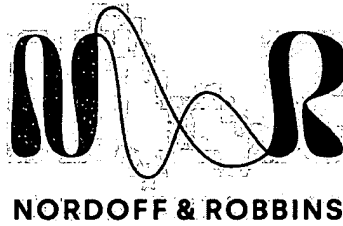


ANNUAL REPORT AND ACCOUNTS
For the year ended 31 December 2024



Nordoff-Robbins Music Therapy
ANNUAL REPORT AND FINANCIAL STATEMENTS
For the year ended 31 December 2024



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Reference and administrative information

Board of Trustees

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

CEO

- Sandra Schembri

Secretary

- Fraser Jopp

Statutory Auditor

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

Bankers

Coutts & Co, 440 Strand, London WC2R 0QS

Investment Advisors

Investec, 30 Gresham Street, London EC2V 7QN

Solicitors

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

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

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

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

Ruby's story

“Music therapy saved my daughter's life”

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

Ruby found comfort in music

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

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

And then came music therapy...

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

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

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

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

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Strategic report

Our vision

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

Our mission

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

Our purpose

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

Our strategy 2019 – 2024

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

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

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

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

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

Executive summary

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

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

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

Providing music therapy

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

This means by the end of our strategy:

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

Training the music therapists of tomorrow and researching the impact of music

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

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

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

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

Putting it into practice

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

Fundraising to transform lives

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

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

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

A message from our Chair of Trustees, Emma Banks

An honour to be part of this Charity

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

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

Ambitions to grow

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

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

A tough year

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

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

Thank you to everyone involved

Thank you to the Board, who have so effortlessly welcomed me to my new position and given expert advice as we reviewed our previous strategy and looked to the next vision - Lucy Noble, Marc Jaffrey, Mervyn Lyn, Sophie Guest, Graham Bell, Karen Ann Josephides, Jane Bryant, and Daniel Fethers, who we welcomed in 2024. I look forward to working with you all into 2025 and beyond.

For those supporters who already give so much, we thank you. To those who organise and Chair our key fundraising events, I salute you: Carl Leighton-Pope, Jake Leighton-Pope, Chris Wright, Joe Munns, who has taken over chairing the O2 Silver Clef Awards, Rebecca Kane Burton, Andrew Wilkinson, Richard Griffiths, Donald MacLeod OBE, Geoff Shreeves, Toby Leighton-Pope, Dan Chalmers, Tom Schroeder, Chris Hawkins, John Giddings, and Victor Ubogu – we cannot do this without you!

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

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

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

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

Emma Banks, Chair of Trustees

A message from our CEO, Sandra Schembri

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

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

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

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

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

Listening to inform our new strategy

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

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

Our focus for 2025

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

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

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My thank yous

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

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

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

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

Sandra Schembri, CEO

Stephen's story

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

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

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

When words are hard, music speaks

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

Music gives Stephen a space to connect, and a rare opportunity to take the lead

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

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

Music therapy and dementia

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

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Music therapy services: Delivery

In 2024 we worked with:

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

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

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

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

What our clients say

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

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

Providing quality music therapy

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

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

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Geographical

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

Examples of new projects underway:

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

Individual condition/circumstance:

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

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

An activities coordinator at St Joseph's commented:

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

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

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

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

Graduate Employment Scheme

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

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

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

Music therapy delivery – people and places we worked with during 2024

Over the year we worked in partnership with 391 organisations ranging from schools, care homes, hospitals, hospices, secure mental health units and brain injury units.

