

music&drama
education awards 2022
WINNER

**ORCHESTRAS
FOR ALL**

**ANNUAL REPORT
JULY 2021-JUNE 2022**



OUR VISION

Any young person aged 11-18
can access the benefits of
group music-making in the UK

WELCOME FROM OUR TRUSTEES

It's been yet another eventful year here at Orchestras for All (OFA), full of exciting activities, productive meetings and incredible achievements as well as a time for reflection. After coming out of lockdown, we were finally able to return to in-person events, **reuniting the young people we work with and inspiring even more music leaders**. Seeing how energised our young musicians were while making music together again after a long two years of the pandemic was a perfect reminder of why this charity exists and is so needed.

Thanks to OFA's loyal individual donors, we also **raised £17,000** for our programmes last winter through our digital campaign, **Music Changes Lives**, which included a powerful video featuring our young people and their heartwarming stories. Huge thanks to our hardworking core team for making this happen – they always go above and beyond to give the young people we work with the very best musical experiences each and every year.

Their efforts have not been without recognition; earlier this year, OFA won an award for **'Outstanding Musical Initiative'** in the UK-wide **Music and Drama Education Awards 2022**, helping to spread our key messages even further as the charity continues to pioneer both accessibility and inclusivity across the music and education sectors.

Despite having so much to feel proud of, OFA remains humble and self-critical. This is what drives the team forward and allows them to achieve so much. Whether it's during away days or online meetings, discussions constantly revolve around **'what is best for young people'** and **'what we can do better for them'**. That's why over the past year, the charity has introduced dedicated safe spaces and increased the number of wellbeing staff at its events as well as creating 'pen profiles' for all young musicians and staff, which highlight an individual's specific needs to ensure they receive the right level of support.

OFA is an amazing charity that helped us tremendously throughout our adolescence and makes us proud now as adults. Although we've **reached our final few months as Chairs of the Youth Board**, we couldn't feel more secure in passing the torch on to **Chloe Morgan** – our newly-recruited Trustee and National Orchestra for All (NOFA) alumna. Chloe is an inspiring and committed member of both NOFA and the Youth Board who impressed us all with her drive and passion for the charity, so while we remain as Trustees we look forward to watching her flourish as our new Youth Board Chair and Trustee! Finally, we're very excited to share with you that OFA now has its **first-ever mascot...** Stay tuned for further announcements!

Thank you all for such a great year – we can't wait to see what's in store next!



Beth White



Joelle Sogunro



YEAR IN NUMBERS

{MODULO}

{MUSIC LEADERSHIP TRAINING}

82 NOFA members engaged across the year

10 days of NOFA activity

3 new wellbeing staff welcomed as well as a Wellbeing Lead and Deputy Designated Safeguarding Lead

100s of welfare calls pre-, during and post-activity

{NOFA} NATIONAL ORCHESTRA FOR ALL

17 orchestral tutors worked with NOFA

21 instruments and **37** parts for NOFA

1 new arrangement written for NOFA of female composer Augusta Holmès' piece, 'Andromède'

5 NOFA ambassadors

33 pen profiles created by NOFA members, outlining their individual needs in their own words

2 interns helped at NOFA and Modulo courses

6 online event days and **9** live event days across NOFA and Modulo

1 award win (Music and Drama Education Awards 2022) and shortlisted in the Royal Philharmonic Society Awards 2022

27 pieces of media coverage secured for OFA

5 new OFA volunteers

8 guest composers, conductors, musicians and artists collaborated with across all three programmes

4 music hub partners

35 schools signed up for Modulo

27 new ensembles set up through Modulo

1 online interactive sound artwork, 'Modulo Rondeau'

40 orchestral tutors across five events (a third from our partner orchestras, Royal Birmingham Conservatoire and Royal Northern College of Music)

1 online summer course for Modulo, reaching 109 young musicians

9 music students worked with from Royal Northern College of Music

27 schools participated in live Modulo activity

2 new musical arrangements written for Modulo

91 MLT participants

2 MLT webinars:

- 'Music Educators: why do we do what we do?'
- 'Demystifying the Digital Audio Workspace' (May 2022)

10 online MLT modules

76 MLT modules purchased

WHAT WE DO



Orchestras for All has a vision: where any young person aged 11-18 can access the benefits of group music-making in the UK

To achieve this vision, we:



empower
all young people to access high-quality ensemble music-making, inspiring audiences and the wider sector



energise
music educators to lead change in their local communities



engage
partners to roll out our approach in a way that supports their needs and regional network

OUR PROGRAMMES

Orchestras for All has developed **three innovative programmes** to break down the barriers that too many young people face when accessing ensemble music-making opportunities:

National Orchestra for All (NOFA)

An inclusive, mixed-ability youth orchestra, comprising 100 young musicians from across the UK facing barriers to music-making, who come together to learn, create, rehearse and perform ensemble music. In 2021, we returned to in-person activity, welcoming our members to an exciting series of residential activities complemented by a focus on wellbeing and welfare as a result of the needs exacerbated by the pandemic.

Modulo Programme

Supporting under-resourced schools and community groups to run ensembles ("Modulos") regardless of level of skill or instruments available. From Gateshead to Kent, 2021-2022 saw a total of 35 schools and community music groups sign up for the programme.

Music Leadership Training

An online and face-to-face training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills, developed in partnership with experienced music educators, expert animators and leading conductors. Enjoyed by 128 participants in 2021-2022.

RETURNING TO IN-PERSON ACTIVITY

Last year, we were thrilled to be able to return to live activity and held our **first in-person event for NOFA at Westminster School, London, for our 2021 winter session**. It was such an incredible feeling for us to connect and make music together in this way after the devastating effects of the pandemic, with the youth orchestra meeting each other for the first time after developing close friendships during our online events.

For all our in-person activity, we have followed relevant government guidelines and along with bespoke risk assessments, quickly worked out what additional measures were required to keep people safe. We felt this was hugely important as many of the young people and staff members we work with have complex medical needs, while others have social- and pandemic-related anxieties. However, above all we are **committed to creating a safe environment for our young people and staff across everything that we do** and this continues to be a top priority for our activity going forward.

The majority of feedback we have received has shown that young people, staff and audiences have all really enjoyed our return to in-person activity. We are incredibly grateful to our entire team for their **resilience, optimism and care** in making this transition such a success. Over the past year, having the **opportunity to connect in person** once again through joyful and powerful music-making has been a true highlight for us all.

During the pandemic, many of the young people we work with experienced digital fatigue as well as social isolation – but as a result, it is also important to acknowledge that returning to live activity has presented new challenges. **For some NOFA members, their preference has been to communicate online** – choosing whether or not to switch on their webcams, stay in long calls or breakout rooms, or using the chat and emoji

functions to express themselves. Working digitally has therefore presented new opportunities for us to provide support and develop more inclusive ways of working with young people.

After taking the time to reflect on NOFA members' feedback during the pandemic, **we decided to keep digital NOFA days long-term**. That's why before each post-pandemic residential, we have hosted several gatherings online with our young people in order to discuss what the residentials will be like with them, while also connecting and working on the music as a group as well as in sectionals and through one-to-one support.

Similarly, we received feedback that our Music Leadership Training events worked well online as they enabled us to **drastically increase our national reach**, connecting with music leaders across the country. This allowed us to **overcome the barriers that many people face relating to travel, cost and rural isolation**. And so, the pandemic has given us the space to reimagine how we work and improve our programmes in future.



"You make new friends and can share your interests with other people."

"I got to learn new pieces, so that was good!"

"For me, this feels like a magical experience. I've enjoyed it and I'm happy throughout!"

"It's fun, interesting, there's nice people and good tutors. And it's worth the long journey!"

"It's all about teamwork. If you're stuck on a note, someone will help you get past that."

collaboration
fun
smile
friendly
hope
confidence
informative
community
happiness
interesting
educational
imaginative
exciting
entertaining
creativity
amazing
magical
teamwork
sociable
relaxed

"The music sounds a lot better when you're playing with a big group, especially 'Crossfade' with the backing track!"

"My favourite part was learning how to make different sounds with our instruments. It really opened my imagination!"

"It felt like you were really important being part of a big orchestra."

"I feel more confident after this experience because I've played in front of lots of people, so now I feel like I can do anything."

"Here it doesn't matter if you're disabled because you can still play music. Music is a language we can all communicate by."

YOUTH LEADERSHIP



Youth leadership is integral to our work at Orchestras for All. We believe that young people are their own experts, best placed to tell us what they want and need. We are continually looking for new opportunities for young people to have more influence and ownership over our work:

Trustees

We are proud to have two NOFA alumni, **Beth** and **Joelle**, sit on our Board of Trustees. They play a pivotal role in shaping the future of OFA and have already influenced so much positive change. We are committed to increasing the representation of young people and OFA alumni on our Board, as we know this is crucial to our ongoing relevance, impact and success.

