

# Orchestras for All Annual Report 2018-2019



# The Year in Numbers

**83%** NOFA members felt by the end of the year they could **stay calm and overcome anxiety in new or changing situations**

**70%** Modulo participants had **never played in an ensemble before**

**75%** Conductors for Change participants felt **confident leading a musical ensemble** after completing a leadership training day

**502** young musicians supported

**358** hours of music rehearsed

**65** music leaders trained

**33** contact days delivered

**11** accessible arrangements created

**23** new ensembles formed

**53** amazing volunteers engaged

**5000+** online audience members wowed

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# Welcome

As we begin our ninth season of work and begin our preparations for our Ten Year Anniversary, we are pleased to share with you our work from the past year, and the impact we've had on young people and music leaders across the UK.

At Orchestras for All, we believe **every** young person aged 11-18 should have access to opportunities to make music together at a national level. Creating new music together, playing alongside professional musicians and performing in iconic venues must be available to everyone, regardless of who you are, where you're from and what your experience of music has been.

It's not getting easier for young people to participate in high quality music-making experiences. Reducing numbers of music teachers joining the sector each year, squeezed arts budgets in schools and continued pressure on educators to focus on non-arts subjects add to the many barriers already faced by young people with complex lives in accessing the arts.

There's a great deal of work going on around the UK to support young musicians, but we must make sure that those who might have started an instrument late, not had regular access to lessons, lack the financial, practical or emotional support of their family, live in rurally isolated or culturally deprived areas, or have complex additional support needs can still benefit from high quality collaborative musical experiences.

Our eighth season has focused on exploring the theme of **WordPlay** and how music and language interact. Alongside an ambitious series of works for our National Orchestra for All and Modulo musicians, exploring how words can inspire and influence music, we have focused this year on listening to what our participants have to say about what music means to them. This year saw our **Ambassadors** take part in our inaugural Youth Panel, culminating in a presentation and discussion with our Board of Trustees in Summer 2019, an important step in putting young people's voices at the heart of our organisation. Across the season we have:

- Commissioned an innovative new work for orchestra and spoken word artist, co-created by the young musicians of the **National Orchestra for All** through a series of workshops, developing motifs from the speech patterns of NOFA members captured in interviews at the Summer Course. This year's members were the most diverse to date, representing all four corners of the UK and facing the broadest range of challenges – and on top of this we were delighted to welcome NOFA's first pianists and guitarists!
- Embedded inclusive ensemble music-making in schools and community groups through this year's **Modulo Programme**, with new professional partnerships with musicians from the City of London Sinfonia, BBC Philharmonic and Royal Birmingham Conservatoire. With their support, we delivered a series of in-school masterclasses, six Modulo Meets and four innovative flexible arrangements of repertoire as diverse as Verdi's Anvil Chorus, a Ghanaian folk song and 60s classic Say a Little Prayer
- Trained music teachers, community music leaders and instrumental tutors in our inclusive ensemble leadership approach through **Conductors for Change** workshops up and down the country, including as part of initial teacher training, Music Education Hub CPD and in partnership with Making Music. We were also delighted to be invited to run our first ever session on arranging music for mixed skill-level ensemble as part of the Southbank Centre's SoundState new music festival in January 2019.

Our ninth season of work, launched in July 2019, focuses on **My Roots, Our Routes**, an exploration of the physical and musical journeys our participants undertake. We'll be creating brand new music with the winner of our inaugural young composer-in-residence competition, Lucy Hale, bringing on new professional partners and sharing our brand new online training course with educators around the world. We'd love you to come on the journey with us – get in touch, tell us what you think of this report and let us know how you'd like to get involved in our work over the coming year.



Stuart Burns  
Executive Director

# Welcome from the Chair of Trustees



I am very honoured to be stepping into the role of Chair of Orchestras for All. It has been such a delight to read this Annual Report, and to remind myself of the wonderful work of the organisation and the immense artistic vision, attention to detail, care and hard work that makes it all possible.

More and more young people are not able, due to their circumstances, to have the continuity of music education and support which means that they can participate in music ensembles and fulfil their love of music. I know from my own experience that the chance to create music with your peers as a young person can be transformative. It offers ways to navigate emotions, to create friendships and to connect with others in ways which are positive, powerful and unique. Yet the barriers that many young people face are legion.

Through its interconnected activities Orchestras for All strategically addresses the gaps in the system. Not only at a national level with the National Orchestra for All (the UK's only completely inclusive youth orchestra, non-auditioned and offering an unparalleled range of support to its young members to enable their full participation) but also through creating change regionally and locally by working with Music Hubs, schools and teachers to offer resources and skills development so that activity can be developed that means that **every** child can be part of an ensemble.

Please do get involved and support our work. Orchestras for All is an inspiring organisation and I am very proud to serve as its Chair. On behalf of my fellow Trustees I would like to record our thanks to the incredible team who make this all possible. Thanks for reading this report.

Susanna Eastburn  
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 musical 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.

Our focus is on young people and communities usually excluded from high quality artistic experiences. In 2018-2019, 83% of the schools participating in Modulo were in the 50% most deprived areas of the country, and of those surveyed at the Regional Modulo Meets in March and April 2019, 32% were from Black, Asian, minority or mixed ethnic backgrounds (above the UK national average of 14%). In the 2018-2019 NOFA orchestra, 27% of members receive Free School Meals, 30% live in the third most deprived areas of the country, 14% speak English as an Additional Language, 20% have a learning difficulty, physical or mental health condition or a physical disability, 11% are in care and 5% are young carers.





