

ORCHESTRAS FOR ALL

IMPACT REPORT

JULY 2022-JUNE 2023



OUR VISION

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

WELCOME FROM OUR TRUSTEES

As we reflect on the past year, we are thrilled to share our incredible journey at **Orchestras for All (OFA)** and express our **gratitude** to each and every one of you who played a pivotal role in making it a **resounding success**. Together, we have achieved milestones that not only make us feel proud to be part of this charity but also set the stage for an even more **impactful future**.

As Trustees who were once members of **National Orchestra for All (NOFA)**, we firmly believe in the power of youth voice and have taken significant strides towards championing it, so one of our key triumphs this year has been the development of **youth leadership opportunities** at OFA.

As part of this, we handed over the **Youth Board** to current OFA Ambassador, **Chloe Morgan**, and welcomed her to the **Board of Trustees**. Chloe's energy and fresh perspective has already made a positive impact on our decision-making processes.

We also further invested in our **wellbeing approach**, ensuring that OFA's programmes not only inspire **creativity** but also nurture the individual needs of every participant – making our initiatives even more **inclusive** and **accessible**, while opening up doors for **diverse young minds** to thrive.

This year, **the number of NOFA members has doubled** compared to last year, which is a testament to the growing influence and reach of our organisation. Through **Modulo**, we reached **613 young people** nationwide, directly impacting their lives and fostering a sense of community through music making. Plus, an astounding **7,000 young people** have been indirectly impacted through our **Music Leadership Training** programme.

As we look now towards the future, we are excited to see what else we can achieve together at OFA and where **youth voice** will take us – and with our new Youth Board cohort, we're ready to take on whatever 2024 brings!

Beth Whit

Joelle Sogunro



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

and upskill 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 improve access to group music-making for young people nationwide:

■ **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 orchestral music. During our 2022-23 season, we continued our blended offering of online and in-person activity, welcoming NOFA members to an exciting series of residencies complemented by a focus on wellbeing and welfare.

■ **Modulo Programme**

Supporting under-resourced schools and community groups to run ensembles (also known as “Modulos”), regardless of a young person’s skill level or chosen instrument. From York to Manchester, 2022-23 saw a total of 35 schools and community music groups sign up for the programme.

■ **Music Leadership Training (MLT)**

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 amateurs and leading conductors. In 2022-23, we engaged more than 300 music leaders.

STRENGTHENING THE CHARITY

OFA proudly became a National Portfolio Organisation for Arts Council England (ACE) in April 2023. Thanks to ACE and our loyal donors, funders and supporters, we were able to strengthen the charity and welcome individuals with diverse skills and experience levels, enhancing our impact.

■ **Core team:** Helen Cordina was promoted to the role of Operations Manager, while Jenny Forbes joined us as Programmes Coordinator to support the delivery of the charity's three programmes.

■ **Freelance team:** Sasha Mattock was appointed as Wellbeing Lead, overseeing wellbeing across all areas of the charity. Rocco Brunori was welcomed as our Associate Conductor for 2023-24, Chris Tindall as Production Manager, and student orchestral tutors from Royal Northern, Royal Academy and Royal Birmingham conservatoires.

■ **Trustees:** Rachael Adediran, Lucinda Coulthard, Chloe Morgan, Philip Raperport and Dominic Parker joined the Board. We also send huge thanks and appreciation to Kate Danielson, who steps down from the Board after serving since 2013 and as Chair for three of these years.



■ **Embedded Youth Leadership:** strengthened alums' roles within the core and wider teams; recruited 10 new ambassadors in paid roles to support OFA's three programmes throughout the course of the year; a quarter of our Board of Trustees was formed by NOFA alums (including **Chloe Morgan**); recruited a Youth Leadership Coordinator to join us from July 2023.

Young people are part of all decision-making at OFA, including co-curating the Artistic season with Artistic Director, **Emma Oliver-Trend**.

■ **Investment in quality:** all core and freelance staff were offered paid training before each new project, aligning in delivering the charity's

three values of **collaboration, ownership and inclusion** in practice.