Youth Board

OFA's Youth Board is made up of current **NOFA members** and **OFA alumni aged 16-23**, who meet quarterly to connect, share their ideas and discuss important strategic questions faced by the charity. The Board is chaired by our NOFA alumni and Trustees, Beth and Joelle, who both champion, advocate and lead on sharing young people's experiences and priorities with the team, trustees and external stakeholders. In 2021-2022, the Youth Board has directly shaped our strategy, activity, musical programming and communications.

Ambassadors

This year, we worked with **five fantastic NOFA alumni**, who joined our team as Ambassadors. They have played a crucial role in delivering OFA's activity: leading social and wellbeing activities, supporting the core team with logistics as well as social media and writing blogs, while also becoming inspiring role models for our current cohort of NOFA members.

Young Leaders

NOFA members aged 16+ have the opportunity to take on leadership roles during NOFA activity. This year, each of our Young Leaders led and managed our famed recital evening, encouraging members to sign up and giving thought and care to the programming and production, and creating a welcoming, supportive and friendly atmosphere through their amazing introductions.

NOFA members

We want to give NOFA members as much **ownership over the programme** as possible. We carried out in-depth evaluations with young people for all NOFA activity, which has directly impacted scheduling, social activities and travel strategy. We constantly adapt to better meet the needs and priorities of young people.

WELLBEING AND SAFEGUARDING

Our ethos

At Orchestras for All, the **wellbeing, safety and happiness of all young people and staff** is our top priority. As a team, we do everything within our power to promote an **inclusive culture** of wellbeing, ensuring that we remain as **flexible and supportive** as possible.

Promoting a **safeguarding culture** is the responsibility of all OFA trustees and staff and is championed by the Safeguarding Team, made up of the Executive Director, Head of Programmes and Partnerships (Designated Safeguarding Lead), Wellbeing Lead, Deputy Designated Safeguarding Lead (DDSL), and Safeguarding and Wellbeing Tutor.

All staff take part in **safeguarding training** prior to each project, where we take time to discuss young people with complex support needs as well as each young person in their section or group. Our **Safeguarding Policy** is updated and signed off by our Trustees annually to ensure we are in line with best practice as advised by NSPCC and other partners.

We are committed to empowering and unlocking the potential of every person we work with. This year, we created **'pen profiles'** for young people in NOFA through phone calls or online forms to fully understand their bespoke support needs in their own words. Pen profiles are updated and shared appropriately with relevant team members. This has transformed our understanding of each young person we work with and drastically increased our ability to support each person's wellbeing. In 2022, we also created pen profiles for our staff team and Trustees, to **embed wellbeing at every level of the organisation**.



{NOFA} NATIONAL ORCHESTRA FOR ALL

■ WHAT IS NATIONAL ORCHESTRA FOR ALL?

National Orchestra for All (NOFA) is a **free, non-auditioned and completely inclusive national youth orchestra** that welcomes young people aged 11-18 from all backgrounds, with any level of musical ability and playing any instrument.

Our most recent NOFA cohort joined us for two years, participating together in digital events as well as in-person residentials at iconic music venue, **Royal Birmingham Conservatoire**.

Our 'NOFA family' invites young people to:

- **play incredible music** with other young people from all walks of life
- learn, have fun and **develop both musically and socially**
- **improve their wellbeing and confidence** within a supportive, safe and nurturing environment



82 young musicians engaged



10 days of activity



Bespoke calls and one-to-one lessons in between each course



KEY EVENTS

- 27-30 July 2021: Summer Festival, online via Zoom
- 28 November 2021: Winter Session 2021, Westminster School, London and Big Noise Scotland (attended by young people both in-person and online via Zoom)
- 5 March 2022: Staff Training Day, London
- 6 March 2022: Spring Course, online
- 11-14 April 2022: Spring Residential, The Royal Birmingham Conservatoire



SUMMER FESTIVAL 2021 HIGHLIGHTS

- Four days of online activity
- We offered a selection of virtual tents running simultaneously with diverse workshops and discussions led by orchestral tutors, workshops led by guest artists, a **Games Arcade** and a **Chill Zone** to learn yoga and Qi Gong
- Jack McNeill's digital music and creative workshop**, followed by a digital music showcase of the NOFA members' own compositions
- Online live recital**, including NOFA members' compositions, live performances on Zoom and orchestral tutors' performances (18 in total)
- Improvisation workshop** hosted by **Byron Wallen**
- Beatboxing workshop** with **James Botcher**
- Rehearsals** led by OFA's Artistic Director, **Emma Oliver-Trend**
- Welcomes/warmups** led by **NOFA Ambassadors**
- Q&A** with **Wellbeing Lead, Elli Chapman**
- 1:1 lessons**

WINTER SESSION 2021

- **First in-person event** since the pandemic (one day)
- **Travel** from across England to London for first time since before pandemic
- **Partnership with Big Noise** (for satellite event)
- **Livestream** of the Zoom call, including the satellite group, into Westminster School on a projector (everyone connected across three locations)
- **Wellbeing workshops** from **Elli Chapman** (flex your leadership muscles!)
- **Musical workshops**, led by **Justin Fung**
- **Chill Zone** and **Games Arcade**, inspired by July's festival
- **Diary room**, allowing NOFA to share their thoughts
- A lot of **precautions** to ensure it was safe for Covid-19 – a big worry at the time



SPRING RESIDENTIAL 2022 HIGHLIGHTS

- **First in-person residential** since the pandemic (four days)
- New partnership with **Royal Birmingham Conservatoire**
- Staff and young people commented on **safe, relaxed environment** and that it was a very positive experience
- **New schedule format** tried and tested, which worked really well
- **100 per cent of NOFA members stayed** for the duration of the whole course
- **Successful performance** at end of the course with everyone on stage, and family and friends in the audience

ARTISTIC

Across the 12 months, we rehearsed:

- 'Andromède' by **Augusta Holmès**, arranged by **Emily Lim**
- 'Crossfade' by **Jack McNeill**
- 'Spoitorea', a traditional Romanian tune, arranged by **Mahala Rai Banda, Emma Oliver-Trend** and **Jack McNeill**
- 'Young Person's Guide to the Orchestra' by **Benjamin Britten**, arranged by **Emma Oliver-Trend**

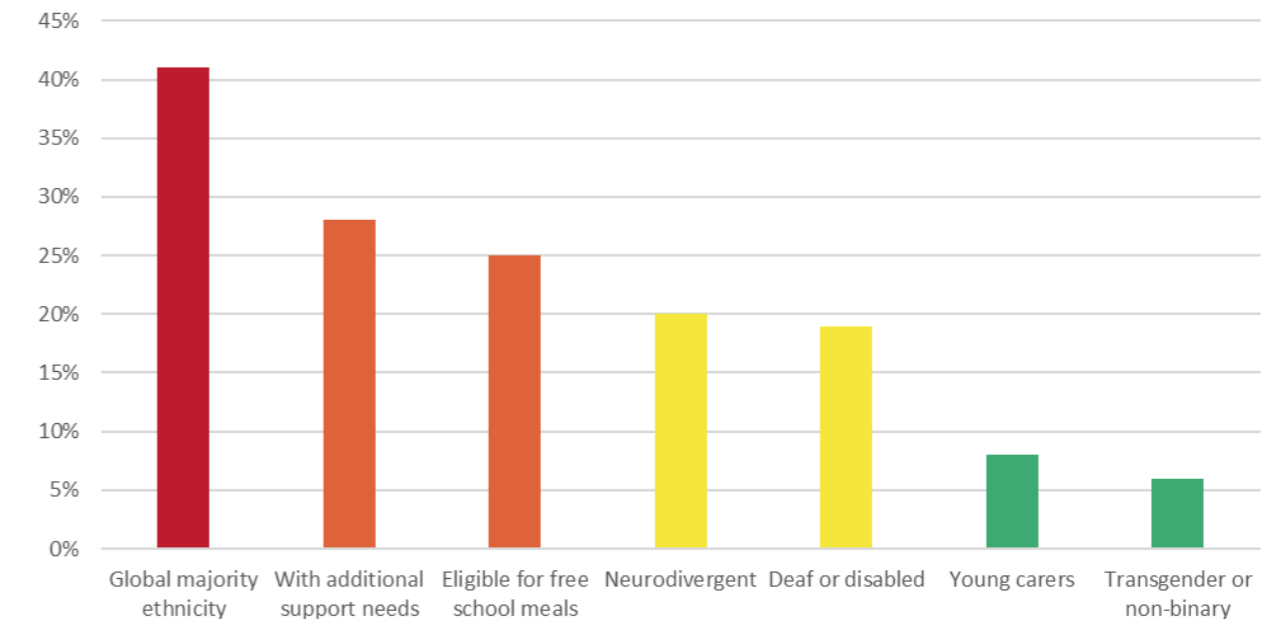


"In secondary school, I didn't have much going for me and didn't have many opportunities but then my teacher found NOFA and suggested that I should apply. I'm so happy I did – it's amazing and has made my life much more interesting! There's loads of activities happening and more opportunities to perform and connect with other people as well." – **NOFA pianist, Troy**

"I love all the different music we're playing – I wouldn't play this type of music in my orchestra back home, so it's nice to have that balance between classical music and dance music like 'Crossfade' and 'Spoitorea'." – **NOFA oboist, Lily**

WHO WAS INVOLVED IN THE PROGRAMME?