Music education for young people is inconsistently resourced across the UK. Increasing pressure on schools' funding means that access to participation in music, and ensemble music-making in particular, is increasingly reserved only for those who can afford to pay for it. A report from the British Phonographic Industry published in March 2019 provided stark evidence of the growing disparity between the provision of music in state and independent schools: for example, the report highlighted that only 12% of the most deprived schools have an orchestra, compared to 85% of independent schools. It also found that 1 in 4 schools serving disadvantaged communities offer no music instrument lessons to students that want them. Almost all independent schools and those serving affluent communities do.

Music teachers in state secondary schools often tell us that they lack the resources, time or support network to organise ensemble music-making experiences for their pupils. Moreover, despite some fantastic work by Music Hubs around the country, the provision of ensemble music-making activities outside of schools in some areas is non-existent, inconsistent or focused on those of the highest ability or with financial means to pay. This means young people with complex lives repeatedly miss out on the unique opportunity of ensemble music-making and cannot benefit from all the personal benefits that flow from it. As a Report by the All-Party Parliamentary Group for Music Education published in January 2019 predicts: "the overall picture is one of serious decline. If the pace continues, music education in England will be restricted to a privileged few within a decade."

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.

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 work in a flexible way so it is accessible to all, regardless of instrument skill level, additional needs or background. We value commitment to music above ability and provide high quality artistic experiences to young people at any point in their musical journey.



**Wellbeing:** We believe that ensemble music-making is well placed to improve personal and social skills, and as such, should be available to all. Above all we prioritise the safeguarding and welfare of the young people we work with. All adult staff and volunteers must demonstrate an understanding of our expectations, creating a safe and supportive atmosphere for all participants.

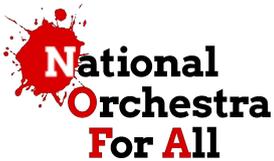


**Collaboration:** We aim to deliver our work to the highest artistic standards. We do this in collaboration with professional orchestra partners, arrangers and composers, workshop leaders, cultural venues, additional needs experts, social workers and a team of highly trained and experienced orchestral and pastoral tutors to support us in giving our participants a profound and unforgettable experience of making music together.



**Ownership:** We value and actively seek the perspectives of all our stakeholders in guiding the artistic output of Orchestras for All. We place the voices of the young people and music teachers with whom we work at the centre of our programmes through meaningful research and evaluation processes.

## 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 amateurs 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 **Ambassador** programme. Our Ambassadors are uniquely positioned to support their younger peers and offer the staff team a participant's insight into our work. In 2018-2019, we welcomed eight Ambassadors from Durham, Manchester, Leeds, London and Birmingham to join us at the NOFA residential courses in support of our pastoral and orchestral tutor teams. They worked tirelessly to make each course a safe and supportive place for new members, and joined us for other events during the year – including the North West Modulo Meet in Manchester to provide additional support to the tutor team. Ambassadors met quarterly to review our activities, help plan for upcoming projects and contribute to our future strategy – as well as sitting on the panel for our inaugural Young Composer-in-Residence competition. The year culminated in a session at our May 2019 Trustees Meeting, during which our Ambassadors presented the highlights of their year and recommendations for future courses, giving our Trustees a vital insight into our work. We continue to work with the Ambassadors, many of whom joined us as volunteers in July 2019 for the NOFA Summer Course, and look forward to working closely with the new intake of Ambassadors this year.

## Staff team

Our committed core staff team continued to work hard this year to broaden the reach of our programmes, strengthen our organisation and share our impact more widely. Following Artistic Programme Manager Jack McNeill's departure to complete his PhD, and Emma Oliver-Trend's move into a new Artistic Associate role, responsibilities within the Programmes team shifted to ensure we had the necessary capacity on programme delivery and development of the artistic programme. Our professional musician team grew significantly this year, thanks to formalised relationships with the **City of London Sinfonia** and the **BBC Philharmonic** as part of the Modulo Programme, and we hired our first specialist **SEN Support Workers** to provide expert care for young people with complex additional support needs in NOFA.

## Volunteers

We are grateful for the continued enthusiasm, guidance and support from our committed board of trustees, and in May 2019 we were delighted to welcome **Susanna Eastburn MBE**, CEO of Sound and Music, as our new Chair. We are also pleased to have been accepted onto the LawWorks programme, becoming a formal partner with law firm **Covington and Burling LLP** who have carried out a full health check of policies and are committed to long term legal support as the organisation grows. 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. This year we've been supported by **53** 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.

# Dylan



Dylan is 12 and plays the piano and the trombone. At school he plays in a brass group as well as being part of a young developers group at the Shepway Brass Academy at weekends. Dylan's music teacher nominated him for the National Orchestra for All in 2018 after recognising his dedication to and love for music. Dylan has complex needs: sensory and language difficulties, early life trauma and autism mean that he can present with challenging behaviour and finds it hard to communicate verbally.

However, with a support worker present to help Dylan access the experience fully, NOFA has provided a place for Dylan to develop his musical skills as an important and equal part of a larger musical group. Suzanne, Dylan's foster mum, said: "NOFA found a wonderful and skilled support person to give him one-to-one support, and it has been fantastic to see how successfully this has worked."

Music serves as an amazing platform to engage with other people, and with NOFA Dylan is able to work with a group of people his own age from all around the UK, allowing him to develop independence and social skills while contributing to high quality ensemble music-making. Suzanne says she noticed a new confidence in him after his first NOFA experience, and feels that playing music in this environment gives him a sense of community and something special to strive towards. "He absolutely loves it and can't wait for the next session to begin. It has given him a highlight to look forward to."