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

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

Chart: Clients by region 2024

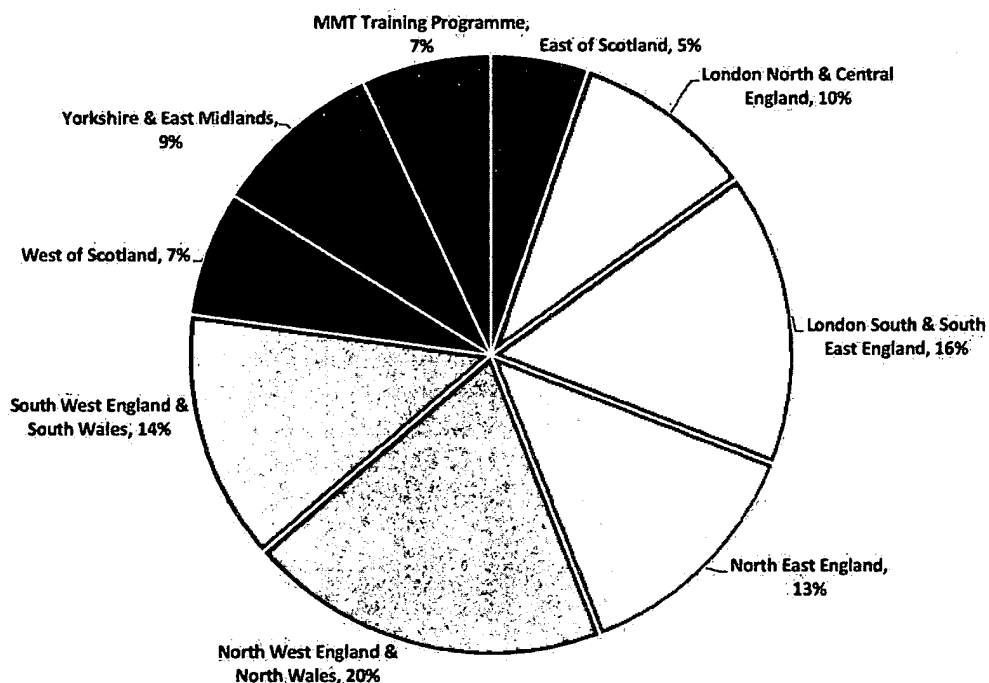
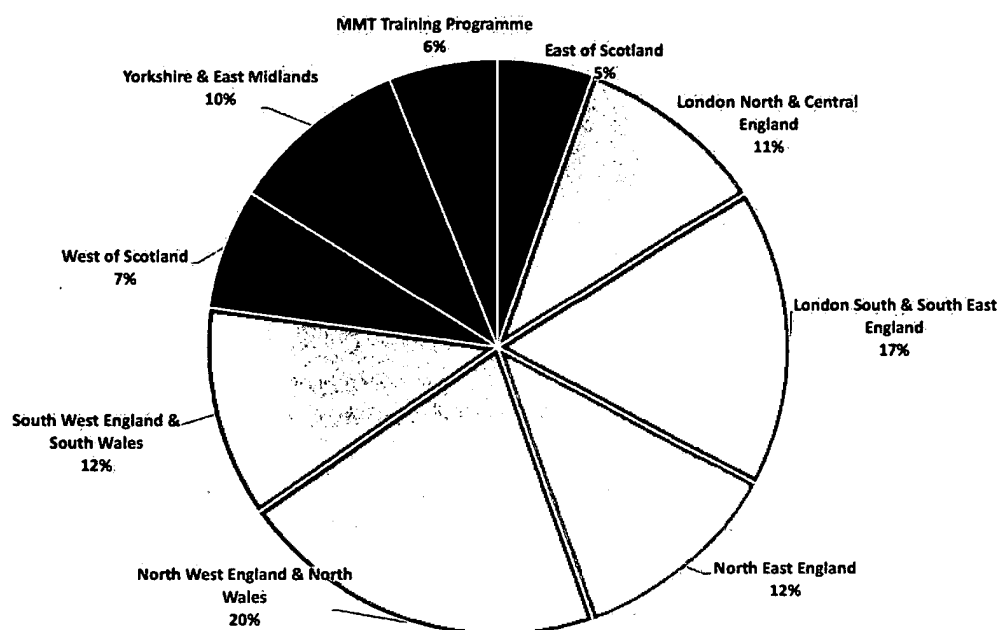


