

Nordoff Robbins Music Therapy

Annual Report and Accounts

For the year ended 31 December 2020



Contents

Strategic Report

Ava's story	4
Our mission	5
A snapshot of our response to Covid-19 across our three pillars	6
A message from our Chairman	7
A message from our Chief Executive Officer	8
The impact of Nordoff Robbins and our music therapy	10
Providing quality music therapy, an overview of the year	11
Thomas' story	22
Education – keeping our programmes running	23
Research - putting our work on pause	25
Stella's story	26
Fundraising in a pandemic	27
Providing high quality support to our people	29
The online choir's story	31

Structure, Governance and Management	32
---	-----------

Financial Report	34
-------------------------	-----------

Financial Statements	38
-----------------------------	-----------

Reference and administrative information

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 Blagrove 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

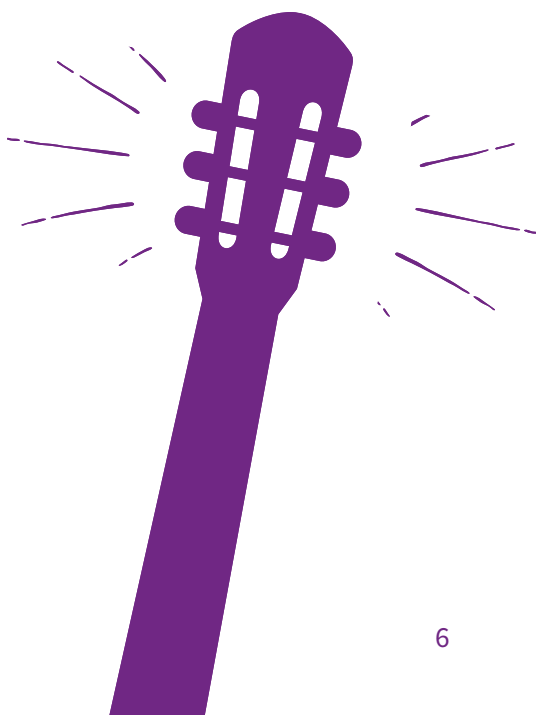
When Covid-19 struck in March 2020, our large-scale external research work was paused.

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.

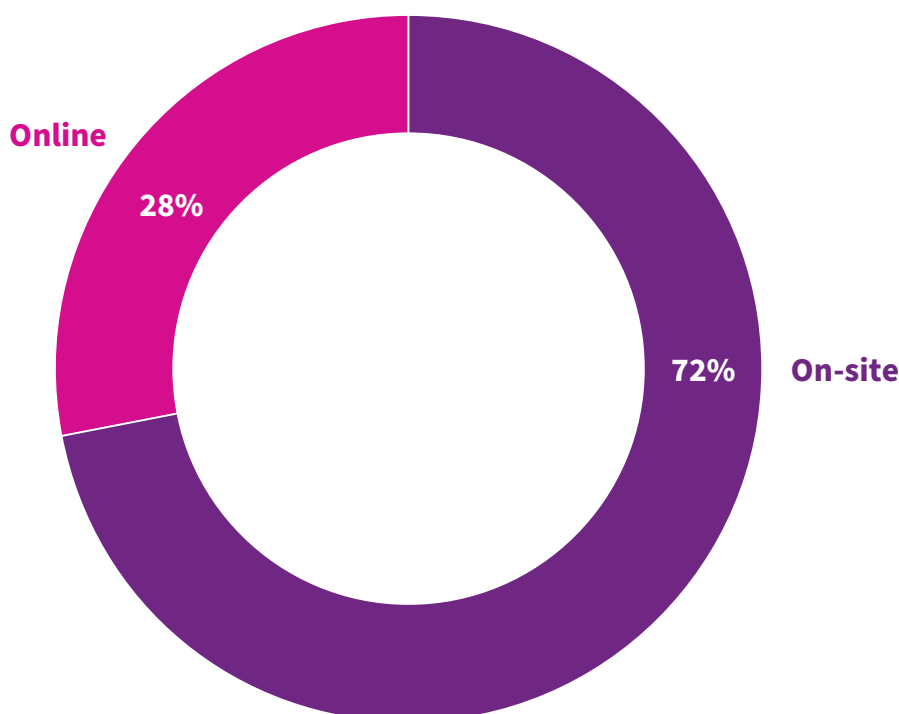
Our response to Covid

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 (%)

