

Orchestras for All Annual Report 2017-2018



The Year in Numbers

93% NOFA members told us the orchestra helps them **feel more confident and improve as a musician**

100% Modulos taking part faced a **shortage of music-making opportunities** in school

71% music leaders felt more able to run **supportive and nurturing rehearsals** for all young people involved

500 hours of music rehearsed

515 young musicians supported

23 brand new ensembles created

14 accessible new works produced

15 music leaders trained

28 partnerships developed

50 volunteers engaged

150 instruments donated

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Welcome

Welcome to our 2017-2018 Annual Report. We are delighted to share with you our achievements from the past year, and our plans for the future. This has been our busiest year to date, working with inspirational young people and music leaders from the South West of England to the far north of Scotland and taking bold steps on our journey towards a music education sector accessible to all young people, regardless of their background and circumstances.

Against a backdrop of increasing pressure on schools and families, we've been working harder than ever to make sure our programmes reach those most likely to miss out on music-making opportunities.

The young people we support experience a combination of geographical, financial, emotional, physical and psychological barriers to accessing music education provision, making it difficult for many of our participants to benefit from the ensemble music-making opportunities that help develop essential life skills, form positive social relationships and cultivate a positive sense of self.

This is where we come in! As we enter the eighth season supporting young people with complex lives to access music-making, we're delighted to share with you our achievements from 2017-2018. Throughout the season, we've been exploring the theme of **Music and Dance**, working in partnership with One Dance UK and four youth dance companies from across the UK to create brand new music and choreography. Across the season we have:

- Supported 30 school and community **Modulo** ensembles, including helping to **set up 21 brand new ensembles in schools and communities with no ensemble music activities**
- Worked with a range of partners to create **the most diverse National Orchestra for All** to date, including young refugees, young people with English as an additional language, young people with learning difficulties or long-term health conditions, young people with limited access to music-making and those who are young carers. Our members represented all four nations of the UK.
- Trained 15 music leaders through our **Conductors for Change** programme, developing their skills and confidence in leading a mixed ability instrumental ensemble through a **new programme of face-to-face training days working with authentic mixed-ability youth orchestras**

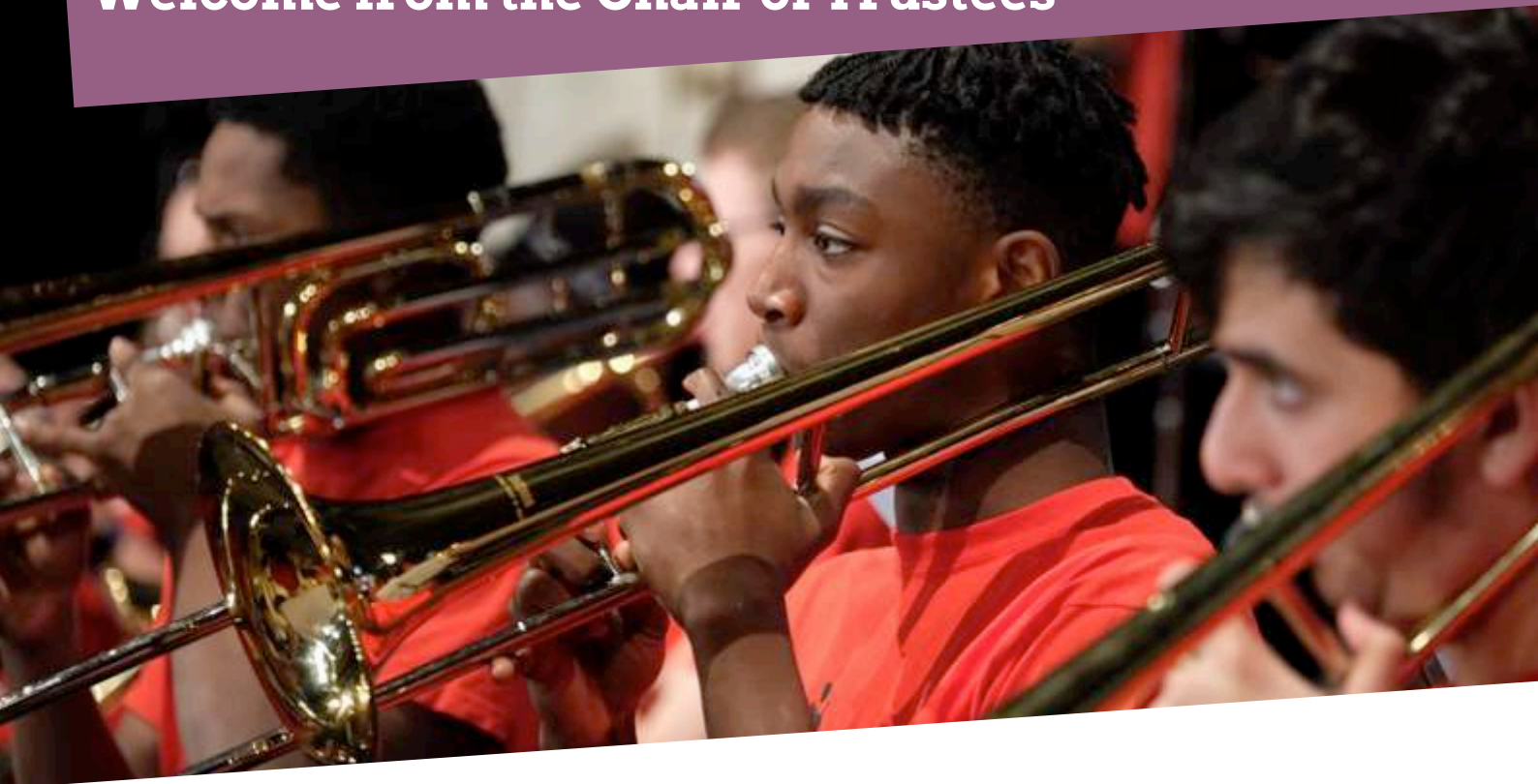
Our 2018-2019 season **WordPlay**, launched in July 2018, will explore the relationship between music and language. This year, we're going to be listening closely to what our young people have to say – not only in creating a brand new work for orchestra and spoken word artist inspired by the intonation, pitch, rhythm of their voices, but by creating our very first **Youth Panel**. We can't wait to hear what these incredible young musicians have to say – and look forward to hearing what you have to say. Get in touch, tell us what you think of this year's report and let us know how you'd like to get involved in our work over the coming year.