Chart: Clients by region 2023



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

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

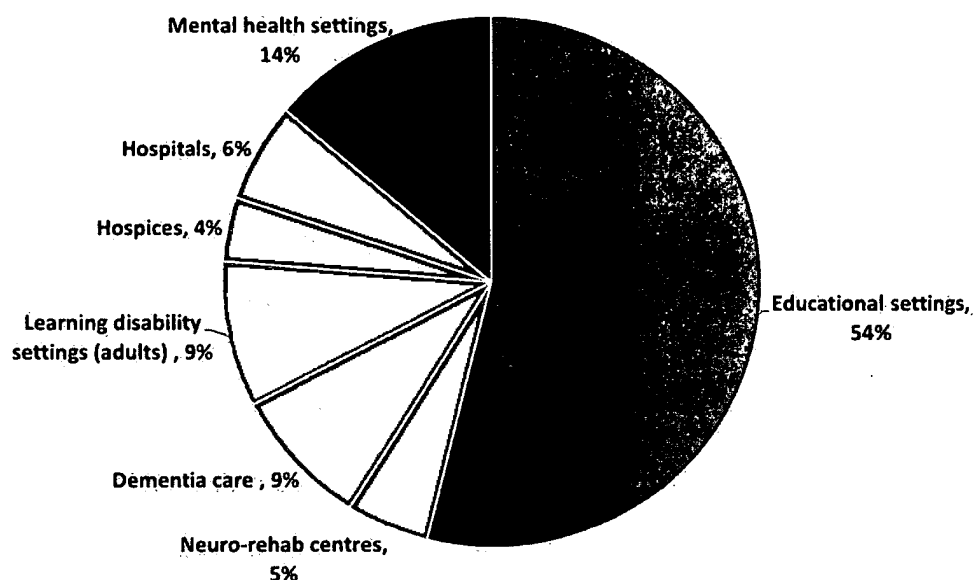
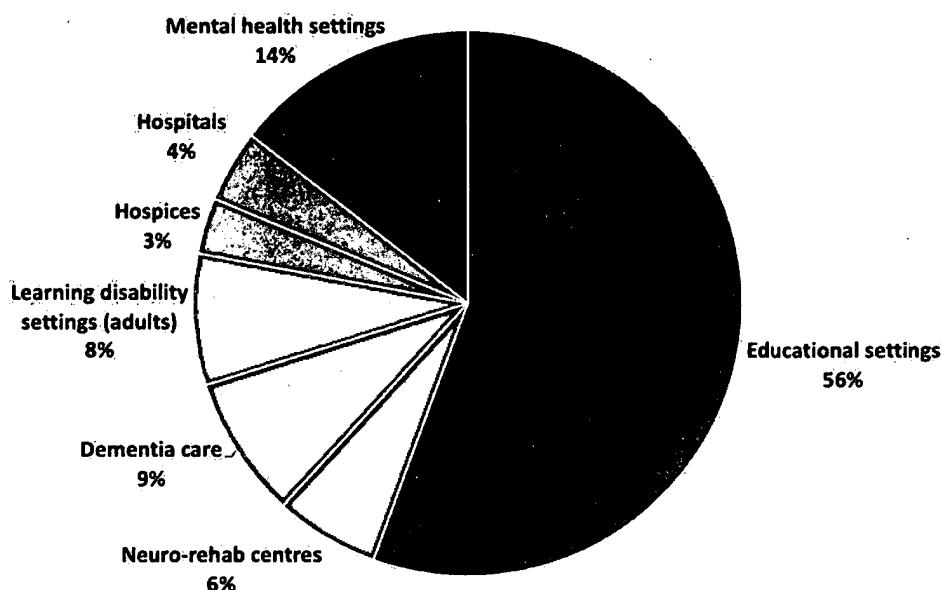


Chart: Distribution of services by type of setting at the end of 2023 (%)

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Supporting and nurturing high quality music therapy delivery

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

Looking ahead

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

Music therapy services: Education

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

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

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

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

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

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

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

Highlights of 2024 include:

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

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

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

PhD programme

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

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

Education and public engagement

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

Feedback from our attendees included:

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

Research

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

In 2024, the following research activities took place:

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

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

Fundraising activities and performance

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

Charity partnerships

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

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

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

Other fundraising highlights

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

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

Artist engagement

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

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

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

Events

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

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

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

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

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

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

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

Trusts and foundations

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

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

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

Celebrating 35 years of our incredible partnership with The BRIT Trust

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

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

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

Fundraising policy and procedures

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

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

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

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

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

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

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

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

People and culture

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

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

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

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

Looking ahead – continued development of our people

The new strategy will provide opportunities for all colleagues to develop and flex their talents and skills, not just in their chosen specialism but across the wider organisation.