■ **Widening our charity's reach:** through our attendance at 13 conference sessions, events and building upon our music education hub and music college partnerships, we continue to raise awareness of our vital work across the arts sector.

■ **Our three programmes:**

- Reached even more vulnerable young people, schools and teachers;
- Invested in training and development of our freelance teams, enabling them to deliver our values in practice on the ground, and
- Offered paid leadership roles for our alumni.



YOUTH LEADERSHIP



Youth leadership lies at the heart of Orchestras for All. We believe that young people are best-placed to tell us what they want and need. We are constantly adapting to meet their needs and priorities, providing opportunities for them to influence and own our work.

Trustees

We are proud to have NOFA alums, **Beth White, Joelle Sogunro and Chloe Morgan**, on our Board of Trustees.

They play a pivotal role in shaping OFA's future 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**. They meet quarterly to connect, share their ideas and discuss important strategic questions faced by the charity.

In 2022-23, the Youth Board shaped OFA's strategy, activity, musical programming and communications. The Board was chaired by NOFA alumni and Trustees, Beth and Joelle, who have championed, advocated and led on sharing young people's experiences and priorities with the team, trustees and external stakeholders.

Ambassadors

This year, we recruited **10 inspiring 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, while also becoming inspiring role models for our current NOFA members.

Young Leaders

During NOFA activity, **NOFA members aged 16+** have the opportunity to take on leadership roles. This year, each of our Young Leaders led and managed our famed recital evening, encouraging members to sign up.

They also gave thought and care to the programming and production of the evening, creating a welcoming, supportive and friendly environment through their brilliant introductions.

ARTISTIC DEVELOPMENT

- **Collaborative programming:** All pieces programmed were finalised using votes from young people, who we engaged during the programming process through callouts for ideas, Youth Board shortlisting, and full orchestra listening and voting activities.
- **Values in practice:** We now underpin our music leadership with our organisational values, which gives us a defined foundation to work from and allows us to explore and articulate more effectively.
- **Championing under-represented composers:** Our 2022-23 programme included three arrangements by female composers: 'Andromède' by Augusta Holmés; the first movement of Florence Price's Symphony No. 1 (exposition), and the first movement of Alice Mary Smith's Symphony in A Minor.
- **High-quality arrangements:** These have been improved by our adoption of orchestrators for specific instrumental groups, along with a more habitual, well-practised approach to 'tutor checking', with orchestral tutors proofreading and checking the individual instrumental parts.
- **Deepening musicianship:** The NOFA programme included a unique, newly-commissioned piece that was learnt and performed entirely by ear – 'Strength in Numbers', by Joe Broughton and NOFA. We also trained orchestral tutors, including two students, to help us deliver learning by ear. We value all types of music-making – from notation, braille and composition, to learning by ear and improvisation.
- **Creative experiments:** Modulo participants developed their musical skills by taking inspiration from two contrasting pieces, linking them and creating a seamless performance with improvisatory sections.
- **New Associate Conductor role:** The recruitment of Rocco Brunori into this role supports a more consistent approach to our music leadership and new opportunities for collaborative artistic developments.





WELLBEING AND SAFEGUARDING

■ Our ethos

The wellbeing, safety and happiness of all young people and staff is our top priority. We do everything in our power to promote welcoming, inclusive, accessible spaces, ensuring that we remain as flexible and supportive as possible.

Promoting a positive **safeguarding culture** is the responsibility of all OFA trustees and staff and is championed by the safeguarding team.

All staff complete **safeguarding training** prior to each project, which involves discussing the complex support needs of young people. Our **Safeguarding Policy** is updated and signed off by 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 all individuals we work with. This year, we used phone calls and online forms to create 60 **'About Me' profiles** for NOFA members, helping us to understand their bespoke support needs as shared in their own words. These profiles are updated and shared with relevant team members, giving staff more confidence when working with each young person and transforming our understanding of them as well as our ability to support their wellbeing. We also created About Me profiles for our staff team and Trustees, **embedding 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 inclusive national youth orchestra. It welcomes young people aged 11-18 from all backgrounds, with any level of musical ability and playing any instrument.

