

Orchestras for All Annual Report 2016-2017





“ He has grown in confidence and his playing has improved as a direct result of his time spent with you.

- Nicola, mum of NOFA member



“ I've been pushed out of my comfort zone and improved my pedagogy as a result.

- Sophie, music teacher and CFC trainee

Contents

4	Welcome from Marianna Hay, Chief Executive and Artistic Director
5	Welcome from Philip Whalley, Chair of Trustees
6	Who we are
6	Volunteers
7	Our Impact 2016-2017: Key findings
8	Measuring Impact
9-10	Young People: Outputs and Impact 2016-2017
11-12	Music Leaders: Outputs and Impact 2016-2017
13	Wider Network: Outputs and Impact 2016-2017
14	The Future: 2017-2020 Three Year Strategy
15	Key Risks
16	Leadership
17	Finances and Reserves
18	Statement of Trustees' Responsibilities
19	Independent Examiner's Report
20	Statement of Financial Activity
21	Balance Sheet
22-31	Notes to the Financial Statements

Welcome

Welcome to the 2016-2017 Orchestras for All (OFA) Annual Report. We are delighted to share what we have achieved over the last financial year, covering all of our work through our National Orchestra for All (NOFA) season of residential courses, our Modulo Programme pop-up orchestra days and our Conductors for Change music leadership training courses.

In 2016 we published our very first impact report – *The First Five Years* – a summary of the work and the outcomes we have delivered since founding the organisation back in 2011. From this year on, our Annual Report will include the key findings from our annual Impact Report, outlining our research into the impact of our work on young musicians, music leaders and the wider sector.

High quality music-making opportunities do exist across the UK, both at local and national level – and we welcome news that the government has continued to fund the work of Music Education Hubs at their current level until 2020. However, current provision remains patchy and does not reach all young musicians. Those with complex lives are often the first to miss out. Recent national studies and surveys have also highlighted:

- 13% reduction in local authority spending on arts services in England and Wales since 2015-2016.
- 81% of schools have been affected by funding cuts leading to teacher redundancies, narrowed curriculum, reduced support for SEN/D students and reduced provision of extra-curricular activities.
- 60% of music teachers believe the introduction of the EBacc to be negatively affecting uptake of music in schools.
- 26% of secondary school music teacher training places left unfilled in 2015-2016.

Against this backdrop of reduced support in school for music and fewer music teachers joining the profession, it is increasingly important that we continue to work with partners across the country to reach young people who would otherwise miss out on the life-changing experience of making music together.

To that end, over the course of the 2016-2017 financial year we have:

- delivered **four residential courses** and weekend workshops for **95 young musicians** aged 11-18 as part of the **National Orchestra for All (NOFA)**, the UK's only non-auditioned, free of charge, national youth orchestra, including young people with the broadest range of challenges to date (including young carers and those with no fixed abode) and players from Northern Ireland for the first time.
- worked with over **330 young musicians from 30 schools and community groups** from the South East, Midlands, North West and, for the first time, Yorkshire as part of the **Modulo Programme**. The programme supports music teachers and community music leaders to set up and run instrumental ensembles and brings them together for Regional and National Meets to play as large-scale orchestras.
- trained **eight trainee teachers** in key ensemble leadership and conducting skills through our **Conductors for Change (CFC)** programme, as well as securing a substantial two-year grant from the Paul Hamlyn Foundation to develop face-to-face and online training to reach more teachers from 2017.

This is an exciting time for Orchestras for All and marks the start of our new three-year strategy to broaden our programmes, strengthen our organisation and increase our influence in the sector. Through a range of new artistic partnerships with professional orchestras and youth music organisations, and supported by our research partner Project Oracle, we will continue to ensure that more young musicians have access to high quality consistent music-making opportunities. We would love to discuss this report with you further – and we look forward to publishing our 2017-2018 report in September 2018 to update you on our progress.



Marianna Hay
Chief Executive and Artistic Director

Welcome from the Chair of Trustees

Welcome to Orchestras for All's (OFA) annual report detailing our work from July 2016 to June 2017. We are extremely proud to share the progress OFA has made over these past twelve months both in terms of its programme development and impact measurement as well as its fundraising and strategic planning.

I was delighted to take over as Chair in July 2016, following in the footsteps of Kate Danielson. Kate had done so much during her time as Chair to build an effective, hands on and committed board of trustees. Their expertise and knowledge, coupled with the vision, dedication and drive of our senior staff, Marianna Hay and Stuart Burns, made the prospect of chairing OFA an extremely exciting one. This past year has exceeded my expectations. Thanks to our extraordinary network of supportive and loyal funders, OFA is in the strongest position financially it has ever been, we have grown the OFA staff team from three to five and we have delivered a full programme of OFA activities, achieving ever higher quality artistic standards while broadening our intake and reaching young people with an ever-wider range of needs.

Over the past year, we have **directly delivered 100 hours of music-making and social activities** by OFA's team of professional orchestral tutors, workshop leaders and experienced pastoral staff. We have supported an additional **375 hours of music-making delivered in schools and communities** as part of the Modulo Programme. We have **commissioned two major new works** for our National Orchestra for All (NOFA) – *Triptych* and *Embers* - and have arranged a number of major works including Mussorgsky's *Pictures at an Exhibition* for both NOFA and the Modulo Programme, Stravinsky's *Firebird* and *Sunday* from Stephen Sondheim's *Sunday in the Park with George*. All our music at OFA is written and arranged especially for the mixed ability, mixed instrumental, flexible make up of our ensembles.