Despite the challenges in Dylan's life, his achievements in music show that with the right attitude and support so much is possible. The community of NOFA is wide-reaching, inclusive and diverse, and everyone at NOFA is committed to the idea that music-making should be accessible for all. For Suzanne, "it moves us to see the way in which the adults - from organisers to tutors to pastoral carers to admin - are so positive and willing to make a difference in young people's lives through music."

“ The concerts are always moving for us as parents, seeing our boy as part of this group is so encouraging, but bigger than this, it's joyful to see so many young people enjoying music and creating something special together.



“ Modulo had a massive impact. Compared to the orchestra formed last year we had a greater retention and students felt a greater sense of belonging to a community.

We first met Ping back in September 2017, as a member of the new cohort of Teach First trainee music teachers entering the profession fresh out of university. We supported Ping and his fellow trainees throughout their training year through our **Conductors for Change** ensemble leadership training sessions, led by expert conductors Bob Pepper OBE and Emma Oliver-Trend and focusing on building the skills and confidence of those looking to lead inclusive ensemble music-making opportunities.

“We had a couple of workshop sessions and we discussed basic shaping of beating and we had ample opportunities to experiment and practise. In later sessions we discussed the persona of a conductor and how to conduct rehearsal sessions effectively, and how to structure and plan for the ensemble on a longer term basis. We also had a chance to conduct the National Orchestra for All at 2018 Summer Course in Leeds which brought many of these elements together.”

Ping saw the positive experiences his fellow trainees had as part of Modulo and decided to sign up for the 2018-2019 academic year. Running the programme was not entirely straightforward: “Managing time in a small department to balance the needs of the curriculum as well as extra-curricular is a challenge. Therefore it is a luxury to spend time, for example, to arrange parts. As an NQT I was still developing my craft and therefore it felt like I was still juggling many plates at once. We also have very little support from the local borough so most musical activities have to be supported in house which adds to the time pressure.”

Modulo had “a massive impact” on his school. “Compared to the orchestra formed last year we had a greater retention and students felt a greater sense of belonging to a community. This ensured higher attendance across the year. It also ensured a high quality ensemble experience that benefits both the beginners and new starters.” Running his own ensemble also allowed him to put what he’d learned through Conductors for Change into action. “These sessions allowed me to experiment in my sessions at school and enabled me to become a more confident ensemble leader.”

But what about the impact on his students? “I believe the impact on the students will be enduring as they will remember fondly the trips and visits. I also strongly believe it has shown the students the possibilities of music making in an orchestra and will encourage them to continue to participate in the future. Personally participation in these programmes has further consolidated the importance of extra-curricular music in school and as teachers of music the huge impact we have the possibility of making.”

# Young People

## Our Outputs in 2018-2019



### 502 young musicians supported

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.



### 33 contact days

We engaged directly with young people at residential courses, Modulo Meet workshop days and Ensemble Leadership Training Days in the Midlands, North West, South East, South West and Yorkshire – including events held in inspiring and iconic venues including the Royal Birmingham Conservatoire.



### 9 Bronze Arts Awards

NOFA members aged 16-18 completed their Bronze Arts Awards by teaching each other their instruments, researching an artist or musician who has inspired them and reflecting on their NOFA experience.



### over 350 contact hours

We directly delivered over 350 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, as well as supporting music teachers and community music leaders to deliver ensemble music-making in their schools and communities through the Modulo Programme.



“ The thing I love so much about NOFA is it is for sharing the joy of music, for giving the gift of playing in an orchestra to young people who wouldn't normally have the opportunity. It is the most diverse inclusive orchestra I have ever seen.

- *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.

**Improved musical ability** 85% of NOFA members felt they had improved as a result of NOFA, with NOFA tutors observing a 17% improvement in members' technical ability over the year: *"I feel as though I am able to play musical passages in a much more musical way."* (NOFA member)

**Improved ensemble skills** *"Teamwork, listening, improving on your instrumental skills watching conductor – this has really emphasised those key orchestral skills... this is an opportunity that disadvantaged children don't get"* (Modulo teacher)

**Improved sense of musical creativity** 76% of NOFA members felt their improvisation and composition skills improved: *"NOFA is much different from any other musical activities due to the wonderful atmosphere and original ways of creating music."* (NOFA member)

**Improved musical leadership skills** By the end of the year, 76% members observed by NOFA tutors had strong leadership skills, an increase of 43% from the start of the year: *"For the last few years I've been the leader of the viola section and this gave me really good leadership skills, like, knowing when to come in, how to bring the section in."* (NOFA member)

**Increased confidence and self-esteem** 81% of Modulo participants felt confident to play their instrument in front of people they didn't know after the two Modulo Meets, an increase of 31% from the start: *"It helps you with your people skills, like communication and confidence. You are meeting new people all the time and you want to speak to them."* (NOFA member)

**Increased motivation** By the end of the year, 83% NOFA members felt when working on a project, they would do their best to get the details right, an increase of 29% from the start of the year: *"[Modulo] has definitely made me think about what I would like to do in the future with music making."* (Modulo member)

“ Seeing my daughter, who finds the rigours and demands of many aspects of life so very difficult, thriving as part of such a wonderful orchestra is something that will always stay with me.

– NOFA parent

# Music Leaders

## Our Outputs in 2018-2019



### 65 music leaders supported

Music leaders working in school, community and Music Hub contexts took part in a range of activities this year, including our Ensemble Leadership Training Days and running Modulo ensembles.



### 19 networking and training 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.



### 11 arrangements and compositions

We created a suite of 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. New differentiated arrangements and a brand new commission were created for the National Orchestra for All programme, including **An Orchestra of Overheard Conversations**, co-created with NOFA members and premièred at the NOFA season finale concert in Birmingham in April 2019.