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

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

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Structure, governance and management

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

Our Board of Trustees

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

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

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

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

Senior Leadership Team

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

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At the end of 2024 this comprised:

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

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

Pay for the Chief Executive and each member of our Senior Leadership Team is agreed by our Remuneration Committee. The committee is made up of members of our Board of Trustees.

Governance

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

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

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

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

Financial review

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

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

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

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Financial performance

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

Note on incoming resources

Our income consists of 2 distinct streams

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

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

For 2024 these broke down as follows:

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

Investment Policy

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

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

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

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Reserves Policy

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

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

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

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

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

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

Principal risks and uncertainties

The Charity manages risk concerning core areas including:

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

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

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

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

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

Fraud policy

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

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

Public benefit

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

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Statement of trustees' responsibilities

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

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

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

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

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

Emma Banks

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

Emma Banks
Chair

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

Opinion

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

In our opinion the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

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

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

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

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

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

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

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

ANNUAL REPORT AND ACCOUNTS
For the year ended 31 December 2024

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

Use of our report

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



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

Date 10 June 2025

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

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

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

CONSOLIDATED BALANCE SHEET
As at 31 December 2024

Company number 01514616

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

The notes and policies on pages 37-48 form part of these financial statements.

These financial statements were approved and authorised for issue by the Trustees on 4 June 2025 and signed on their behalf by:

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

STATEMENT OF CASH FLOWS

For the year ended 31 December 2024

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

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

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

(b) Analysis of cash and cash equivalents

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

(c) Analysis of changes in net debt

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

ACCOUNTING POLICIES

For the year ended 31 December 2024

Basis of preparation

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

Going concern

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

Tangible fixed assets and depreciation

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

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

Investments

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

Subsidiary and associated undertakings and joint ventures

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

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

Silver Clef Productions Limited

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

Music Industry Trusts Limited

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

ACCOUNTING POLICIES

For the year ended 31 December 2024

Income

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

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

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. In-kind donations of goods or services used within the charity are accounted for at the estimated value to the charity on an arms-length basis. No amounts are included in the financial statements for services donated by volunteers.

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

Expenditure

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

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

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

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

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

Reserves

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

Financial instruments

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

Pension contributions

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

Operating leases and rentals

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

Significant judgements and estimates

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

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

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

The assets and liabilities of the subsidiaries were:

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

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

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

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

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

3 INCOME FROM CHARITABLE ACTIVITIES

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

4 EXPENDITURE

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

No grants payable or committed, including related costs, were made during the year (2023: nil).

No travel or subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2023: nil).

An amount of £9,019 (2023: £8,196) was paid by the charity in respect of the Trustees' Indemnity Insurance premium.

5 SUPPORT COSTS

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

6 NET INCOME

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

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

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

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

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 December 2024

8 TANGIBLE FIXED ASSETS

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

9a LISTED INVESTMENTS

Group and charity	2024 £	2023 £
Market value at 1 January	6,686,926	7,643,522
Additions	2,194,498	3,316,945
Sales proceeds	(4,329,627)	(4,495,276)
Realised and unrealised gains	316,897	274,098
Movement in cash	58,202	(52,363)
Market value at 31 December	4,926,896	6,686,926
Investments comprise the following:	2024 £	2023 £
<u>UK investments</u>		
Fixed interest	18,892	793,377
Equities	367,459	1,928,221
	386,351	2,721,598
<u>Overseas investments</u>		
Fixed interest	537,065	352,700
Equities	3,399,754	2,830,631
	3,936,819	3,183,331
Property	81,692	136,216
Other assets	436,344	488,250
Cash awaiting re-investment	85,690	157,531
	4,926,896	6,686,926

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

9b INVESTMENT IN SUBSIDIARY

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

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

9c INVESTMENT IN JOINT VENTURE

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

10 DEBTORS

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

11 CREDITORS

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

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

12 CAPITAL COMMITMENTS

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

13 OPERATING LEASE COMMITMENTS

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

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

NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 December 2024

14 ANALYSIS OF CHARITABLE FUNDS

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

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

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

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

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

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

Analysis of net assets between funds

Funds at 31 December 2024 are represented by:

GROUP

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

Funds at 31 December 2023 were represented by:
GROUP

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

15 COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2024

16 FINANCIAL INSTRUMENTS

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

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

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

17 RELATED PARTIES

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

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

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

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

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

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