We have had **significant fundraising success** over the past year. Key highlights include securing a substantial two-year grant from the Paul Hamlyn Foundation to re-develop and re-launch our music leadership training programme, Conductors for Change, securing core salary funding from the Rachel Baker Memorial Charity and securing crucial programme funding from Youth Music and Arts Council England. Our annual Musical Chairs fundraising event, wonderfully compèred by Sir Richard Stilgoe, raised an additional £20,000. We are so grateful to all the Musical Chairs participants and their friends and sponsors who took part as well as to the individuals who give regularly each month to OFA.

The last year has also been one of strategic planning with the **development of OFA's new three-year strategy**. This strategic plan, taking us through to June 2020, is underpinned by three key objectives that will guide and shape our work over the next three years:

- **Broadening the accessibility of our programmes**
- **Strengthening our organisation**, specifically in terms of building a more robust staff team and diversifying our funding
- **Increasing our influence across the sector**

Over the past year, we have been laying the groundwork for the launch of this strategy on 1 July 2017. We have identified and secured new partnerships with a range of organisations working with young people with particular needs or challenges such as refugee charities and social work organisations. These partners will nominate young people for NOFA and help us to expand the type of Modulo ensembles we have within the existing portfolio. OFA's core team has also increased – we now have three part-time Programme Managers in place, dedicated to delivering our three programmes to the highest standards. We have also engaged expert charity sector accountancy support from Andy Nash Accounting and Consultancy to add an increased level of rigour to the financial functions of the organisation. As part of starting to share our work more widely, we have published our first annual impact report and have shared this widely across our network of partners and supporters. As well as celebrating this past year and all its success, we are actively focusing on looking forward and continuing to build on the momentum of these past twelve months. From all of us at OFA, thank you for your ongoing support.

Philip Whalley
Chair of Trustees

Who we are

Orchestras for All (OFA) challenges disadvantage through music and gives 11-18 year olds the life-changing experience of making music together. We run three unique programmes:

- **National Orchestra for All (NOFA)** – a unique mixed ability youth orchestra comprising 100 young people from across the UK, who come together throughout a nine-month season to learn, create, rehearse and perform ensemble music.
- **Modulo Programme** – an innovative programme supporting under-resourced schools and community groups to run ensembles ('Modulos'), regardless of musical skill level or instruments available, and providing opportunities to perform together as large scale orchestras.
- **Conductors for Change** – a modular training programme for early-career music teachers and community music leaders to develop their conducting skills through face-to-face workshops with mixed ability ensembles and online courses.

Volunteers

Volunteers played a crucial role in the successful delivery of the charity's activities this year. In total, 40 volunteers assisted during a range of activities throughout the year, including as part of the 2016 Summer Course in Leeds and 2017 Spring Course in London in support of the young musicians, and at other one-off events over the year. We also received excellent volunteer support in the run-up to and during our 2017 winter fundraising event (Musical Chairs) and from a number of work experience and student placements over the course of the year. We are also grateful for the continued enthusiasm, guidance and support from our committed board of trustees and advisory panel throughout the year.

Young Leaders: As part of the National Orchestra for All programme, young people aged 16-18 are invited to take part in the Young Leaders Programme, which enables them to reach the Bronze **Arts Award** through a series of tailored sessions at the NOFA Summer Course. Young Leaders aged 18+ who have left secondary school are eligible to apply to become **Adult Young Leaders**. This year five former NOFA members applied to take part in the Adult Young Leaders programme, attending the NOFA Summer Course to support the Orchestral Tutor and Pastoral Staff teams to deliver the rehearsals and pastoral activities. Eight former NOFA members applied to take part in the programme for 2017-2018 and will join the staff and volunteer team across the season of work.

The charity values highly the role that volunteers play in the running of our activities, and ensures that all volunteers are appropriately trained and supported during their time with us. The charity has a clear policy on the use of volunteers and is a signatory of the Fair Access Principle. We commit to fair recruitment of volunteers and are flexible in terms of allowing volunteers to give any period of time that suits their needs. We also provide reasonable expenses to all volunteers.

Key Findings

Evaluation of our programmes over the 2016-2017 financial year has demonstrated improvements across three key areas:

- **young people** aged 11-18 improve musical and key life skills.
- **music leaders** working as secondary school teachers or community music leaders develop confidence and ability to deliver ensemble music-making opportunities.
- **wider network** of schools and youth music, education and social change organisations make existing opportunities more accessible and create new opportunities for young musicians.



Improved confidence and self-esteem

Involvement in our programmes improves our young musicians' confidence and self-esteem both as musicians and across other aspects of their life.



Improved ability to self-reflect

The ability of our young musicians to make connections between their development as musicians and as people improves the longer they spend participating in the programmes, suggesting our approach enables them to become more self-reflective and self-aware.



Improved communication skills

Our young musicians are able to make friends and communicate more easily with people from different cultures and backgrounds following engagement with our programmes.



Greater inspiration and motivation

Young people are more likely to seek out additional music making opportunities following engagement with our programmes.



Improved teacher skills and confidence

Music leaders who take part in our programmes have gained skills and confidence in delivering ensemble music-making opportunities and feel less isolated in their role.



More inclusive ensembles

Participants of our Conductors for Change training programme have improved their ability to make their ensembles accessible to young people usually excluded from music-making.



Greater sector influence

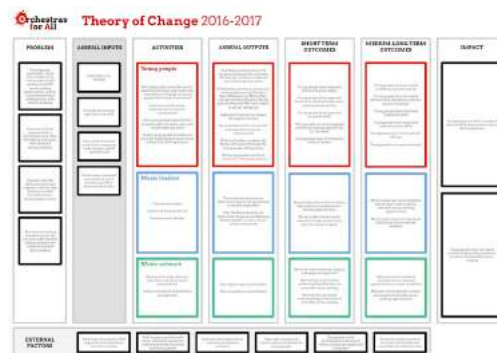
Partnerships have developed with music, education and social change organisations across the UK and overseas, with the Orchestras for All approach being used by Music Education Hubs to support hard-to-reach schools and provide opportunities for more young musicians.

