

Nordoff Robbins Music Therapy

Annual Report and Accounts

For the year ended 31 December 2021



nordoff-robbins.org.uk

n **NORDOFF
ROBBINS**
Music therapy

Contents

Strategic Report

Reference and administrative information	3
Mia's story	4
Our mission	5
A message from our Chairman	7
A message from our Chief Executive Officer	9
The impact of Nordoff Robbins and our music therapy	10
Providing quality music therapy, an overview of the year	12
Mr G's Story	24
Education – keeping our programmes running	25
Research - putting our work on pause	28
Steven's story	29
Fundraising in a pandemic	30
Providing high quality support to our people	32

Structure, Governance and Management 33

Financial Report 35

Financial Statements 39

Reference and administrative information

Board of Trustees

Mr. D Munns OBE (Chairman)
Ms. E Banks
Mr. G Bell
Ms. J Bryant
Ms. H Gardner (Until 28 April 2021)
Ms. S Guest
Mr. H Jones (Vice-Chairman)
Mrs. K A Josephides
Mr. I Rudd (until 16 Nov 2021)
Mr. N Warnock MBE
Mr. M Lyn (joined 23 Feb 2021)

CEO

Ms. S Schembri

Secretary

Mr. C Dew

Statutory Auditor

Crowe U.K. LLP
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Reading RG1 1PL

Bankers

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London WC2R 0QS

Investment Advisors

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London EC2V 7QN

Solicitors

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Westminster
London SW1H 0BL

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

The address of the registered office is:

2 Lissenden Gardens,
London,
NW5 1PQ.

Company number: 1514616

Registered Charity Number: 280960

Registered Charity in Scotland No. SC048817

Mia's Story

"I was stunned, absolutely stunned. I know she can vocalise, and she has in the past, but not to that extent." - Teacher

Mia is now nearly 8 years old. She is visually impaired, non-verbal and has profound and multiple learning disabilities, depending on others to meet all her daily needs.

She has complex health needs including a tracheostomy tube to help her breathe and needs to be closely monitored at all times. All of these barriers affect Mia's learning and development.

"I didn't realise she was so capable of that, because a lot of the time when we've been working for her vocalising it's quite a challenge for her to do it." - Teacher

Mia first met music therapist Holly three years ago at Valley School in Stockport, and they started making music together in weekly group sessions where they are joined by some of Mia's school friends. Every subtle sound, movement and vocalisation from Mia makes a big impact on the music as a whole.

Life was dramatically different last year, with Mia shielding at home throughout the pandemic. This added an extra layer of isolation to her life and she accessed all of her education remotely. Socialising with friends happened via screens, though Mia's visual impairment means it's sounds that she really responds to the most.

"It's just lovely to see her smiling and listening and getting enjoyment from the music." Mia's mum

Moving the music therapy group online gave Mia and her friends a chance to keep connecting through sound and music, still giving them those opportunities to make big impacts with every sound and movement throughout a very strange and isolating time for all.

Mia's teacher said

"I was stunned, absolutely stunned. I know she can vocalise, and she has in the past, but not to that extent."

I was really struck by how repetitive it was, and so loud! My memories of her vocalising are quieter, because it's really hard work for her. It can be a struggle to find things that really, really motivate her to that extent.

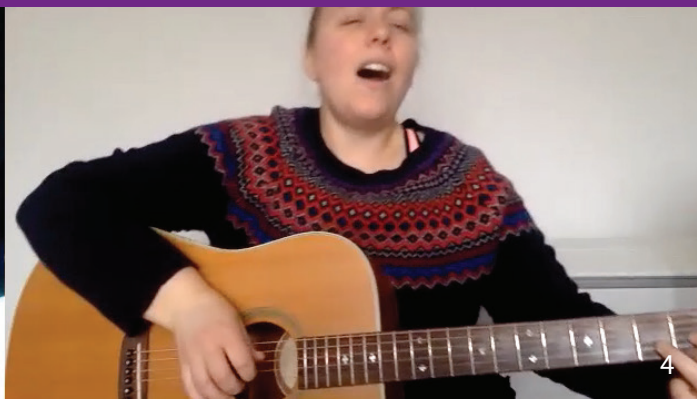
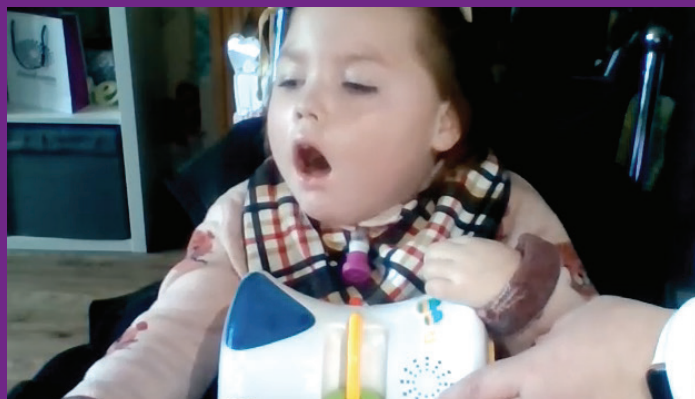
To be honest I was actually speechless when I first saw it. I didn't realise she was so capable of that, because a lot of the time when we've been working for her vocalising it's quite a challenge for her to do it."

Nordoff Robbins Music Therapist, Holly said

"Bringing the music therapy group online has been a lifeline and a social link for Mia and her best friend."

It provided a chance to continue connecting with each other whilst sharing experiences together – even though we are all physically in different places.

Mia has adapted well to this big change in session format and despite the physical distance, continued to musically flourish in our sessions particularly through using her voice expressively and communicatively."



2021 remained a year where the only constant was uncertainty

Our mission, strategy and objectives

At Nordoff Robbins, we stand for music and believe in the value of music for all people in our society. Our vision is to live in a world where through music therapy, human potential is recognised regardless of profound disability, illness or social exclusion.

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

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

Since then, the practice has evolved to work with all ages (from neonatal to those who are coming to the end of their lives) and today, Nordoff Robbins is the largest independent music therapy charity in the UK.

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

Music therapy is a recognised health and therapeutic intervention, our therapists are highly skilled musicians and are trained to an exceptional standard, working with children and adults of all ages from our locations across the UK including Scotland, Wales, Manchester, Newcastle and London. We also work in partnership organisations including schools, care homes, hospices, hospitals, mental health services and brain injury units.

Our mission has three strands:

- We deliver music therapy to a range of clients across the UK who are some of the most vulnerable people in society.
- We train the music therapists of the future, ensuring that this skill is not only maintained but developed and grown so that we can meet the growing need for music therapy.
- We research the impacts of music therapy to inform how we can better support our clients.



Our five-year strategy to 2024 has been stress tested throughout the pandemic and our strategic aims remain:

1. To make our high-quality services even more accessible and available across the UK, especially for the most vulnerable.
2. To ensure 40% of our music therapy services are free to service users, and the rest offered at an affordable and/or subsidised rate.
3. To factor in our clients' 'lived experience' in decision making, making sure that our services are suitably designed and co-created where possible to best meet their needs.
4. In order to match the unprecedented need for our services across the UK, we will grow overall income to £9m and increase our fundraising income by 55% over the next 5 years to £6.25m.

And there's more we plan to do to champion music and its positive impact on everyone's health and wellbeing. The pandemic has not changed this aspiration. We have taken stock, evaluated, and set out new objectives to help us move towards our strategy in this new world.



A message from our Chairman, David Munns

2021 has been a year where we once again started to look ahead, albeit with a very pragmatic approach to the continued uncertainty caused by the pandemic. We were able to move out of our crisis response to the pandemic and consider how we once again meet the growing demand for our services across the UK.

In spite of the challenges, we have been able to support 8,713 people, offer 35,500 music therapy sessions, support 24 students on our Masters in Music Therapy programme, see 35 graduates, welcome 19 new music therapists to Nordoff Robbins as part of our Brenda Hoskins Graduate Employment Scheme, and started 2 research projects. We also have a new Dr from our PHD programme, Dr Kjetil Hjørnevik, who completed long-term ethnographic research into music therapy in an open prison.

For us to provide this support and answer our mission, we are reliant on our fundraising. Each year we offer our thanks to our fundraising committee chairs and committee members.

Without the time, talent, and treasure that this group of people share with Nordoff Robbins we would not be able to honour our commitment to employing our music therapists who graduate each year. These graduates are crucial for our strategic aims of supporting more people in more places across the UK who stand to benefit from our work. We now employ 98 music therapists – our most ever. And we have employed 80 from our Graduate Employment Scheme, which started in 2015.

I would like to thank our Event Chairs Andrew Wilkinson, Carl Leighton-Pope, Chris Wright, Emma Banks, Jake Leighton-Pope, Rebecca Kane Burton and Richard Griffiths in particular. Many of our events are returning face to face for the first time in 2 years.

For a charity whose purpose is all about connection, the disconnection that is part of the Zoom world has been tough.

We are delighted that our infamous Race Day, Pop Quiz and Carols at St Luke's Church was once again face to face just before Omicron was too much of a risk. Our thanks to Andrew Wilkinson, Lucy Morris and Audrey

Hoare for their tireless commitment to our mission through this event. Also, thank you again to Merck Mercuradis for his support in helping us realise this event online and in person.

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

We would like to thank to John Craig OBE, who stepped down as Chair of BRIT Trust in early 2021, for the extraordinary support he has offered Nordoff Robbins over many years. And we would also like to offer a warm welcome to longstanding friend of Nordoff Robbins, Tony Wadsworth CBE, into the role.

The impact of the BRIT Trust to our strategic ambitions over the last thirty years has been incredible. Helping us to train and bring on board music therapists whilst being able to offer free to access music therapy in local settings would not be possible without the support of the BRIT Trust.

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



Looking ahead to 2022

We have revisited our strategy and our ambition is still to support more people in more places through music therapy. We will build on the foundations of the support from the music industry, helping to become a more recognisable charity within the wider music-loving public, as well as growing a broader supporter base to champion our work and assist our fundraising.

We are committed to engaging our clients in our service delivery, our governance and how we answer our mission, and we will continue our work to attract the most diverse range of musicians on to our Masters programme.

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

Finally, we said goodbye to two long standing Trustees in 2021 in Heather Gardner and Ivan Rudd. We are indebted for their support over the years.

We also welcomed Mervyn Lyn to our board of Trustees in early 2021, and we thank him for his already invaluable contributions to our work.

Onwards!

David Munns OBE

Chair of Trustee, Nordoff Robbins Music Therapy



“

We now employ 98 music therapists – our most ever. And we have employed 80 from our Graduate Employment Scheme, which started in 2015.

”

A message from our Chief Executive Officer, Sandra Schembri

Our purpose is to offer and create opportunities for connection for people who find this a challenge in their everyday lives, this could be because of profound disability, serious or terminal illness and acute isolation. Our music therapy is transformational and radical work, helping our clients to see their agency in a world that robs them of this connection by its very structures.

We do this work of connection through music, using music in a very specialised way.

Music therapy is a specialised craft and a recognised therapeutic and health intervention. Music therapists work with people to engage their own unique musicality, to support their development, recovery, health, potential and/or wellbeing. It is particularly impactful for those living with significant challenges.

Music therapy is participatory. We work WITH our clients, making music with them. This works best when you are physically close to someone, and when non-verbal connection and communication is possible.

Covid robbed us of this as an option for a long time, but we know that making music matters to the health of everyone all over the world.

For some of our clients who are most vulnerable the world is not opening up, so online remains their way of connecting with the world. At the start of this report, you will have seen Mia's story, showing how online work supported her last year.

We continue to work in partnership across the music, health and wellbeing landscape, including the British Association of Music Therapy.

We know first-hand the power of music and that music is a powerful agent for change in the world.

Our thanks to everyone who supports us to make sure we can use the power of music and be there for people like Mia and Steven when they need us.