Our 2022-23 NOFA cohort enjoyed a series of virtual events as well as in-person residencies at **Royal Birmingham Conservatoire**.

At NOFA, participants are invited to:

- **Play incredible music** with other young people from all walks of life
- Learn, have fun and **develop – musically and socially**
- **Improve their wellbeing and confidence** within a supportive, safe and nurturing environment



We worked with **112 young musicians** across the year



9 days of activity



Bespoke calls and **one-to-one lessons**



■ DOUBLING THE NUMBER OF NOFA MEMBERS

July 2022 was the end of the season, both for NOFA and for the cohort who had kept the orchestra alive for two-and-a-half years during the pandemic. Of this cohort, 47 young people attended our summer residential.

When recruitment for the 2023-24 cohort began in August 2022, only 40 per cent of previous NOFA members were eligible to reapply due to their age.

However, by NOFA's spring concert in April 2023, we had double the number of attendees (80 young musicians in total). Our membership then continued to grow in the lead up to the summer residential, with 60 per cent being new members.



■ INCLUSIVITY

We are proud to be pioneering what inclusivity means, adapting our activities to meet the needs of the young people and staff we work with.

Here are a few of the ways we were able to promote inclusivity over the past year:

- Created an environment where **everyone is supported to participate** in the way they need as an individual.
- **Increased the number of staff in our wellbeing team** to meet the needs of the young people we work with – in particular, those requiring one-to-one support, including a Wellbeing Safeguarding Tutor and a total of 33 wellbeing tutors (up from 14) across the year as well as two interns.
- **Bespoke music arrangements provided for every NOFA member**, based on their individual and diverse needs.
- **Produced Braille parts** for a visually impaired NOFA member in collaboration with the Royal National Institute of Blind People, the One-Handed Musical Instrument Trust and one of our wellbeing tutors, Asteryth Sloane.
- **Hundreds of one-to-one calls** with our Wellbeing Lead for NOFA members to support them in preparing for the summer residential.
- **A consultation with a visually impaired freelancer** to improve the inclusivity of all our resources and communications as well as create a 'best practice' guide.



Our ongoing efforts to promote inclusivity have had a huge impact on the young people we work with:

"I like the accessibility for everyone in the group." – NOFA member

"I liked how the music was inclusive and it gave the chance for everyone to be involved." – NOFA member

"First of all, I just wanted to reiterate what a fantastic time Rowan had at NOFA! Thanks so much for all your organisation that went into making it such a success. I literally had an embarrassing teary emotional response to the run through on the last day!" – Parent of visually impaired member

■ WHAT DID WE LEARN?

- **NOFA members face a wide range of barriers to music-making.** We have become experts at breaking down these barriers by encouraging the young people we work with to express their needs and increasing our focus on wellbeing.
- **For many members, joining NOFA meant new experiences.** Whether it was their first time ever playing in an orchestra, performing to an audience, travelling away from home or travelling to different parts of the UK, we provided tailored support throughout for those who needed it.
- **Team-building activities – musical or otherwise – are crucial to the success of the programme.** We arranged all kinds of activities for both the young people and staff who joined us to cultivate a strong sense of camaraderie.

■ YOUTH LEADERSHIP IN MUSIC

- **NOFA members worked with Joe Broughton** (joebroughton.com) to create learn-by-ear piece, 'Strength in Numbers', performed without sheet music, working with two students in our team of 16 orchestral tutors and a total of 28 orchestral tutors across the year.
- **NOFA members chose to play all three new pieces of music, including Symphony No. 1 in E minor**, written by under-represented classical composer, Florence Price, 'Ghost Town' by The Specials and the *Hollow Knight* theme.
- **NOFA members created a playlist**, in which four new arrangements were made to be played in fun, relaxed music workshops at the next residential.

What did NOFA members say?

"I love the diversity in the music."

"I like the variation as there's classic music and modern music (such as Hollow Knight)."

"I like the workshops giving a chance to learn music by ear, so there's also a range in playing style from a more traditional notated piece, to jazzy-feeling improvisation."