Measuring impact

Throughout the year, we have been using our 2016-2017 **Theory of Change** to track our progress against a number of outcomes, which feed in to our two overall impact goals:

Young people have increased access to high quality, consistent provision of ensemble music-making.

Young people are better equipped with the skills they need to achieve their aspirations.



To see the full 2016-2017 Theory of Change – and the updated Theory of Change for the 2017-2018 year, along with further contextual background to our work, visit our website at www.orchestrasforall.org/impact

We have used a broad range of tools to collect and analyse data from our participants, including a range of quantitative and qualitative surveys, focus groups, interviews, case studies and feedback diaries. All our tools have been developed specifically for our work, in part based on externally tested surveys and scales from Youth Music. We have also continued to work with the Institute of Education and PhD student Lina Tsaklagkanou, who has come to the end of her three-year longitudinal study of the impact of the National Orchestra for All this year. Lina has supported with both the design of our tools and the analysis of our data.

We are learning all the time as an organisation how to build the capacity and experience of our staff to effectively evaluate our impact and draw learnings from this. Since January 2016, we've been working with external research partner **Project Oracle**, specialists in supporting youth organisations to produce, use and share high-quality evidence. In 2016-2017, Project Oracle helped develop a programme-specific Theory of Change and evaluation framework for the Modulo Programme, and provided a researcher to support us for four months to work with us to deliver some of our research and evaluation work. The Modulo Programme has since been validated at Standard 1, meaning that our research and evaluation baselines have been independently verified as academically robust. We look forward to continuing to work with Project Oracle across all three programmes in the 2017-2018 year.



“ Music offers the potential for enhanced self-efficacy, self-esteem and self-concept, improvements in mood, reduced anger, increased motivation and improved behaviour.
- *The Power of Music (2010)* Susan Hallam

Young People

Our Outputs in 2016-2017



430 young musicians

Young people aged 11-18 from across all four nations of the UK participated in National Orchestra for All and Modulo Programme activities throughout the year, supported by our team of professional orchestral tutors and pastoral staff.



10 residential course days

Residential courses were delivered throughout the year as part of the National Orchestra for All programme, including four days at our annual Summer Course in Leeds, two days at each of our inaugural Winter Sessions in York and London and two days at the end of season Spring Course in London.



5 workshop days

Four Regional Modulo Meets and one National Modulo Meet were delivered in South Yorkshire, the North West, the West Midlands and London for schools and community groups as part of the Modulo Programme.



over 475 contact hours

We directly delivered over 100 hours of full and sectional rehearsals with our team of professional orchestral tutors, non-musical team building activities with our team of trained pastoral staff and creative composition sessions with professional workshop leaders. Furthermore, we supported music teachers and community music leaders to deliver over 375 hours of ensemble music-making in their schools and communities.



“ Working with musicians of so many different standards to create one amazing sound is something I have really cherished. It's taught me there should be no barriers to playing.

– NOFA member

Our Impact on Young People

Our short-term outcomes focus on developing **musical skills** (after one residential course or one term of the Modulo Programme). These include improved musical ability, musical self-expression, creativity, ensemble skills and music leadership skills, as well as an increased sense of ownership over their own music-making. In the medium- to long-term (after one year), we track the development of **key life skills**, including increased confidence, self-esteem, personal self-expression and non-musical creativity, improved teamwork and communication skills and increased self-efficacy and motivation.

Short-term outcomes

Improved musical ability - *"When [this NOFA member] first came to NOFA he would hardly play during rehearsals and was anxious to put himself forward to play parts. Now he always pushes himself to play music outside of his comfort zone and is very responsive to advice on how to play the instrument."* – NOFA tutors commented on improvements across the year through a series of case studies. We also measured some specific musical skills: 93% of NOFA members who said **improvising** was their biggest challenge said they had improved after the NOFA Winter Sessions. 100% of Modulo musicians said that the Meets were a safe space to try their best, get involved and make mistakes.

Improved ensemble skills - *"It gives them an opportunity to experience orchestral music in a way we can't provide at school"* – Modulo Leaders commented on the programme giving young musicians an authentic experience of playing in an orchestra.

Improved sense of musical creativity - *"I have learnt how to create beauty from chaos"* – 73% of NOFA members felt the NOFA Winter Sessions creative composition workshops helped them feel more creative.

Medium- to long-term outcomes

Increased confidence and self-esteem - *"Whenever you come back from NOFA you're always noticeably different"* – NOFA members in focus groups noted improvements in a range of **social skills** following a season of three intensive residential courses; case studies and focus groups with Modulo musicians show improvements in **self esteem and confidence** by the end of the programme.

Increased motivation - *"It gives them a taste of what we could have if they carried on with it in school time"* – Modulo Leaders commented that taking part in the programme **inspired and motivated** musicians to play in school ensembles. 75% of Modulo Leaders stated that as a result of participation in the Modulo Programme, at least one of their pupils had expressed an interest in taking part in similar activities.

Improved teamwork skills - *"We work as a team because you've got to listen to everyone else, help each other out. If someone sees you struggling a little bit then they'll help you, you'll help them. Yeah, that's definitely teamwork"* – NOFA members commented on how they felt they could rely on other members of the orchestra for help, and orchestral tutors observed young musicians supporting others throughout rehearsals when they saw that a fellow player was struggling.

“ She loves NOFA and it has given her so much confidence. She finds things hard with her dyslexia but in music she seems to happily go over and over her part and can succeed in this. She loves being part of the whole group and comes back buzzing.
- NOFA parent

Music Leaders

Our Outputs in 2016-2017



8 trainee conductors

First year Teach First music teachers completed three workshops as part of the Conductors for Change session across the academic year, covering key ensemble leadership skills such as conducting, planning rehearsals and arranging music for mixed ability ensembles.