Sandra Schembri
CEO, Nordoff Robbins

“
Our music therapy is transformational and radical work, helping our clients to see their agency in a world that robs them of this connection by its very structures.
”

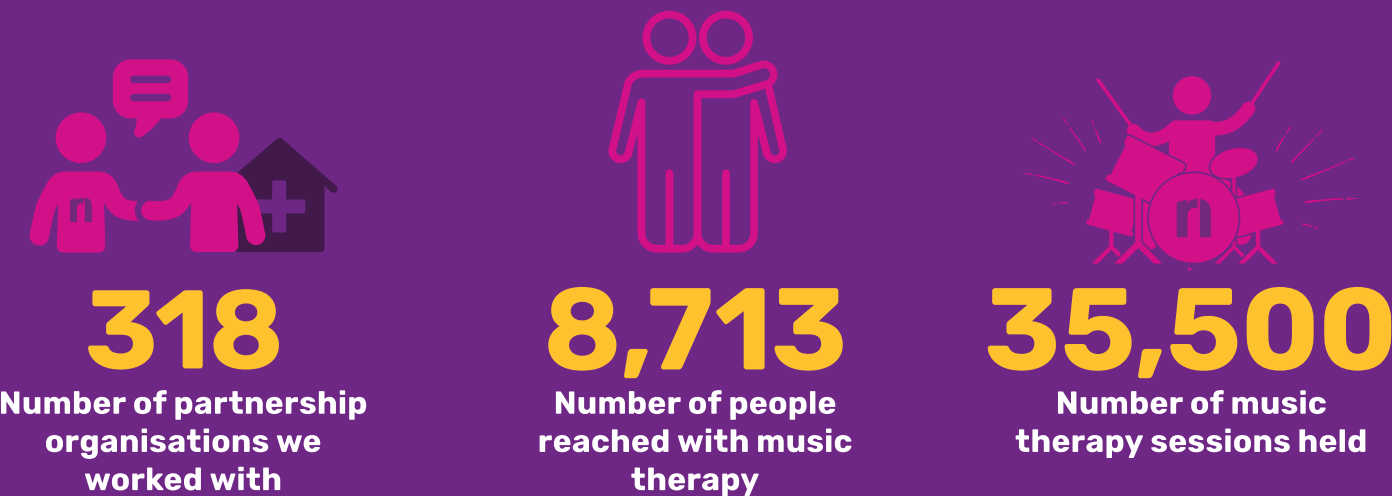


The impact of Nordoff Robbins and our music therapy

In 2021, we gradually started to rebuild our services from the impact of 2020, and by the end of the year all our therapists had returned to fully delivering music therapy.

The delivery numbers continued to be lower than in pre-pandemic years due to Covid restrictions causing ongoing service cancellations, as well as limiting numbers of groups we could deliver.

However, our delivery increased substantially in comparison with 2020.



Our workforce:



What our clients say

During 2021 we carried out 28 evaluations of our services in partner organisations around the country. The questionnaires asking about the impact of our services were sent to clients as well as family members, carers and staff who support them.

- **91% said that music therapy enables the people we work with to engage in music.** 25% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients as many of our clients are non-verbal.
- **91% of respondents said that music therapy helped improve interaction, communication and relationships for our clients.** 27% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **83% of respondents said that music therapy improved the quality of life of our clients.** 28% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **95% of respondents said that they would recommend our work to others.** 9% of these responses were made by our clients themselves, whilst the rest were made by people who know our clients.
- **94% of respondents said that music therapy had a positive impact on an organisation's atmosphere.**



Photo taken pre-Covid-19

Providing quality music therapy

An overview of the year

Delivery of music therapy

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

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

Geographical

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

- a substance use recovery organisation based in Middlesbrough
- a community-based refugee centre in Birmingham
- a day centre for adults with learning disabilities in Surrey
- additional needs units in South Wales schools
- a dementia care home in Glasgow
- as well as in 60 other organisations around the UK

Individual condition/circumstance

Our therapists are trained to adapt their service for the people they work with, who are amongst those with the greatest challenges in terms of social isolation and communication.

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

A core element in our approach is to work in close collaboration with other staff in the organisations we partner with. Their expertise in supporting those who are hardest to reach is essential in successfully building sustainable and effective music therapy services, and this remained important during 2021, when many of our music therapy clients continued to be disproportionately impacted by the ongoing pandemic restrictions and heightened impact of social isolation.

The impact of the pandemic on the mental health of young people is well-documented, so we made establishing new services in schools a priority, alongside providing music therapy to people in learning disability, mental health and hospital settings.

Working closely with school staff, we established over 50 new school-based projects in a combination of mainstream and additional needs schools across the country, including in Northern and South East England, South Wales and Scotland.

Financial

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

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

At the end of 2021, 17% of our services were being delivered free of charge and 83% with subsidised fees.

Our ongoing response to evolving Covid pandemic

At the start of the pandemic in 2020, we had to adjust the delivery of our service to provide online services where necessary (at the end of 2020, 28% of our services were delivered online).

In 2021 we focused on bringing back face to face delivery of our services. This was particularly important given the feedback from clients and therapists about the greater effectiveness of music therapy when it is delivered face to face.

We have continued to deliver services online where this has proved to be beneficial, learning from online delivery experiments and successes of 2020. We continue to build on our digital accessibility approach and understand more where digital is helpful and best serves our clients and where there is opportunity for us to build on.

For example:

- We sustained online delivery within children's hospice settings where online delivery enabled a broader range of clients to have access to our services.
- We continued offering Accessible Music Learning sessions online.
- We continued offering an online choir alongside our on-site choir.
- We blended some of our online group offerings, making an online participation possible where this was supporting clients.

By the end of 2021, 90% of our music therapy delivery was face to face, with 10% delivered online.



Accessible Music Learning

This online offer helps people living with challenges of disability or illness to develop both musically and personally by learning a musical skill with a music therapist. **We have seen 43 people sign up for their interest in this service in 2021 and 36 have accessed the service.**

“Just wanted to say thank you because I had my injury five years ago music is everything to me I never thought I would be able to play again because of my issues and the support I’ve been given is beyond excellent and I have now been able to achieve so much in such a short period of time.”

The Community Choir – Online & On-Site

Part of our response to the 2020 lockdowns was to move our existing London Centre Community Choir online. This continues to provide valuable opportunities for people from all over the world to come together and unify in singing, and over 800 people have signed up, with an average attendance of 70 singers a week. Many of these are people who would find it difficult or impossible to access an on-site choir for many different reasons, including health constraints, so we are continuing to run the online choir for the foreseeable future.

Changes to Covid restrictions enabled the on-site Community Choir to resume in September 2021. This meets the needs of a different group of people from the online choir, and currently comprises around 15 singers each week.



Our delivery numbers in 2021

In 2021, we provided



35,500
music therapy sessions



A **64%** increase of what we achieved in 2020, but still a **21% decrease** on what we achieved in 2019.

Through these sessions we reached

8,713 people, a 51% increase of what we achieved in 2020, but still a **27% decrease** on what we achieved in 2019.

This is because Covid restrictions meant that we worked with fewer people within each organisation than pre-pandemic. This was due to limitations on group work and the number of sessions being delivered per day, and illness or staffing issues within our partnerships resulting in difficulties when supporting the technological requirements of online sessions, leading to much higher rates of session cancellation.

Much of our focus in 2021 was on resuming our pre-pandemic music therapy services. By the end of 2021, we had resumed our service in **127 organisations** out of the **163 (78%)** we worked in at the end of 2019.

At the end of 2021 we were delivering the equivalent of **247 days** of music therapy per week across the UK, a

54% increase compared to 2020.

During the year we worked within

318



partner organisations.

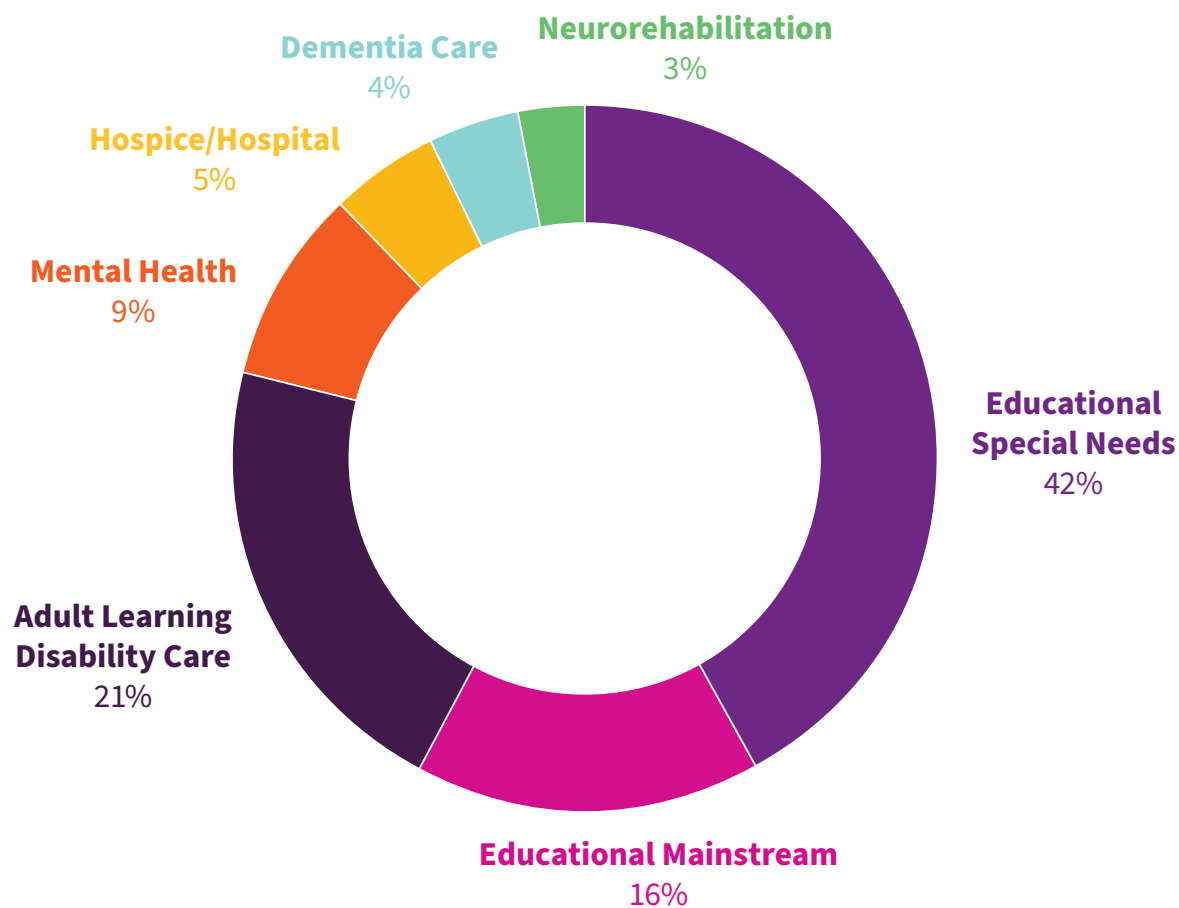
This is a **13%** increase on 2019, and is a reflection of the many new pilot projects we set up in different organisations in response to the pandemic.

J. Brenda Hoskins Graduate Employment Scheme 2021

2021 saw our education and delivery teams continuing to work together to develop opportunities for the graduates from our Master of Music Therapy training programme to join our Graduate Employment Scheme (GES).

We were incredibly fortunate to receive funding towards our graduate intake from the J. Brenda Hoskins Trust for this year and for 2022's intake. This funding was critical for recruiting such a large cohort of new music therapists, especially as we have less money because of the restrictions of Covid.

The pie chart below shows the range of client group settings in projects being delivered by GES 2021:



The scheme supports the newly qualified therapists at the same time as supporting our intention to expand our services to new locations, therefore offering music therapy to more people in more places. In 2021, the first graduates from our Newcastle training base graduated and this meant that we had the largest graduate cohort to support with graduate employment.

In total we employed 19 graduates delivering at least 3 days of music therapy each, and 81 in total between them.

This is our **biggest intake of new graduates** since the commencement of the GES in 2015 and the **first GES involving graduates from the new training base in Newcastle**. GES therapists are delivering work in **wide geographic locations**: North West and North East England, London, Yorkshire and Glasgow, as well as in Birmingham (our first therapist to be based in this city). These new graduates have joined 6 out of our 8 regional teams.