SABurns

Stuart Burns



Welcome from the Chair of Trustees



I am delighted to present the Annual Report and financial statements in my first year as Chair of Trustees of Orchestras for All. I have thoroughly enjoyed having the opportunity to see first hand what our young participants have achieved and have been incredibly impressed by the new music and new choreography developed over the course of the season.

Firstly, I would like to thank my predecessor Philip Whalley for his hard work in support of Orchestras for All. I am also thrilled to welcome on board two new trustees, Jessica Boyd and Jonathan Kanagasooriam, who bring a wealth of experience in education, policy, strategy and of course music. As we look towards setting our new strategy for 2020 onwards, I look forward to working closely with my fellow trustees, drawing on the skills and experience of the board to help shape the future of the organisation. At the management team level, I would like to congratulate Stuart on his promotion to Executive Director and Anna to Head of Programmes. A key strategic objective has been the strengthening our staff team, and so this year we have been delighted to welcome Richard Dinnadge as Head of Development and Communications and Myffy Dymond as Team Coordinator.

As ever, our focus is on delivering high quality artistic experiences for young people regardless of their background. Through the generosity of our funders, we have been able to increase the size of NOFA, broadening its geographical reach and welcoming new members including young refugees, rurally isolated young people and young musicians with special educational needs / disabilities. We have also increased the reach of our Modulo Programme, including supporting 21 entirely new groups, and continued developing the new online modules as part of our Conductors for Change ensemble leadership training. It is just fantastic to have supported over 500 young musicians during the year, and I look forward to welcoming many of them back to our programmes this coming year.

I would like to thank our partners, supporters and funders for their generosity over the year, and we will continue to work hard throughout 2018-2019 to strengthen our existing network and develop new partnerships. Our new season focuses on the theme of WordPlay, exploring young people's relationship with music and language, and I am eager to hear the fruits of our young participants' labour over the coming season.

Simon Page
Chair of Trustees

What We Do

Orchestras for All has a big vision: music without boundaries.

In 2011, Marianna Hay, former Director of Music at Highbury Grove School, set out to address the inconsistency of music provision and barriers faced by young people to accessing opportunities by forming the first National Orchestra for All for 40 11-18 year olds. Since then, Orchestras for All has evolved into three distinct and innovative programmes with the core aim of bringing the profound musical and social benefits of ensemble music-making to 11-18 year-olds with complex lives.

- We **identify** young people who lack opportunities to access ensemble music-making and have shown a dedication to music in the face of challenging circumstances
- We **equip** music leaders with the skills, resources and networks to establish inclusive ensemble music-making opportunities and, in the long-term, cultivate a culture of music-making in their community
- We **collaborate** with young people, music leaders, professional musicians and music organisations, and cultural venues to create exciting, innovative and inspiring events and performances around the UK, that express the identities of the young people we work with

The importance of access to high quality musical experiences is widely accepted. Research shows us that music-making transcends educational ability, socio-economic status and disability; gives young people a unique way to express themselves; improves confidence and self-esteem, self-efficacy and cultural awareness and can provide a safe space for young people with challenging home or school lives. Ensemble music-making extends these benefits further, giving young people access to broad and diverse social networks and developing teamwork and communication skills.

Across the UK, a wealth of high-quality music-making opportunities for young people exists, both at local and national level. The government continues to fund the work of Music Education Hubs, applications to higher level music courses have risen from 25,000 in 2007 to 40,000 in 2016, and the benefits of music education are lauded: indeed, a longitudinal study published in 2018 found that 'test scores on inhibition, planning and verbal intelligence increased significantly' for primary school-aged children who had music lessons.





In spite of this, reports this year from leading music researcher Professor Sue Hallam and Sound Connections for Arts Council England highlight the huge range of barriers faced by young people in accessing existing music provision. Recent national studies and surveys have also highlighted:

- There has been a **15.1% decline in the uptake of GCSE music** since 2016 (a 7.15% drop from 2017)
- In 2018, **year 9 music was compulsory in <50% of state secondary schools, down from 84% in 2013**
- In 2017, **30% of state secondary schools had only one music teacher**, 8% more than in 2012

With reduced support in school for music and music teachers expressing a sense of isolation, 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.

A key challenge addressed by OFA is that young people who lack financial, social or cultural support repeatedly miss out on the unique opportunity of ensemble music-making and cannot experience all the non-musical benefits. A 2014 report by the National Children's Orchestra noted that 70% of its successful state school applicants received private instrument lessons and a 2014 Youth Ensembles report conducted by the Association of British Orchestras concluded that 80% of youth orchestras charge an annual membership fee – one of only a range of significant barriers faced by a prospective young member.

Many excellent youth music organisations exist in the UK and do valuable work with participants of varying needs, experience, skill levels, backgrounds and interests. **So, what makes Orchestras for All unique?**

Our Values



Inclusivity: We deliver our programmes in a flexible and inclusive way so they are accessible to all, regardless of instrument skill level, additional needs or background. We value commitment to music above ability and aim to provide high quality artistic experiences to young people at any point in their musical journey.



Wellbeing: We believe that, regardless of individual instrument skill level, ensemble music-making is uniquely placed to significantly improve personal and social skills, and as such, should be available to all. We are committed to ensuring the safeguarding and welfare of the young people we work with in all of our activities. We expect all of the adults we work with to demonstrate understanding and awareness of our expectations, and create a safe and supportive atmosphere for our participants.



Collaboration: We work with external artistic partners, freelance music arrangers and composers, workshop animateurs, cultural venues, social and additional needs experts, and a team of highly trained and experienced orchestral and pastoral tutors to ensure our programmes are delivered to the highest standard and give our participants positive and memorable experiences of music-making.



Ownership: We value and actively seek the perspectives of all our stakeholders in guiding the artistic output of Orchestras for All. We strive to continually develop our approach in placing the voices of the young people and music teachers with whom we work at the centre of our programmes. Our priority is giving participants a positive and memorable experience of ensemble music-making, sowing the seeds of long-term community belonging and musical identity.

Our Programmes



NOFA is a unique mixed ability non-auditioned youth orchestra comprising 100 young people from across the UK, who come together at residential courses over a nine-month season to learn, create, rehearse and perform ensemble music. Each year, teachers, music leaders, social workers and charity partners nominate young people who have shown commitment to music-making in the face of challenging circumstances. Places in the orchestra are free of charge for the participants, with all travel, subsistence and accommodation paid for and organised by our team.