"I enjoy how it all comes together when played with all the instruments and I think that all the music is a good choice."



HIGHLIGHT OF THE YEAR: MICHAEL'S STORY

Michael picked up a cello for the first time aged seven and hasn't been able to put it down since. After learning to play the sweet-sounding string instrument, he later joined National Orchestra for All (NOFA) to share his love of music with others. We caught up with Michael and his mum, Antonia, to find out more...

How did Michael discover the cello?

Michael: "In 2012, I started on the cello – I had cello ensemble and I enjoyed that."

Antonia: "Michael showed an interest in music from a very young age – he started ballet at age five and cello at age seven."

"Finally, in-person rehearsals started a year later and he was very excited to experience playing in an orchestra for real."

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

Antonia: "An organisation called Turtle Key Arts, who run schemes for people with disabilities, suggested that Michael apply to NOFA."

"During his first year in NOFA, everything was online [due to the pandemic] and so for a long time, he did not really understand what it was all about."

"Now, he loves the live residential programmes. It gives him a chance to be a bit more independent and also to feel part of a group. This is especially important for Michael as his Autism means that he does not have the skills to take part in conversations, so he is frequently excluded from other social interactions in everyday life."

Any standout moments from NOFA 2022-23?

Michael: "In 2022, I went to Nottingham. The summer

residential was nice because I loved playing at Trinity Catholic School."

"Performing at Nottingham's Albert Hall was great too: I felt really involved."

"In spring 2023, I went to Birmingham with the orchestra. My favourite thing about the residential was taking part in the orchestra. It felt like lots of fun."

What's your all-time favourite NOFA memory?

Michael: "At the end of the Albert Hall concert, I bowed to everyone. It felt quite exciting!"

Antonia: "Yes, Michael loves to perform to an audience. He led an impromptu invitation to the audience to join in a round of "hip hip hoorays"! He was delighted to return to the Royal Birmingham Conservatoire in 2023 for more orchestral music (not to mention the hotel breakfasts and being able to travel in the lifts there every day!)."





{MODULO} ORCHESTRAS FOR ALL

■ WHAT IS THE MODULO PROGRAMME?

Modulo supports music teachers and ensemble leaders to kickstart an exciting culture of inclusive music-making in secondary schools and communities nationwide. Young people aged 11-18 can take part regardless of their experience, skill level or chosen instrument.

Modulo ensembles **don't just include traditional orchestral instruments**; we welcome guitars, ukuleles, saxophones, melodicas and tabla, among others!

Modulo also provides leaders with **flexible, accessible arrangements** – with bespoke scores for their group, access to the online modules and webinars in our Music Leadership Training (MLT) programme and expert guidance from our team. Ensembles can also choose to have an **in-school workshop**, led by our team of professional musicians. In 2022-23, all ensembles were

invited to attend our **four spring and three summer Modulo Meets** – exciting in-person events that took place in four areas of England.

- * 35 schools signed up to Modulo in 2022-23
- * 12 schools from Arts Council England's Levelling up for Culture locations
- * 613 young people reached nationwide through the 2022-23 Modulo Meets
- * 24 new ensembles set up, including one of home educated people



WHO WAS INVOLVED?

- We employed **31 professional orchestral tutors** across our in-person activity, including **11 new musicians**.
- We worked with **nine music students** from **Royal Northern College of Music** and two from the **Royal Academy of Music**, who assisted our professional tutors to support young people.
- We offered **paid orchestral tutor placements** to **two students** from the **Royal Birmingham Conservatoire**, shadowing our professional tutors in percussion and double reeds. **Sehyogue** and **Becca** made fantastic team members and were brilliant in supporting the young musicians.
- Events were conducted by OFA's Artistic Director, **Emma Oliver-Trend**, Associate Conductor, **Rocco Brunori**, and guest conductor, **Karin Hendrickson**.



WHAT HAPPENED DURING THE PROGRAMME?

In July 2022 and March 2023, our Modulo Meets were **all held in person** at inspiring arts venues, universities and conservatoires across the UK.