We worked with a total of **82 young people** across our in-person activity, online events and tutor sessions, from the following groups:





HIGHLIGHT OF THE YEAR: NOAH'S STORY

In 2017, double bass player, Noah, joined National Orchestra for All (NOFA) aged 14. Since then, the inspiring Youth Board member has been on quite the musical journey before completing his time with the orchestra in the summer of 2022. We caught up with the 19-year-old musician to hear his story...

How has NOFA impacted your life?

"When I joined NOFA, it wasn't a great time. I had **difficult personal circumstances** and wasn't in school because of bullying and unmet support needs for my autism. I was lonely and had no-one to talk to. My future was very uncertain and I felt helpless.

"I met Ed and Charlotte (fellow double bass players) who **gave me more confidence** in my bass playing. Ed encouraged me to do grades and I'm now working on Grade Six! I found other people I could talk to and share my love of music with. I am now planning to go to uni. It really helped seeing different campus life, accommodation and more through NOFA.

"My first concert in Leeds Arena was great. I got to play music and **be part of a bigger thing**. Going to Leeds was my first experience of being away from home – I have enjoyed going to different places. It has really helped my bass playing and I've grown in confidence and independence. I learnt to deal with challenges, including incorporating dancers into a performance!"

What made you choose NOFA over another orchestra or music group?

"I didn't feel able to access anything else. I like having a week-long programme, spending so much time practising music and getting better. I feel included at NOFA – **it doesn't matter where you are from or what you are like, it's all about the music** rather than where you live or go to school."

Any standout moments from NOFA 2021-2022?

"I enjoyed **playing a solo**; I did not have the confidence to do this when I started!"

What's your all-time favourite NOFA memory?

"**Playing the music** – my favourite pieces were Britten's Young Person's Guide to the Orchestra and Romanian folk song, 'Spoitorea'."

Did you learn anything in particular during your NOFA experience that will help you in future?

"Confidence. **Now I feel able to try new things** and talk to people, like I did when I joined the Youth Board.

"**Independence**. When I first started, I needed my mum to come with me but now feel confident going away with NOFA on my own and being able to talk to people about music as well as other things including being able to ask for help.

"Finally, I've also **improved my musical knowledge** and understanding and would have the confidence to join another music group or orchestra as an adult!"





We also spoke to Noah's mum, Su, to find out more...

"As a parent I have watched Noah struggle and hover on the edge of groups, **never really being able to join in**. He was adamant that he needed me to come with him to his first NOFA course. Here I was able to see him relax and join in and gradually, I was able to take a step back knowing he was in safe hands and supported by such a fantastic team.

"Noah wasn't quite ready to attend by himself the next year, so I accompanied him to Leeds again the following summer but did not attend rehearsals. I was able to venture into Leeds and for the first time in years, get a bit of time to myself. While that was not OFA's aim, **it made a huge difference to our family and my wellbeing**. As Noah gained in confidence to attend more independently, we were given the gift of respite care; something that used to be provided by local authorities but is almost non-existent now. For all the families of disabled members, NOFA provides a much-needed and appreciated service by default!

"The whole course was just one brilliant thing after another; I saw Noah talking to other musicians and interacting. On the first evening, Noah also ventured into the common room by himself and then put himself to bed – this may seem trivial but **these were major achievements**. He had become so withdrawn and struggled so much, so NOFA has given him much more than the chance to perform wonderful music.

"**Edward Sharpe**, a fantastic role model and ambassador for NOFA, took Noah under his wing and gave him several mini masterclasses. He encouraged Noah to do Grades, so it was good for him to get a standard of recognition of his progress and more importantly, a **boost in confidence, exam experience** and being able to **develop life skills** that were needed when he went back into school and sat his GCSEs and A-Levels. Edward also put him in touch with **CLYTO**, City of Leeds Youth Training Orchestra, who desperately needed a double bass player. **Finally, Noah could attend a regular music activity** – something he couldn't do locally because he associated our County Music Service with the school where he was bullied and excluded from school life for being different.

"The two-hour round trip to Leeds every week was a commitment but it really **developed Noah's confidence travelling on the train** – another key life skill that didn't come naturally to him. Throughout his time with NOFA, Noah has **practised many vital skills in a safe and supportive environment** outside of his special school. I can't stress enough how much this helped his development and wellbeing. Going to residencies in different parts of the UK and in university settings encouraged him to think about broadening his horizons and leaving home to **progress with his education**.

"Noah also joined in with icebreakers, spoke in front of everyone at the teatime sessions and even played a solo. I would particularly like to thank **Emma** – she went out of her way to support him and it meant the world to both of us. I can't even begin to list all the times staff have taken the time to encourage and support Noah. They are all so **skilled, professional and kind**, I don't think they know the huge difference they are making – OFA's generous nature makes everything flow so naturally. **Members are appreciated for who they are and what they contribute**. The sum of the parts of the orchestra is definitely much greater than all the individuals.

"**Noah has made huge progress socially, emotionally and musically**. Music gives him all of these things and it was OFA that allowed him to take the first step to see the potential of where music could take him in life. Even before Noah got a place at a special school, his friends and family had all noticed a huge difference in him after his time with NOFA. **He stood taller and spoke to people about the concert and course**.

"NOFA's recital evening also blew me away and **seeing Noah perform made me cry!** I couldn't see how things could get any better but they did. I didn't realise that Leeds Arena really is a vast arena. It sounds silly but because it was so near the city centre, I thought it was a local venue with an aspirational name and just expected something a bit bigger than our local forum. I just couldn't believe what I saw and experienced. Thank you so, so much. **OFA really has changed Noah's life**. Our family are extremely grateful for everything and cannot sing your praises highly enough!"

WHAT DID WE LEARN?

NOFA members face a wide range of barriers to music-making. We have become experts in breaking down many of these barriers, allowing the young people we work with to enjoy their time and role in the orchestra.

At OFA, supporting young people's wellbeing is as important as their musical development and we have witnessed first-hand how there is a direct correlation between the two.

Post-pandemic, the mental health of young people declined nationwide and so returning to in-person activity has been a major challenge for many of the young people we work with.

For many of our NOFA members, it was their first time performing in an orchestra, travelling across the UK and staying away from home. Travel anxiety was a particular barrier and we responded by providing one-to-one chaperones who collected young people from their homes.

Team-building activities are crucial to the programme. They enable us to cultivate a sense of camaraderie and teamwork among our young cohort.

We need to expand, diversify and upskill our wellbeing team even more to meet the needs of the young people we work with and provide essential one-to-one support, where needed.

To meet the medical needs of the young people we work with, it is essential to have a qualified nurse who can attend each of our events. We have also created a medicine policy, which will be reviewed and updated annually.



{MODULO} ORCHESTRAS FOR ALL

* 27 schools attended live activity in 2021-22

* 23 schools attended regional Meets in spring 2022

* 8 schools attended national course online in summer 2021

* 288 young musicians attended spring Meets in 2021, from Gateshead to Kent

* 109 young musicians reached through online summer course in July 2021

■ WHAT IS THE MODULO PROGRAMME?

This programme **kickstarts an exciting culture of inclusive music-making** in maintained secondary schools and communities nationwide. Any young person can take part, **regardless of their experience, skill level or chosen instrument**. We also welcome all kinds of instruments in Modulo ensembles, which has included guitars, saxophones and melodicas, among others!

Over the past year, we provided **bespoke and flexible musical arrangements** catering to all abilities to the 35 schools we worked with, along with exclusive access to the online modules in our Music Leadership Training (MLT) programme and expert guidance from our tutors. Our events were held both online as well as in-person at prestigious venues and included workshops led by professional musicians – all with the overarching aim of encouraging music-making by and for young people.



WHO WAS INVOLVED?

We employed **40 professional orchestral tutors** across the **five events**, some of whom were new to OFA. A third of these were from our partner orchestras, **City of London Sinfonia (CLS)** and **BBC Philharmonic**. The OFA team was well represented at all events, taking on a variety of organisational roles.

We also worked with nine music students from **Royal Northern College of Music (RNCM)**, who assisted our professional tutors to support young people during the Manchester Meet in March.

Composer and arranger, **Emily Lim**, joined us at all events in 2022, working with conductors on the creative composition aspect of the Meets. Meanwhile, guest conductors included **Bob Pepper** (London, March 2022) and **Karin Hendrickson** (online summer course, July 2021).