Modulo is an innovative programme supporting under-resourced schools and community groups to run ensembles, regardless of musical skill level or instruments available, and providing opportunities to perform together as large-scale orchestras. Currently operating in the South East, Midlands and North West, the programme reaches over 30 schools each year. In Sheffield and Croydon, Music Hubs run a version of the Modulo programme to engage their hardest-to-reach schools.



CFC is a modular training programme for music teachers and community music leaders to develop their inclusive ensemble leadership skills through online training and face-to-face workshops with mixed ability ensembles. Developed in partnership with experienced music educators, expert animateurs and leading conductors, the programme offers music leaders with the tools, resources and confidence to lead mixed ability ensembles in their schools and communities.



Our Team

Ambassadors

Each year we offer former members of NOFA the opportunity to take part in the year-long **NOFA Ambassador** programme. Our NOFA Ambassadors are uniquely positioned to support younger members of the orchestra and offer the staff team a participant's insight into our work. This year, we welcomed eight NOFA Ambassadors into the programme, who joined us for the first event in the season – the NOFA Summer Course in Leeds – providing crucial support to ensure we delivered a high quality experience for our 100 young musicians. We look forward to welcoming our NOFA Ambassadors back for the remainder of the season's activities, as well as engaging them as the founder members of our newly formed **Youth Panel**. Over the course of the 2018-2019 season, NOFA Ambassadors will set the terms for the Panel, which we hope will offer young people a voice in reviewing our programmes and shaping our future work.

Staff team

2017-2018 saw a number of new arrivals in the core team, including Head of Development and Communications Richard Dinnadge and Team Coordinator Myffy Dymond – both crucial roles in strengthening the organisation and ensuring future sustainability of our work. Experienced arts and youth work project manager Steven Smith joined us as NOFA Programme Manager and Composer-in-Residence Jack McNeill came on board as Artistic Programme Manager in Spring 2018. Each year we are joined by our dedicated team of professional orchestral tutors and experienced pastoral staff to ensure each of our events is delivered to the highest standard. This year we were delighted to welcome **Justin Fung** to the conducting team, as well as professional orchestral musicians from the **Scottish Chamber Orchestra**, **Royal Birmingham Conservatoire**, **Birmingham Contemporary Music Group** and the **English Folk Dance and Song Society** for NOFA and Modulo events during the season.

Volunteers

We could not deliver the work we do without the crucial support of volunteers – whether as musicians or behind the scenes during our events, or supporting with fundraising, evaluation and general admin support. We are also grateful for the continued enthusiasm, guidance and support from our committed board of trustees and advisory panel throughout the year. This year we've been supported by **50** amazing individuals in a variety of roles. All of our volunteers are offered appropriate training, particularly around our safeguarding policy, and we have a clear policy on the use of volunteers. We commit to fair recruitment of volunteers, are flexible in terms of allowing volunteers to give any period of time that suits their needs and cover reasonable expenses.



Noah

In July 2017, double bassist Noah arrived in Leeds for his first NOFA Summer Course. Noah comes from North Yorkshire, and his nomination for the orchestra came through NOFA's partnership with NYMAZ as part of a Youth Music-funded project to broaden access to the orchestra.

Noah has autism, which for him means he needs extra time to process information and struggles with social, communication and organisational skills. NOFA courses, with their packed schedules of rehearsals and social activities, presented a big challenge for Noah.


Noah's mum, Su, came along to the Summer Course to provide extra support for Noah: "As a parent I have watched Noah struggle and hover on the edge of groups never really being able to join in. He had become so withdrawn and struggled so much."

At NOFA, we look to use music to develop key social skills, and Noah's experience at the course showed just that. Su tells us that "by the end of the first night Noah had joined in with the icebreaker [games]. During one session, **he spoke in front of everyone and then ended up playing a solo.**" These were huge and intimidating feats for Noah to overcome, but, with the NOFA team's support, he rose to the challenge. "I was able to see him relax and join in, knowing that he was in safe hands, talking to other musicians and interacting," says Su.

Crucial to Noah beginning to enjoy the experience was the support of Double Bass section leader, Ed, "who took him under his wing and gave him several mini masterclasses". Following the Summer Course, Ed offered to travel to the Winter Sessions together with Noah to support him from the outset of the potentially stressful social and busy weekend. The impact of the orchestra is felt back at home too. Su explains the impact NOFA has had on her son: "You have given him so much more than the already wonderful chance to perform fantastic music."

Noah told us that NOFA has helped him improve as a musician. He said that his favourite memory was playing in the arena and that he was proud that he "**played well and coped with new places and people**".

We're delighted Noah is joining us again for the 2018-2019 season, and are so grateful for parents like Su for the support they give to the orchestra to help us make it such a life-changing experience for the players.

A photograph of a young man, Noah, playing a double bass. He is shown in profile, looking down at the instrument. He has short brown hair and is wearing a red shirt. The background is blurred, showing other people and instruments. The photo is partially covered by a red banner at the bottom which contains a quote.

“ Friends and family noticed a huge difference in him after his time with NOFA. He stood taller and talked to people about the concert and the course.

“ As a young teacher who walked into a new school for the first time in September, I’m sure I couldn’t have run such a successful extra-curricular offering at my school without the Modulo Programme.

Poppy joined the Modulo Programme in 2017 as a trainee music teacher at Willowfield School in Walthamstow, East London. She participated in the Modulo Programme and Conductors for Change to support her development as an ensemble leader.

Poppy’s teacher training route, Teach First, threw her in at the deep end, with a timetable of classes and extra-curricular activities to manage from the very beginning. Poppy found the role incredibly busy: “It is fair to say that music teaching is in no way limited to the classroom and extra-curricular responsibilities form a significant part of your role.” As with all new teachers, the pressure on Poppy was intense: “Having to cope with teaching for the first time is hard enough and so it was important my extra-curricular responsibilities did not become another burden or cause of stress.”

Poppy signed up for the Modulo Programme in order to gain practical support with these pressures. The inclusiveness of the programme was key to kickstarting music-making at Poppy’s school: “The [Modulo] resources were truly tailored to all instruments and abilities and so all pupils have a part they feel they can play, ensuring the sound they create as well as the atmosphere in rehearsals is always positive. Pupils who have never picked up an instrument before play alongside pupils who are sitting grade five and six exams in their instruments”.