We provided **seven days of memorable, inclusive and accessible music-making** for young people, from County Durham to Kent!

Our partners included **Cecil Sharp House, Midlands Arts Centre, The Royal Academy of Music, Royal Birmingham Conservatoire, Royal Northern College of Music** and the **University of York**.

WHAT DID WE DELIVER?

- **Produced accessible instrumental parts** for young people of all experience levels. Our pieces included 'Crossfade' by Jack McNeill, 'Allegro', taken from Alice Mary Smith's Symphony in A minor, '99 Red Balloons' by Nena, 'Merry-Go-Round of Life' by Joe Hisaishi, and transitions composed by Modulo members.
- **Individual welcome meetings with each school** on the programme to explore their support needs and learn more about their young musicians.
- **A virtual meeting to welcome Modulo teachers**, share more about our chosen repertoire for the Meets and explain how best to deliver rehearsals before joining us in person.
- **In-school workshops for 12 different schools**. The workshops were planned around bespoke requests and included a range of topics: specific instrumental tuition, conducting techniques, ensemble skills, rhythm, collaborative composition and improvisation.
- **We provided six instruments to young Modulo musicians** – all thanks to generous donations.





■ WHAT DID WE LEARN?

- **Young people and teachers love the in-person Meets**, as do our team and tutors! Being part of a larger ensemble drives young people to commit to practice and rehearsals, and teachers are proud to be able to provide an aspirational activity for their students.
- **Students' wellbeing and social confidence is improved** on the programme – firstly, through joining their ensemble, then further through their attendance at the Meets.

Young people said:

"The best part was after we went into different groups and learnt the pieces thoroughly, being able to then see all the different parts coming together at the end."

"I really enjoyed working with my music group and getting to play the pieces as a section. I also really enjoyed playing as an orchestra because the music sounded amazing."

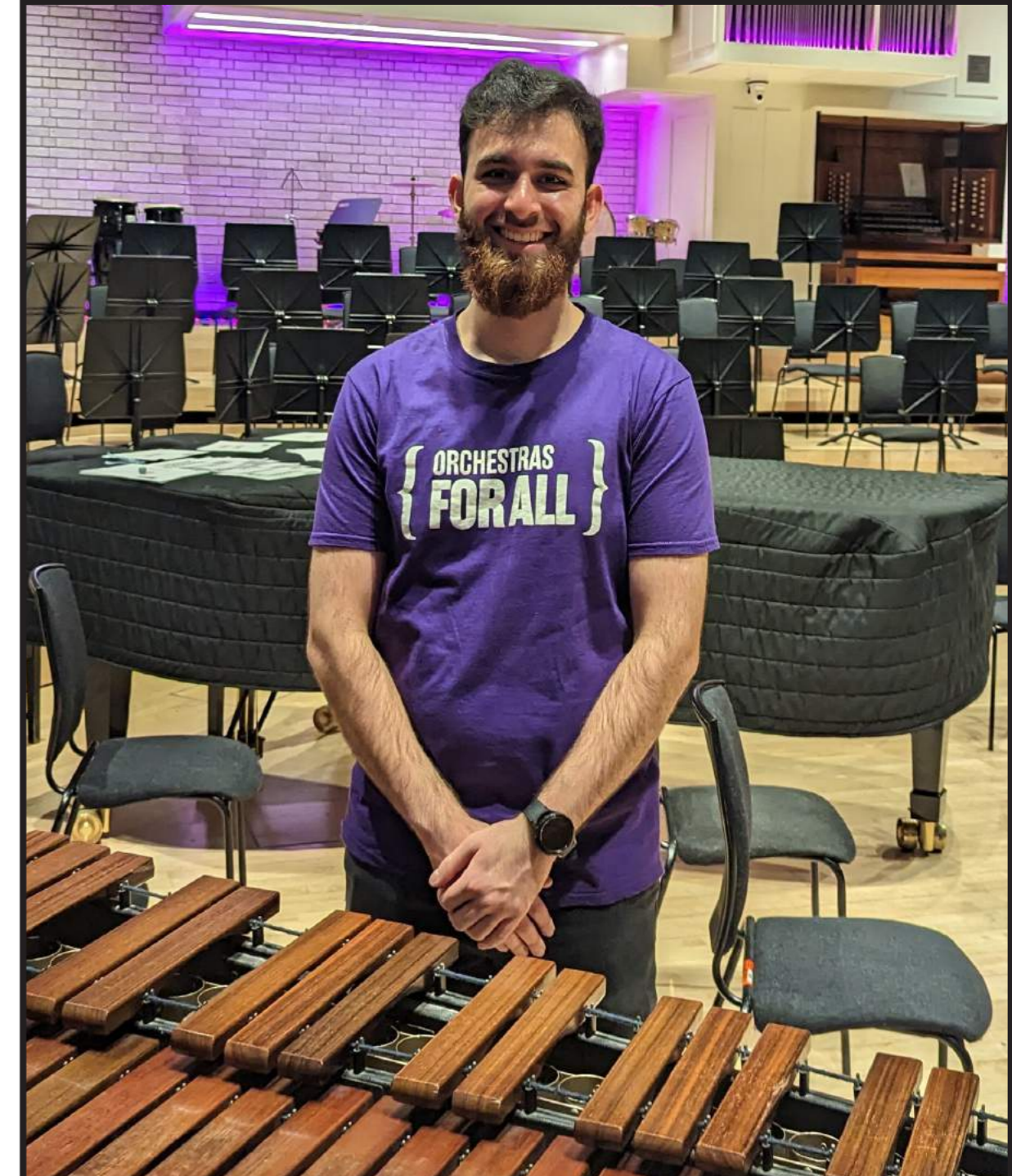
Teachers said:

"The day was full of positive energy and it felt very inclusive. I was very impressed at how you managed to engage all the children, who had all come together and didn't know each other, without having to resort to any 'stern' behaviour management. I feel so lucky we had the opportunity to be involved in this."

"My student's mum contacted me to express how much he enjoyed himself. It was 'the best day of his life'."

Parents said:

"As the first home educated group to do this programme, we felt welcomed and not excluded. The conductor was fantastic and kept that huge group engaged throughout. It was really nice to have the tutors involved during the main rehearsals giving extra support where needed."





■ KEY ACHIEVEMENTS

- **Highlighting FUN (female, under-represented) repertoire and having our young people lead on this.**
- **Bringing young people into inspiring music venues and higher education institutions, showing them a potential future in music.**

It has been a pleasure to work with conservatoires, universities and arts venues, bringing young people into an environment they have not had the opportunity to visit. This has had a huge impact on aspiration, with young people reporting a strong belief in their musical future and teachers reporting a greater interest in music qualifications and careers.

- **Collaborating with freelancers**

We have improved the training we offer our freelance staff to ensure they feel confident in safeguarding and an inclusive approach to leading sessions. We have worked hard to ensure a consistent team of tutors for Modulo Meets within each region.

This has proved successful when young people return for their second event as they are already familiar with the people they are working with. Likewise for tutors, it allows them to have a deeper knowledge of young people's needs.

We have worked as a wider programmes team to offer opportunities that work across both programmes, rather than having separate tutor teams. This has allowed us to offer more work to individuals and has given our tutors a much better understanding of the organisation as a whole, upskilling them in "the OFA way" in a variety of settings.

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 on themes from conducting to arranging, rooted in inclusive practice.

* **14 events delivered** – in-person, online and conferences

* **More than 300 music leaders** joined us for live workshops and two free webinars

* **7,000 young people** indirectly benefited from MLT activity

■ WHAT HAPPENED DURING THE PROGRAMME?

This was a successful year for the MLT programme as we **returned to delivering our in-person sessions**, alongside online content. While the impact of the COVID-19 pandemic was ongoing for many arts organisations, we are proud to share that we successfully hosted seven in-person events!