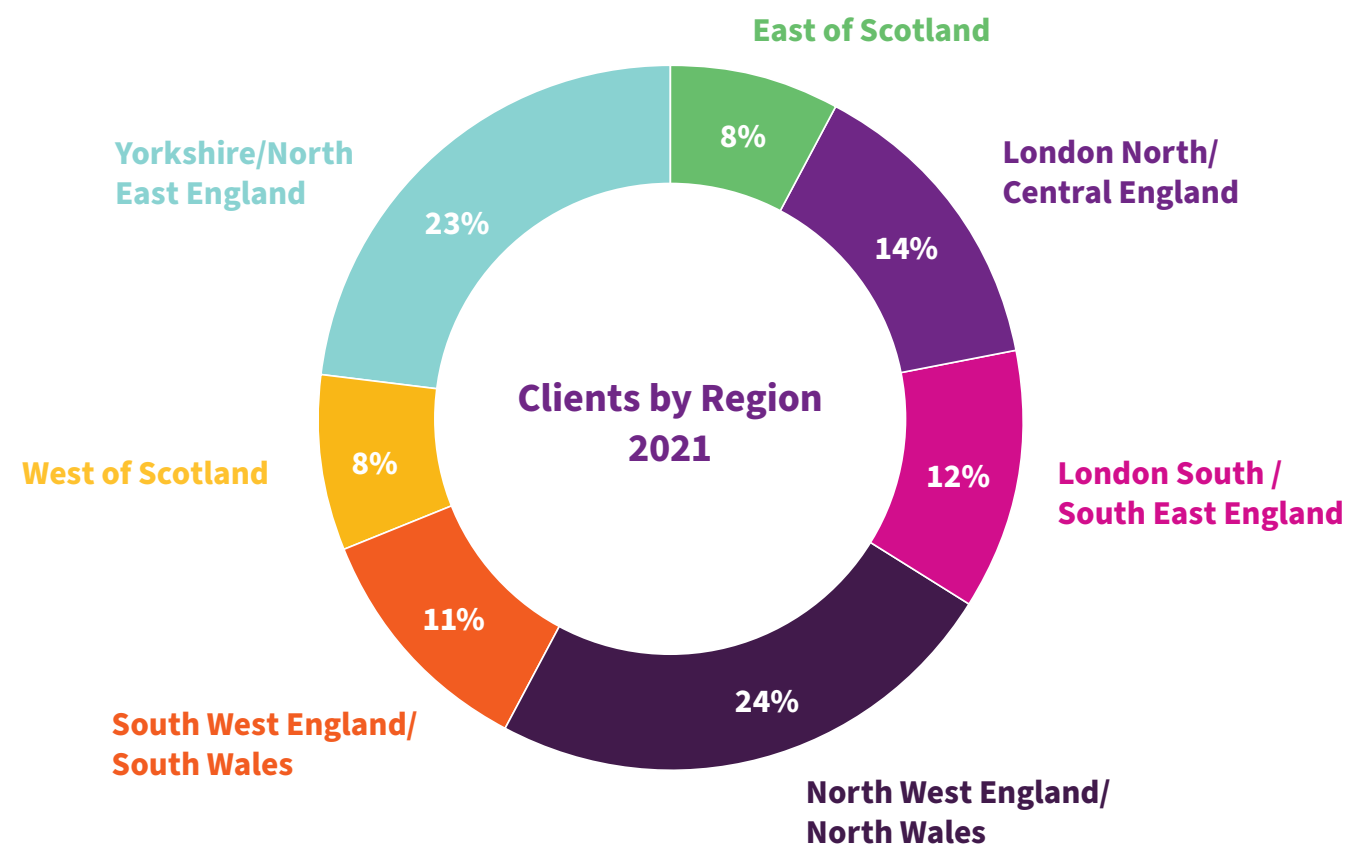
Music therapy delivery

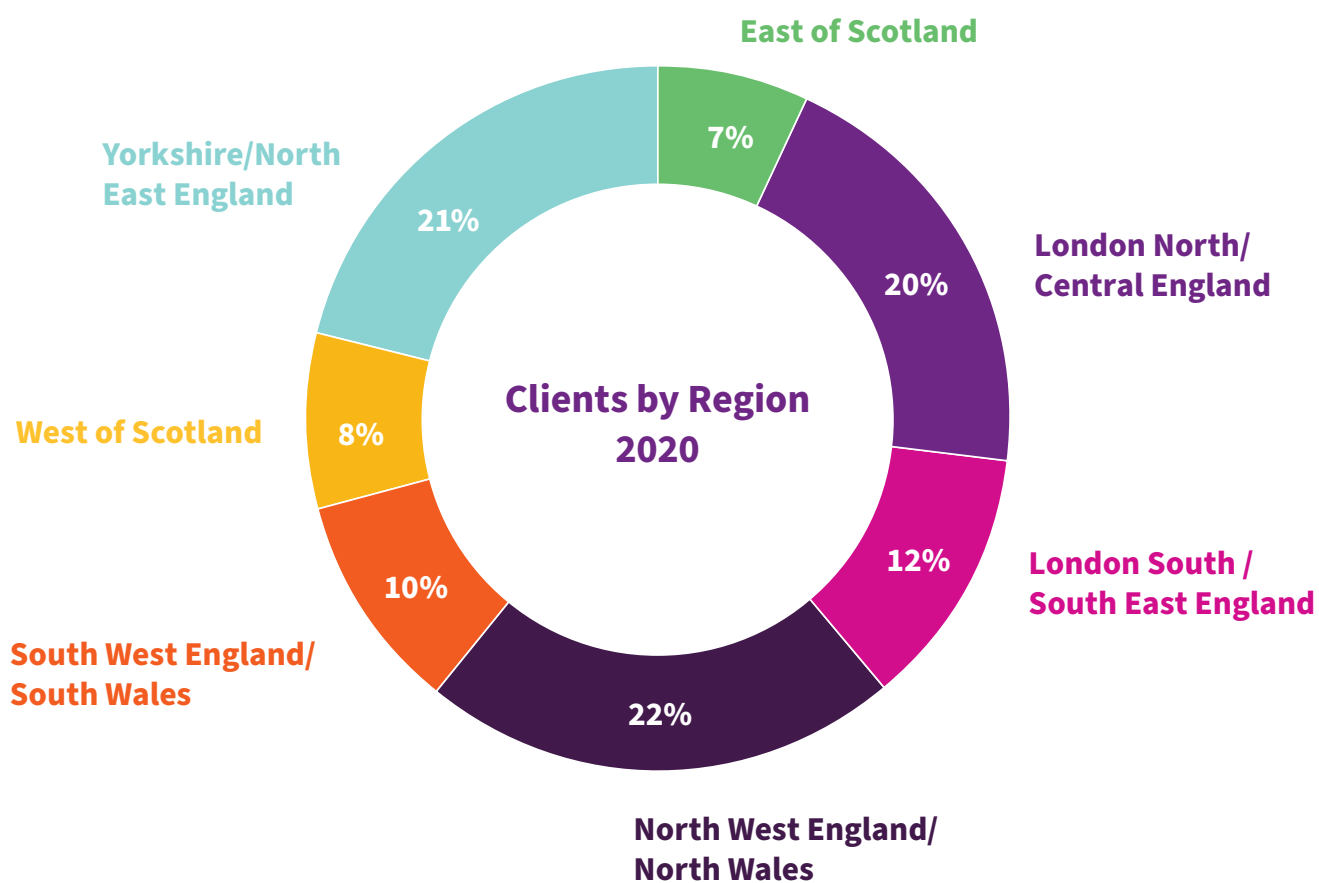
places and people we worked with during 2021

Over the year we worked in partnership with 318 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units. This compares with 281 organisations during 2020.

Most partnerships continued into 2021, but 97 ended during the year. In most cases this was due to the organisation not being able to afford our subsidised service charge, or in some cases due to changes at the partner organisation because of the pandemic meaning they were no longer able to accommodate our services. No organisations that ceased our services said this was due to dissatisfaction.

The chart below shows the distribution across different regions of the UK for the 8,713 people we worked with in 2021 in over 35,000 sessions, compared with 5,782 people in over 21,000 sessions in 2020.





The expansion of our services from 2020 to 2021 was mainly enabled through the J. Brenda Hoskins Trust Graduate Employment Scheme in September 2021, which helped us to launch new services in many areas of Northern England.

Nordoff Robbins has a strategic obligation to provide high quality music therapy and increase the accessibility of our services across the UK. Based on a national needs assessment survey we made a commitment to significantly increase music therapy provision in the North East of England.

With the invaluable support of the Sir Graham Wylie Foundation, Nordoff Robbins established a training base in Newcastle, with our first cohort graduating and starting work in and around the NE area, where provision of services is incredibly low. With funding from The Garfield Weston Foundation, we were able to radically transform our reach and impact of music therapy in the region.

Now, two dedicated teams of music therapists will work with over 2,500 people with profound disability, terminal illness or acute isolation in the North East of England, delivering 26,179 music therapy sessions to new client groups and working with over 40 delivery partner organisations.

These include the LGBTQIA+ community, victims of domestic abuse, children with terminal illnesses and their families and students who are struggling with their mental health in mainstream schools.

Throughout 2021, we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances. The charts below show that the proportions of our work with clients in different settings remains broadly similar from 2020 to 2021, as we continued focusing on key client groups who face the greatest challenges of communication and social isolation.

There are small decreases in the proportion of work in some settings where ongoing Covid-related restrictions prevented us delivering either on-site or online services, for example hospices and, hospitals, but we were able to re-establish work in care homes for adults with learning disabilities.

Chart 4: Distribution of services by partner type at the end of 2021 (%)