The programme also enabled orchestral and non-orchestral instruments to integrate: “Guitarists, keyboard players and percussionists can all join in too, which has certainly created invaluable opportunities for pupils who play instruments that typically are quite isolated.” Unexpectedly, the programme also increased interest in playing orchestral instruments, something Poppy was able to proactively support by creating an instrument library for pupils who came to rehearsals to watch friends and ended up joining in.

The programme actively improved the reputation of and participation in music at Willowfield: “Only two students came to my first rehearsal... by the end of my first term I had 12 pupils in our Modulo. I get new pupils trying to join every week and have had to now organise after-school rehearsals due to its popularity!”

For Poppy, involvement in the programme has proved invaluable in enabling her professional development: “As a young teacher who walked into a new school for the first time in September, I’m sure I couldn’t have run such a successful extra-curricular offering at my school without the Modulo Programme. Modulo takes all the worry out of organising an ensemble and rehearsals – I never have to worry about finding scores, what to practise and whether it’s suitable or if the pupils would like it – my pupils love the arrangements!”

Young People

Our Outputs in 2017-2018



515 young musicians

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



22 contact days

We engaged directly with young people at five regional and national residential courses, five Modulo Meets and four Conducting Days in Yorkshire, the North West, South West, Midlands and South East – including our first event north of the border in Edinburgh.



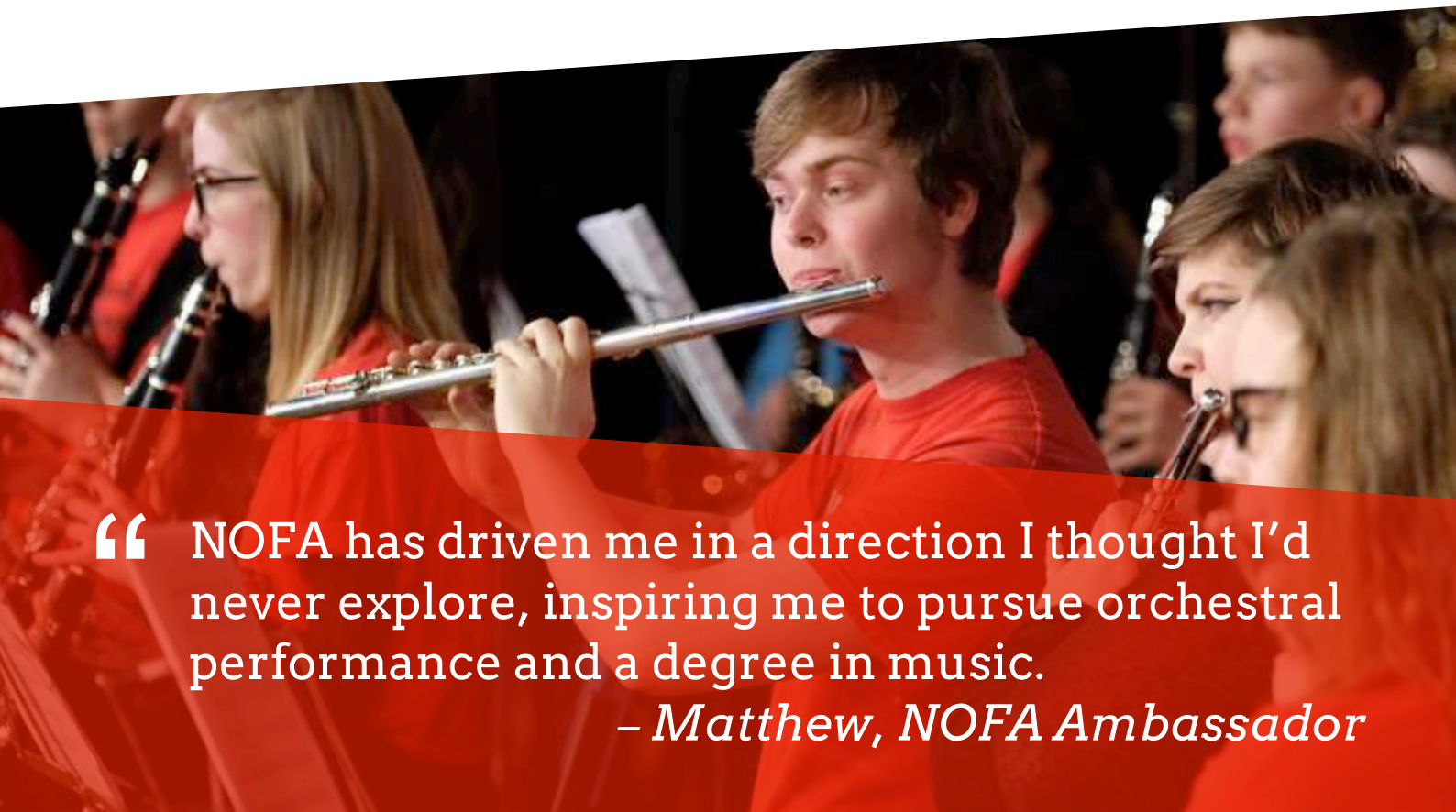
18 Bronze Arts Awards

NOFA members aged 16-18 completed their Bronze Arts Awards by organising a recital evening at the NOFA Summer Course and teaching each other to play their instruments. A further five completed the practical leadership training activities for the award, and two young people are going on to complete their Silver Arts Award.



over 500 contact hours

We directly delivered over 160 hours of full and sectional rehearsals with our team of professional orchestral tutors, non-musical team building activities with our trained pastoral staff and creative composition sessions with professional workshop leaders. Furthermore, we supported music teachers and community music leaders to deliver over 350 hours of ensemble music-making in their schools and communities.



“ NOFA has driven me in a direction I thought I’d never explore, inspiring me to pursue orchestral performance and a degree in music.
– Matthew, NOFA Ambassador

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.