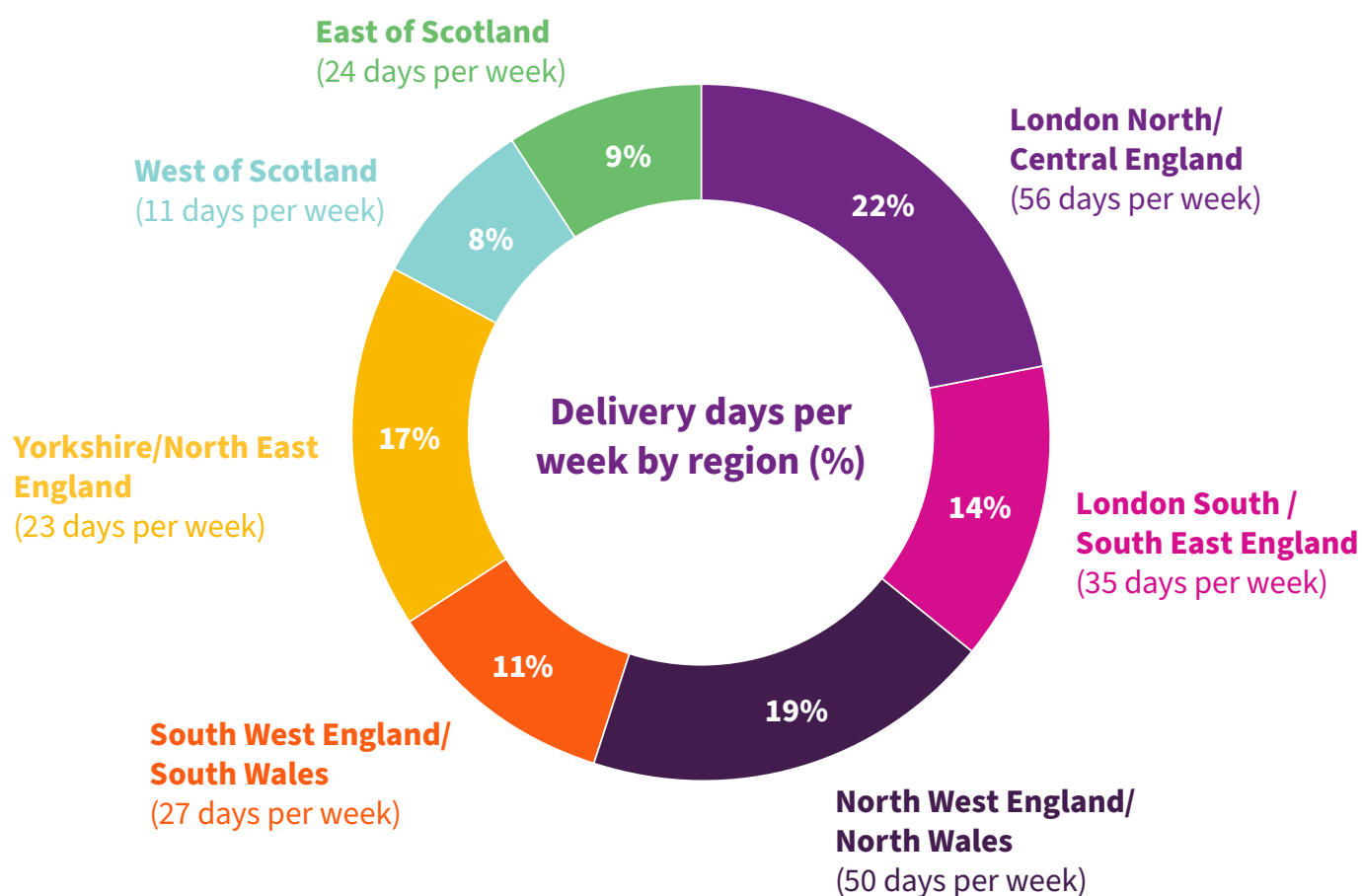