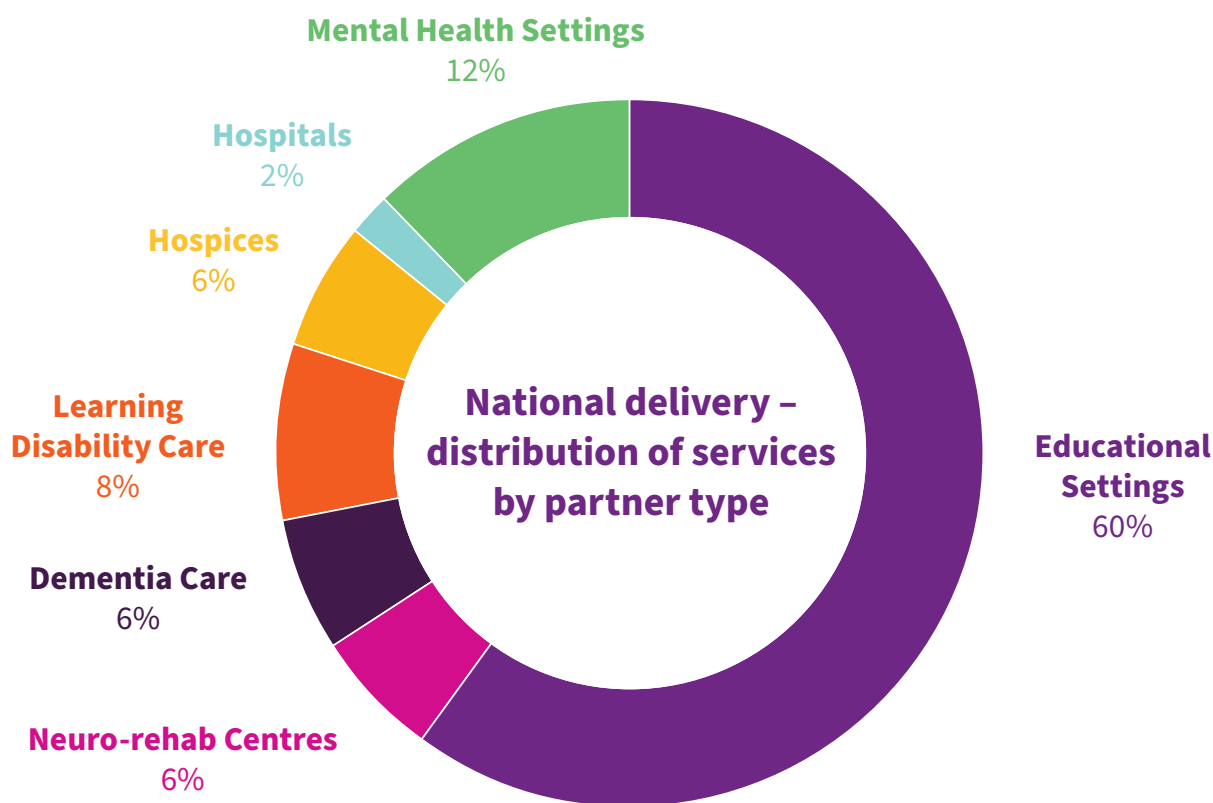
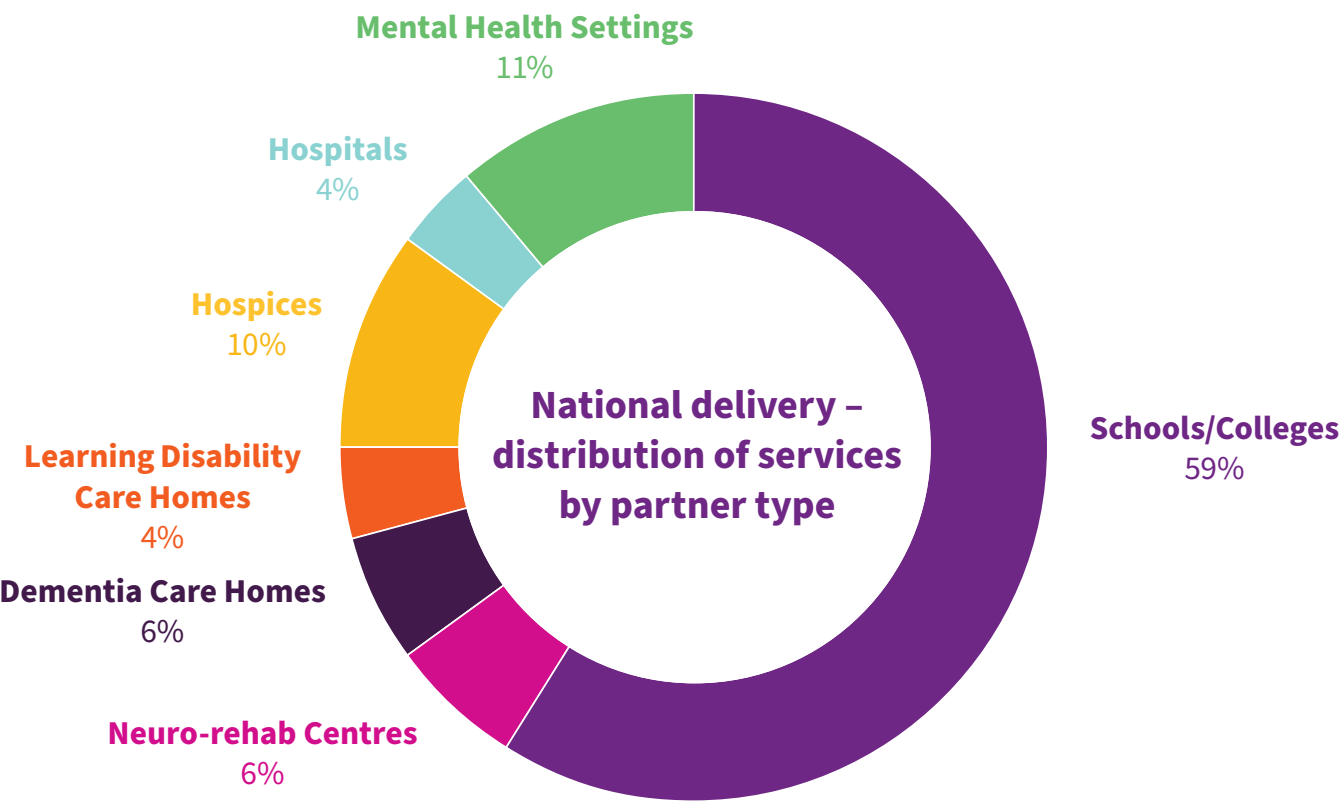


Chart 4a: Distribution of services by partner type at the end of 2020 (%)



Being there for those that need us most

During 2021 we continued to set up new pilot projects, reaching out particularly to schools and other organisations where the impact of the pandemic on people’s mental health is still being felt.

By the end of 2021, over 60 new pilot projects were underway across the country in a wide range of settings (see chart 5), including care homes for adults with learning disabilities, centres supporting families who have experienced domestic abuse, and additional needs units in mainstream schools.

Chart 5: Pilot projects – distribution of services by partner type at the end of 2021 (%)

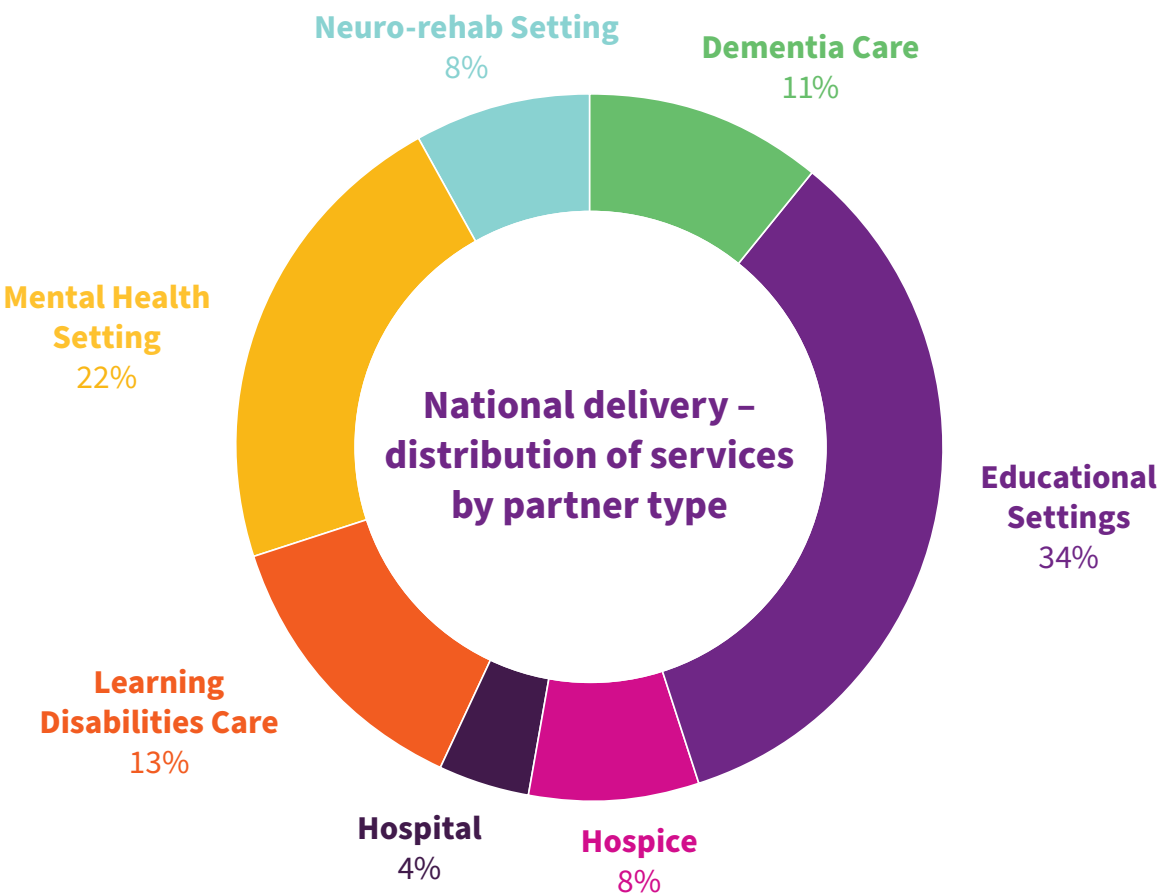
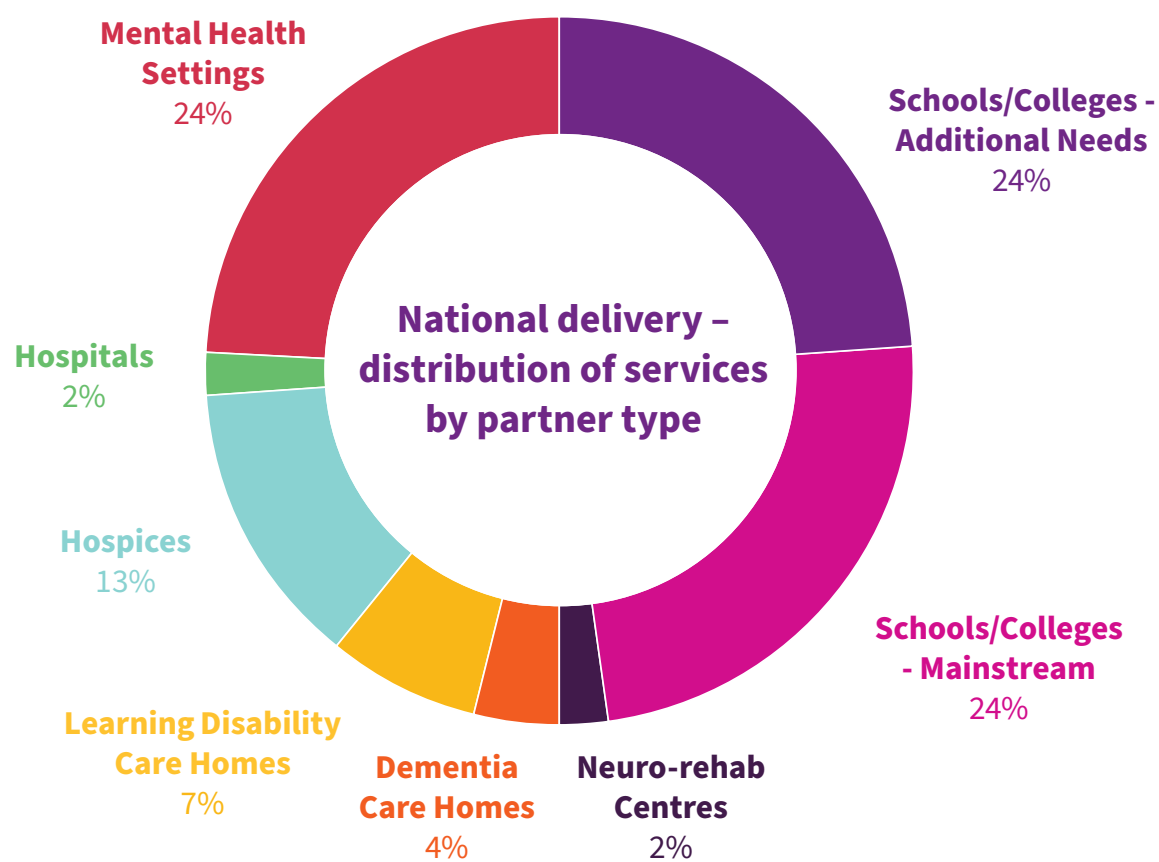


Chart 5a: Pilot projects – distribution of services by partner type at the end of 2020 (%)



Quality

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

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

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

Looking ahead

We are continuing to make our music therapy services more readily accessible and next year we are focusing our efforts on providing additional services to people living with dementia. Over the next 3 years we shall aim to triple our services for people living with dementia.

In 2022, we're aiming for our services to be operating at pre-pandemic levels, helping us to reach more people and offer more sessions.

We'll continue our efforts to provide a Graduate Employment Scheme to our students graduating from our London training base in 2022, again helping us to offer our services to more people in more places.

Mr G's Story

“Playing music takes away what’s going on in my head and gives me a break from my difficult situation.”

Mr. G was a resident at Ty Tom Jones, a hostel providing accommodation and support for vulnerable people experiencing homelessness in Swansea, South Wales when he met music therapist Jo.

On top of dealing with the daily stresses of not having a permanent home, he was on probation, experiencing PTSD and low mood, and was struggling with his confidence and self-esteem.

He was initially a little uncertain about music therapy, worrying that he didn’t know how to play any instruments, but in his first session Mr. G was introduced to an iPad app which allowed him to mix electronic loops and re-connected him with DJing, a hobby he’d enjoyed in the past.

Music Therapist, Jo said

“It’s been amazing to see Mr G thrive in music therapy despite all the challenges he has faced. Our sessions have offered opportunities for him to feel listened to, valued and celebrated and seeing him connect with his musical potential and grow in confidence has been inspiring.”