Improved musical ability 93% of members agreed or strongly agreed NOFA helped them to improve as a musician: *"I'm more motivated because this course has pushed me to play things that are harder and that I wouldn't normally play."* (NOFA member)

Improved ensemble skills 73% of Modulo teachers stated that, for all of their participating students, the programme was their first experience of ensemble music-making: *"I've got a lot of instrumentalists who have lessons independently. But in Modulo you've got to think about timing, rests and counting that you wouldn't have to do on your own. You have to listen."* (Modulo teacher)

Improved sense of musical creativity *"My students are more confident with composing, more inclined to use other material as a starting point, taking on a theme and changing up and manipulating if they don't know where to start."* (Modulo teacher)

Improved musical leadership skills *"NOFA gives you the opportunity to be a leader without pressure."* (NOFA member)

Increased confidence and self-esteem 93% of members agreed or strongly agreed NOFA will help them to be more confident: *"Every time I attend NOFA I build on my self-confidence...I think I became more confident as I stepped out of my comfort zone."* (NOFA member) *"The impact is wide reaching. The discipline required to sit through sectionals, the interaction with kids from outside the refugee network and the opportunity to play in an orchestra have all helped install confidence and re-build trust."* (Anna, Play for Progress co-founder)

Increased motivation *"The national and regional meets are fantastic events to look forward to and a great motivator for students and something to be proud of as a school, helping to spread the importance of music education."* (Modulo teacher)

“ One trumpet player is really under confident, really shy, a good player. In our rehearsal on Friday, he had a little moment where he had the tune. He did it once, and he fluffed it, and he did it again, and he was really proud.

- Modulo teacher

Music Leaders

Our Outputs in 2017-2018



54 music leaders supported

Music teachers at different stages of their careers, community music leaders, Music Hub staff and peripatetic teachers took part in a range of activities this year, including our face-to-face Conducting Days and running Modulo ensembles.



12 workshops and networking events

We hosted, participated in or supplied workshops or resources at events that supported music teachers to network and develop their skills and practice, including at music education conferences around the country.



14 accessible arrangements

We created five new Modulo arrangements – flexible for any ensemble size with any instruments of any standard – and shared them via our online resource repository for music leaders to use. A further seven arrangements and two brand new commissions were created for the National Orchestra for All programme, including **Dance, Then...** co-created with young musicians from ideas devised at the 2017 Winter Sessions.



“ Today has helped me to have a clearer expectation of the players and to communicate this through conducting gestures.

– *Conducting Day participant*

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.

Improved skills **Music leaders can deliver high quality, consistent ensemble**

music-making opportunities: *"Today has helped me to have a clearer expectation of the players and to communicate this through conducting gestures. Thank you all for a superb day and outstanding training (and fun)"* (CFC Participant). **71%** of CFC participants felt the programme had improved their understanding of planning rehearsal objectives and activities.

Wider networks **Music leaders know how to access a wider network in order to**

share best practice and get support: *"Modulo was an excellent opportunity to embed my school in a network"* (Modulo teacher). We hosted, participated in or supplied workshops or resources for **12** events that supported music teachers to network and develop their skills and practice.

Improved confidence **Music leaders are more confident and are more able to**

deliver ensemble music-making opportunities: *"As the conductors swapped places I saw them gaining more knowledge and confidence"* (Young person commenting on CFC participant). **71%** of CFC participants felt the programme had helped them to improve their ability to run a rehearsal that was supportive and nurturing to all young people involved.

Greater job satisfaction **Music leaders have increased job satisfaction due to**

reduced isolation: *"I'd say it's been really vital because I am a trainee on-the-job teacher getting thrown in at the deep end after a little training, but it's enabled me to give this opportunity to my students because of the resources"* (Modulo teacher). *"Modulo helped to raise the profile of music in my school and gave opportunities for trips and visits which enhanced my QTS portfolio as well as driving progress academically"* (Modulo teacher).

“ We found that the opportunity to take part in a mixed-ability, well-resourced and time manageable ensemble programme, alongside familiar and trusted tutors, sparked the interest of hard-to-reach schools.

– Ian Naylor, Head of Sheffield Music Hub



Building our profile in the sector

We published **one** Impact Report, **eight** blogs and over **600** social media posts. We presented our work at **five** music education conferences: two Music Mark hub network meetings in Yorkshire and London and the Love Music Trust music teacher conference in Cheshire, as well as exhibiting at the London and North West Music Education Expos. We also became an official **Artsmark** partner, helping encourage schools to build a culture of music-making. In partnership with Project Oracle, we published **two** reports using externally validated research tools to measure and evaluate our impact, focusing on ensemble music-making.

"I like the idea of secondary school music teachers coming together and joining in with the large-scale rehearsals, meeting and potentially supporting students from other schools, sharing their expertise. We hope the work will spread to other schools that this is something worth taking part in." – Jon Regan, deputy head, Croydon Music Hub



Working in partnership

With the support of national youth dance organisation **One Dance UK** we worked alongside four youth dance companies from across the UK and professional choreographer Sarah Dowling to deliver our three NOFA Winter Sessions and Sping Course – creating brand new music and choreography inspired by the ballet music of Aaron Copland. We further developed our key partnerships with three music hubs – Coventry, Croydon and Sheffield – to deliver our programmes. We built new partnerships with **four social work, disability and refugee charities** to broaden the reach of our NOFA nominations and strengthen our ability to welcome young people with additional support needs.

"NOFA can give a different kind of role model to our young people [and] show them something that is different from their everyday lives that they can aspire to." – Kat Aukett, former Director of Services and Innovation, Family Action



Ensuring the future of the organisation

We secured a number of significant, multi-year grants during 2017-2018, including from national arts funding organisations Arts Council England and the Esmée Fairbairn Foundation. At our annual fundraiser **Musical Chairs** 29 intrepid adult musicians gained sponsorship to learn a new instrument before performing alongside members of NOFA under the baton of our artistic patron Sian Edwards – raising over £11,500 in the process.

"It has been great to see the NOFA programme take big strides forward over the last year. The learning from this project puts Orchestras for All into a really strong position to continue their work with new partners and create an even more impactful experience for young people." – Daniel Williams, Programme Manager, Youth Music



With all of the additional CPD and care to include our young people, I think NOFA has made an impressive step towards genuine inclusion on the project this year.

– Jim Pinchen, Up! Orchestra

Measuring Impact

Throughout the year, we have been working hard to monitor and evaluate the impact of our programmes. The support of youth impact organisation, **Project Oracle**, has enabled us to hone the measurement tools we have developed in previous years, including our use of qualitative and quantitative case studies, questionnaires, focus groups, participant diaries, observation sheets and our stakeholder pulse survey.