“ My confidence has really grown to the point that now we’ve joined forces with the sister school in our Academy who have a massive orchestra. We came together and had 70 players, which was quite scary for me as a conductor. I conducted ours, with all 70 players! Because the resources are so differentiated it made this easy for us to do.

- *Modulo teacher*

# 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 are equipped with the skills to do so. In the **medium- to long-term** (after one year) we measure changes in music leaders' **confidence in ability to deliver ensemble music-making opportunities**.

**Improved skills** Participants of both **Conductors for Change** and the **Modulo Programme** reported improvements in their ensemble leadership skills. Some **Modulo** leaders engaged in both programmes, enabling them to put their training into practice. 88% of **Conductors for Change** participants surveyed said they could conduct clearly in a variety of time signatures after completing an Ensemble Leadership Training Day, an increase of 38% from before the course. 81% of **CFC** participants surveyed said they were able to help ensemble members improve musical aspects of their performance after completing the Training Day, an increase of 22% from before the course.

*“Modulo gives you the chance to practise the skills you’ve been learning, in the classroom. And it’s not high stakes so if things go wrong, it’s ok.”* (Modulo teacher)

**Improved confidence** Participants of both **Conductors for Change** and the **Modulo Programme** reported improvements in their confidence to set up, lead and develop an **inclusive ensemble**. 75% of **CFC** participants surveyed were confident at leading and conducting a musical ensemble after completing a Training Day, an increase of 48% from before the course.

*“My confidence has improved as an orchestral conductor because I’m doing it regularly and having Modulo to work towards means that our little orchestra has something to work towards too.”* (Modulo teacher)

““ Having such a broad repertoire has been great for me, because it’s pushed me in directions that maybe I wouldn’t have taken before.  
- Modulo teacher



### Building our profile in the sector

We published **one** Impact Report, over **600** social media posts and **seven** blogs – including two written by Ambassador Matthew Jones. Matthew was accepted this year as the UK representative of the World Ensemble ambassador programme, writing blogs about his experience of Orchestras for All that were shared with music educators around the world. We also premiered our brand new film, **The Orchestras for All Story**, showcasing the impact our work has had on young musicians and music leaders around the UK.

We ran workshops at teacher network meetings in Huddersfield, Sefton, Leeds, Southwark and Manchester, and were represented at conferences including the Music Mark North West Conference, South West Peninsula Music Education Conference and the Music and Drama Education Expo in London. We're active members of the **Music Mark National Youth Music Organisation** network, attending quarterly roundtable discussions and the national conference for the first time. We also joined the **Fair Education Alliance** and the **Association of British Orchestras**, and look forward to attending our first ABO conference in January 2020.



### Working in partnership

This year saw the team build on previous partnerships across all three programmes, as well as develop new allies across the music, arts and social change sectors. New NOFA nominating partners included **Turtle Key Arts**, who supported with identifying young musicians with Autism Spectrum Conditions and in our recruitment of new specialist SEN Support Staff. We collaborated with the team at **Making Music** to run our first Conductors for Change ensemble leadership training day for music leaders working with both adults and young people – an event we will be repeating in November 2019. We grew our Music Hub network, and established new artistic relationships with the **City of London Sinfonia** and **BBC Philharmonic**.

*"We approached Orchestras for All because their Conductors for Change initiative already covered the majority of the conducting skills we wanted to focus on, and there was a crossover between their existing audience and ours. Combining our networks and developing our work together could only make for a stronger and more inclusive conducting community sharing a wealth of support, resources and experience across all ages and genres – our ultimate aim."* – Sharon Moloney, Making Music



### Ensuring the future of the organisation

We continue to diversify our income streams, securing new funding from a range of trusts and foundations including the Foyle Foundation, as well as investigating new sources of income. We took part for the first time in **The Big Give Christmas Challenge** in December 2018, raising over £10,000 and giving us an opportunity not only to test out public crowdfunding – but also to engage two fantastic new supporters, comedians Richard Wilson and Arabella Weir!

“ The BBC Philharmonic was delighted to work with an organisation that enables schools to develop ensemble music-making for their young students. Having a very small team and resources, the partnership enabled the BBC Philharmonic to inspire even more children than it would have been able to do so without the partnership.