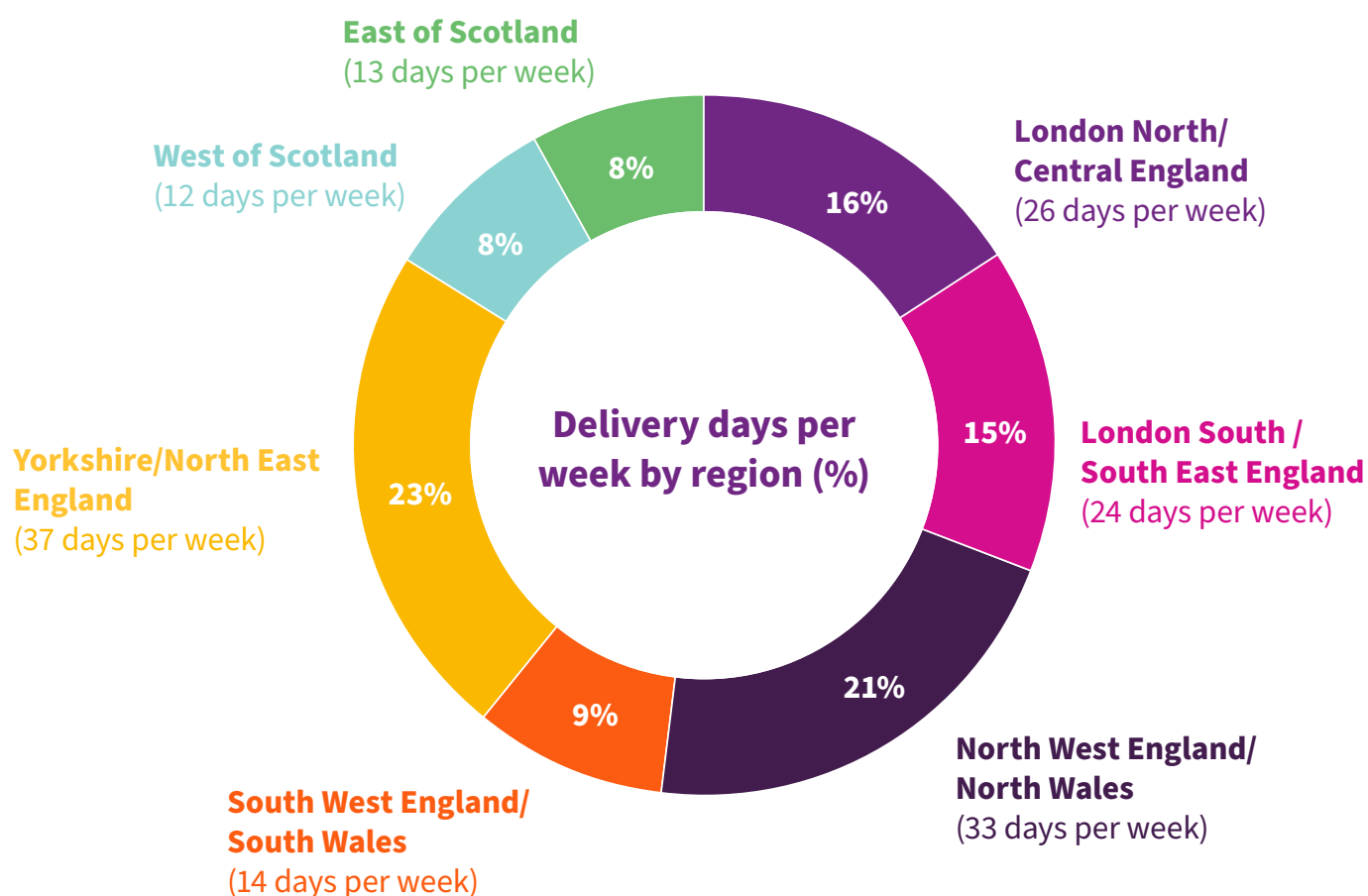