Many of the schools who joined us in March were excited to join again in July, with **288 musicians** attending the spring Meets.



We also organised days that were **inclusive and accessible** to different abilities, providing both challenge and support where needed.

WHAT HAPPENED DURING THE PROGRAMME?

- Return to **in-person events**
- **Online National Modulo Meet** in July 2021
- **Four Modulo Meets** during March 2022 (Birmingham's Midlands Arts Centre, London's Cecil Sharp House and two at the Royal Northern College of Music in Manchester)
- **Workshops held safely and successfully** in schools at a time when many schools across the country still struggled with Covid-19 guidelines

"It's really fun and you get to meet so many different people. And the tutors and all the staff are really lovely and will help you a lot."
- Modulo participant

"Our children got so much out of the event and as it was our first outing as an ensemble, it was a fantastic starting point. It was a real motivation booster for our kids who are looking forward to July."
- Modulo leader

"I felt there was plenty of challenge for the children, managed well by the positive language and attitude of the professionals working with us."
- Modulo leader





WHAT DID WE LEARN?

- Young people enjoy the **social aspect** of the Meet days, not just the musical side.
- **Modulo really matters** – to schools, teachers and young people. We really are making a difference through this programme!
- The staff and young people appreciated the **mix of small group and whole orchestra activities**, plus the creative sections away from traditional notation.
- **The venue can be aspirational** for young people, especially visiting a higher education institution.

"It was great meeting other musicians and people who play the same instrument as me."

– Modulo participant

"The support we've had from Orchestras for All, the staff, the resources we've had, the opportunities to work with people like students at the RNCM and members of BBC Philharmonic have been amazing."

– Modulo leader

"It was amazing for the young people to get a view inside the workings of a UK conservatoire."

– Modulo tutor

"My favourite part was seeing what noises we could make with our instruments, when we were working in the different groups. When other people in the activity made different sounds, it really opened up my imagination and it was quite good."

– Modulo participant

"I've done Modulo in two schools and it has been a brilliant experience for all of my students, whether they are very experienced musicians or just starting out on their musical journey."

– Modulo leader

"I thought the balance between full rehearsals, sectionals and composition was perfect. I don't think the day could be improved."

– Modulo leader





■ YOUNG MUSICIAN'S SPOTLIGHT

"One of the young people who came to RNCM had only been playing drums for six weeks. She wasn't having traditional instrumental lessons but played the kit as part of her Modulo, learning through online videos and copying others. She was so brilliant at the Meet, really pushing herself to get involved. She had a go at playing the timpani – an instrument she previously did not know existed – and loved it. She really stood out to me as someone who was totally immersed in the Modulo moment and now refers to herself as a 'percussionist' after this experience, believing she can be a professional musician."

– Sam Williams, Modulo Programme Manager

■ KEY ACHIEVEMENTS

Successful return to in-person events at inspiring venues nationwide

The 109 young musicians we reached through the online summer course in July 2021 included school bubbles, those isolating from home as well as those joining us in person from classrooms

We have built a strong partnership with Royal Northern College of Music, which will continue into the next season and beyond

An online national Meet with eight schools during the pandemic in July 2021, featuring a creative workshop hosted by Jack McNeill and Bryony Simcox – an interactive session exploring the character of the music, which led to the creation of a digital work that can be viewed online using this link: <https://ofamodulo.wixsite.com/rondeau>

MUSIC LEADERSHIP TRAINING

ORCHESTRAS FOR ALL

WHAT IS MUSIC LEADERSHIP TRAINING?

Music Leadership Training (MLT) is a continuing professional development (CPD) programme that equips music leaders with the vital tools, strategies, leadership skills and practical conducting techniques they need to start or develop an instrumental ensemble in their school or local community.

Through this programme, we provide:

- **Free webinars focused on inclusive music-making**, bringing in external experts as well as our Artistic Director and orchestral tutors to share their skills and experience more widely.
- **10 online modules** providing flexible, hands-on training rooted in inclusive practice. Modules are grouped into three themes: conducting skills; inclusive and creative rehearsal approaches; and choosing and arranging music for mixed skill-level ensembles.

* **91 music leaders** joined us for live webinar workshops

* **76 orders** of our online modules

* **37 music leaders** attended in-person training

WHO WAS INVOLVED?

Hosted by OFA Trustee, **Jess Boyd**, our first webinar was led by saxophonist, author, speaker and music education consultant, **Professor Nate Holder**, with 54 music leaders in attendance.

Our second webinar was hosted by MLT Programme Manager, **Sam Williams**, and led by DJ, producer, university lecturer and National Orchestra for All composer, **Jack McNeill**, with a total of 37 attendees.



WHAT HAPPENED DURING THE PROGRAMME?

- **Two successful webinars:** 'Music Educators: why do we do what we do?' (December 2021) and 'Demystifying the Digital Audio Workspace' (May 2022)
- **Planning** occurred for two further webinars to take place (autumn 2022)
- **In-person training** delivered for Cornwall Music Service (October 2021)
- **In-person training** delivered for Newham Music Service (May 2022)
- **Online resources** continued to be available to subscribers throughout the season



■ WHAT DID WE LEARN?

- MLT sessions **signposted teachers to OFA's other programmes.**
- MLT participants have a **key role to play** in deciding what sessions we put on in future – their ideas have directly led to MLT programming decisions in 2023.
- A lot of what participants want is **practical**, so in-person events are back in people's minds and something we will return to in 2023. However, we will deliver a **series of webinars in 2023**, so there are more in-depth, follow-up sessions for people to expand their knowledge further. Hosting the sessions online also allows us to break down barriers to participation, making them popular with music leaders nationwide.
- **Teachers appreciate CPD that is free to them**, given stretched school budgets and lack of funding for arts subjects as well as CPD sessions that are recorded, so they can be watched back in their own time.
- **Social media** is an efficient way to advertise, with 64 per cent of participants finding out about our webinars via our social media channels.
- A total of **83 per cent of attendees** at our May webinar were new to OFA's MLT Programme
- **All participants** rated the presenter, Jack, and resources as excellent (71 per cent) or good (29 per cent).

"I thought the session was informative, helpful and everyone involved did a great job. I didn't know much about OFA before tonight, so this has inspired me to look at your other resources to try and implement them in my own school. Thank you!"

"This session has identified a real appetite for practical engagement with music technology."

"Thank you for enthusing me to pursue a different direction in my next music tech teaching episodes!"

*"I'd love to see a more in-depth course on inclusive technology/accessible instruments."
- MLT participants*

■ HOW WILL MUSIC LEADERSHIP TRAINING DEVELOP?

Become more related to the Modulo programme, so music leaders are encouraged to access more of the content and take more ownership over designing future events

Develop online resources to include our preferred language and up-to-date content

Seek and listen to the ideas of participants more when planning events

Provide opportunities for young people to be involved in event delivery by having a young spokesperson on panels where appropriate, for example an autistic member of NOFA or Modulo may come along to talk to participants about what it means to them to be an autistic musician. We could also include ambassador roles in the running of the webinars, supporting the team with social media marketing or moderating the chat function

Draw on our in-house expertise, with presentations being given by trustees, orchestral tutors and OFA core staff



STRENGTHENING THE CHARITY

■ **Donna Edmonds, Myffy Dymond and Steven Smith** moved on from Orchestras for All at the end of 2021 and we thank them all for their dedication and hard work in championing our programmes throughout the pandemic.

■ **Ellie Dunachie** was appointed to the role of Head of Programmes and Partnerships in April 2022 and is our Designated Safeguarding Lead. Joining us from her previous role as Executive Producer at Multi-Story Orchestra, Ellie brings expertise in leadership, fundraising and programme management.

■ Ellie is also supported by **George Lane**, a Deputy Designated Safeguarding Lead in a secondary school in Yorkshire who brings his expertise to the charity on a freelance basis around his school commitments.

■ We continued to strengthen our freelance team, appointing a **nurse, deputy designated safeguarding lead, stage manager** and new **wellbeing team members** that reflect the broad diversity of the musicians we work with.



■ Core team members, **Paula Morgan** and **Sam Williams**, joined OFA as Programme Managers of National Orchestra for All (NOFA) and Modulo and Music Leadership Training, respectively.

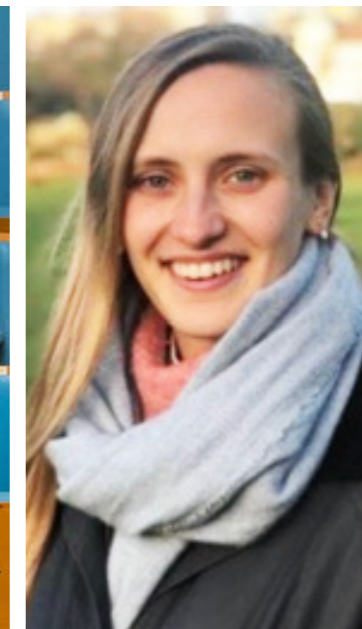
Based in Glasgow, Paula's career has consisted of breaking down barriers to youth theatre and she has also worked with charities with a good track record of people living with disabilities as well as encouraging youth voice. Sam joins the team from the Wirral, following a career in music education in secondary schools and music services, and most recently worked as a Head of Music in Liverpool.