– Jennifer Redmond, BBC Philharmonic



# Measuring Impact

## National Orchestra for All

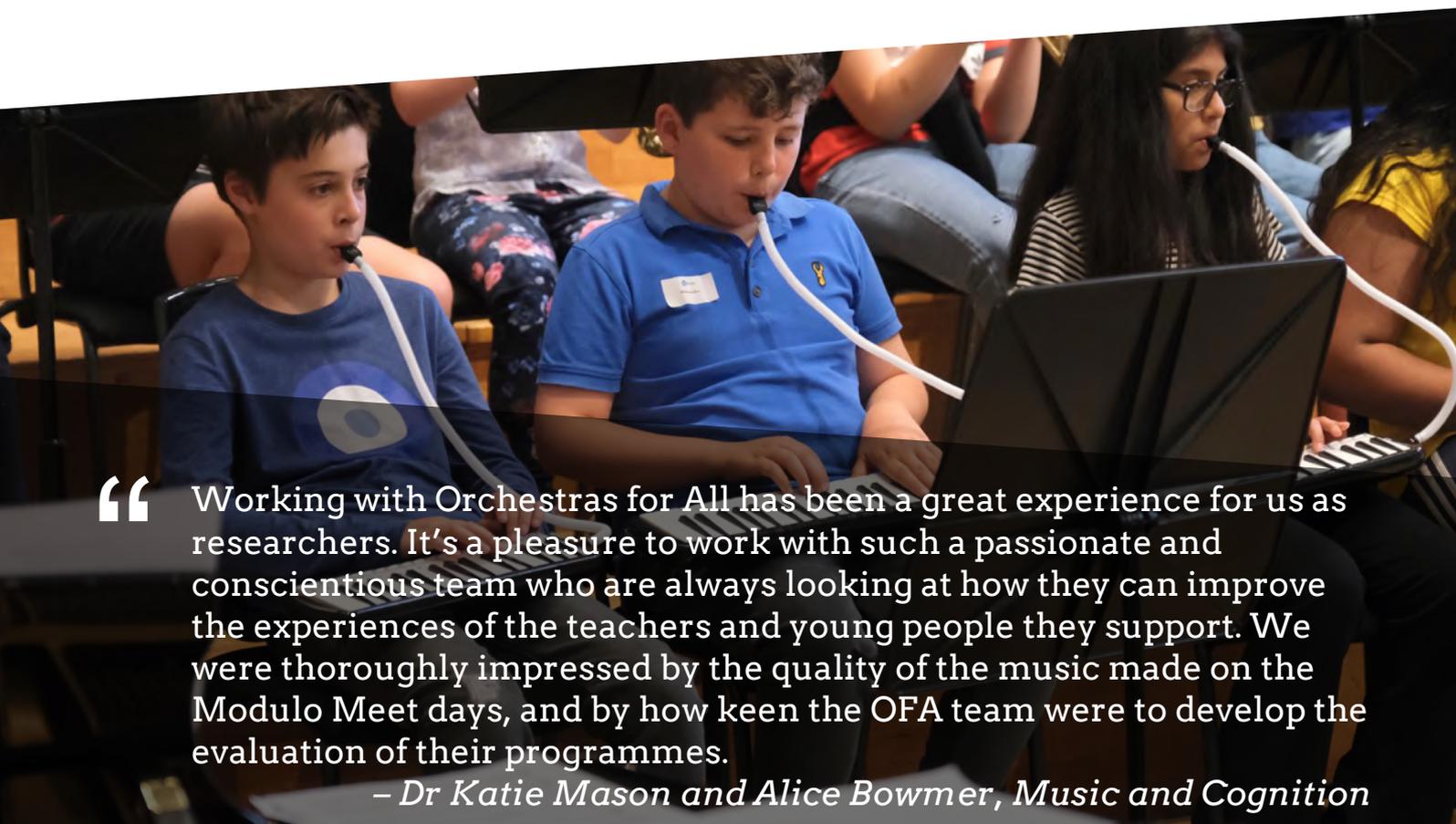
We have embedded quantitative evaluation tools to further understand the impact of the programme, and gathered data from tutors on their observation of members' progress. We have continued to work with the Centre for Youth Impact, participating in a pilot of the Youth Programme Quality Intervention, measuring the impact of our approach to emotional wellbeing. This has informed aspects of our staff training and structure of rehearsals. **In 2019-2020** we will redesign the evaluation plan to ensure more detailed quantitative capture of members' musical skills and confidence.

## Modulo

During this year, our long-standing research partner Project Oracle merged with the Centre for Youth Impact, resulting in the research placement programme coming to an end. To provide additional support this year, we engaged Music and Cognition, a research organisation set up by two researchers in developmental psychology and music, Dr Kathryn Mason and Alice Bowmer. Based on the evaluation strategy designed in partnership with Project Oracle, Music and Cognition delivered the impact measurement tools, analysed the data from surveys and focus groups and provided a comprehensive report including recommendations for improvements. We will continue working with Music and Cognition to further refine the evaluation process, ensuring that we can continue to collect, analyse and demonstrate the project's impact. **In 2019-2020** we will redesign aspects of the plan to streamline more detailed quantitative and qualitative capture of the creative and ensemble skills progression of participants.

## Conductors for Change

We have further embedded the Ensemble Leadership Training Day evaluation plan, using questionnaires to measure start- and end-point experience of development of leadership skills for both trainees and the orchestra they work with. **In 2019-2020** we will implement an evaluation plan for our online course, launched in July 2019, measuring the impact of the course on music leaders' ensemble leadership skills.



“ Working with Orchestras for All has been a great experience for us as researchers. It's a pleasure to work with such a passionate and conscientious team who are always looking at how they can improve the experiences of the teachers and young people they support. We were thoroughly impressed by the quality of the music made on the Modulo Meet days, and by how keen the OFA team were to develop the evaluation of their programmes.

– Dr Katie Mason and Alice Bowmer, Music and Cognition

# The Year Ahead

## My Roots, Our Routes

The 2019-2020 season *My Roots, Our Routes* will explore the **music that underpins human migrations and journeys** – our young people's personal journeys and the famous journeys of others. We will also explore music that itself has *travelled*, rehearsing and learning pieces that are rooted in tradition and place but have subsequently evolved at the hands of their composers. Throughout the season we will also be exploring our young musicians' own musical roots, developing a programme of leadership throughout our activities whereby our young people research and teach one another the music that represents their individual interpretation of the phrase *From Here*.

## Conductors for Change goes digital

In July 2019 we launched the first phase of our brand new Conductors for Change **online training**. Created by a team of highly experienced music directors and educators, including Sian Edwards, Head of Conducting at the Royal Academy of Music, this flexible training programme is rooted in inclusive practice. Each of the 10 modules has been designed to cover a specific element of inclusive ensemble leadership. Through a series of videos and practical exercises, learners will be introduced to the Orchestras for All approach to ensemble music-making and will have the opportunity to reflect on their own practice. The modules cover conducting technique, inclusive and creative rehearsal approaches, including group composition, and arranging music for mixed skill level ensembles.