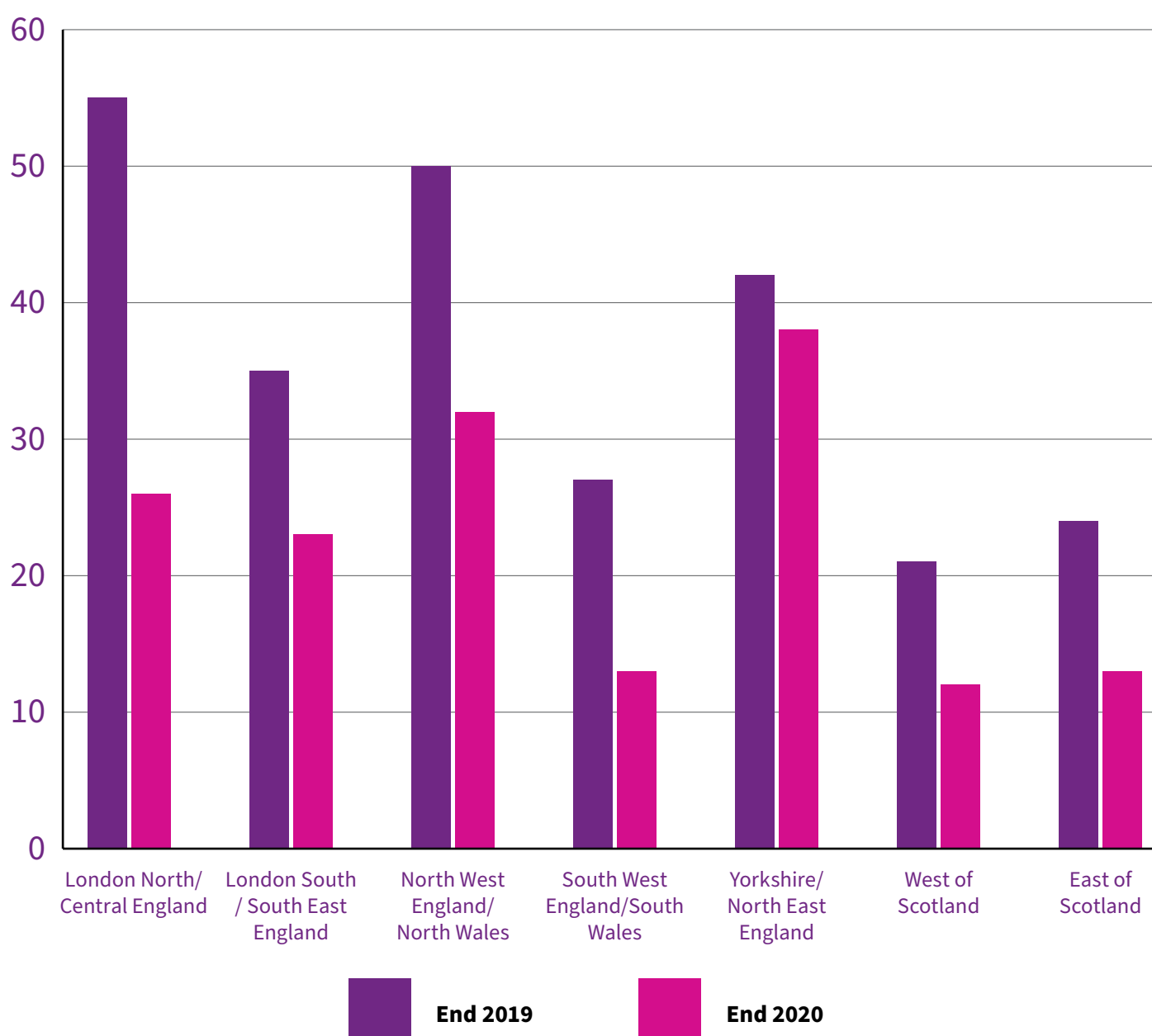