■ There is a now **broad skillset** within the OFA management team, with backgrounds in music

teaching, ensemble leading, lived experience, working with diverse and vulnerable groups, writing, publishing, content creation and communications as well as strong expertise in project management and impact evaluation.

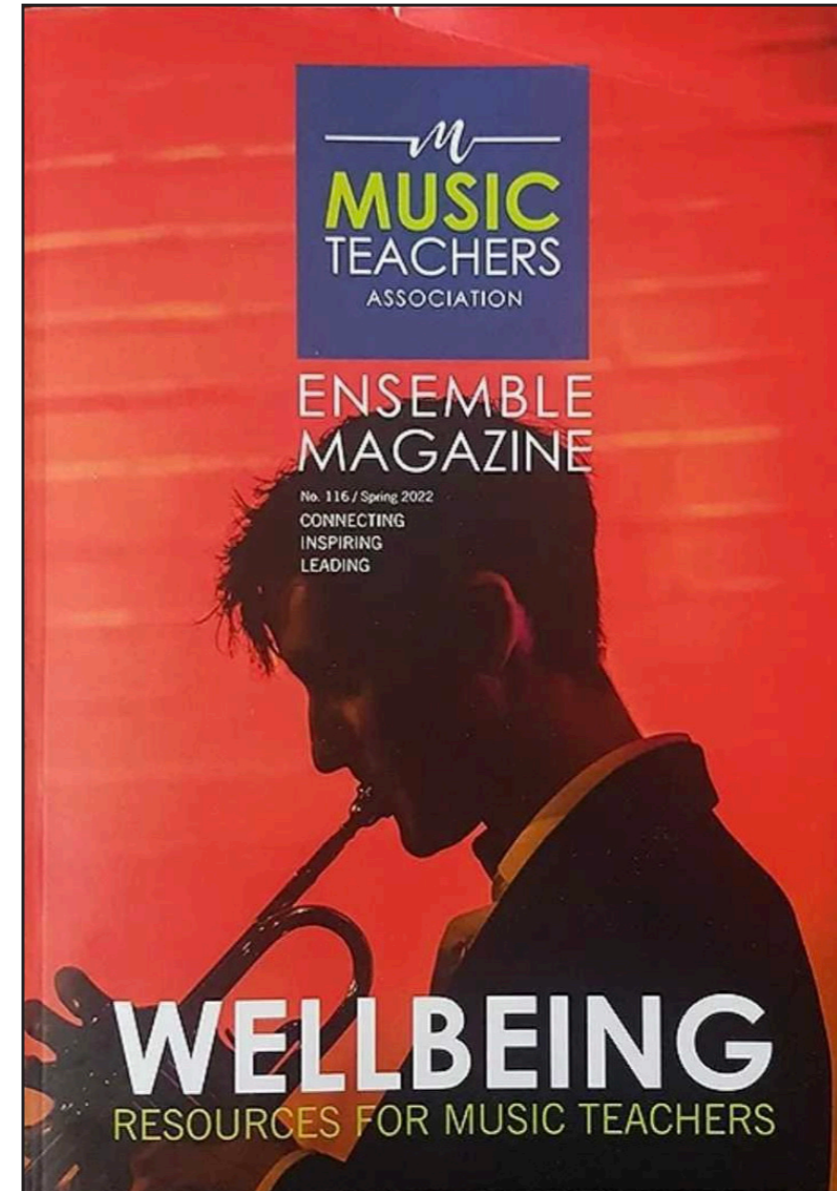
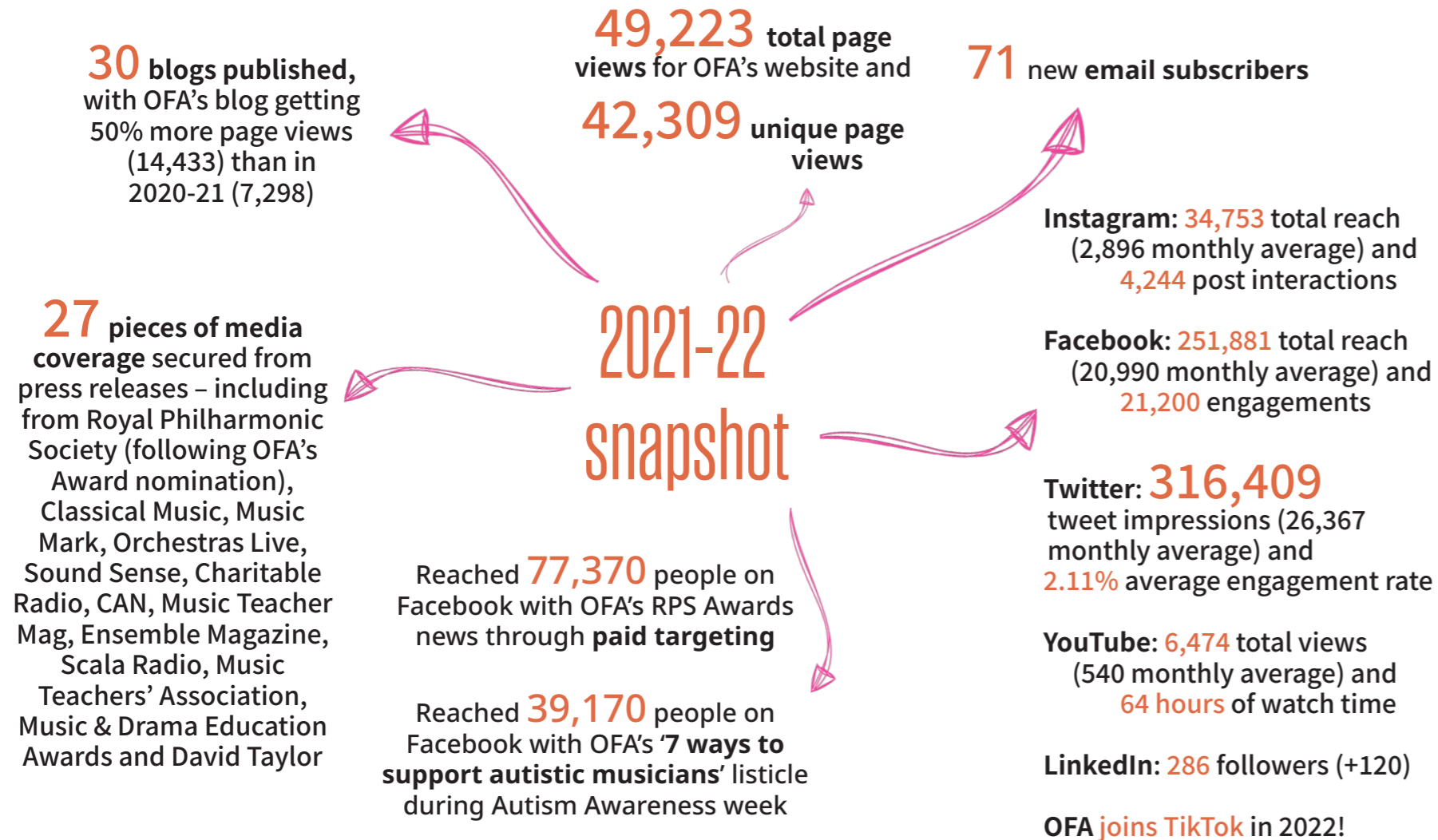
■ Key members of the management team now have a **remote/hybrid working pattern** with OFA's colleagues based in Cornwall, Glasgow, London, Wirral and Rushmoor.

This benefits the team for personal reasons including **accessibility, flexibility and wellbeing** as well as having a positive impact on the **environment** and providing us with **fresh regional perspectives** and understanding.



CONTENT AND COMMUNICATIONS

As part of Orchestras for All's five-year strategy, we are improving content and communications both internally and across each of our digital channels, helping our organisation to **share its work** more widely, **build stronger connections** with our audience and **act as a catalyst for even greater change**.



Orchestras for All

2021 RPS AWARDS SHORTLISTS REVEALED

28 Sep 2021

We are pleased to present a strong message about the power and presence of classical music throughout the pandemic as we announce the shortlists for this year's **Royal Philharmonic Society Awards**.

This year's Awards are vibrant evidence of a profession that, faced with huge challenge, has never stopped raising people's spirits when the nation needed it most. From star soloists including **Nicola Benedetti**, **Elizabeth Llewellyn**, **Abel Selaoocoe** and **Nicky Spence** to unsung heroes and amateur musicians, the shortlists tell a story of tremendous creativity, connectivity and resilience in this most challenging of years.