## Strategic thinking

As we approach our Ten Year Anniversary season, we are taking the time to evaluate our work carefully and design a brand new five-year strategy to launch in July 2020. So far in 2019, we have carried out thorough engagement and consultation with our key stakeholders, including Music Hubs, funders, teachers and – of course – young people. We held two workshops with our board of trustees and a full team away day to interrogate rigorously a new Theory of Change for the organisation, as well as creating a brand new strategic framework to shape our thinking over the coming years. The next phase, during Autumn 2019, will focus on bringing this thinking together into an ambitious new strategic plan – helping us to reach more young musicians and music leaders, share our approach more effectively and work more closely with partners around the UK. The new strategic plan will be shared in early 2020.



# 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

*Founder and Artistic Director*  
*Executive Director*

## Board of trustees

Jessica Boyd  
Kate Danielson  
Susanna Eastburn  
Jonathan Kanagasooriam  
Martha Oddy  
Simon Page  
Alice Poole  
Emily Sayers  
Philip Whalley

*appointed Chair - 16 May 2019*

*stepped down as Trustee - 12 July 2018*  
*appointed Treasurer - 16 May 2019*

**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 scope for subsequent renewals. 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

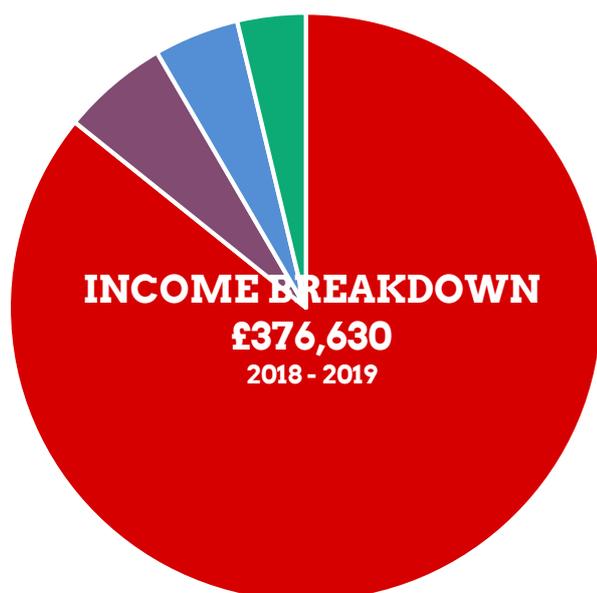
**Bank:** Lloyds Bank PLC, 15 Blackheath Village, London SE3 9LH

# Finances and Reserves

During the current financial year the Charity achieved a surplus of £36,886 (2017-2018: surplus of £42,095), increasing total reserves at year end to £183,095 (2017-2018: £146,209), of which £166,221 (2017-2018: £118,536) were unrestricted as to use, with £50,000 of that designated for the National Orchestra for All leaving £116,221 as general funds.

The National Orchestra for All is Orchestras for All's flagship programme and the trustees are committed to its continued success. As of 1 July 2019, there remained a funding gap of approximately £50,000 for the 2019-2020 programme. To ensure that the programme can be delivered as planned the trustees have designated £50,000 of unrestricted reserves to cover the shortfall. The board will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

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 £116,221, the equivalent of approximately six months of operating expenses.



**Total Income 2018-2019 - £376,630**

Grant income - £323,229 – 85%

Donations - £21,918 – 6%

Fundraising events and other income - £17,448 – 5%

Service user contributions - £14,035 – 4%

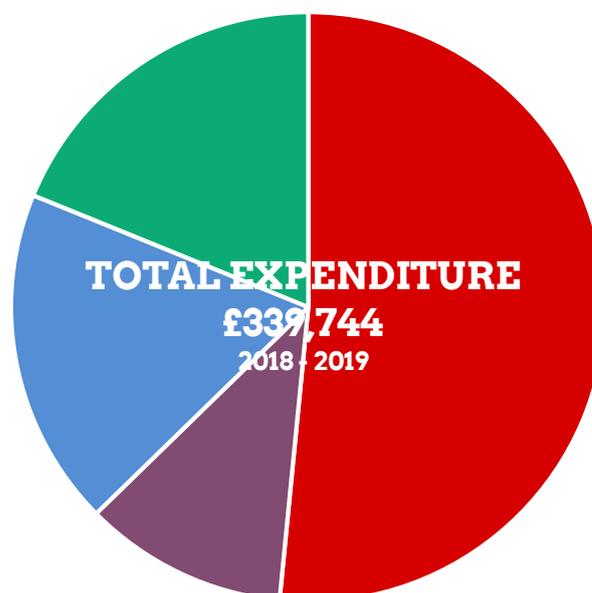
**Total Expenditure 2018-2019 - £336,744**

National Orchestra for All - £175,124 – 51%

Modulo Programme - £62,962 – 19%

Conductors for Change - £63,923 – 19%

Raising funds - £37,735 – 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 27 October 2019 and signed on its behalf by:



**Susanna Eastburn**  
Chair of Trustees

**Date: 27 October 2019**

# 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 2019 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: 15/11/2019