The input of Project Oracle has been invaluable, supporting us to develop a meaningful Theory of Change for each of our programmes, and providing us with two social research specialists to design and deliver our impact measurement tools for both the Modulo programme and NOFA. Project Oracle's Standards of Evidence have helped us to structure our work over the year, and the organisation will continue to be involved in refining and re-evaluating our research approaches.

National Orchestra for All

NOFA achieved Standard 1 validation from Project Oracle this year. Analysis of our quantitative data and completion of our qualitative data was overseen by Project Oracle research associate, Talia Girton. **Next steps:** Put into practice an updated NOFA evaluation plan and re-design quantitative data collection tools, such as questionnaires, to fit the structure and time available in NOFA activities.

Modulo

Having successfully achieved Standard 1 validation last year, the Modulo Programme worked with Project Oracle research associate, Rosie Dow, to improve the design and delivery of the programme evaluation.

Next steps: We demonstrated a positive change between young people's music-social development and confidence between the beginning and end of the Spring 2018 Modulo Meets. In order to complete Standard 2, we now need to focus our questionnaires in order to demonstrate this from the beginning of the programme in January to the end in June. We will continue to hone our quantitative research tools in order to capture participants' musical and social progression.

Conductors for Change

Our newest programme has a Theory of Change and evaluation plan that has been assessed at Standard 1 by Project Oracle. This means that it has been deemed to have a clear logic and verifiable plan. **Next steps:** Hone our research tools and evaluation plan, ensure that all face-to-face data is collected at timely points in the process and design an evaluation plan for measuring the impact of the online course.



“

It was great to work with the OFA team, the leaders and the young people on the Modulo evaluation. The charity took a rigorous but pragmatic approach to evaluation; they were open to learning as much as possible about the young people and teachers' experiences of Modulo, always looking for things to improve as well as exploring the many benefits.

– Rosie Dow, Project Oracle research associate

The Year Ahead

Orchestras for All goes global

After a year of planning, our **brand new online training course** in inclusive ensemble leadership is set to launch in 2018-2019. Over a series of ten modules, budding ensemble leaders working with young musicians will be able to develop their skills in setting up, leading and developing an inclusive ensemble. Featuring expert guidance from conductors and music educators, including our patron and Head of Conducting at the Royal Academy of Music, **Sian Edwards**, the course builds on everything we've learned through NOFA and Modulo over the past eight years.

Playing on words

Over the course of the 2018-2019 season – **WordPlay** – we will be exploring the connections between music and language. The season got off to a spectacular start in July 2018 with the National Orchestra for All Summer Course in Leeds, where our 100-strong orchestra of dedicated young musicians were joined on stage by spoken word artist Tyrone Lewis, young rappers from the Croydon Rap Club and professional violinist Benjamin Baker for a performance of a brand new arrangement of Vaughan Williams' Lark Ascending. During the course, young people took part in recorded interviews – extracts of which will be turned into musical motifs by composer Danyal Dhondy and be used as the basis for a brand new piece for orchestra and spoken word artist to be premiered at the 2019 NOFA Spring Course. Planning for the 2019-2020 season is well underway, with a range of new artistic partnerships in the pipeline – watch this space!

Connections across the sector

Building on successful new Music Hub partnerships developed since 2016, we will continue to build our network across the country with the aim of reaching isolated music teachers and schools facing challenges building and maintaining a culture of music-making. Since joining the Music Mark **National Youth Music Organisation** network, we'll be taking to the road over the next year to meet Music Hub leads and music teachers up and down the country to find out how best we can support inclusive music-making in the UK.



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 team 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, in particular with regard to safeguarding.

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

Strengthening our organisation

OFA suffers a data breach or other infringement of the Data Protection Policy.

OFA fails to secure funding from existing funders or reach targets for new funding streams, such as service users and earned income.

Individuals undertaking key roles move on, are overstretched or are unable to reach agreed targets.

Influencing the sector

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

Mitigation

We work closely with expert nominating partner schools / charities to train team and develop internal knowledge. We ensure adherence with the agreed Safeguarding and Child Protection Policy.

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

We continue to closely monitor data management in line with the agreed Data Protection Policy (and obligations under GDPR). We seek professional advice where needed.

We continue to diversify sources of funding within existing streams (e.g. approaching new trusts and foundations). We continue to explore new funding streams and test their suitability.

We set and monitor job and development objectives for all staff and carry out regular reviews to ensure workloads are manageable.

We share our pedagogy and approach through controlled networks / mechanisms such as Conductors for Change. We retain control over the OFA brand and seek advice on copyright / trademark / intellectual property law as needed.

Legal and Administrative Information

Senior management	Marianna Hay Stuart Burns	<i>Founder and Artistic Director Executive Director</i>
Board of trustees	Jessica Boyd Kate Danielson Jonathan Kanagasooriam Martha Oddy Simon Page Nicholas Pickles Alice Poole Emily Sayers Philip Whalley	<i>appointed as Trustee 17 May 2018 appointed as Trustee 17 May 2018 stepped down as Trustee 12 July 2018 appointed as Chair 1 January 2018 stepped down as Trustee 1 January 2018 stepped down as Chair 1 January 2018</i>

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)

Companies House Reference Number: CE000005

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

Independent Examiner: Haines Watts Chartered Accountants, 4 Claridge Court, Lower Kings Road, Berkhamsted, Hertfordshire HP4 2AF

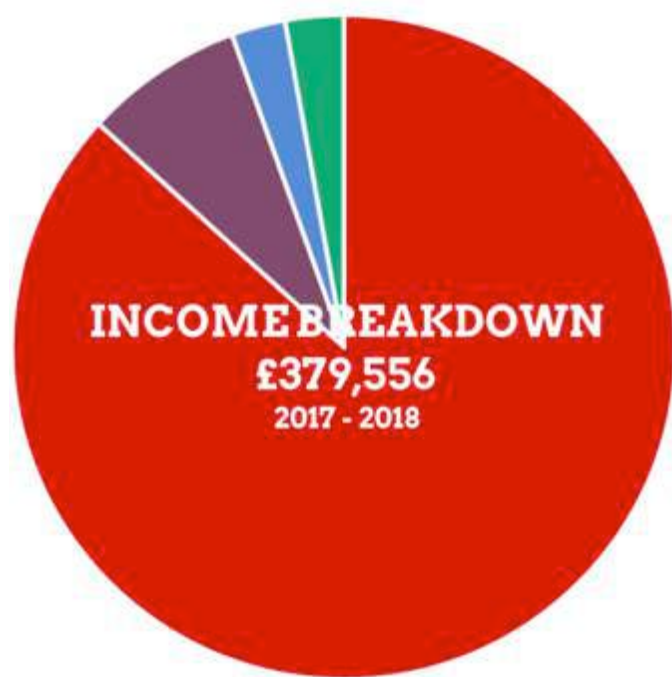
Accountant: Andy Nash Accounting and Consultancy, The Maltings, East Tyndall Street, Cardiff CF24 5EA

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

Finances and Reserves

During the current financial year the Charity achieved a surplus of £42,095 (2016-2017: surplus of £38,191), increasing total reserves at year end to £146,209 (2016-2017: £104,114), of which £118,536 (2016-2017: £81,790) 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 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 stand at £118,536, the equivalent of approximately three months of operating expenses.