An important development has been the **inclusion of young people in the planning and delivery of events**. This included our first presentation being led solely by NOFA alumni, **Joe Walsh** and **Kate Lynch**, who were invited to present a session on 'Meeting Young People where they're at', for the Harrison Parrott Symposium.



Our ongoing aim is to **provide opportunities for as many young people as possible** to be directly involved in conferences and training sessions. We are keen to welcome their diverse perspectives, helping us to drive forwards both our organisation and the sector in an authentically youth-led way.

We held **six webinar sessions** across the year, including two that were open to the public, and **multiple training sessions** for all tutors who worked with us on the NOFA and Modulo programmes, upskilling our freelance team and providing vital safeguarding training.

We also **attended several conferences** held by other organisations across the sector, where we participated in multiple conversations with colleagues about our approach, inclusive practice and the future of the sector.

This included setting up a **Music Mark stand at the Music and Drama Expo**, where we met with other national youth music organisations (NYMOs) and discussed our programmes with delegates.



■ WHAT DID WE LEARN?

Alongside drawing upon the expertise of our wider team of orchestral and wellbeing staff, we are keen to implement the following learnings into as many future MLT events as possible:

- **Youth leadership** – at least one young person should be present at our MLT events and webinars.

Going forward, their roles might include hosting, participating as a presenter for part of the session, providing technical support, designing supporting resources, recording videos, contributing to discussions or even becoming a panel member for discussions.

- **There is a distinct need for CPD** (continuing professional development) on working with neurodiverse young people, including those with Autism, in classes, small groups and one-to-one lessons.

After reviewing our feedback forms, three from Lancashire mentioned this as a particular type of training they would like to see us arrange.

- **A refreshed approach to Music Leadership Training** – streamlining our offer to create a greater impact for teachers nationwide.

DIGITAL HIGHLIGHTS

As part of our charity's five-year strategy, we are continuing to improve our marketing and communications both internally and across our digital channels, helping us share our vital work more widely, build stronger connections with our audience and act as a catalyst for greater change.



Sharing vox pops with young musicians online

Powerful guest blogs from Ambassadors and participants

'If you have ADHD, don't try to fit the neurotypical mould — work with yourself instead,' says National Orchestra for All ambassador, Phoebe

Discover



Instagram takeovers led by alumni

Virtual galleries of our live activity

Modulo Programme in pictures: Midlands Arts Centre hosts OFA's first spring meet

News



What a wonderful start to live activity in 2023...

On Tuesday, Orchestras for All welcomed 120 school students to the Midlands Arts Centre in Birmingham for its first Modulo Meet of the spring – and it was pure joy.

From calming stretches during group warmups and energetic sectionals to conducting demos with young people and full orchestra rehearsals, it was surely a day to remember and we'd like to extend our thanks to all those involved (including two of our inspiring Ambassadors, Chloe and Noah!).



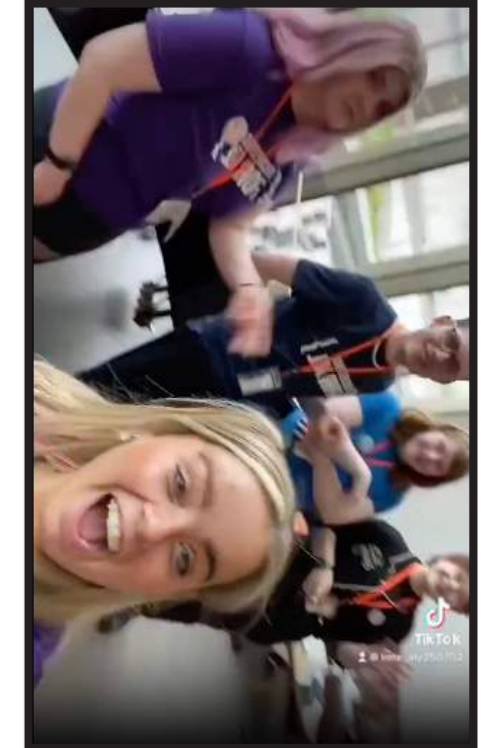
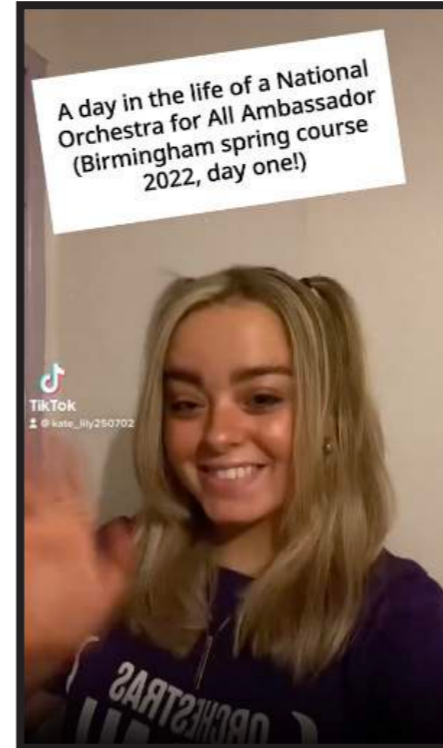
BBC Young Jazz Musician 2022 finalist Ralph Porrett shares a virtual tea break with OFA