5 networking sessions

Modulo Leaders were brought together at each of the four Regional Modulo Meets and at the National Modulo Meet to share their experiences of the programme and of teaching in challenging and under-resourced schools and communities. This included 13 teachers who were joining the programme for the first time this year.



10 accessible arrangements

Five new Modulo arrangements – flexible for any ensemble size with any instruments of any standard – were created based on movements from Mussorgsky's Pictures at an Exhibition and made accessible on the Modulo Virtual Learning Environment for music leaders to use; a further three arrangements and two brand new commissions were created for the National Orchestra for All programme, including **Embers**, inspired by music devised by NOFA members during the 2016 Winter Sessions.



“ It's quite scary getting up to conduct for the first time so to do it in a safe space was great.
- *music teacher and CFC trainee*

Our Impact on Music Leaders

Our short-term outcomes focus on ensuring teachers and community music leaders **know how to deliver high quality music-making opportunities** and have a **wider network to share best practice and find support**. In the medium- to long-term (after one year) we measure changes in music leaders' **confidence in ability to deliver ensemble music-making opportunities** and **job satisfaction** due to reduced isolation – particularly as many of our participants are the only music teacher in their school.

Short-term outcomes

Improved delivery skills and ability to make ensembles accessible - 50-70% increase by end of the programme in the number of CFC participants able to identify young musicians normally excluded from music-making, adjust rehearsals to the additional needs of young musicians and make their rehearsals accessible regardless of financial situation. 75-90% of Modulo Leaders by the end of the year had a clear idea of what they wanted their Modulo to achieve in rehearsals and how to set rehearsal objectives.

Wider networks - *"It's really important to speak to other people and see what they are doing and how they are doing it to improve practice"* – Modulo Leaders explained that taking part in the programme not only helps their musicians work better together, but that the networking opportunities helped them to build their support networks and share best practice.

Medium- to long-term outcomes

Improved confidence in music leadership skills - By the end of the course, CFC participants showed improvements in their levels of confidence in a range of conducting techniques. 71% of the participants felt able to build, cultivate and develop an ensemble and express dynamics in their conducting.

Improved job satisfaction - *"For Newly Qualified Teachers (NQT) it's really important to speak to other people and see what they are doing and how they are doing it to improve practice"* – with 13 new Modulo Leaders joining for the first time, participants commented on the benefits of meeting to learning from the experience of other, more experienced music educators.

“ When the arts are being sidelined and de-prioritised, the Modulo Programme in particular does much to raise the profile of ensemble music-making in schools in terms of the impact it can have on whole school development and whole school culture. The organisation is well placed to support our music teachers often working in challenging circumstances and with limited resources through the Conductors for Change programme.
– Brett Wigdortz, Founder of Teach First



Greater sector recognition

For making a sustained contribution to the musical achievement of a significant number of people, the Modulo Programme was shortlisted for **Best Musical Initiative** at the Music Teacher Awards for Excellence in February 2017.



New artistic partnerships

Since Orchestras for All began in 2011, we have been working closely with professional artistic partners to ensure we deliver high quality artistic activities for our young musicians. This year saw us build new partnerships with the **BBC Philharmonic** and London-based **Quest Ensemble** for the delivery of our inaugural NOFA Winter Sessions.



Closer education partnerships

2017 saw further collaboration with teacher training programme **Teach First** as part of the Innovation Unit, helping us support their network of schools across England and Wales and the training of their new music teachers. We also ran a pilot with **Sheffield Music Hub** to deliver the Modulo Programme in the area in order to engage the most hard-to-reach schools. Following a successful pilot, the programme is to be expanded in Sheffield in the 2017-2018 year, with initial consultations underway with other Music Education Hubs and Academy Chains to deliver a similar model. Ian Naylor, head of education at Sheffield Music Hub told us: *"We're excited about the programme's potential to enable young people who might otherwise miss out to experience the vast range of benefits of participation in ensemble music-making."*



Broader networks

We were invited to attend two international conferences this year: Marianna attended the 2017 **Culture Summit** in Abu Dhabi in April 2017 and Stuart attended the **Unlikely Allies** conference in Berlin in May 2017. Both events brought together leaders and social entrepreneurs from the arts, culture and government to address the role the arts can play in addressing some of the great challenges of our time. Marianna and Stuart made a whole range of key new contacts across the arts, culture and music for social change sectors, including El Sistema Greece, Musicians without Borders and music technology organisation Meludia.



Further funding successes

We were delighted to secure over £250,000 of funding from individuals and organisations at home and abroad, including key funding from **Youth Music** for the first time since 2014 to enable us to explore in further detail the barriers to accessing ensemble music-making and solutions to overcoming them. New funders for this year include the **Paul Hamlyn Foundation** who have awarded us a substantial two-year grant to expand our Conductors for Change programme into a blended training course of face-to-face workshops and online modules in conducting and ensemble leadership skills.

“It's great to see how [Orchestras for All has] developed over the last five years and I've admired their determination to make sure that their targeted programmes reach children and young people who wouldn't otherwise get the opportunity.

- Matt Griffiths , CEO Youth Music

2017 marks the start of an exciting new chapter in Orchestras for All's journey to ensuring all young people aged 11-18 can access the life-changing experience of making music together. Over the next three years, we will be working to meet three key objectives across all of our work:

- **Broadening the accessibility of our programmes:** delivering impact for a wider group of young people (both in terms of geographical location and specific challenges faced), expanding the genres and approaches of our artistic programme and developing a range of solutions available to help more young people access ensemble music-making, including creating innovative digital solutions.
- **Strengthening our organisation:** building greater diversification in our financial model, developing a robust and sustainable organisational structure and testing out new long term strategic partnerships.
- **Influencing the sector:** sharing our research into the barriers young people face in accessing ensemble music-making and how to overcome them, and building our advocacy work to better demonstrate our approach and values to the arts, education and social change sectors and to policy makers.