Total Income 2017-2018 - £379,556

Grant income - £329,259 – 86%

Donations - £29,481 – 8%

Participant fees - £10,839 – 3%

Fundraising events and other income - £9,977 – 3%

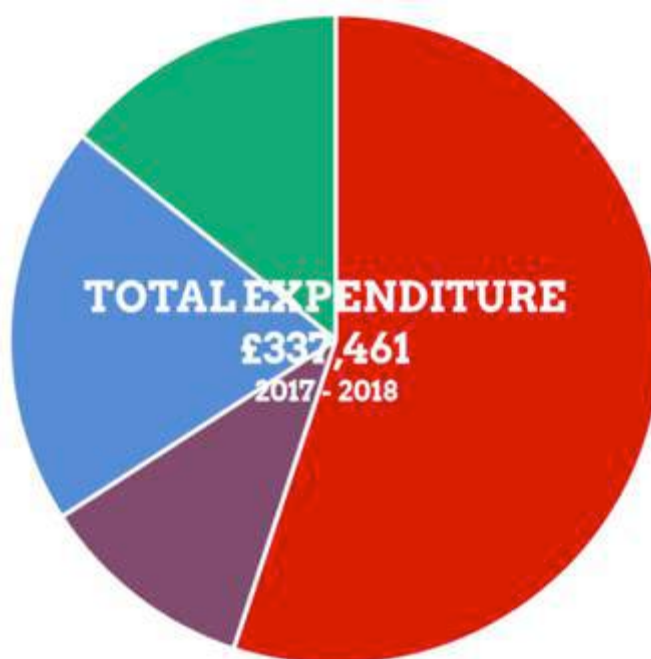
Total Expenditure 2017-2018 - £337,461

National Orchestra for All - £185,861 – 55%

Modulo Programme - £67,289 – 20%

Conductors for Change - £47,927 – 14%

Raising funds - £36,384 – 11%



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 22 of this document as well as the legal and administrative information on page 20, 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 12 December 2018 and signed on its behalf by:



Simon Page
Chair of Trustees

Date: 12 December 2018

Independent Examiner's Report

Independent examiner's report to the board of trustees of Orchestras for All Charitable Incorporated Organisation (CIO)

I report to the trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2018 set out on pages 24 to 35.

Respective responsibilities of trustees and examiner

The CIO's trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's trustees consider that an audit is not required for this year under section 144 of the Charities Act and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act
- state whether particular matters have come to my attention

This report, including my statement, has been prepared for and only for the CIO's trustees as a body. My work has been undertaken so that I might state to the CIO's trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's trustees as a body for my examination work, for this report, or for the statements I have made.

Basis of independent examiner's statement

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the CIO and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your 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 & 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 CIO 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.

Haines Watts

Shaun Brownsmith FCA

For and on behalf of Haines Watts Chartered Accountants, 4 Claridge Court Lower Kings Road, Berkhamsted HP4 2AF

Date: 22 March 2019

Statement of Financial Activities

	Notes	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £	Total funds 2017 £
Income from:					
Donations & legacies	2	140,447	228,259	368,706	300,087
Charitable activities	3	10,839	-	10,839	5,635
Investments		11	-	11	13
Total income		151,297	228,259	379,556	305,735
Expenditure on:					
Raising funds	4 & 5	24,940	11,444	36,384	30,279
Charitable activities					
National Orchestra for All	4 & 6	69,266	116,595	185,861	158,394
Modulo Programme	4 & 7	10,566	56,723	67,289	54,277
Conductors for Change	4 & 8	9,779	38,148	47,927	24,594
Charitable activities		89,611	211,466	301,077	237,265
Total expenditure		114,551	222,910	337,461	267,544
Net income/(expenditure)		36,746	5,349	42,095	38,191
Reconciliation of funds					
Balance brought forward	13 & 14	81,790	22,324	104,114	65,923
Balance carried forward	13 & 14	118,536	27,673	146,209	104,114

The notes on pages 26 to 35 form part of the financial statements.

Balance Sheet

	Notes	Total Funds 2018 £	Total funds 2017 £
Fixed assets			
Tangible assets	10	830	1,779
Current assets			
Debtors and prepayments	11	10,874	6,188
Cash at bank and in hand		<u>288,975</u>	<u>165,037</u>
		299,849	171,225
Creditors: amounts falling due withing one year	12	<u>(154,470)</u>	<u>(68,890)</u>
Net current assets		145,379	102,335
Net assets		<u>146,209</u>	<u>104,114</u>
Funds of the charity			
Restricted funds	13 & 14	27,673	22,324
Unrestricted funds	13 & 14	118,536	81,790
		<u>146,209</u>	<u>104,114</u>

The notes on pages 26 to 35 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on 12 December 2018 and signed on their behalf by:



Simon Page
Chair of Trustees

Date: 12 December 2018

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.

The effect of any event relating to the period ended 30 June 2018, 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 2018 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 13 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 other 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.

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.