Artistic Director Emma Oliver-Trend introduces her webinar – Flip the Script: Redefining Rehearsals

Video interviews with industry experts

OFA joins the world of TikTok



Seasonal newsletters to our donors, funders and loyal supporters



THE YEAR AHEAD

Jul '23 - Jun '24

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

- **The finale of our 'Music and Change' season:** Complete with a spectacular spring of live performance at the Royal Birmingham Conservatoire in April 2023.
- **Investing in our environmental responsibility:** Updating and integrating our environmental policy and training across all areas of our work, providing a safe space for young people to talk about the climate crisis.
- **Being youth led:** Appoint an alumni of our programmes to co-chair the Board of Trustees, to join our team as Youth Leadership Coordinator and offer alumni Ambassadors at national conference a platform to share their stories, opinions and calls for action.
- **Being data led:** Invest time, capacity and resource into research, data and impact of our work, and ensure all key decisions are led by data.
- **Continuing Orchestras for All's transition as a new National Portfolio Organisation (NPO):** Updating how we evaluate, collect data and connect with other national youth music organisations (NYMOs) across the UK.
- **Relocating OFA's headquarters:** As part of the NPO Transfer programme, we will be relocating OFA's headquarters outside of London in 2024 - watch this space!
- **Strengthening the core team:** Appointing a Head of Fundraising and Youth Leadership Coordinator to strengthen our team, enabling future sustainability and relevance of our work.

THANK YOU!

On behalf of the Team, Board and young musicians at Orchestras for All, we would like to thank everyone who has given their support to our work over the past year.

Orchestras for All is entirely reliant on fundraised income. The generous contributions of public funders, trusts, foundations, individual donors, corporates, partners and community groups enable our vital work to continue, so that all young people can benefit from ensemble music-making.

To all of you, thank you for coming on this journey with us.

Thank you to our funders and donors:

29th May 1961 Charitable Trust, Arts Council England, Association of British Orchestras Sirens Fund, Austin & Hope Pilkington Charitable Trust, Centre for Innovation in Voluntary Action, Clore Duffield Foundation, D'Oyly Carte Charitable Trust, Department for Education, Finzi Trust, Foyle Foundation, Garfield Weston Foundation, Harold Hyam Wingate Foundation, Hakluyt, Harriet's Trust, Headley Trust, Ingles & Hayday, The Lucille Graham Trust, The Michael Tippett Musical Foundation, Rachel Baker Memorial Charity, Radcliffe Trust, Rayne Foundation, The Samuel Gardner Memorial Trust, Scops Arts Trust, Swire 2765, Three Monkeys Trust, University of Warwick.

Thank you to our partners:

Covington & Burling LLP, Royal Academy of Music, Cecil Sharp House, MAC Birmingham, Royal Birmingham Conservatoire, Royal Northern College of Music, Sandwell Music Hub, SKY Music Hub, Sound Connections, University of York.



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Supported using public funding by



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