Over the coming 2017-2018 financial year, we will be working to:

- Develop partnerships with organisations to help us open up access to young people facing more complex challenges, including music organisations **Play for Progress** (working with unaccompanied young refugees), **Open Up Music** (SEN/D) and **NYMAZ** (rural isolation), and organisations from outside the music education sector, including **Frontline** (supporting young people in care through training and developing the next generation of social workers).
- Deliver an increasingly diverse and innovative artistic programme, with new partnerships across the UK including with the **Birmingham Contemporary Music Group** and **Scottish Chamber Orchestra**, as well as delivering the West Midlands Modulo Meet at the new **Royal Birmingham Conservatoire**.
- Complete the first year of a brand new Conductors for Change programme, trialling four face-to-face training days with mixed ability youth ensembles as well as developing **online modules** covering the key skills to help music leaders deliver high quality, accessible ensemble music-making opportunities.
- Design and test a new schools **funding model** for the Modulo Programme in order to bring in a greater level of sustainability and robustness into the programme, as well as further trialling the Music Education Hub delivery model for the programme.
- Increase the size of the core staff team to reduce over-reliance on key staff members, including a new Head of Development and Communications and a Team Coordinator, as well as continue to work with external research partner **Project Oracle** to recruit researchers to support our evaluation strategy.
- Initiate conversations with organisations in the sector regarding longer term strategic partnerships.
- Continue to test our **evaluation framework** and share our findings with the sector.

We have worked closely with our staff team to evaluate our first **Theory of Change** from 2016-2017 and develop a new framework to underpin all our work for the coming year. Visit our website at www.orchestrasforall.org/impact to see the full document.

See our work in action

2017-2018 will see us travel further around the country than ever before – with residential courses, workshop days and training sessions planned from Devon to Edinburgh supporting young musicians and music leaders from schools from all four nations of the UK.

Find out where and when we'll be in your area by visiting www.orchestrasforall.org/events or by contacting the Programmes Team at info@orchestrasforall.org or on 0207 267 4141.

Key risks

The senior management team and the trustees monitor and evaluate key risks via the **Risk Register**. Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation. We score each risk against its probability and impact to give a combined risk score, and agree a course of action to mitigate each of these risks. The senior management and trustees have identified the following key risks at the end of this reporting period, split across the three priority areas as part of the 2017-2020 strategy:

Risk

Broadening the programmes

OFA core staff and event staff lack the requisite knowledge to support a broader range of needs

Broadening of programmes leads to lack of focus and mission drift, as well as lack of clarity for funders and supporters

Broader range of participants results in loss of artistic quality, leading to reduced quality of experience for core service users

Inadequate online safety measures are in place

Strengthening our organisation

Service user income does not hit targets as expected

Individuals undertaking key roles are unable to reach the agreed targets / KPIs

Key funders fall away as Founder transfers duties to the wider staff team

Influencing the sector

Third parties adopt OFA approach / method with limited success, impacting the brand's association with quality

Issues arise around managing / retaining control of OFA's intellectual property

Mitigation

Work closely with expert nominating partner schools / charities to train team and develop internal knowledge

Carefully assess every new need / partner in relation to programme-specific theory of change, core values and mission statement

Develop open dialogue between music arrangers / composers and nominating partners to ensure resources are accessible and integral to the overall artistic output; assess levels of additional support in sessions; continue to plan ambitious programmes

Seek advice on ensuring safe and secure spaces for all OFA online content; monitor platforms regularly

Continue to build additional income streams such as earned income; engage our traditional / existing funders in the problem

Implement extended probationary periods, especially for key / senior roles; carry out regular catch ups; set and monitor job objectives

Engage funders in the positives of the transition; make them part of the solution

Share our pedagogy and approach through controlled networks / mechanisms such as CFC

Retain control over the OFA brand and seek advice on copyright / trademark / intellectual property law

Leadership

Senior management

Marianna Hay *Chief Executive and Artistic Director*
Stuart Burns *Head of Programmes and Operations*

Board of trustees

Philip Whalley *Chair – appointed 13 July 2016*
Kate Danielson - *stepped down as Chair 13 July 2016*
Simon Page *Treasurer*
Alice Poole
Emily Sayers
Martha Oddy
Nicholas Pickles
Susannah Simons - *stepped down as Trustee 7 September 2017*
Rachel Page - *stepped down as Trustee 23 September 2016*

Board Policy: In accordance with the Orchestras for All Board Policy (August 2016), there must be at least three and at most nine Trustees to operate. Activities of the Board include:

- **Strategic Thinking:** Agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one to three year plans and priorities for the organisation.
- **Supporting Fundraising Initiatives:** Help with fundraising and bringing donors / supporters to events.
- **Policy Formulation:** with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.
- **Monitoring organisational performance and fulfilment of mission:** Review key business results
- **Accountability:** Ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- **Decision-making:** Examine and consider key decisions proposed by senior management, particularly around new strategic directions / partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority). Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years, with two consecutive renewals (serving a possible six years in total). Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public Benefit Statement: The Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing Document: Constitution

Legal Status: Charitable Incorporated Organisation (CIO)

Registered Office: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Independent Examiner: Ensors Accountants LLP, Cardinal House, 46 St Nicholas Street, Ipswich IP1 1TT

Accountant: Andy Nash Accounting and Consultancy, Suite 7, Three Gables, Corner Hall, Hemel Hempstead HP3 9HN