- Shortlisted initiatives highlight the important social, cohesive benefits of music in difficult times, notably English National Opera's **ENO Breathe** drawing on the practice of opera singers to help COVID sufferers, and **Orchestras for All** breaking down barriers to give life-changing, inclusive experiences to young people in disadvantaged circumstances
- Nominees collectively illustrate classical music enriching lives across the UK including in the **North East** (Chorus of Royal Northern Sinfonia, Opera North and Leeds Playhouse), the **North West** (singers Jennifer Johnston and Jess Dandy, new music written for the Royal Liverpool Philharmonic), **Scotland** (Dunedin Consort, Nevis Ensemble, Orkney Winter Choir and Camerata, conductor Paul MacAlindin) and **Wales** (conductor Ryan Bancroft, South Wales Gay Men's Chorus)

7 ways to support autistic musicians in your youth orchestra

Discover



Being autistic is a young musician's superpower — and with the right level of support, guidance and opportunity, they can thrive.

In the UK, an estimated **700,000 people** have a diagnosis of autism, with one in 100 of those being our young people.

Also known as ASD (autism spectrum disorder), ASC (autism spectrum condition) and Asperger's (or Asperger syndrome) – often used to describe autistic people with above average intelligence – autism isn't a medical condition, it just **means that your brain works in a different way** to 'neurotypical' people. It exists on a spectrum, so everyone with autism is different; some may need little or no support, whereas others require daily help from a parent or carer.

17 LGBTQIA+ musicians who totally rock our world

Discover



Ready to make your playlist more inclusive? Then read on...

Here at Orchestras for All, we value **equality, diversity and inclusion**. That's why for us, it doesn't matter whether or not our young musicians (and others, of course) are gay, lesbian, bisexual, transgender, queer and questioning, intersex or asexual.

From rock stars to pop divas, and everyone in between, many of the world's best-loved singers and composers are members of the LGBTQIA+ community – and we celebrate each and every one of them.

Orchestras for All wins award for Outstanding Musical Initiative at the Music and Drama Education Awards 2022

News



"The judges were impressed by this initiative's commitment to a truly inclusive experience for its members."

Orchestras for All (OFA) is excited to announce that it has won the award for Outstanding Musical Initiative at the **Music and Drama Education Awards 2022**.

The prestigious accolade – sponsored this year by the Royal Marines Band Service – recognises any project in the UK that 'has demonstrably improved music provision for students of any age,' which can be run within an educational setting, charitably or commercially, and with any genre of music as its focus.

RPS Awards 2021: Orchestras for All shortlisted in Impact category

News



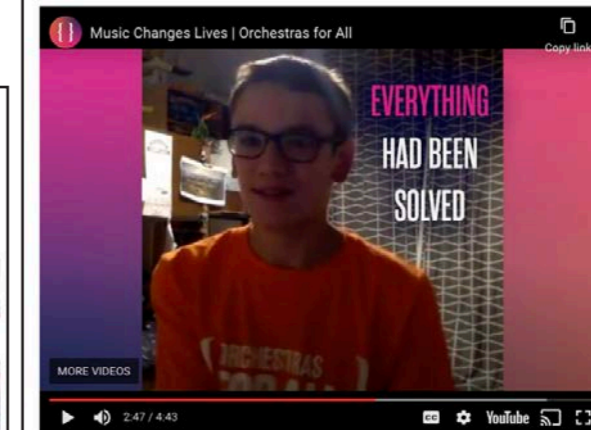
In uncertain times, let music bring us hope and joy.

Orchestras for All (OFA) is delighted to announce that it has been shortlisted in the Impact category at the **Royal Philharmonic Society (RPS) Awards 2021**.

Supported by **ABRSM**, the prestigious accolade is awarded for 'an outstanding initiative or organisation which set out to engage and have a lasting positive **impact** on the lives of people who may not otherwise experience classical music'.

Watch young people facing barriers to music-making share moving words in powerful new video

News, Videos



"When I joined the orchestra, it was like a dream come true. It was like everything had been solved."

Orchestras for All (OFA) has released a heartwarming new video in a bid to improve access to group music-making for **young people** in the UK.

Shared via YouTube, the four-minute clip (watch above) tells the inspiring stories of nine **National Orchestra for All (NOFA)** musicians who had previously struggled to access musical opportunities owing to the significant daily challenges in their lives – including **economic deprivation**, physical and mental health conditions, emotional, social and **behavioural difficulties**, being in care and **acting as a young carer**.

Orchestras for All's Music Changes Lives campaign raises over £17,000!

News



A heartfelt thanks to everyone who participated, donated, and offered support to Music Changes Lives 2021.

Orchestras for All is delighted to announce that it has raised a grand total of **£17,339** as part of its **Music Changes Lives** winter campaign.

The moving appeal, which launched on Giving Tuesday last November and continued throughout December, aimed to spread awareness about the positive impact that **orchestral music-making** can have on young peoples' lives – in particular, those who struggle to access music education in the UK.



THE YEAR AHEAD

Jul '22 - Jun '23

We are delighted to share plans for our year ahead, which includes:

PROGRAMMES

We will:

- launch our **first full season of face-to-face activity** since 2018-19, which will be complemented by online;
- **strengthen our blended offer**, so our in person activity will be complemented by online meetings and briefings developing our work through the pandemic, and
- **work in partnership with Sandwell and SKY** (Sefton/Knowsley) music education hubs to roll out our approach in a way that supports their needs and regional context.

YOUTH LEADERSHIP

We will:

- **develop roles for young people** to speak at national conferences, co-design our season with our Artistic Director and increase their responsibility in the charity;
- **appoint our third alumni to our Board of Trustees**, making the Board a quarter alumni and a quarter aged under 25, and
- **employ alumni within our core team** as well as pay young ambassadors for their work, breaking down the financial barriers of our volunteering.

WELLBEING

We will **strengthen our wellbeing offer** to be rolled out across the charity to ensure that all young people, staff and trustees are supported.

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:



	Risk	Mitigation
Programmes	OFA event staff may not have the requisite knowledge to support a broader range of needs post-pandemic.	A skills audit is in process of the team, trustees and freelance team and we will upskill or recruit specialist skillsets required to support the increased needs of the young people we work with.
Partnerships	Third parties roll out OFA's approach with limited success, impacting the brand's association with quality.	A strategic partnership agreement will be in place to ensure that outcomes and values align, which will be regularly reviewed and learnings can be integrated.
Safeguarding	We must ensure continued online safety for all participants of our programmes.	Robust mechanisms will be put in place to ensure the safety of our online users, including an Online Safeguarding Policy and we have appointed two additional freelance safeguarding and wellbeing experts to support the delivery of this work.
Funding	There may be an overreliance on short-term income streams and a need for longer-term financial sustainability.	An application has been submitted for us to become a National Portfolio Organisation of Arts Council England, with the aim of achieving greater financial stability in future.
Staffing	Staff overstretch negotiating the ever-changing context that we work in.	Senior management team and trustees regularly review staff capacity and deploy freelance and volunteer support, where required.
Wellbeing	There may be increased mental health challenges for participants and staff post-pandemic.	Wellbeing will be a key focus of our work moving forward as we gain training in mental health first aid and evolve our wellbeing strategy.

LEGAL AND ADMINISTRATIVE INFORMATION

Senior management

Nick Thorne

Executive Director

Donna Edmonds

Head of Programmes (until January 2022)

Ellie Dunachie

Head of Programmes and Partnerships (from April 2022)

Board of trustees

Susanna Eastburn MBE, Chair

Jessica Boyd

Kate Danielson

Simon Page

Philip Whalley

Alice Poole (retired as Trustee on 2 Dec 2021)

Beth White

Emily Sayers (retired as Trustee on 9 June 2022)

Joelle Sogunro

Rosie Parkyn (appointed as Trustee on 2 Dec 2021)

Board policy: In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 10 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, Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