# Statement of Financial Activities

	Notes	Unrestricted Funds 2019 £	Restricted Funds 2019 £	Total Funds 2019 £	Total funds 2018 £
<b>Income from:</b>					
Donations & legacies	2	128,423	234,135	362,558	368,706
Charitable activities	3	14,035	-	14,035	10,839
Investments		37	-	37	11
<b>Total income</b>		<b>142,495</b>	<b>234,135</b>	<b>376,630</b>	<b>379,556</b>
<b>Expenditure on:</b>					
Raising funds	4 & 5	16,331	21,404	37,735	36,384
Charitable activities					
National Orchestra for All	4 & 6	48,593	126,531	175,124	185,861
Modulo Programme	4 & 7	16,610	46,352	62,962	67,289
Conductors for Change	4 & 8	13,276	50,647	63,923	47,927
Charitable activities		<b>78,479</b>	<b>223,530</b>	<b>302,009</b>	<b>301,077</b>
<b>Total expenditure</b>		<b>94,810</b>	<b>244,934</b>	<b>339,744</b>	<b>337,461</b>
<b>Net income/(expenditure)</b>		<b>47,685</b>	<b>(10,799)</b>	<b>36,886</b>	<b>42,095</b>
<b>Reconciliation of funds</b>					
Balance brought forward	13 & 14	118,536	27,673	146,209	104,114
Balance carried forward	13 & 14	<b>166,221</b>	<b>16,874</b>	<b>183,095</b>	<b>146,209</b>

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



# Balance Sheet

	Notes	Total Funds 2019 £	Total funds 2018 £
<b>Fixed assets</b>			
Tangible assets	10	-	830
<b>Current assets</b>			
Debtors and prepayments	11	9,831	10,874
Cash at bank and in hand		<u>275,070</u>	<u>288,975</u>
		284,901	299,849
<b>Creditors:</b> amounts falling due withing one year	12	<u>(101,806)</u>	<u>(154,470)</u>
<b>Net current assets</b>		183,095	145,379
<b>Net assets</b>		<u>183,095</u>	<u>146,209</u>
<b>Funds of the charity</b>			
Restricted funds	13 & 14	16,874	27,673
Unrestricted funds	13 & 14	166,221	118,536
		<u>183,095</u>	<u>146,209</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 27 October 2019 and signed on their behalf by:



**Susanna Eastburn**  
Chair of Trustees

**Date: 27 October 2019**

# 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 year ended 30 June 2019, 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 2019 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

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Grant income	98,867	224,362	323,229
Donations	19,825	2,093	21,918
Fundraising events	4,731	7,680	12,411
Legacies and in memorium	5,000	-	5,000
	<b>128,423</b>	<b>234,135</b>	<b>362,558</b>

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

## 3. Income from charitable activities

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Service user contributions	14,035	-	14,035
	<b>14,035</b>	<b>-</b>	<b>14,035</b>

	<i>Unrestricted Funds 2018 £</i>	<i>Restricted Funds 2018 £</i>	<i>Total Funds 2018 £</i>
Service user contributions	10,839	-	10,839
	<b>10,839</b>	<b>-</b>	<b>10,839</b>

#### 4. Total expenditure

	<b>Direct staff costs 2019 £</b>	<b>Direct other costs 2019 £</b>	<b>Indirect staff costs 2019 £</b>	<b>Indirect other costs 2019 £</b>	<b>Total Funds 2019 £</b>
Expenditure on					
Raising funds	26,728	5,711	2,960	2,336	37,735
Charitable expenditure					
National Orchestra for All	31,726	118,818	13,739	10,841	175,124
Modulo Programme	35,278	18,846	4,940	3,898	62,962
Conductors for Change	32,036	22,915	5,015	3,957	63,923
	<b>125,768</b>	<b>166,290</b>	<b>26,654</b>	<b>21,032</b>	<b>339,744</b>

	<i>Direct staff costs 2018 £</i>	<i>Direct other costs 2018 £</i>	<i>Indirect staff costs 2018 £</i>	<i>Indirect other costs 2018 £</i>	<i>Total Funds 2018 £</i>
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
	<b>125,202</b>	<b>162,901</b>	<b>16,410</b>	<b>32,948</b>	<b>337,461</b>

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 include:

	<b>Total Funds 2019 £</b>	<b>Total Funds 2018 £</b>
Office and administration	12,382	22,868
Marketing and publicity	1,368	2,086
Finance	5,475	5,865
Governance	1,807	2,129
	<b>21,032</b>	<b>32,948</b>

Governance costs include:

	<b>Total Funds 2019 £</b>	<i>Total Funds 2018 £</i>
Independent examination	900	1,140
Production of annual accounts	900	900
Trustees expenses	7	83
Other	-	6
	<b>1,807</b>	<b>2,129</b>

## 5. Expenditure on raising funds

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Direct staff costs	7,992	18,736	26,728
Direct other costs	5,494	217	5,711
Indirect costs	2,845	2,451	5,296
	<b>16,331</b>	<b>21,404</b>	<b>37,735</b>

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

## 6. Expenditure on charitable activities – National Orchestra for All

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Direct staff costs	3,040	28,686	31,726
Direct other costs	32,348	86,470	118,818
Indirect costs	13,205	11,375	24,580
	<b>48,593</b>	<b>126,531</b>	<b>175,124</b>

	<i>Unrestricted Funds 2018 £</i>	<i>Restricted Funds 2018 £</i>	<i>Total Funds 2018 £</i>
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
	<b>69,266</b>	<b>116,595</b>	<b>185,861</b>

## 7. Expenditure on charitable activities – Modulo Programme

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Direct staff costs	9,529	25,749	35,278
Direct other costs	2,333	16,513	18,846
Indirect costs	4,748	4,090	8,838
	<b>16,610</b>	<b>46,352</b>	<b>62,962</b>

	<i>Unrestricted Funds 2018 £</i>	<i>Restricted Funds 2018 £</i>	<i>Total Funds 2018 £</i>
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
	<b>10,566</b>	<b>56,723</b>	<b>67,289</b>

## 8. Expenditure on charitable activities – Conductors for Change

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Direct staff costs	7,914	24,122	32,036
Direct other costs	542	22,373	22,915
Indirect costs	4,820	4,152	8,972
	<b>13,276</b>	<b>50,647</b>	<b>63,923</b>

	<i>Unrestricted Funds 2018 £</i>	<i>Restricted Funds 2018 £</i>	<i>Total Funds 2018 £</i>
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
	<b>9,779</b>	<b>38,148</b>	<b>47,927</b>

## 9. Staff costs

	<b>Total Funds 2019 £</b>	<i>Total Funds 2018 £</i>
Gross salaries	141,192	132,658
Employer's NIC	8,828	7,809
Employer's pension	2,402	1,145
	<u>152,422</u>	<u>141,612</u>

The average weekly full-time equivalent was 4.7 FTE (2018: 3.8 FTE).