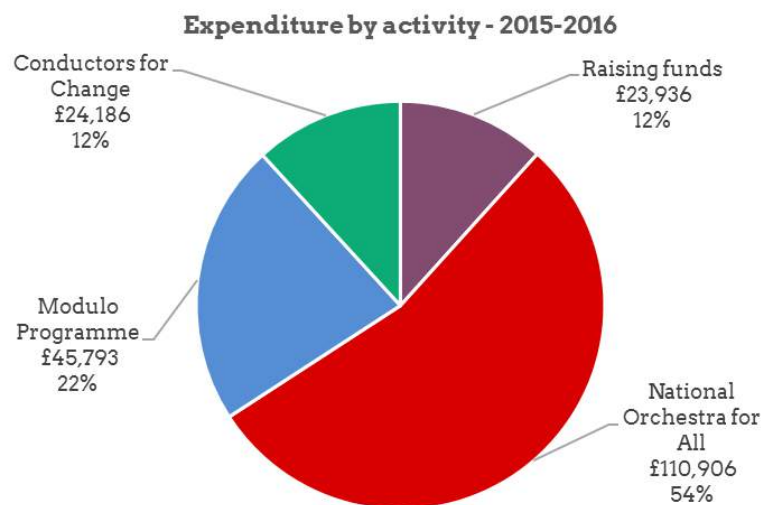
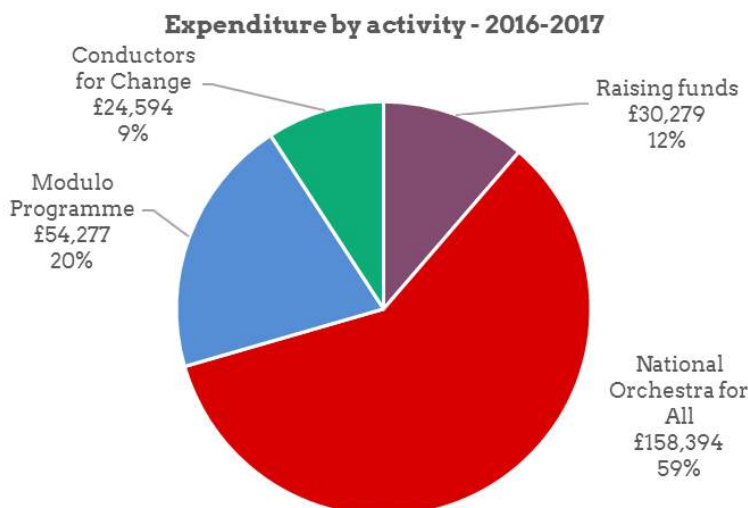
Bank: CAF Bank Ltd, 25 Kings Hill Avenue, West Malling ME19 4JQ

Finances and reserves

During the current financial year the charity continued to grow which led to it exceeding the £250,000 limit allowing the trustees to prepare the accounts on the cash basis. As a result this year we have prepared our accounts on the accruals basis for the first time, meaning that the presentation of the prior year figures has changed.

During the current financial year the charity achieved a surplus of £38,191 (2016: deficit of £26), increasing total reserves at year end to £104,114 (2016: £65,923), of which £81,790 (2016: £41,843) were unrestricted as to use. The charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The charity has an objective to continue building reserves to take account of other potential events including (at the highest level of reserves) an amount to cover deficits related to events that could be incurred as a result of the charity's closure and an amount to cover other unforeseen costs. The current general reserves level of £81,790 meets the requirements of level three, which is the equivalent of approximately three months of operating expenses.

Expenditure for the current and previous financial years was as follows:



Statement of trustees' responsibilities

The trustees are responsible for preparing the trustees' Annual Report and the financial statements in accordance with applicable law and regulations.

Charity law requires the trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity 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 charity and of the excess of income over expenditure for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- make judgements 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 charity will continue its activities.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charity and to prevent and detect fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the trustees confirm that they are happy that the content of the annual review in pages 4 to 18 of this document as well as the legal and administrative details on page 16, meet the requirements of the trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland published on 16 July 2014.

This report was approved and authorised for issue by the board of trustees on 20 December 2017 and signed on its behalf by:



Philip Whalley
Chair of Trustees
20 December 2017



Simon Page
Treasurer
20 December 2017

Independent examiner's report

Independent examiner's report to the board of trustees of Orchestras for All

I report to the trustees on my examination of the financial statements of Orchestras for All (the Charity) for the year ended 30 June 2017.

Responsibilities and basis of report

As the Charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since the Charity's gross income exceeded £250,000 the independent examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Helen Rumsey FCA
Ensors Accountants LLP
Cardinal House
46 St Nicholas Street
Ipswich
Suffolk
IP1 1TT

Dated: 11/1/18

Statement of financial activities

	Notes	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £	Total funds 2016 £
Income from:					
Donations & legacies	2	76,163	223,924	300,087	198,367
Charitable activities	3	3,135	2,500	5,635	6,412
Investments		13	-	13	16
Total income		79,311	226,424	305,735	204,795
Expenditure on:					
Raising funds	4 & 5	14,579	15,700	30,279	23,936
Charitable activities					
National Orchestra for All	4 & 6	11,782	146,612	158,394	110,906
Modulo	4 & 7	8,240	46,037	54,277	45,793
Conductors for Change	4 & 8	4,763	19,831	24,594	24,186
Charitable activities		24,785	212,480	237,265	180,885
Total expenditure		39,364	228,180	267,544	204,821
Net income/(expenditure)		39,947	(1,756)	38,191	(26)
Reconciliation of funds					
Balance brought forward	12	41,843	24,080	65,923	65,949
Balance carried forward	12	81,790	22,324	104,114	65,923

The notes on pages 22 to 31 form part of the financial statements.

The prior year accounts were prepared on the cash basis as permitted for unincorporated charities with income below £250,000. This threshold has now been exceeded so the accounts have been prepared on the accruals basis for the first time this year. As a consequence the prior year figures have been restated to take account of the change in presentation and do not match the figures previously reported.