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

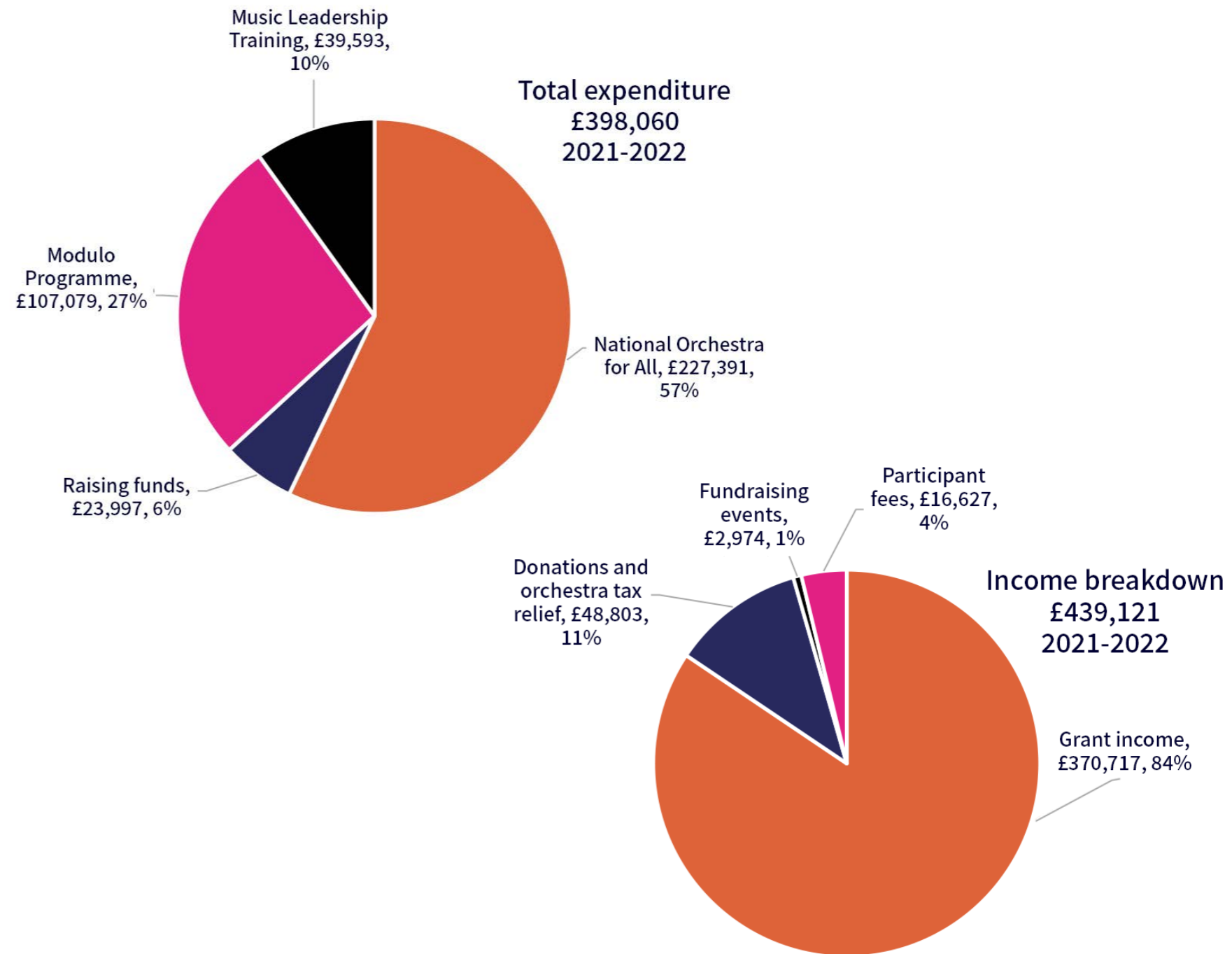
FINANCES AND RESERVES

During the current financial year, the Charity achieved a surplus of £41,046 (2020-2021: surplus of £10,199), increasing total reserves at year end to £240,686 (2020-2021: £199,640). Of these reserves £227,906 (2020-2021: £187,060) were unrestricted as to use. A total of £52,329 (2020-2021: £52,329) of the total reserves was designated for National Orchestra for All, leaving £175,577 (2020-2021: £134,731) as general funds.

National Orchestra for All is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall, of which £7,671 were utilised in the prior period. In the current period none of the reserves have been utilised. At the end of the current period the Trustees extended the purposes of this fund to cover all three programme areas, and 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 £175,577, the equivalent of approximately five months of operating expenses.

Going concern: The majority of Orchestras for All's funding comes from trusts and foundations, public funding and individuals. The Charity does not run a venue, and is not heavily dependent on earned income from participating young people, schools or participants. Therefore, Trustees foresee no material uncertainties about the Charity's ability to continue as a going concern for the 12 months from the signing of these accounts.



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 3 to 60 of this document 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 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on 2 December 2022 and signed on its behalf by:



Susanna Eastburn
Chair of Trustees

Date:

INDEPENDENT EXAMINER'S REPORT

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2022 set out on pages 63 to 80.

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, and
- 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

Haines Watts (Feb 28, 2023 16:10 GMT)

Shaun Brownsmith FCA

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

Date: 24 February 2023

STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Total Funds 2021 £
Income from:					
Donations and legacies	3	100,242	322,217	422,459	290,650
Charitable activities	4	16,627	-	16,627	6,727
Investments		20	-	20	-
Total income		116,889	322,217	439,106	297,377
Expenditure on:					
Raising funds	5 & 6	20,083	3,914	23,997	29,616
Charitable activities					
National Orchestra for All	5 & 7	11,267	216,124	227,391	117,574
Modulo Programme	5 & 8	30,252	76,827	107,079	82,317
Music Leadership Training	5 & 9	14,441	25,152	39,593	57,671
Charitable activities		55,960	318,103	374,063	257,562
Total expenditure		76,043	322,017	398,060	287,178
Net income/(expenditure)		40,846	200	41,046	10,199
Reconciliation of funds					
Balance brought forward	14 & 15	187,060	12,580	199,640	189,441
Balance carried forward	14 & 15	227,906	12,780	240,686	199,640

The notes on pages 65 to 80 form part of the financial statements.

BALANCE SHEET

	Notes	Total Funds 2022 £	Total Funds 2021 £
Fixed assets			
Tangible assets	11	2,535	-
Current assets			
Debtors and prepayments	12	23,010	44,172
Cash at bank and in hand		315,873	267,821
		338,883	311,993
Creditors:			
amounts falling due within one year	13	(100,732)	(112,353)
Net current assets		238,151	199,640
Net assets		240,686	199,640
Funds of the charity			
Restricted funds	14 & 15	12,780	12,580
Unrestricted funds			
General funds	14 & 15	175,577	134,731
Designated funds	14 & 15	52,329	52,329
		227,906	187,060
		240,686	199,640

The notes on pages 65 to 80 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on Thursday 2 December 2022 and signed on their behalf by:



Susanna Eastburn
Chair of Trustees

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) second edition (effective 1 January 2019)', 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 2022, 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 2022 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 and COVID-19 has had no material impact on 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.

1. Accounting policies (continued from previous page)

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 14 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 four 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 for capitalised computer equipment is three years.

1. Accounting policies (continued from previous page)

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. Comparative statement of financial activities

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Income from:				
Donations & legacies	3	34,728	255,922	290,650
Charitable activities	4	6,727	-	6,727
Total income		41,455	255,922	297,377
Expenditure on:				
Raising funds	5 & 6	22,308	7,308	29,616
Charitable activities				
National Orchestra for All	5 & 6	7,671	109,903	117,574
Modulo Programme	5 & 7	9,963	72,354	82,317
Music Leadership Training	5 & 8	2,053	55,618	57,671
Charitable activities		19,687	237,875	257,562
Total expenditure		41,995	245,183	287,178
Net income/(expenditure)		(540)	10,739	10,199
Reconciliation of funds				
Balance brought forward	14 & 15	187,600	1,841	189,441
Balance carried forward	14 & 15	187,060	12,580	199,640

3. Income from donations and legacies

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Grant income	48,500	322,217	370,717
Donations	48,788	-	48,788
Fundraising events	2,954	-	2,954
	100,242	322,217	422,459

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Grant income	-	255,922	255,922
Donations	34,226	-	34,226
Fundraising events	502	-	502
	34,728	255,922	290,650

4. Income from charitable activities

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Service user contributions	16,627	-	16,627
	16,627	-	16,627

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Service user contributions	6,727	-	6,727
	6,727	-	6,727

5. Total expenditure

	Direct staff costs 2022 £	Direct other costs 2022 £	Indirect staff costs 2022 £	Indirect other costs 2022 £	Total Funds 2022 £
Expenditure on					
Raising funds	17,106	2,087	2,548	2,256	23,997
Charitable expenditure					
National Orchestra for All	80,085	101,784	24,145	21,377	227,391
Modulo Programme	46,025	39,618	11,370	10,066	107,079
Music Leadership Training	28,571	3,096	4,204	3,722	39,593
	171,787	146,585	42,267	37,421	398,060

	Direct staff costs 2021 £	Direct other costs 2021 £	Indirect staff costs 2021 £	Indirect other costs 2021 £	Total Funds 2021 £
Expenditure on					
Raising funds	19,782	1,859	3,726	4,249	29,616
Charitable expenditure					
National Orchestra for All	41,121	44,793	14,792	16,868	117,574
Modulo Programme	40,099	20,052	10,356	11,810	82,317
Music Leadership Training	36,621	5,521	7,256	8,273	57,671
	137,623	72,225	36,130	41,200	287,178

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 10.