Chart 2a - Regional distribution of delivery days per week nationally at the end of 2019 (%)



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 (%)

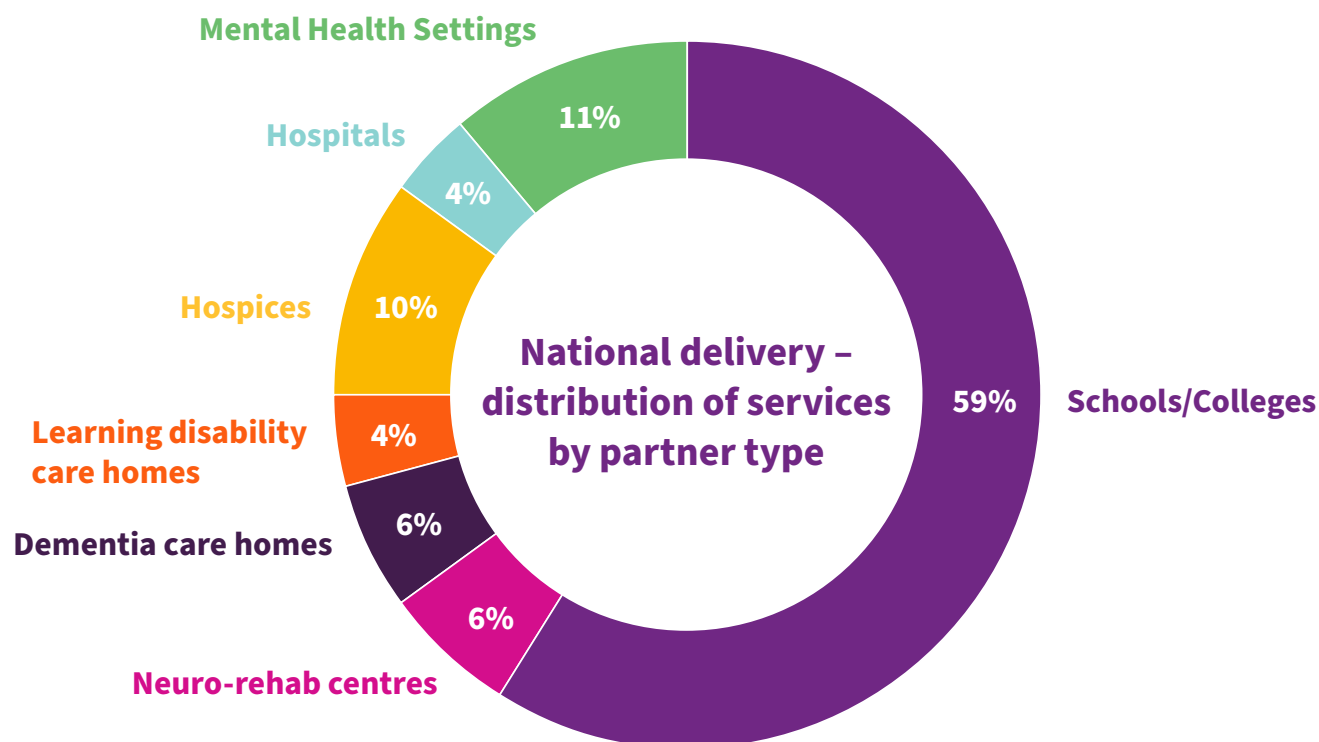
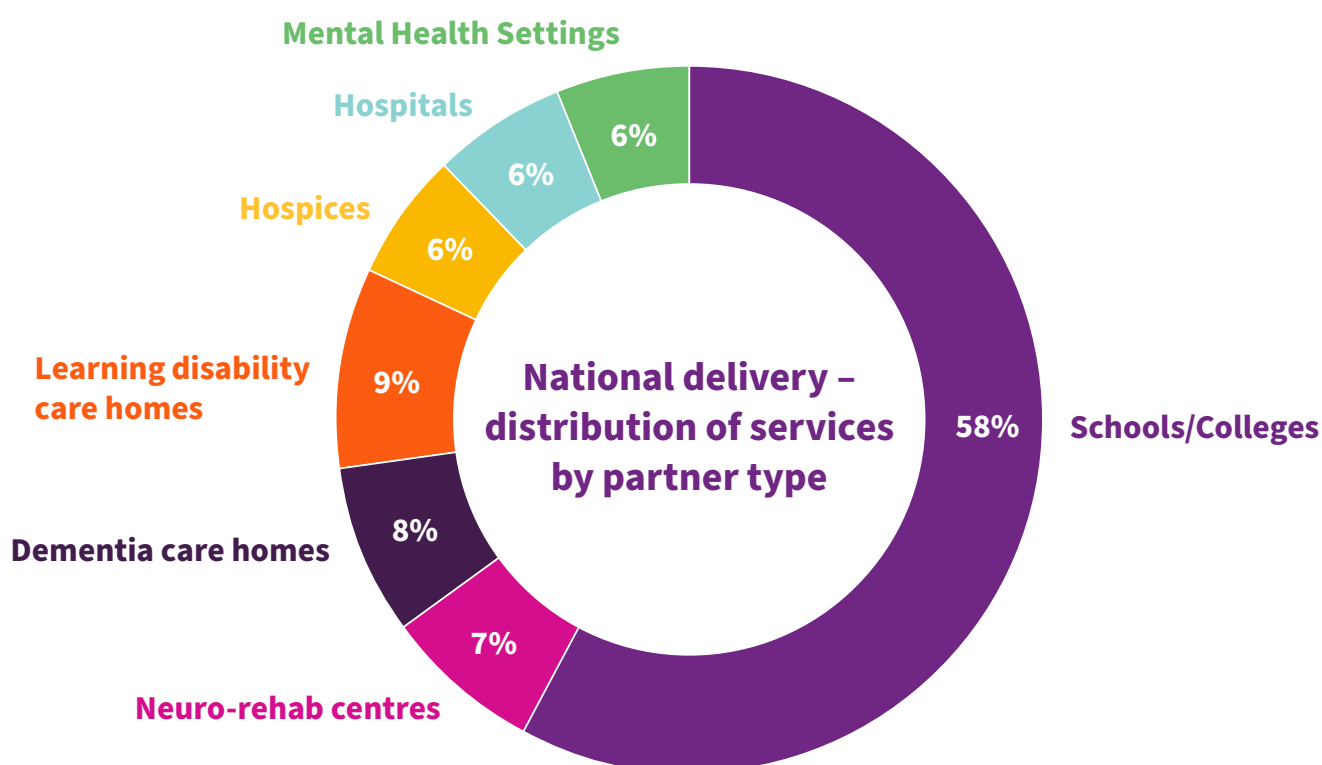