Gradually he started inviting Jo to add live instruments to his mix and then began exploring the

live instruments himself – something he’d always wanted to do but had lacked the confidence and the opportunity before now. As his confidence grew, Mr. G started improvising on different instruments alongside Jo and began composing and recording his own music.

Mr G said

“My mental health was not very good before I started sessions but now as soon as I start playing the instruments, I feel a bit better. Playing music takes away what’s going on in my head and gives me a break from my difficult situation.”

Mr. G said that music therapy had been highly supportive during his stay at the hostel for improving his confidence, reminding him of his creative potential and allowing him a break from negative thoughts. He has now transitioned to more permanent accommodation and has chosen to continue attending music therapy sessions.



Education

Keeping our programmes running

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

In 2021, the continuing effects of the pandemic meant we had to keep adapting to the changing situation, including the use of blended learning (in person and online), to ensure that we were able to keep delivering our education courses.

Master of Music Therapy (MMT) training programme

The Master of Music Therapy programme is our means of training musicians to become HCPC-registered music therapists, with teaching bases in London, Manchester and Newcastle.

When lockdown was declared in March 2020, we replaced all face to face teaching with online teaching and halted all placements. Teaching continued without a break, and we worked hard to bring back students' access to placements as quickly as possible.

From September 2020, we were able to restore face to face teaching for one day per week per cohort (with the remainder being delivered online). We prioritised the use of this time for supervision (including hands-on musical workshopping, which works less well online) and classes which centre on collaborative music-making. The government's announcement in December 2020 that training in allied health professions could continue face to face where needed, even during lockdowns, meant that we were able to continue face to face teaching for one day per week from January 2021, and we restored full face-to-face teaching in April 2021.

On their placements, many of our students provided crucial services to people who would otherwise have been isolated during the pandemic, whether this was in person or online. All placements have now been restored in person, although the various phases of the pandemic in 2021 meant that some students had a very interrupted experience of their placements. Where they were unable to attend placement, we developed a tailor-made set of resources to enable them to continue their practice-based learning.

It is now standard practice for our students, like our therapists, to be delivering music therapy whilst wearing PPE and maintaining social distancing wherever this is possible and appropriate.





The Music therapists of tomorrow – Our Musical Social Activists

Our 2019-2021 cohort was the first to be simultaneously studying in Manchester and Newcastle. Despite the challenges of the pandemic, they all successfully qualified in summer 2021. We were very pleased to be able to recruit the majority of ten to the workforce, and they are now part of our J. Brenda Hoskins Trust Graduate Employment Scheme across England and Scotland, helping us to grow the availability of our services around the UK.

After the postponement of graduation in 2020, we were able to hold an unusually large graduation of our 2020 and 2021 graduates in a church near our London centre. This was especially important for us as it marked the first graduation of students who had been based at our new Newcastle centre.

Despite the pandemic, we were delighted to be able to welcome a new cohort of students based in both Manchester and Newcastle in October 2020 (alongside the cohort in London which moved into their second year on the programme). Among the new students are four holders of the Sony Music Bursary, a full fee-waiver for students for whom financial barriers would otherwise have prevented them accessing the training.

For next year's new students in London, a further two bursaries from Sony Music will be available.

These bursaries, along with a renewed focus within our curriculum on equality, diversity and the exercising of power within music therapy practice, form a key part of our organisational focus on EDI and a positive attempt to remove barriers to training.

Graduate research MPhil/PhD programme

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

In this way we contribute to the building of the research base for music therapy and the social value of music by nurturing tomorrow's researchers. The seminars and academic supervision components of this programme have moved entirely online since the arrival of Covid.

However, students' research projects have been significantly impacted (especially where they were in the middle of collecting data for their projects when Covid struck). We have been supporting students in finding innovative ways to continue with their projects, recognising the new reality of primarily online interaction for many people during the pandemic.

It usually takes around six years for a student to complete their doctorate. Kjetil Hjørnevik completed this process in 2021 – the culmination of long-term ethnographic research into music therapy in an open prison. He has already published two acclaimed articles based on his work and we look forward to reading more from Dr Hjørnevik as he joins our alumni community.

Short courses

Prior to the pandemic, we were proudly offering more short courses in more places across the UK than ever before. All this regional activity was brought to a halt in March 2020, and it is unclear when we will be able to resume such activities that bring strangers together in one place.

In reaction to this we partnered with FutureLearn to create short courses which would be freely accessible online. Two of these launched in late 2021 and are attracting engagement from around the world. One is an online version of our “Introduction to Nordoff Robbins music therapy” whilst the second is a course to help people who work in adult social care to use music more within their care work. Both courses can be found at futurelearn.com.

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



Research

Putting our work on pause

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

Although we paused this work, research remains a core part of our mission, and as we emerge from the pandemic, we will simultaneously be reviving our research activities, seeking to focus these as closely as possible on the work we do, helping us to understand better the ways in which our work has value for people.

In 2021, we conducted a small internal study to learn more about what our therapists have to offer within neuro-rehabilitation services. We also launched a pilot programme for three of our working therapists

to pursue small-scale research projects into the work they are doing within our partner organisations. One looking at our work in a homelessness project, one looking at our work with women who have had children removed from their care, and one providing a qualitative arm to a randomised control trial (RCT) of music therapy in neurological rehabilitation.

In 2022, we will be developing a research strategy to help us ensure that our research is as focused as possible on informing our delivery and education activities, and that it contributes distinctively to the wider world of music therapy research.



Photo taken pre-Covid-19

Steven's Story

“It helps towards stopping the tremors, even if it doesn't do it completely”

Stephen is 61 years old and was admitted in April 2021 to Highfield House, which cares for people with complex neurological conditions. He has a diagnosis of Parkinson's disease, multiple system atrophy (MSA) and type 2 respiratory failure.

Steven has a tracheotomy tube fitted and is dependent on a mechanical ventilator. Steven now spends some of his day in bed and some in his chair, in his room. His tracheotomy cuff is deflated for up to 4 hours at a time during the day allowing him to talk or sing.

Before being admitted to the home, Stephen used to play lead guitar in a band with some of his friends. They would play covers by The Beatles, The Eagles, Eric Clapton and other artists from his youth.

Stephen said

“It helps towards stopping the tremors, even if it doesn't do it completely. And the atrophy, well, I tend to put it aside when we're making music. So, it really does help...it makes me forget it. I look forward to it every week. It's so good for me. It's the highlight of my week.”

In Stephen's first few sessions with Music Therapist, Wilf, he played the drums whilst Wilf accompanied on the guitar and sang, but after a few sessions, Stephen also asked to play guitar and began practicing during the week.

Music Therapist, Wilf said

“Stephen decided that our sessions would be the hour of the day that he would have his trachea cuff deflated, allowing him to sing. Though singing can be a challenge for Stephen at times, he shows true determination to do so and sings with a deep, gravely tone.

Each week we continue working on playing songs together, including The Beatles, Don McLean, Elvis Presley and The Eagles. Stephen takes solos in all of our songs, and his guitar playing has become much more fluid and confident.

Music therapy is helping to diminish Stephen's risk of isolation, support his sense of fulfilment and find new ways for self-expression. It also motivates him and provides him with an opportunity to use his hands and arms purposefully and creatively, despite his Parkinson's diagnosis.”



Fundraising STILL in a pandemic

Highs and lows

This year has been another year of uncertainty with our fundraising, largely due to the uncertainty of events and mass fundraising events still being on hold for most of the year.

We still managed to raise £2.1M to fund our mission despite the external challenges we faced. We would like to thank all our donors, fundraisers, funders, corporate partners and volunteers for their commitment and unwavering support.

There were signs of positivity in 2021:

1. We were able to bring some of our events back.
2. We launched our biggest corporate fundraising partnership in our history – partnering with household name PizzaExpress, becoming their national charity partner over the next three years with a fundraising target of £2M.
3. We received almost £1M from trusts and foundations this year, receiving funds from our longstanding funder The BRIT Trust and Garfield Weston, but we also received funding from J Brenda Hoskins Trust to fund our intake of newly qualified music therapists, helping us to commit to expanding our workforce of music therapists at such a challenging financial time.
4. We raised £250,000 from individuals donating this year, which for a charity who has historically raised almost two thirds of fundraised income from our event portfolio, increasing individual giving is a great indicator for our future sustainability.

New strategic partnership launched this year

PizzaExpress

This year we celebrated the launch of our new three-year partnership with popular restaurant group PizzaExpress. They were looking for a charity that aligned to their values, would help them transcend their category and bring to life their brand purpose.

In its first 6 months, this partnership has raised over

£155k for Nordoff Robbins, as we receive 25p of every Padana pizza sold.

“Nordoff Robbins is a small charity that has a big impact, and we believe that together, we can make a huge difference to the lives of many people.” **Rupi Zani, Wellbeing Director of PizzaExpress.**

Long standing partners

Heavy Metal Truants (HMT)

We would like to thank our longstanding relationship with the Heavy Metal Truants (HMT) this year, who since 2013 have been breaking a sweat to raise funds for Nordoff Robbins in the name of heavy metal music. HMT has seen metal fans, bands, and the music industry banding together to help raise £46,000 in 2021 alone.

Soundwaves Art Foundation

Soundwaves is the creation of artist Tim Wakefield, a music lover on a mission to support charities by making original pieces of art to capture the digital heartbeat of some of the world's most iconic songs. Nordoff Robbins receives 100% of profits from selected artwork as a donation. In 2021 the partnership raised over £60k.

Supporting the future musical social activists – our Music Therapy Students

In partnership with Sony Music UK, we were delighted to train 4 students in both our Manchester and Newcastle Master of Music Therapy programme.

The Sony Music Bursary covers tuition fees for 6 students; 2 students per cohort in all 3 of our masters programmes in Manchester, Newcastle and London. This collaboration with Sony Music was established to increase diversity in the music therapy sector, removing financial barriers of entry in becoming a music therapist.

Applications are welcomed from musicians of all ages and backgrounds who want to pursue a rewarding

career in music by improving the lives of the UK's most vulnerable people.

"The Nordoff Robbins and Sony Music Bursary has brought my dream into actualisation, coming from a family with a lifetime of financial hardship, it has afforded me the relief to focus on my Masters. I hope to be able to help as many people as I can with music therapy." **A recipient of the 2021 Nordoff Robbins/ Sony Music UK Bursary.**

"I'm delighted that these bursaries have already made a meaningful difference to the lives of many. This partnership builds on our existing work to prioritise and raise awareness of disability and demonstrates the immeasurable impact that music can have on people's lives." **Liz Jeffery, VP of Human Resources at Sony Music UK said.**

Trusts and Foundations

At a time when our music therapists were delivering vital services to thousands of isolated and vulnerable people across the UK, it was wonderful to see the support given to Nordoff Robbins by trusts and foundations here in the UK and abroad.

Fundraising practice

Nordoff Robbins is registered with the Fundraising Regulator, and we do not currently engage any professional fundraisers or commercial participators to fundraise on our behalf. We are grateful that many community-based supporters voluntarily raise money in aid of Nordoff Robbins, and we do not directly monitor these activities. Our fundraising activity does not include street collecting and we do not send out any unsolicited communications. All communications sent to existing supporters (who have consented to hear from us) includes an opt out option.

We have not received any complaints about our fundraising activities during the period covered by this report.

Providing high quality support to our people

2021 brought its own unique pandemic challenges, with many people now facing fatigue regarding the stress of continued juggling of caring responsibilities, personal wellbeing, and work responsibilities in the face of a very changeable landscape.

Our number 1 priority at the charity was to ensure clear, timely and tailored information and support to ensure we did the best by our people and were able to continue in our mission.

An agile approach towards work for our colleagues has been vital in making sure everyone is able to bring their best self to work. Flexibility in working locations for our previously office-based colleagues became ever more important.

And for our therapists, continued support regarding health and safety for in person music therapy delivery meant they were able to continue to work safely and continue online where digital was helpful for the client.

Ongoing wellbeing support proved crucial, and we support our People Leaders to be able to provide support for their teams as well as to be able to look after themselves. Our Ask Us Anything meetings are a permanent fixture and provide regular communications and touchpoints for colleagues with the Senior Leadership team and peers, helping us to remain connected as an organisation.