5. Total expenditure (continued from previous page)

	Total Funds 2022 £	Total Funds 2021 £
Indirect costs include:		
Office and administration	27,099	25,238
Marketing and publicity	1,608	7,089
Finance	6,304	6,353
Governance	2,410	2,520
	37,421	41,200

	Total Funds 2022 £	Total Funds 2021 £
Governance costs include:		
Independent examination	945	945
Production of annual accounts	900	900
Trustee meeting expenses	323	-
Trustee recruitment	242	675
	2,410	2,520

6. Expenditure on raising funds

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	17,106	-	17,106
Direct other costs	2,087	-	2,087
Indirect costs	890	3,914	4,804
	20,083	3,914	23,997

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	19,782	-	19,782
Direct other costs	1,859	-	1,859
Indirect costs	667	7,308	7,975
	22,308	7,308	29,616

7. Expenditure on National Orchestra for All

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	-	80,085	80,085
Direct other costs	2,839	98,945	101,784
Indirect costs	8,428	37,094	45,522
	11,267	216,124	227,391

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	-	41,121	41,121
Direct other costs	5,023	39,770	44,793
Indirect costs	2,648	29,012	31,660
	7,671	109,903	117,574

8. Expenditure on Modulo Programme

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	17,848	28,177	46,025
Direct other costs	8,435	31,183	39,618
Indirect costs	3,969	17,467	21,436
	30,252	76,827	107,079

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	-	40,099	40,099
Direct other costs	8,109	11,943	20,052
Indirect costs	1,854	20,312	22,166
	9,963	72,354	82,317

9. Expenditure on Music Leadership Training

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
Direct staff costs	10,252	18,319	28,571
Direct other costs	2,721	375	3,096
Indirect costs	1,468	6,458	7,926
	14,441	25,152	39,593

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £
Direct staff costs	-	36,621	36,621
Direct other costs	754	4,767	5,521
Indirect costs	1,299	14,230	15,529
	2,053	55,618	57,671

10. Staff costs

Gross salaries
Employer's NIC
Employer's pension

	Total Funds 2022 £	Total Funds 2021 £
Gross salaries	194,580	160,053
Employer's NIC	13,646	9,946
Employer's pension	5,828	3,754
	214,054	173,753

The average headcount during the period was eight persons (2021: seven persons).

No employee received employee benefits of more than £60,000 (2021: NIL).

The total employee benefits paid to key management personnel during the year was £61,587 (2021: £63,261).

11. Tangible fixed assets

Cost

As at 1 July 2021
Additions in year
Disposals in year
As at 30 June 2022

	Computer equipment £	Total £
As at 1 July 2021	2,847	2,847
Additions in year	2,874	2,874
Disposals in year	(2,847)	(2,847)
As at 30 June 2022	2,874	2,874

Accumulated depreciation

As at 1 July 2021
Charge in year
Disposals in year
As at 30 June 2022

As at 1 July 2021	2,847	2,847
Charge in year	339	339
Disposals in year	(2,847)	(2,847)
As at 30 June 2022	339	339

Net book value

As at 1 July 2021
As at 30 June 2022

As at 1 July 2021	-	-
As at 30 June 2022	2,535	2,535

12. Debtors and prepayments

	Total Funds 2022 £	Total Funds 2021 £
Accounts receivable	7,815	1,150
Prepayments	14,863	9,022
Accrued income	332	34,000
	23,010	44,172

13. Creditors: amounts falling due within one year

	Total Funds 2022 £	Total Funds 2021 £
Accounts payable	12,487	3,095
HMRC control account	4,353	3,224
Pensions control account	1,071	873
Accruals	7,601	6,516
Deferred grant income	74,803	97,906
Credit card	417	739
	100,732	112,353

Deferred revenue consists of:

	Total Funds 2022 £	Total Funds 2021 £
As at 1 July 2020	97,906	107,413
Released in year	(97,906)	(107,413)
Deferred in year	74,803	97,906
As at 30 June 2021	74,803	97,906

14. Analysis of charity funds

	Balance brought forward 2022 £	Income in the year 2022 £	Expenditure in the year 2022 £	Transfers between funds 2022 £	Balance carried forward 2022 £
Unrestricted funds					
General funds	134,731	116,889	(76,043)	-	175,577
Designated funds					
Programme reserve	52,329	-	-	-	52,329
	187,060	116,889	(76,043)	-	227,906
Restricted funds					
National Orchestra for All	3,000	196,612	(196,412)	-	3,200
Modulo Programme	-	50,000	(50,000)	-	-
Music Leadership Training	-	5,000	(5,000)	-	-
Permanent salaries	-	5,000	(5,000)	-	-
COVID - 19	-	30,000	(30,000)	-	-
Access to Work	-	1,822	(1,822)	-	-
Communications	9,580	33,783	(33,783)	-	9,580
	12,580	322,217	(322,017)	-	12,780
	199,640	439,106	(398,060)	-	240,686

Designated funds

Programme reserve/National Orchestra for All: This is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall. In the current period £7,671 of the reserves have been utilised. At the end of the current period the Trustees extended the purposes of this fund to cover all three programme areas, and will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

Restricted funds

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.

Music Leadership Training: These are funds received to support the Music Leadership Training 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.

Access to WORK: These are funds received through the DWP Access to Work scheme.

Communications: These are funds received to support the work of the Content and Communications Producer, as well as wider work.

	Balance brought forward	Income in the year	Expenditure in the year	Transfers between funds	Balance carried forward
	2021	2021	2021	2021	2021
	£	£	£	£	£
Unrestricted funds					
General funds	127,600	41,455	(34,324)	-	134,731
Designated funds					
National Orchestra for All	60,000	-	(7,671)	-	52,329
	187,600	41,455	(41,995)	-	187,060
Restricted funds					
National Orchestra for All	-	50,000	(47,000)	-	3,000
Modulo Programme	1,171	54,938	(56,109)	-	-
Music Leadership Training	-	51,020	(51,020)	-	-
Permanent salaries	-	17,500	(17,500)	-	-
COVID - 19	670	53,333	(54,003)	-	-
Communications	-	29,131	(19,551)	-	9,580
	1,841	255,922	(245,183)	-	12,580
	189,441	297,377	(287,178)	-	199,640

15. Analysis of net assets

	General Funds	Designated Funds	Restricted Funds	Total Funds
	2022	2022	2022	2022
	£	£	£	£
Fixed assets	2,535	-	-	2,535
Current assets	211,306	52,329	75,248	338,883
Current liabilities	(38,264)	-	(62,468)	(100,732)
	175,577	52,329	12,780	240,686
	General Funds	Designated Funds	Restricted Funds	Total Funds
	2021	2021	2021	2021
	£	£	£	£
Current assets	184,616	52,329	75,048	311,993
Current liabilities	(49,885)	-	(62,468)	(112,353)
	134,731	52,329	12,580	199,640

16. Other financial commitments

At 30 June 2021, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds	Total Funds
	2022	2021
	£	£
Due within one year	2,500	2,500
	2,500	2,500

17. Other financial commitments

During the year, no Trustee received any remuneration (2021: £NIL). No members of the Board of Trustees received reimbursement of travel expenses (2021: No members received expenses totalling £NIL).

18. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £2,166 (2021: £1,693).

19. Guarantees and secured charges

As of 30 June 2022, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2021: £NIL).

THANK YOU!

The Trustees are very grateful to all the trusts, foundations, corporates, public funders, individual givers, partners and community groups who supported Orchestras for All's work during the year, without whom none of our music-making opportunities would have been possible.

2021-22 trusts, foundations, corporates and public donations (for a full list, please see our website): 29th May 1961 Charitable Trust, Arts Council England National Lottery Project Grants, Ashley Family Foundation, Association of British Orchestras Sirens Fund, Clore Duffield Foundation, DMF Trust, D'Oyly Carte Charitable Trust, Elliott Simmons Charitable Trust, Finzi Trust, Foyle Foundation, Garfield Weston Foundation, Harold Hyam Wingate Foundation, HarperCollins Publishers, Harriet's Trust, Headley Trust, The London Chorus, Promenaders' Musical Charities, Rachel Baker Memorial Charity, Radcliffe Trust, Rayne Foundation, Sarum Hall School Parents' Association, Scops Arts Trust, University of Warwick, Youth Music and Arts Council England's Culture Recovery Fund.

2021-22 partners: Royal Academy of Music, Big Noise, Sistema Scotland, Cecil Sharp House, MAC Birmingham, Royal Birmingham Conservatoire, Royal Northern College of Music, Sound Connections, Westminster School

Through ongoing collaboration with our valued partners, we hope to further grow OFA's impact and make a positive difference to the lives of thousands of young people nationwide through the power of orchestral music-making. Going forward, we look forward to building new and existing relationships with our many partners as well as conservatoires across the UK, enabling us to train and develop emerging musicians in inclusive settings.



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Orchestras for All is registered with the Charity Commission in England and Wales (1150438)