Chart 4a: Distribution of services by partner type at the end of 2019 (%)



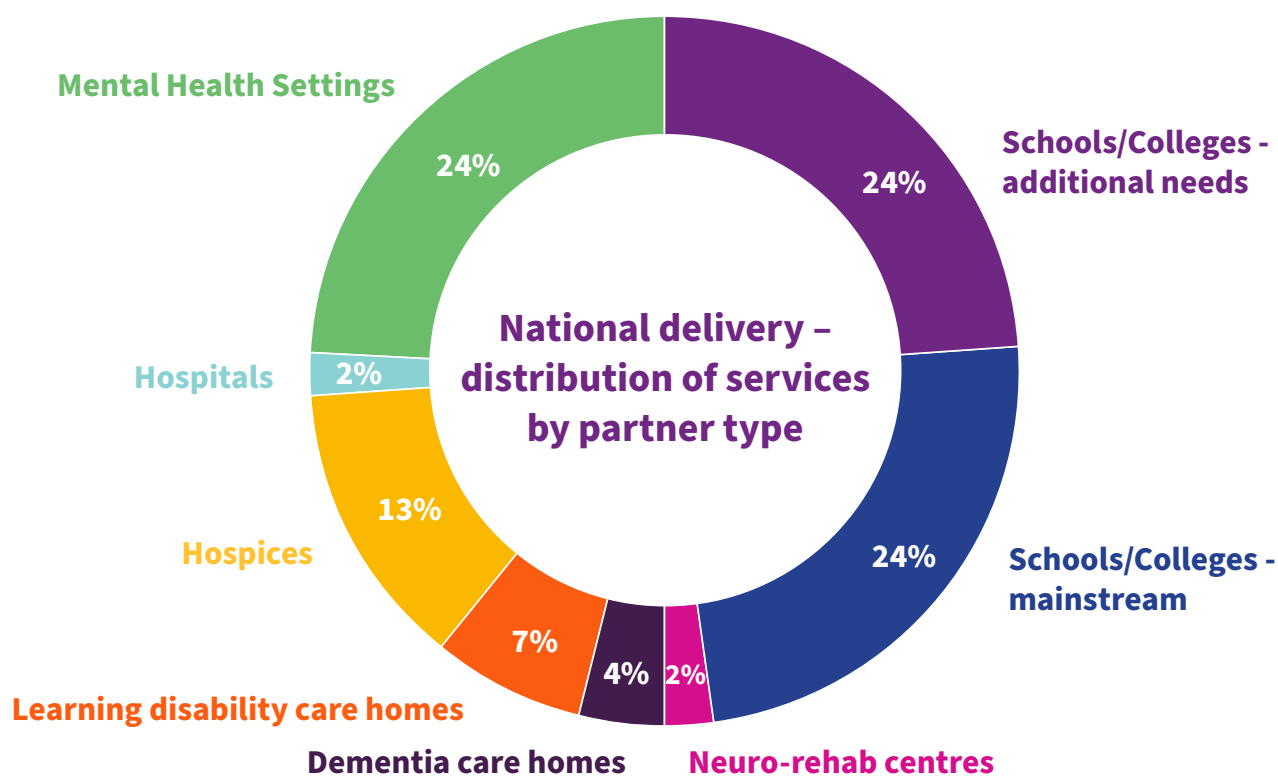
Being there for those that need us most in spite of a pandemic

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.

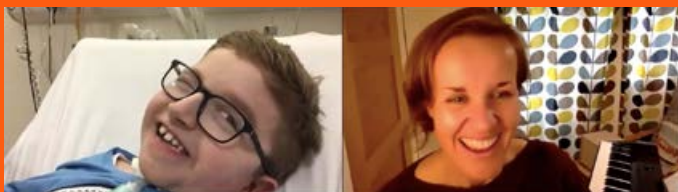
Thomas' Story

"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 Nesbitt, 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 disproportionately 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 within 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. However, 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.

		Group	Charity		
	Notes	2020 £	2019 £	2020 £	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

ACCOUNTING POLICIES

For the year ended 31 December 2020

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.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2020

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 £	<i>Total 2019</i> £
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 £	<i>Total 2019</i> £
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 its 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	<i>2019 Number</i>
£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	<i>2019 Number</i>
Music therapists and other charitable staff	80	93
Fundraisers	12	15
	92	108

	2020 £	<i>2019 £</i>
Pension contributions for the highest paid employees	20,545	10,318

	2020 Number	<i>2019 Number</i>
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	
	2020 £	2019 £	2020 £	2019 £
Total future minimum lease payments due in:				
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

		Unrestricted		Restricted	
	Notes	General funds 2019 £	Designated Funds 2019 £	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.



NordoffRobbins



Nordoffrobbins



NordoffRobbins



NordoffRobbins

Nordoff-robbins.org.uk

020 7267 4496

hello@nordoff-robbins.org.uk



**n NORDOFF
ROBBINS**
Enriching lives through music therapy

Registered in England No. 1514616. Registered Charity No. 280960.
Registered Office: 2 Lissenden Gardens, London NW5 1PQ