Operating Leases

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

2. Income from donations and legacies

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Grant income	101,000	228,259	329,259
Donations	29,481	-	29,481
Fundraising events	9,966	-	9,966
	140,447	228,259	368,706

	<i>Unrestricted Funds 2017 £</i>	<i>Restricted Funds 2017 £</i>	<i>Total Funds 2017 £</i>
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

3. Income from charitable activities

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Service user contributions	10,839	-	10,839
	10,839	-	10,839

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

4. Total expenditure

	Direct staff costs 2018 £	Direct other costs 2018 £	Indirect staff costs 2018 £	Indirect other costs 2018 £	Total Funds 2018 £
Expenditure on					
Raising funds	20,058	11,005	1,769	3,552	36,384
Charitable expenditure					
National Orchestra for All	36,379	122,298	9,038	18,146	185,861
Modulo Programme	37,761	19,686	3,272	6,570	67,289
Conductors for Change	31,004	9,912	2,331	4,680	47,927
	125,202	162,901	16,410	32,948	337,461

	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	2,108	2,229	24,594
	81,413	138,953	22,930	24,248	267,544

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 2018 £	Total Funds 2017 £
Office and administration	22,868	16,847
Marketing and publicity	2,086	2,107
Finance	5,865	3,072
Governance	2,129	2,222
	32,948	24,248

Governance costs include:

	Total Funds 2018 £	Total Funds 2017 £
Independent examination	1,140	1,200
Production of annual accounts	900	900
Trustees expenses	83	57
Other	6	65
	2,129	2,222

5. Expenditure on raising funds

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Direct staff costs	12,614	7,444	20,058
Direct other costs	7,005	4,000	11,005
Indirect costs	5,321	-	5,321
	24,940	11,444	36,384

	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

6. Expenditure on charitable activities – National Orchestra for All

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Direct staff costs	10,124	26,255	36,379
Direct other costs	55,091	67,207	122,298
Indirect costs	4,051	23,133	27,184
	69,266	116,595	185,861

	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

7. Expenditure on charitable activities – Modulo Programme

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Direct staff costs	8,005	29,756	37,761
Direct other costs	1,707	17,979	19,686
Indirect costs	854	8,988	9,842
	10,566	56,723	67,289

	<i>Unrestricted Funds 2017 £</i>	<i>Restricted Funds 2017 £</i>	<i>Total Funds 2017 £</i>
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

8. Expenditure on charitable activities – Conductors for Change

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Direct staff costs	4,055	26,949	31,004
Direct other costs	1,382	8,530	9,912
Indirect costs	4,342	2,669	7,011
	9,779	38,148	47,927

	<i>Unrestricted Funds 2017 £</i>	<i>Restricted Funds 2017 £</i>	<i>Total Funds 2017 £</i>
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

9. Staff costs

	Total Funds 2018 £	Total Funds 2017 £
Gross salaries	132,658	99,471
Employer's NIC	7,809	4,731
Employer's pension	1,145	140
	141,612	104,342

The average weekly full-time equivalent was 3.8 FTE (2017: 2.7 FTE).

The average headcount during the period was 7 persons (2017 : 3 persons).

No employee received employee benefits of more than £60,000 (2017: £NIL).

The total employee benefits paid to key management personnel during the year was £65,436 (2017: £82,353).

10. Tangible fixed assets

	Computer equipment £	Total £
Cost		
As at 1 July 2017	2,847	2,847
As at 30 June 2018	2,847	2,847
Accumulated depreciation		
As at 1 July 2017	1,068	1,068
Charge in year	949	949
As at 30 June 2018	2,017	2,017
Net book value		
As at 1 July 2017	1,779	1,779
As at 30 June 2018	830	830

11. Debtors and prepayments

	Total Funds 2018 £	Total Funds 2017 £
Accounts receivable	7,975	-
Prepayments	2,899	6,188
	10,874	6,188

12. Creditors: amounts falling due within one year

	Total Funds 2018 £	Total Funds 2017 £
Accounts payable	7,204	820
HMRC control account	2,080	-
Pensions control account	443	252
Accruals	4,076	2,100
Deferred grant income	140,667	65,718
	154,470	68,890

	Total Funds 2018 £	Total Funds 2017 £
Deferred revenue		
As at 1 July 2017	65,718	53,275
Released in year	(65,718)	(53,275)
Deferred in year	140,667	65,718
As at 30 June 2018	140,667	65,718

13. Analysis of charity funds

	Balance brought forward 2018 £	Income in the year 2018 £	Expenditure in the year 2018 £	Balance carried forward 2018 £
Unrestricted funds	81,790	151,297	(114,551)	118,536
Restricted funds				
National Orchestra for All	-	96,489	(96,489)	-
Modulo Programme	-	56,187	(53,297)	2,890
Conductors for Change	-	29,000	(18,745)	10,255
Permanent salaries	18,324	45,833	(49,629)	14,528
Fundraising	4,000	-	(4,000)	-
IT support	-	750	(750)	-
	22,324	228,259	(222,910)	27,673
	104,114	379,556	(337,461)	146,209

	<i>Balance brought forward 2017 £</i>	<i>Income in the year 2017 £</i>	<i>Expenditure in the year 2017 £</i>	<i>Balance carried forward 2017 £</i>
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
	<u>24,080</u>	<u>226,424</u>	<u>(228,180)</u>	<u>22,324</u>
	<u>65,923</u>	<u>305,735</u>	<u>(267,544)</u>	<u>104,114</u>

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 a variety of funders, including an anonymous donor.

Conductors for Change: These are funds received to support the Conductors for Change programme and were received from the Paul Hamlyn Foundation.

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

Fundraising: These are funds received to develop fundraising.

IT support: These are funds received to purchase IT equipment.

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

14. Analysis of net assets

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £
Fixed assets	830	-	830
Current assets	209,708	90,141	299,849
Current liabilities	(92,002)	(62,468)	(154,470)
	<u>118,536</u>	<u>27,673</u>	<u>146,209</u>
	<i>Unrestricted Funds 2017 £</i>	<i>Restricted Funds 2017 £</i>	<i>Total Funds 2017 £</i>
Fixed assets	1,779	-	1,779
Current assets	95,626	75,599	171,225
Current liabilities	(15,615)	(53,275)	(68,890)
	<u>81,790</u>	<u>22,324</u>	<u>104,114</u>

15. Other financial commitments

At 30 June 2018, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2018 £	Total Funds 2017 £
Due within one year	1,545	1,545
	<u>1,545</u>	<u>1,545</u>

16. Trustee remuneration

During the year, no Trustee received any remuneration (2017: £NIL). One member of the Board of Trustees received reimbursement of travel expenses to meetings totalling £83 (2017: one member's total travel expenses £57).

17. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £4,000 (2017: £4,050).

18. Guarantees and secured charges

As of 30 June 2018, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2017: £NIL).



How to contact us



Orchestras for All, Cecil Sharp House,
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0207 267 4141



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



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