Balance sheet

	Notes	Total Funds 2017 £	Total funds 2016 £
Fixed assets			
Tangible assets	10	1,779	2,728
Current assets			
Prepayments		6,188	13,541
Cash at bank and in hand		<u>165,037</u>	<u>103,649</u>
		171,225	117,190
Creditors: amounts falling due withing one year	11	<u>(68,890)</u>	<u>(53,995)</u>
Net current assets		102,335	63,195
Net assets		<u>104,114</u>	<u>65,923</u>
Funds of the charity			
Restricted funds	12	22,324	24,080
Unrestricted funds	12	<u>81,790</u>	<u>41,843</u>
		<u>104,114</u>	<u>65,923</u>

The notes on pages 22 to 31 form part of the financial statements.

The prior year accounts were prepared on the cash basis as permitted for unincorporated charities with income below £250,000. This threshold has now been exceeded so the accounts have been prepared on the accruals basis for the first time this year. As a consequence the prior year figures have been restated to take account of the change in presentation and do not match the figures previously reported.

The financial statements were approved and authorised for issue by the Board of Trustees on 20 December 2017 and signed on their behalf by:



Philip Whalley
Chair of Trustees
20 December 2017



Simon Page
Treasurer
20 December 2017

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

These accounts for the year ended 30 June 2017 are the first accounts of Orchestras for All prepared in accordance with FRS 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland. The date of transition to FRS 102 was 1 July 2015. The reported financial position and financial performance for the previous period are not affected by the transition to FRS 102.

The prior year accounts were prepared on the cash basis as permitted for unincorporated charities with income below £250,000. This threshold has now been exceeded so the accounts have been prepared on the accruals basis for the first time this year. As a consequence the prior year figures have been restated to take account of the change in presentation and do not match the figures previously reported.

The accounts have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by the Charities preparing their accounts in accordance with the financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) issued on 16 July 2014 and updated rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The effect of any event relating to the period ended 30 June 2017, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2017 and the results for the year ended on that date.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

Going concern

The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment.

Legal status

Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 12 of the financial statements.

Income

Income is recognised when the charity has entitlement to the funds, any performance indicators 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.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note 4 of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used is:

Computer equipment - 3 years

Cash at bank and in hand

Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments

Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions

The charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Operating Leases

Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

Financial instruments

Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

2. Income from donations & legacies

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Grant income	930	213,204	214,134
Donations	56,206	10,720	66,926
Fundraising events	19,027	-	19,027
	76,163	223,924	300,087

	<i>Unrestricted Funds 2016 £</i>	<i>Restricted Funds 2016 £</i>	<i>Total Funds 2016 £</i>
Grant income	7,900	112,595	120,495
Donations	55,856	-	55,856
Fundraising events	22,016	-	22,016
	85,772	112,595	198,367

3. Income from charitable activities

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Service user contributions	3,135	2,500	5,635
	3,135	2,500	5,635

	<i>Unrestricted Funds 2016 £</i>	<i>Restricted Funds 2016 £</i>	<i>Total Funds 2016 £</i>
Service user contributions	4,799	-	4,799
Concerts and royalties	1,613	-	1,613
	6,412	-	6,412

4. Total expenditure

	Direct staff costs 2017 £	Direct other costs 2017 £	Indirect staff costs 2017 £	Indirect other costs 2017 £	Total Funds 2017 £
Expenditure on					
Raising funds	11,348	13,592	2,595	2,744	30,279
Charitable expenditure					
National Orchestra for All	22,858	107,605	13,575	14,356	158,394
Modulo Programme	28,998	15,708	4,652	4,919	54,277
Conductors for Change	18,209	2,048	2,107	2,230	24,594
	81,413	138,953	22,929	24,249	267,544
	<i>Direct staff costs 2016 £</i>	<i>Direct other costs 2016 £</i>	<i>Indirect staff costs 2016 £</i>	<i>Indirect other costs 2016 £</i>	<i>Total Funds 2016 £</i>
Expenditure on					
Raising funds	7,490	12,853	1,710	1,883	23,936
Charitable expenditure					
National Orchestra for All	16,248	78,012	7,923	8,723	110,906
Modulo Programme	21,463	17,456	3,272	3,602	45,793
Conductors for Change	14,634	5,922	1,728	1,902	24,186
	59,835	114,243	14,633	16,110	204,821

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 9.

Indirect costs includes:

	Total Funds 2017 £	Total Funds 2016 £
Office and administration	16,848	12,943
Marketing and publicity	2,107	608
Finance	3,072	1,839
Governance	2,222	720
	24,249	16,110

Governance costs include:

	Total Funds 2017 £	Total Funds 2016 £
Independent examination	1,200	720
Production of annual accounts	900	-
Trustees expenses	57	-
Other	65	-
	2,222	720

5. Expenditure on raising funds

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Direct staff costs	1,830	9,518	11,348
Direct other costs	9,592	4,000	13,592
Indirect costs	3,157	2,182	5,339
	14,579	15,700	30,279
	Unrestricted Funds 2016 £	Restricted Funds 2016 £	Total Funds 2016 £
Direct staff costs	745	6,745	7,490
Direct other costs	12,853	-	12,853
Indirect costs	2,805	788	3,593
	16,403	7,533	23,936

6. Expenditure on charitable activities – National Orchestra for All

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Direct staff costs	2,649	20,209	22,858
Direct other costs	-	107,605	107,605
Indirect costs	9,133	18,798	27,931
	11,782	146,612	158,394
	Unrestricted Funds 2016 £	Restricted Funds 2016 £	Total Funds 2016 £
Direct staff costs	889	15,359	16,248
Direct other costs	12,553	65,459	78,012
Indirect costs	12,994	3,652	16,646
	26,436	84,470	110,906