Our EDI group now includes the word 'belonging' to become EDIB. We now have a set of working principles which we apply to every single area of the organisation and which impact and influence every decision we make and every part of our operations. Our EDIB group meet regularly, hold the SLT to account regarding all EDIB matters and put forward suggestions for continuous improvement.

In our yearly Charity Pulse Colleague Survey, which had a very high response rate of 93%, 96% of colleagues that responded said that they are proud to work for Nordoff Robbins. 93% feel that the charity actively encourages colleagues to improve their physical and mental wellbeing. 93% of the organisation said that they enjoyed the work that they do here and 93% of our colleagues believe that what they do makes a difference, feel comfortable being themselves at work, and have confidence and trust in the CEO and leadership team.

When compared with the Charity Pulse survey results overall for all the charities surveyed, 34 of our results were better than the Charity pulse benchmark. Compared to our own 2020 results, we improved in 21 areas.

Looking ahead

Developing our people

As a People First organisation, our responsibility remains to ensure that our colleagues have a work environment that supports coaching, collaboration, and connectedness throughout. Continued learning and training of our people leaders in 2022 will mean everyone is equipped with the right tools for their roles and the confidence to lead effectively.

The development of our core competencies required for roles in the organisation will mean that people have a true sense of ownership and control of their own careers and be able to have access to every opportunity of progression, development, and growth. This will mean we remain mission focused and able to reach all those who need us. Learning and development remains our highest priority, as well as continuing to upskill and reskill for a much more digital-led world.

The introduction of 'Life Happens' policies in the coming 12 months will mean we are able to provide the necessary support for all colleagues in the face of increasing personal challenges.

Inclusivity and belonging are the continued drivers for us and the fundamental cornerstones of our people strategy. We remain committed to a fully inclusive approach to all aspects of each colleague's journey through Nordoff Robbins, and we will continue to strive to enable a sense of belonging throughout the charity.

We will make sure that everyone has equitable access to roles, responsibilities, and development and that they have the right tools at the right time.

We will continue to diversify our engagement and increase our audience reach when advertising for roles and opportunities, and to understand and remove any barriers where possible to becoming a client, colleague, trustee, student, volunteer, supporter, donor or any user or contributor to the services of Nordoff Robbins.

We want people to be able to recognise themselves in the work that we do and see themselves as part of the organisation, whether that is now or in the future.



Structure, governance and management

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

Our Board of Trustees

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

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

- **David Munns OBE - Chair**
- **Karen Ann Josephides**
Chair of the HR & Remuneration Committee
- **Howard Jones**
Chair of the Finance Committee
- **Ivan Rudd** (until November 2021)
Chair of the Music Services Committee
- **Neil Warnock MBE**
Chair of the Fundraising Committee
- **Jane Bryant**
- **Caroline Buckley** (until November 2020)
- **Heather Gardner** (until April 2021)
- **Sophie Guest**
- **Graham Bell**
- **Emma Banks**
- **Mervyn Lyn** (from February 2021)

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

The charity purchases Trustee indemnity insurance annually. For 2021, the premium was £6,952 and includes an insurance premium tax at 12%. No trustees were reimbursed for the costs of attending board meetings.

Senior leadership team

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

At the end of 2021 this comprised:

- **Sandra Schembri**
Chief Executive Officer
- **Chris Dew**
Chief Financial Officer
- **Shelley Lindley**
Director of People
- **Dr Simon Procter**
Director of Music Services (Education, Research and Public Affairs)
- **Hannah Sheedy**
Director of Fundraising
- **Oksana Zharinova-Sanderson**
Director of Music Services (Quality Assurance, Chief Practitioner, International Development)
- **Nadra Shah**
Director of Engagement and Communications

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

Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees. The CEO's salary in 2021 was £100,974. Two members of the Senior Leadership Team earned £70-80,000 and three members earned £60-70,000.

Governance

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

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

The Board of Trustees met 4 times in 2021 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff Robbins nationwide as well as overall charity and other strategic matters.

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

Public benefit

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

Financial Review

Results for the year and financial position of the group

The results of the Charity and subsidiary companies for the year are shown in detail in the Consolidated Statement of Financial Activities on page 43. In summary, the consolidated total income was £4,097,798 (2020: £4,960,542) of which £237,901 (2020: £226,972) was from investment income. 2021 income included £125,257 from the government's furlough scheme (2020: £868,952). Expenditure in the year totaled £5,285,980 (2020: £5,446,092) leaving a deficit before revaluation of investments of £1,188,183 (2020: deficit of £485,550). Unrealised gains of £681,136 (2020: gain of £78,153) were recognised on the investment portfolio.

The performance of the individual subsidiary undertakings is disclosed in note 2. The Charity wholly owns a subsidiary undertaking, Silver Clef Productions Limited and event sponsorship is channeled through this subsidiary along with funds relating to audio and visual rights. For the year ending 31 December 2021, Silver Clef Productions Limited made a net profit of £104,692 (2020: £161,263) which will be gift-aided to the charity in its entirety during 2022. Nordoff-Robbins Music Therapy has a 50% shareholding in the Music Industry Trusts Ltd. Since 2011, this company has been treated in the accounts as a joint venture.

Investment Policy

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

per year. The performance of the portfolio is measured against an appropriate bespoke index which reflects the committee's guidelines for different asset classes within the portfolio. The Trustees remain satisfied with the overall investment performance.

Reserves policy

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

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

Free reserves

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

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

The Trustees therefore have determined that it is appropriate to hold free reserves equivalent to eighteen months' music therapy services operating costs to support and safeguard the continuation of music therapy activities should the Charity suffer

financially as a result of any deterioration in economic conditions.

The Trustees are of the view that this buffer would allow service provision to continue across the country whilst alternative funding is sought, following which in the worst-case scenario, a managed wind down of services could be undertaken. This approach would minimise the impact of withdrawal of services on our most vulnerable beneficiaries. Eighteen months' operating costs relating to charitable music therapy activities equates approximately to free reserves of £5,670,000, based on 2021 delivery costs.

Designated funds

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

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

At the start of the Charity's five-year strategic plan, the Trustees opted to designate a sum of £1.5m to fund strategic projects over and above usual running costs. Unrealised gains on the investment portfolio are added to this designation each year, as this represents additional funds the Charity can use to invest in future developments. Unrealised losses on investments will reduce the value of the fund. During 2021 expenditure from this fund was put on hold due to uncertainty around the Covid-19 pandemic.

The designated fixed assets fund mirrors the net book value of the Charity's tangible fixed assets and, subject to additions, will reduce as assets are depreciated over the course of their useful life. The Charity's asset base is predominantly held as land and buildings used in the delivery of charitable activities. These assets are by nature highly illiquid and cannot be readily converted to cash in times of difficulty, and as such the Trustees do not consider fixed assets to contribute to free reserves. At the end of 2021, the designated fixed asset fund amounted to £1,810,831. The designated maintenance fund is intended to cover the cost of planned and unplanned repairs, maintenance and

major works to the charity's land and buildings. The level of designated funds is reviewed annually by Trustees in the context of ongoing operational requirements, and the sum of £250,000 has been set aside for these purposes.

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

Analysis of designated funds at 31 December 2021:

Strategic development fund: £3,359,670

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

Fixed assets fund: £1,810,831

Maintenance fund: £250,000

Total designated funds: £6,820,530

Analysis of free reserves and total reserves at 31 December 2021

The Charity's free reserves at 31 December 2020 were £5,617,941, a reduction of £1,076,033 on the figure at 31 December 2021. Designated funds set aside by Trustees for specific purposes and to reflect that portion of reserves not readily convertible to cash, amounted to a further £6,820,530. Total reserves at 31 December 2021 were £12,438,471. Actual free reserves at 31 December 2021 were £5,617,941 close to the Trustees' target of £5,670,000.

Fraud policy

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

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

Principal risks and uncertainties

The Charity manages risk in relation to core areas including:

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

The strategic risks facing the organisation were reviewed in 2021 and were influenced by the Covid-19 pandemic. In particular:

- Ability to meet need during the ongoing Covid pandemic due to partner organisations needing to restrict visits to their sites, and the stay-at-home guidance from the government.

- Significant loss of income due to the inability to stage fundraising events, and deliver chargeable work in partner organisations.

It is anticipated that these risks will recede during 2022 as society increasingly learns to live with Covid-19.

Other key risks identified include:

- Reputational damage from a safeguarding incident or data breach
- Capacity of workforce including pipeline of trained music therapists
- Brand awareness and engagement
- Inflationary cost of living squeeze
- Achieving required growth in income

Throughout 2021, strategic risks as well as live issues related to the Covid-19 pandemic were discussed by the Finance Committee and at every Board meeting to ensure that the Board had sight of the headline risk areas and associated mitigations. Risks and issues were also reviewed monthly by the Senior Leadership Team.

Health and safety procedures are in place and are reviewed and updated annually, with updates provided to the Board of Trustees. During 2021 policies and procedures continued to be followed to make the charity's workspaces Covid-19 secure.

Covid 19 and risk

The impact of Covid-19 during 2021 was reduced compared to 2020, however was still very significant and the charity managed multiple live issues including:

- Temporary pauses on some face-to-face work to safeguard the health and wellbeing of beneficiaries and colleagues. Where face to face work could not be carried out, music therapy work moved online where possible. Face to face work was resumed wherever possible with appropriate safeguards in place and as permitted under government guidelines. However, the Charity continued to reach fewer beneficiaries than pre-pandemic.
- Fundraising events are usually the Charity's biggest single source of income, however these had to be put on pause for most of 2021. Whilst the very cautious budget for fundraising events was exceeded, income from this source was only 16% of the levels seen pre-pandemic.
- In common with other higher education providers, the Charity's masters training programme temporarily moved online at points during the year where face to face contact was not permitted.
- Covid-19 has had a significant impact on the Charity's people. A range of support measures for colleagues have been implemented, including monthly group calls with peers and senior leaders, and all colleagues have access to a confidential employee assistance helpline that can provide additional emotional support. Colleague engagement remains high despite the challenging times.

The Charity is undoubtedly facing the biggest crisis in its history. However, the ongoing support from key funders, the ability to draw on reserves, and the resilience and commitment of its people, give the trustees confidence that the Charity will emerge stronger from this crisis and determined to enrich an increasing number of lives through music therapy.

Events after the reporting period

There are no adjusting events after the balance sheet date. Covid-19 will continue to have an impact on plans for 2022, however the impact on the ability to reach beneficiaries, and on income generation, should be reduced compared to 2020 and 2021. This has been

factored into planning for 2022, and the charity has strong reserves which will be used to sustain it through this period of crisis and rebuild and reform beyond that until income recovers. Cashflow forecasts show that the charity remains a going concern.

Statement as to disclosure of information to the auditor

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

Auditor

Prior to the pandemic, the trustees had planned to re-tender for the provision of audit services, in line with governance best practise. This exercise had to be put on hold but will be picked up again in 2022. Crowe U.K. LLP has indicated its willingness to continue in office and will be invited to take part in the re-tender process.

The Trustees' Report, including the strategic report on pages 4 to 38, was approved by the Board of Trustees and signed on their behalf by:

Howard Jones

Date: 20th April 2022



Financial statements

Trustees' responsibilities in the preparation of financial statements

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

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

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

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

Independent Auditor's Report to the Members of **NORDOFF-ROBBINS MUSIC THERAPY**

Opinion

We have audited the financial statements of Nordoff Robbins Music Therapy for the year ended 31 December 2021 which comprise the Consolidated Statement of Financial Activities, the Group and Company Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2021 and of its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's

Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

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

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

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

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Strategic report and the Trustees' report included within the trustees' report.

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

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

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 39, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine

is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

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

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

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

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

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

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

Commission and reading minutes of meetings of those charged with governance.