The average headcount during the period was 8 persons (2018: 7 persons).

No employee received employee benefits of more than £60,000 (2018: NIL).

The total employee benefits paid to key management personnel during the year was £54,109 (2018: £65,436).

## 10. Tangible fixed assets

	<b>Computer equipment £</b>	<b>Total £</b>
<b>Cost</b>		
As at 1 July 2018	2,847	2,847
As at 30 June 2019	<u>2,847</u>	<u>2,847</u>
<b>Accumulated depreciation</b>		
As at 1 July 2018	2,017	2,017
Charge in year	830	830
As at 30 June 2019	<u>2,847</u>	<u>2,847</u>
<b>Net book value</b>		
As at 1 July 2018	<u>830</u>	<u>830</u>
As at 30 June 2019	<u>-</u>	<u>-</u>

## 11. Debtors and prepayments

	<b>Total Funds 2019 £</b>	<i>Total Funds 2018 £</i>
Accounts receivable	4,650	7,975
Prepayments	2,457	2,899
Gift aid due	2,724	-
	<u>9,831</u>	<u>10,874</u>



## 12. Creditors: amounts falling due within one year

	<b>Total Funds 2019 £</b>	<b>Total Funds 2018 £</b>
Accounts payable	3,526	7,204
HMRC control account	2,334	2,080
Pensions control account	702	443
Accruals	15,413	4,076
Deferred grant income	79,280	140,667
Credit card	551	-
	<b>101,806</b>	<b>154,470</b>

	<b>Total Funds 2019 £</b>	<b>Total Funds 2018 £</b>
<b>Deferred revenue</b>		
As at 1 July 2018	140,667	65,718
Released in year	(140,667)	(65,718)
Deferred in year	79,280	140,667
As at 30 June 2019	<b>79,280</b>	<b>140,667</b>

## 13. Analysis of charity funds

	<b>Balance brought forward 2019 £</b>	<b>Income in the year 2019 £</b>	<b>Expenditure in the year 2019 £</b>	<b>Balance carried forward 2019 £</b>
<b>Unrestricted funds</b>	118,536	142,495	(94,810)	166,221
<b>Restricted funds</b>				
National Orchestra for All	-	113,467	(108,328)	5,139
Modulo Programme	2,890	30,001	(28,243)	4,648
Conductors for Change	10,255	29,000	(32,168)	7,087
Permanent salaries	14,528	61,667	(76,195)	-
	<b>27,673</b>	<b>234,135</b>	<b>(244,934)</b>	<b>16,874</b>
	<b>146,209</b>	<b>376,630</b>	<b>(339,744)</b>	<b>183,095</b>

**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 an anonymous European foundation.

**Modulo Programme:** These are funds received to support the Modulo Programme and were received from a variety of funders, including Arts Council England.

**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.

	<i>Balance brought forward 2018 £</i>	<i>Income in the year 2018 £</i>	<i>Expenditure in the year 2018 £</i>	<i>Balance carried forward 2018 £</i>
<b>Unrestricted funds</b>	81,790	151,297	(114,551)	118,536
<b>Restricted funds</b>				
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)	-
	<u>22,324</u>	<u>228,259</u>	<u>(222,910)</u>	<u>27,673</u>
	<u>104,114</u>	<u>379,556</u>	<u>(337,461)</u>	<u>146,209</u>

**Fundraising:** These were funds received to develop fundraising.

**IT support:** These were funds received to purchase IT equipment.

#### 14. Analysis of net assets

	<b>Unrestricted Funds 2019 £</b>	<b>Restricted Funds 2019 £</b>	<b>Total Funds 2019 £</b>
Current assets	<b>205,559</b>	<b>79,342</b>	<b>284,901</b>
Current liabilities	<b>(39,338)</b>	<b>(62,468)</b>	<b>(101,806)</b>
	<u><b>166,221</b></u>	<u><b>16,874</b></u>	<u><b>183,095</b></u>
	<i>Unrestricted Funds 2018 £</i>	<i>Restricted Funds 2018 £</i>	<i>Total Funds 2018 £</i>
Fixed assets	830	-	830
Current assets	218,901	80,948	299,849
Current liabilities	(101,195)	(53,275)	(154,470)
	<u>118,536</u>	<u>27,673</u>	<u>146,209</u>

## 15. Other financial commitments

At 30 June 2019, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	<b>Total Funds 2019 £</b>	<i>Total Funds 2018 £</i>
Due within one year	<b>1,545</b>	1,545
	<b><u>1,545</u></b>	<u>1,545</u>

## 16. Trustee remuneration

During the year, no Trustee received any remuneration (2018: £NIL). No trustee received reimbursement for expenses (2018: one member of the Board of Trustees received reimbursement of travel expenses totalling £83).

## 17. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £3,304 (2018: £4,000).

## 18. Guarantees and secured charges

As of 30 June 2019, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2018: £NIL).



## How to contact us



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



[info@orchestrasforall.org](mailto:info@orchestrasforall.org)



0207 267 4141



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

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