7. Expenditure on charitable activities – Modulo Programme

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Direct staff costs	2,649	26,349	28,998
Direct other costs	-	15,708	15,708
Indirect costs	5,591	3,980	9,571
	8,240	46,037	54,277

	<i>Unrestricted Funds 2016 £</i>	<i>Restricted Funds 2016 £</i>	<i>Total Funds 2016 £</i>
Direct staff costs	2,654	18,809	21,463
Direct other costs	3,148	14,308	17,456
Indirect costs	5,366	1,508	6,874
	11,168	34,625	45,793

8. Expenditure on charitable activities – Conductors for Change

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £
Direct staff costs	2,650	15,559	18,209
Direct other costs	-	2,048	2,048
Indirect costs	2,113	2,224	4,337
	4,763	19,831	24,594

	<i>Unrestricted Funds 2016 £</i>	<i>Restricted Funds 2016 £</i>	<i>Total Funds 2016 £</i>
Direct staff costs	7,889	6,745	14,634
Direct other costs	5,922	-	5,922
Indirect costs	2,834	796	3,630
	16,645	7,541	24,186

9. Staff costs

	Total Funds 2017 £	Total Funds 2016 £
Gross salaries	99,471	69,077
Employer's NIC	4,731	5,391
Employer's pension	140	-
	104,342	74,468

The average weekly full-time equivalent was 2.7 FTE (2016 – 1.9 FTE).

The average headcount during the period was 3 persons (2016 – 2 persons).

No employee received employee benefits of more than £60,000 (2016 – NIL).

The total employee benefits paid to key management personnel during the year was £82,353 (2016 - £62,302).

10. Tangible fixed assets

	Computer equipment £	Total £
Cost		
As at 1 July 2016	2,847	2,847
As at 30 June 2017	2,847	2,847
Accumulated depreciation		
As at 1 July 2016	119	119
Charge in year	949	949
As at 30 June 2017	1,068	1,068
Net book value		
As at 1 July 2016	2,728	2,728
As at 30 June 2017	1,779	1,779

11. Creditors: amounts falling due within one year

	Total Funds 2017 £	Total Funds 2016 £
Accounts payable	820	-
Pensions control account	252	-
Accruals	2,100	720
Deferred grant income	65,718	53,275
	68,890	53,995

	Total Funds 2017 £	Total Funds 2016 £
Deferred revenue		
As at 1 July 2016	53,275	44,755
Released in year	(53,275)	(44,755)
Deferred in year	65,718	53,275
As at 30 June 2017	65,718	53,275

12. Analysis of charity funds

	Balance brought forward 2017 £	Income in the year 2017 £	Expenditure in the year 2017 £	Balance carried forward 2017 £
Unrestricted funds	41,843	79,311	(39,364)	81,790
Restricted funds				
National Orchestra for All	-	119,638	(119,638)	-
Modulo Programme	-	26,566	(26,566)	-
Conductors for Change	-	2,500	(2,500)	-
Permanent salaries	24,080	70,000	(75,756)	18,324
Internship	-	3,720	(3,720)	-
Fundraising	-	4,000	-	4,000
	24,080	226,424	(228,180)	22,324
	65,923	305,735	(267,544)	104,114

National Orchestra for All

These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including Arts Council England.

Modulo Programme

These are funds received to support the Modulo Programme and were received from an anonymous donor.

Conductors for Change

These are funds received to support the Conductors for Change programme and were received from Teach First to deliver a programme of training for Teach First trainee teachers.

Permanent salaries

These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

Internship

These are funds received to support internships via a Santander scheme managed via the University of Warwick.

Fundraising

These are funds received to develop fundraising and will be spent in 2017/2018.

	<i>Balance brought forward 2016 £</i>	<i>Income in the year 2016 £</i>	<i>Expenditure in the year 2016 £</i>	<i>Balance carried forward 2016 £</i>
Unrestricted funds	20,295	92,200	(70,652)	41,843
Restricted funds				
National Orchestra for All	3,828	70,245	(74,073)	-
Modulo Programme	14,022	12,350	(26,372)	-
Permanent salaries	27,804	30,000	(33,724)	24,080
	<u>45,654</u>	<u>112,595</u>	<u>(134,169)</u>	<u>24,080</u>
	<u>65,949</u>	<u>204,795</u>	<u>(204,821)</u>	<u>65,923</u>

13. Analysis of net assets

	Unrestricted funds 2017 £	Restricted funds 2017 £	Total funds 2017 £
Fixed assets	1,779	-	1,779
Current assets	86,433	84,792	171,225
Current liabilities	(6,422)	(62,468)	(68,890)
	<u>81,790</u>	<u>22,324</u>	<u>104,114</u>
	<i>Unrestricted funds 2016 £</i>	<i>Restricted funds 2016 £</i>	<i>Total funds 2016 £</i>
Fixed assets	2,728	-	2,728
Current assets	39,835	77,355	117,190
Current liabilities	(720)	(53,275)	(53,995)
	<u>41,843</u>	<u>24,080</u>	<u>65,923</u>

14. Other financial commitments

At 30 June 2017, the charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2017 £	Total Funds 2016 £
Due within one year	1,545	1,500
	<u>1,545</u>	<u>1,500</u>

15. Trustee remuneration

During the year, no trustee received any remuneration (2016 - £NIL). One member of the Board of Trustees received reimbursement of travel expenses to meetings totalling £57 (2016 - £NIL).

16. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £4,050 (2016 - £3,570).

17. Guarantees and secured charges

As at 30 June 2017 Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2016: £NIL).



How to contact us



Orchestras for All, Cecil Sharp House,
2 Regent's Park Road, London NW1 7AY



info@orchestrasforall.org



0207 267 4141



[@Orchestras4All](https://twitter.com/Orchestras4All)



Registered with the Charity Commission in England and Wales (1150438)