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

Use of our report

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

Alastair Lyon

Senior Statutory Auditor

For and on behalf of

Crowe U.K. LLP

Statutory Auditor

Reading

Date: 22 April 2022

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING AN INCOME AND EXPENDITURE ACCOUNT) For the year ended 31 December 2021

		Unrestricted		Restricted		
	Notes	General funds 2021 £	Designated Funds 2021 £	Restricted Funds 2021 £	Total funds 2021 £	<i>Total funds 2020 £</i>
Income and endowments from:						
Donations and Legacies		1,280,288	-	461,398	1,741,686	2,200,562
Charitable Activities	3	1,472,626	-	-	1,472,626	905,962
Other Trading Activities		379,476	-	-	379,476	739,506
Joint Venture Income		281,704	-	-	281,704	37,176
Joint Venture Income attributable to Partners		(140,852)	-	-	(140,852)	(18,588)
Assets acquired from merger		-	-	-	-	-
Investments		237,901	-	-	237,901	226,972
Other		125,256	-	-	125,256	868,952
Total		3,636,399	-	461,398	4,097,797	4,960,542
Expenditure on:						
Raising Funds		849,258	38,322	-	887,580	958,454
Charitable Activities		3,187,310	705,937	461,398	4,354,645	4,446,870
Joint Venture Costs		3,258	-	-	3,258	424
Joint Venture Costs attributable to Partners		(1,629)	-	-	(1,629)	(212)
Other		42,126	-	-	42,126	40,556
Total	4	4,080,323	744,259	461,398	5,285,980	5,446,092
Operating surplus/(deficit)		(443,924)	(744,259)	-	(1,188,183)	(485,550)
Net gains/(losses) on Investments		681,136	-	-	681,136	78,153
NET INCOME/(EXPENDITURE)		237,212	(744,259)	-	(507,047)	(407,397)
Transfers Between Funds		(1,313,245)	1,313,245	-	-	-
Net movement in funds		(1,076,033)	568,986	-	(507,047)	(407,397)
Reconciliation of funds						
Total funds brought forward		6,693,974	6,251,544	-	12,945,518	13,352,915
Total funds carried forward	14	5,617,941	6,820,530	-	12,438,471	12,945,518

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

Refer to note 15 for a full comparative statement of financial activities.

GROUP AND COMPANY BALANCE SHEET For the year ended 31 December 2021

		Group		Charity	
	Notes	2021 £	2020 £	2021 £	2020 £
Fixed assets					
Tangible fixed assets	8	1,810,830	1,922,980	1,810,830	1,922,980
Listed investments	9a	9,732,686	9,089,789	9,732,686	9,089,789
Investments in subsidiaries and joint ventures	9b	1	1	101	101
		11,543,517	11,012,770	11,543,617	11,012,870
Current assets					
Debtors	10	781,973	633,070	876,220	1,164,408
Cash on deposit		51	111,673	51	111,673
Cash at bank and in hand		668,514	1,541,266	429,066	813,938
		1,450,538	2,286,009	1,305,337	2,090,019
Creditors: amounts falling due within one year	11	(555,584)	(353,261)	(515,175)	(318,635)
Net current assets		894,954	1,932,748	790,162	1,771,384
Net assets	14	12,438,471	12,945,518	12,333,779	12,784,254
Unrestricted funds					
Designated Funds					
Fixed Asset Fund	14	1,810,830	1,922,980	1,810,830	1,922,980
Maintenance Fund	14	250,000	250,000	250,000	250,000
Training Continuity Fund	14	1,400,000	1,400,000	1,400,000	1,400,000
Strategic Fund	14	3,359,700	2,678,564	3,359,700	2,678,564
General fund	14	5,617,941	6,693,974	5,513,249	6,532,710
Total unrestricted funds		12,438,471	12,945,518	12,333,779	12,784,254
Restricted funds	14	-	-	-	-
Total funds		12,438,471	12,945,518	12,333,779	12,784,254

Included within these results is a loss of £1,131,611 in respect of the charity (2020: loss of £113,828)

These financial statements were approved and authorised for issue by the Trustees and signed on its behalf by:-



Mr H Jones
Trustee
20 April 2022

CONSOLIDATED CASHFLOW STATEMENT

As at 31 December 2021

Company No: 1514616

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Net cash (used in)/provided by operating activities	(a)		(1,260,514)		(540,901)
Cash flows from investing activities					
Dividends, interest and rents from investments		237,901		226,972	
Purchase of property, plant & equipment		-		-	
Sale of property, plant & equipment		-		-	
Proceeds from sale of investments		2,084,591		1,333,090	
Purchase of investments		(2,111,346)		(1,356,349)	
Movement in cash awaiting re-investment		64,994		59,172	
of which acquired from merger		-		-	
Net cash provided by investing activities			276,140		262,885
Change in cash and cash equivalents in the reporting period			(984,374)		(278,016)
Cash and cash equivalents acquired from merger			-		-
Cash and cash equivalents at the beginning of the reporting period	(b)		1,652,939		1,930,955
Cash and cash equivalents at the end of the reporting period	(b)		668,565		1,652,939

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

			2021 £		2020 £
Net surplus/(loss) for the reporting period (as per the statement of financial activities)			(507,047)		(407,397)
Depreciation charges			112,150		125,159
(Gains)/losses on investments			(681,136)		(78,153)
Dividends, interest and rents from investments			(237,901)		(226,972)
Increase in debtors			(148,903)		431,648
Increase in creditors			202,323		(385,186)
Net cash (used in)/provided by operating activities			(1,260,514)		(540,901)

(b) analysis of cash and cash equivalents			2021 £		2020 £
Cash at bank and in hand			668,514		1,541,266
Notice deposits (less than 3 months)			51		111,673
Total cash and cash equivalents			668,565		1,652,939

(c) ANALYSIS OF CHANGES IN NET DEBT			At 1 January 2021 £	Cash flow £	At 31 December 2021 £
Cash at bank and in hand			1,541,266	(872,752)	668,514
Cash held on deposit			111,673	(111,622)	51
Total cash and cash equivalents			1,652,939	(984,374)	668,565

ACCOUNTING POLICIES

For the year ended 31 December 2021

Charity information

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

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

Basis of preparation

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

Going concern

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

Tangible fixed assets and depreciation

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

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

Freehold property

2% straight line

Short leasehold property improvements

Over the term of the lease

Centre Equipment

Straight line over the estimated useful life ranging from 3 to 10 years

Fixtures and fittings

10% reducing balance

Investments

Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment. The Board's investment policy is to aim for maximum growth in the capital value of the portfolio, whilst providing a steady, and growing, income stream for the Charity. Against this objective, the capital value of the portfolio increased by 7% and investment income increased by 5% year. The trustees consider the policy objectives to have been met for the year.

Subsidiary and associated undertakings and joint ventures

The charity has one wholly owned subsidiary undertaking: Silver Clef Productions Limited together with 50% ownership of a further undertaking, Music Industry Trusts Limited which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts consolidate the results of Silver Clef Productions Limited, under the equity method of accounting. The results of Music Industry Trusts Limited are not consolidated as the Charity to date, has not had control.

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

Silver Clef Productions Limited

The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the selling of audio and visual rights on behalf of the parent charity. The annual Rugby Fundraising Dinner previously undertaken by the charity is now carried out through this trading subsidiary.

Music Industry Trusts Limited

This undertaking's trade is principally the promotion of the British Music Industry Awards. The Music Industry Trusts Limited is treated as a joint venture in the Charity accounts under the equity method because there is joint control by Nordoff-Robbins Music Therapy and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid. This company distributes all of its profits by way of Gift Aid and at 31 December 2021 has net assets of £2 (2020: £2). The Music Industry Trusts Limited made a net donation of £139,223 to Nordoff Robbins (2020: £18,376), represented by net joint venture income contributable to the charity in these accounts.

Income

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

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

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

when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution.

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. No amounts are included in the financial statements for services donated by volunteers.

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

Coronavirus Job Retention Scheme (CJRS) grant income is therefore recognised on a straight line basis over the furlough period for each relevant employee. Included within other income is £125,256 of grants claimed under the CJRS (2020: £868,952).

Expenditure

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

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

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

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

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

Reserves

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

Financial instruments

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

Pension contributions

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

Operating lease and rental policy

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

Significant judgements and estimates

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2021

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 2020</i> £
Turnover	180,417	250,824
Cost of sales	-	-
Gross profit	180,417	250,824
Interest receivable	53	811
Administration costs	(75,778)	(90,372)
Net profit	104,692	161,263
Retained profit for the year and carried forward	104,692	<i>161,263</i>

The assets and liabilities of the subsidiaries were:

	Silver Clef Productions Ltd £	<i>Total 2020</i> £
Current assets	349,340	739,041
Current liabilities	(244,548)	(577,678)
Net assets	104,792	161,363
Share capital	100	100
Profit and loss account	104,692	161,263
Capital and reserves	104,792	<i>161,363</i>

The results of and balance sheet of Silver Clef Productions Limited is extracted from its published accounts for the year ended 31 December 2021.

Silver Clef Productions Limited, paid £71,559 to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

Silver Clef Productions Limited will gift aid its entire profits of £104,692 to the parent charity during 2022.

3. Income from charitable activities

	2021 £	2020 £
Music services generated income	1,254,455	674,517
Training and research generated income	218,171	231,445
	1,472,626	905,962

4. Expenditure

	Direct costs £	Grants Payable £	Support Costs £	Total 2021 £	Total 2020 £
Expenditure on raising funds	825,439	-	62,141	887,580	958,454
Charitable Activities					
Music Services	2,791,727	-	989,086	3,780,813	3,847,861
Training and Research	426,087	-	147,745	573,832	599,009
	3,217,814	-	1,136,831	4,354,645	4,446,870
Joint Venture Net Cost	1,629	-	-	1,629	212
Other expenditure	42,126	-	-	42,126	40,556
Total Expenditure	4,087,008	-	1,198,972	5,285,980	5,446,092

No grants payable or committed, including related costs, were made during the year (2020: £0).

No travel and subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2020: £0).

An amount of £6,952 (2020: £3,696) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5. Support costs

	2021 £	2020 £
Support costs allocated to charitable activities include:		
IT/ AV & Telecommunications	138,656	120,917
Publicity & Communications	344,084	351,206
Premises & Operational Support	121,315	173,822
Human resources & staffing support	179,720	160,462
Depreciation	112,150	125,159
Governance costs	159,374	115,362
Other support costs	143,673	139,175
	1,198,972	1,186,103

6. Net Income

	2021 £	2020 £
Net income for the group is stated after charging:		
Depreciation	112,150	125,159
Payments due under operating leases	35,607	51,881
Auditors Remuneration – Audit fees		
Relating to the parent charity	23,700	16,250
Relating to subsidiaries	3,635	3,500

7. Staff costs

	2021 £	2020 £
Wages and salaries	3,454,083	3,629,887
Social security costs	336,248	344,544
Other pension costs	162,938	168,377
	3,953,269	4,142,808

The total remuneration of key decision makers at the charity was £562,621 (2020: £540,181). This relates to the leadership team which at the year end comprised 6 Directors and the Chief Executive (2020: 5 Directors and the Chief Executive). Staff costs include termination payments of £28,960 (2020: £187,781). No accrued annual leave was recognised (2020: £0).

