9,047,549*	**9,089,789**	*9,047,549*
Financial assets measured at amortised cost	**2,156,018**	*2,814,774*	**1,960,027**	*2,174,147*
Financial liabilities measured at amortised cost	**292,173**	*423,000*	**257,547**	*330,000*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments.

	Group		Charity	
	2020 £	*2019 £*	**2020 £**	*2019 £*
Total interest income for financial assets held at amortised cost	**1,545**	*3,620*	**734**	*1,553*
Investment income at fair value	**225,427**	*291,034*	**225,427**	*291,034*

17. Related Parties

Ultimate control of Nordoff-Robbins Music Therapy (NRMT) rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity's wholly owned subsidiary, Silver Clef Productions Limited, paid £84,910 (2019: £101,379) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs. Silver Clef Productions Limited will gift aid its profits of £161,263 to the parent charity during 2021. A balance of £543,052 was owing from Silver Clef Productions at 31 December 2020 (2019: £529,844).

Nordoff Robbins has a 50% shareholding in Music Industry Trusts Limited (MITS) which is considered to be a joint venture with the BRIT Trust as there is joint control. During the year, MITS had one director, David Munns, in common with Nordoff Robbins. MITS donated £18,376 (2019: £187,967) by gift aid to Nordoff Robbins in 2020. At the year-end Nordoff Robbins was owed £0 from the MITS (2019: £156,869).

David Munns is a common Trustee of the BRIT Trust. In 2020, NRMT received donations of £542,450 (2019: £400,000) from the BRIT Trust.

Howard Jones is a Trustee of Nordoff Robbins and a partner at Sheridans who were paid £91 during the year for legal work relating to international trademarks and intellectual property rights (2019: £625). There were no amounts owing to Sheridans at the year end.

The charity sublets land from the BRIT School for Performing Arts and Technology and have built a small unit on it and benefit from some shared facilities which the BRIT School generously provide. Additionally the Charity buys into some of the BRIT school's maintenance contracts.

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