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

	2021 Number	<i>2020 Number</i>
£60,000 - £70,000	3	<i>2</i>
£70,000 - £80,000	2	<i>1</i>
£90,000 - £100,000	0	<i>1</i>
£100,000 - £110,000	1	<i>0</i>

The average number of employees during the year was 127 (2019:127) with the Full Time Equivalent (FTE) average number of employees at the year end, including staff directors, being:-

	2021 Number	<i>2020 Number</i>
Music therapists and other charitable staff	93	<i>80</i>
Fundraisers	11	<i>12</i>
	104	<i>92</i>

	2021 £	<i>2020 £</i>
Pension contributions for the highest paid employees	23,921	<i>20,545</i>

	2021 Number	<i>2020 Number</i>
Retirement benefits were accruing to directors as follows:		
Money purchase scheme	7	6

No trustee or ex trustee received any remuneration (2020: none)

8. Tangible Fixed Assets

Group and Charity	Freehold property £	Short leasehold property improvements £	Centre equipment (incl. Tape Library) £	Fixtures and fittings £	Total £
Cost					
At 1 January 2020	4,076,524	406,691	14,049	155,581	4,652,845
Additions	-	-	-	-	-
Disposals	-	(17,411)	-	-	(17,411)
At 31 December 2021	4,076,524	389,280	14,049	155,581	4,635,434
Depreciation					
At 1 January 2021	2,287,042	328,425	12,193	102,205	2,729,865
Charge in year	81,531	26,062	911	3,646	112,150
Eliminated on disposals	-	(17,411)	-	-	(17,411)
At 31 December 2021	2,368,573	337,076	13,104	105,851	2,824,604
Net book value					
At 31 December 2021	1,707,951	52,204	945	49,730	1,810,830
At 31 December 2020	1,789,482	78,266	1,856	53,376	1,922,980

9a. Listed Investments

Group and Charity	2021 £	2020 £
Market value at 1 January	9,089,789	9,047,548
Additions	2,111,346	1,356,349
Sales proceeds	(2,084,591)	(1,333,090)
Realised and unrealised gains on Investment assets	681,136	78,154
Movement in cash	(64,994)	(59,172)
Market value at 31 December	9,732,686	9,089,789

Investments comprise the following:	2021 £	2020 £
UK investments		
Fixed interest	992,764	1,508,567
Equities	3,803,044	4,229,433
Money Market Instruments	1,550,000	-
	6,345,808	5,738,000
Overseas investments		
Fixed Interest	250,112	162,160
Equities	2,423,891	2,536,944
	2,674,003	2,699,104
Property	143,990	231,889
Other assets	536,490	323,408
Cash awaiting re-investment	32,395	97,388
	9,732,686	9,089,789

The following investments each comprised more than 5% of the portfolio's value at the end of 2021; Goldman Sachs Sterling Reserves 16%, Vanguard Funds PLC S&P 500 7% (2020; Baillie Gifford American 6.3%, Polar Capital Fund Global Technology 5.9% and Vanguard Funds PLC S&P 500 5.8%)

9b. Investments in Subsidiaries and Joint Ventures

In addition to the investments listed above the charity also holds investments in subsidiaries and joint ventures as follows:

Group	Joint Venture £
Cost	
At 1 January 2021	1
At 31 December 2021	1

Charity	Joint Venture £	Subsidiaries £	Total £
Cost			
At 1 January 2021	1	100	101
At 31 December 2021	1	100	101

The following was a subsidiary undertaking at the year end:

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

The following was a joint venture at the year end:

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

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year.

10. Debtors

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Trade debtors	407,520	164,091	297,629	157,378
Amounts owed by subsidiary undertakings	-	-	204,138	543,051
Amounts owed by joint venture	-	-	-	-
Other debtors	140,220	125,135	140,220	125,135
Prepayments and accrued income	234,233	343,844	234,233	338,844
Total funds	781,973	633,070	876,220	1,164,408

11. Creditors: Amounts falling due within one year

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Trade creditors	106,455	45,028	106,455	45,028
Other taxation and social security	106,545	85,806	99,636	84,681
Other creditors	55,513	52,952	25,513	22,951
Accruals and deferred income	287,071	169,475	283,571	165,975
Total funds	555,584	353,261	515,175	318,635

Within accruals and deferred income is £139,600 (charity and group) of deferred income (2020: £61,088 charity and group). This relates to £74,018 of funding paid in advance but applicable to projects taking place in 2022 and 2023, £7,995 relating to fundraising events taking place in 2022, and £57,587 representing advance payment for music therapy services. During 2020, £48,088 of deferred income carried forward from 2020 in respect of advance payment for music therapy services was released, along with £3,000 of trust income and £10,000 relating to fundraising events (charity and group).

Within creditors is £25,513 of outstanding pension contributions (2020: £22,951).

12. Capital Commitments

There were no capital commitments at 31 December 2021 (2020: £0).

13. Operating Lease Commitments

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

	Centre Equipment		Land and Buildings	
	2021 £	2020 £	2021 £	2020 £
Total future minimum lease payments due in:				
Not later than one year	2202	4,266	375	26,651
Later than one year not less than five years	461	2,303	-	-

14. Reserves Of The Group

Movements in funds – GROUP 2021	At 1 Jan 2021 £	Income £	Expenditure £	Net investment gains £	Transfers £	At 31 Dec 2021 £
General Fund	6,693,974	3,636,399	(4,080,323)	681,136	(1,313,245)	5,617,941
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	1,810,830
Maintenance Fund	250,000	-	(58,756)	-	58,756	250,000
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	1,400,000
Strategic Fund	2,678,564	-	-	-	681,136	3,359,700
	6,251,544	-	(744,259)	-	1,313,245	6,820,530
Total unrestricted funds	12,945,518	3,636,399	(4,824,582)	681,136	-	12,438,471
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	-
Total restricted funds	-	461,398	(461,398)	-	-	-
Total funds	12,945,518	4,097,797	(5,285,980)	681,136	-	12,438,471

Movements in funds – CHARITY 2021	At 1 Jan 2021 £	Income £	Expenditure £	Net investment gains £	Transfers £	At 31 Dec 2021 £
General Fund	6,532,710	3,688,753	(4,076,105)	681,136	(1,313,245)	5,513,249
Designated Funds						
Fixed Asset Fund	1,922,980	-	(112,150)	-	-	1,810,830
Maintenance Fund	250,000	-	(58,756)	-	58,756	250,000
Training Continuity Fund	1,400,000	-	(573,353)	-	573,353	1,400,000
Strategic Fund	2,678,564	-	-	-	681,136	3,359,700
	6,251,544	-	(744,259)	-	1,313,245	6,820,530
Total unrestricted funds	12,784,254	3,688,753	(4,820,364)	681,136	-	12,333,779
Restricted funds						
Music Therapy Services	-	461,398	(461,398)	-	-	-
Total restricted funds	-	461,398	(461,398)	-	-	-
Total funds	12,784,254	4,150,151	(5,281,762)	681,136	-	12,333,779

Movements in funds – GROUP 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	At 31 Dec 2020 £
General Fund	7,036,513	4,528,093	(4,324,622)	78,153	(624,163)	6,693,974
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	1,922,980
Maintenance Fund	250,000	-	(70,287)	-	70,287	250,000
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	1,400,000
Strategic Fund	2,618,263	-	(17,852)	-	78,153	2,678,564
	6,316,402	-	(689,021)	-	624,163	6,251,544
Total unrestricted funds	13,352,915	4,528,093	(5,013,643)	78,153	-	12,945,518
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	-	432,449	(432,449)	-	-	-
Total funds	13,352,915	4,960,542	(5,446,092)	78,153	-	12,945,518

Movements in funds – CHARITY 2020	At 1 Jan 2020 £	Income £	Expenditure £	Net investment gains £	Transfers £	At 31 Dec 2020 £
General Fund	6,503,527	4,894,353	(4,319,160)	78,153	(624,163)	6,532,710
Designated Funds						
Fixed Asset Fund	2,048,139	-	(125,159)	-	-	1,922,980
Maintenance Fund	250,000	-	(70,287)	-	70,287	250,000
Training Continuity Fund	1,400,000	-	(475,723)	-	475,723	1,400,000
Strategic Fund	2,618,263	-	(17,852)	-	78,153	2,678,564
	6,316,402	-	(689,021)	-	624,163	6,251,544
Total unrestricted funds	12,819,929	4,894,353	(5,008,181)	78,153	-	12,784,254
Restricted funds						
Music Therapy Services	-	432,449	(432,449)	-	-	-
Total restricted funds	-	432,449	(432,449)	-	-	-
Total funds	12,819,929	5,326,802	(5,440,630)	78,153	-	12,784,254

Analysis of net assets between funds

Funds at 31 December 2021 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	Total Funds £
Tangible Fixed Assets	-	1,810,830	-	1,810,830
Investments	4,722,987	5,009,700	-	9,732,687
Net current assets	894,954	-	-	894,954
	5,617,941	6,820,530	-	12,438,471

Charity	General Fund £	Designated Funds £	Restricted Funds £	Total Funds £
Tangible Fixed Assets	-	1,810,830	-	1,810,830
Investments	4,723,087	5,009,700	-	9,732,787
Net current assets	790,162	-	-	790,162
	5,513,249	6,820,530	-	12,333,779

Funds at 31 December 2020 are represented by:

Group	General Fund £	Designated Funds £	Restricted Funds £	Total Funds £
Tangible Fixed Assets	-	1,922,280	-	1,922,280
Investments	4,761,226	4,328,564	-	9,089,790
Net current assets	1,932,748	-	-	1,932,748
	6,693,974	6,251,544	-	12,945,518

Charity	General Fund £	Designated Funds £	Restricted Funds £	Total Funds £
Tangible Fixed Assets	-	1,922,280	-	1,922,280
Investments	4,761,326	4,328,564	-	9,089,890
Net current assets	1,771,384	-	-	1,771,384
	6,532,710	6,251,544	-	12,784,254

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

- The Fixed Asset Fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.
- The Maintenance Fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity's buildings. The maintenance fund has been topped up to previous levels for future use.
- The Strategic Development Fund has been designated as part of the charity's long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future.
- The training continuity fund has been designated to safeguard the continuity of study programmes for the charity's masters and PHD students.

15. Comparative Statement Of Financial Activities

		Unrestricted		Restricted	
	Notes	General funds 2020 £	Designated Funds 2020 £	Restricted Funds 2020 £	Total funds 2020 £
Income and endowments from:					
Donations and Legacies		1,768,113	-	432,449	2,200,562
Charitable Activities	3	905,962	-	-	905,962
Other Trading Activities		739,506	-	-	739,506
Joint Venture Income		37,176	-	-	37,176
Joint Venture Income attributable to Partners		(18,588)	-	-	(18,588)
Assets acquired from merger		-	-	-	-
Investments		226,972	-	-	226,972
Other		868,952	-	-	868,952
Total		4,528,093	-	432,449	4,960,542
Expenditure on:					
Raising Funds		914,630	43,824	-	958,454
Charitable Activities		3,369,224	645,197	432,449	4,446,870
Joint Venture Costs		424	-	-	424
Joint Venture Costs attributable to Partners		(212)	-	-	(212)
Other		40,556	-	-	40,556
Total	4	4,324,622	689,021	432,449	5,446,092
Operating surplus/defecit		203,471	(689,021)	-	(485,550)
Net gains/(losses) on Investments		78,153	-	-	78,153
NET INCOME/(EXPENDITURE)		281,624	(689,021)	-	(407,397)
Transfers Between Funds		(624,163)	624,163	-	-
Net movement in funds		(342,539)	(64,858)	-	(407,397)
Reconciliation of funds					
Total funds brought forward		7,036,513	6,316,402	-	13,352,915
Total funds carried forward	14	6,693,974	6,251,544	-	12,945,518

16. Financial Instruments

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Financial assets measured at fair value	9,732,686	9,089,789	9,732,686	9,089,789
Financial assets measured at amortised cost	1,371,277	2,156,018	1,226,076	1,960,027
Financial liabilities measured at amortised cost	415,983	292,173	375,574	257,547

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

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Total interest income for financial assets held at amortised cost	123	1,545	70	734
Investment income at fair value	237,778	225,427	273,778	225,427

17. Related Parties

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

The charity's wholly owned subsidiary, Silver Clef Productions Limited, paid £71,559 (2020: £84,910) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs. Silver Clef Productions Limited will gift aid its profits of £104,692 to the parent charity during 2021. A balance of £308,831 was owing from Silver Clef Productions at 31 December 2021 (2020: £543,052).

Nordoff Robbins has a 50% shareholding in Music Industry Trusts Limited (MITS) which is considered to be a joint venture with the BRIT Trust as there is joint control. During the year, MITS had one director, David Munns, in common with Nordoff Robbins. MITS donated £139,223 (2020: £18,376) by gift aid to Nordoff Robbins in 2021. At the year-end Nordoff Robbins was owed £0 from the MITS (2020: £0).

David Munns is a common Trustee of the BRIT Trust. In 2021, NRMT received donations of £400,000 (2020: £542,450) from the BRIT Trust.

Howard Jones is a Trustee of Nordoff Robbins and a partner at Sheridans who were paid £2,950 during the year for legal work relating to international trademarks and intellectual property rights (2020: £91). There were no amounts owing to Sheridans at the year end.

Neil Warnock is a Trustee of Nordoff Robbins and chair of the Royal Albert Hall 150th Year committee. During the year the Royal Albert Hall were paid £1,800 for the rental of the Hall for a campaign video shoot (2020: £0). No amounts were owing at the year end.

Graham Bell is a Trustee of Nordoff Robbins and a Director of Guitar Guitar, a music retailer from whom £1,226 of instruments were purchased in 2021 (2020: £0). No amounts were owing at the year end.

Donations from Trustees during the year totalled £17,500.

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



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