

Orchestras for All The First Five Years



Impact Report 2011-2016



“ One word: **confidence**. I’m just much more confident as a person directly because of the National Orchestra for All.
- *Charley, NOFA Member*



“ Modulo fills a huge **gap** in our community.
- *Maria, Music Teacher*

Welcome

We are Orchestras for All (OFA) and our mission is to unlock access to the life-changing experience of ensemble music-making for 11-18 years olds with complex lives.

We are delighted to present our Impact Report 2011-2016, charting the first five years of our work.

As the programmes of OFA have developed over the last five years, so too has our approach to impact measurement. We have always recognised the importance of rigorous impact evaluation across our programmes and we have used the findings to help us shape, guide and inform our work.

Since 2011 our programmes have evolved from one National Orchestra for 35 young musicians aged 11-18 into three distinctive programmes:

- **National Orchestra For All (NOFA)** – a unique, mixed ability youth orchestra comprising 95 young musicians with complex lives from across the UK, who come together throughout the year to learn, compose, rehearse and perform ensemble music.
- **Modulo Programme** – an innovative in-schools programme which supports under-resourced schools and community groups to run ensembles ('Modulos'), regardless of level of skill or instruments available, brought together regionally and nationally twice a year to form large scale symphony orchestras.
- **Conductors for Change** – a training programme for early-career music teachers and community music leaders to develop their conducting skills and musical ensemble leadership skills so that they can help transform young people's chances in life through music.

Over these first five years, we have:

Worked with more than

900

young musicians

Commissioned and arranged

20

pieces of music

Worked with more than

50

schools and communities

Performed to

14,500

in a range of iconic venues across the UK

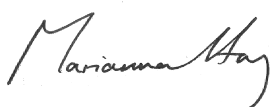
Supported more than

60

music teachers and community music leaders

To date we have evaluated each of these programmes independently of one another and have developed and tested a variety of different approaches to evaluation. However, we are now moving towards a position where our three programmes are being evaluated under one organisation-wide impact framework. We are pleased therefore to present at the end of this report our new OFA **Theory of Change** and our plans for evaluating all three programmes against this.

We hope you find this report an interesting insight into our work. We would be delighted to discuss it with you in more detail – our contact details can be found on the back cover and we'd love to hear from you!



Marianna Hay
Chief Executive and Artistic Director

The Challenge

The importance of access to musical experiences and a high quality music education is widely accepted. Research indicates the importance of music-making as it:

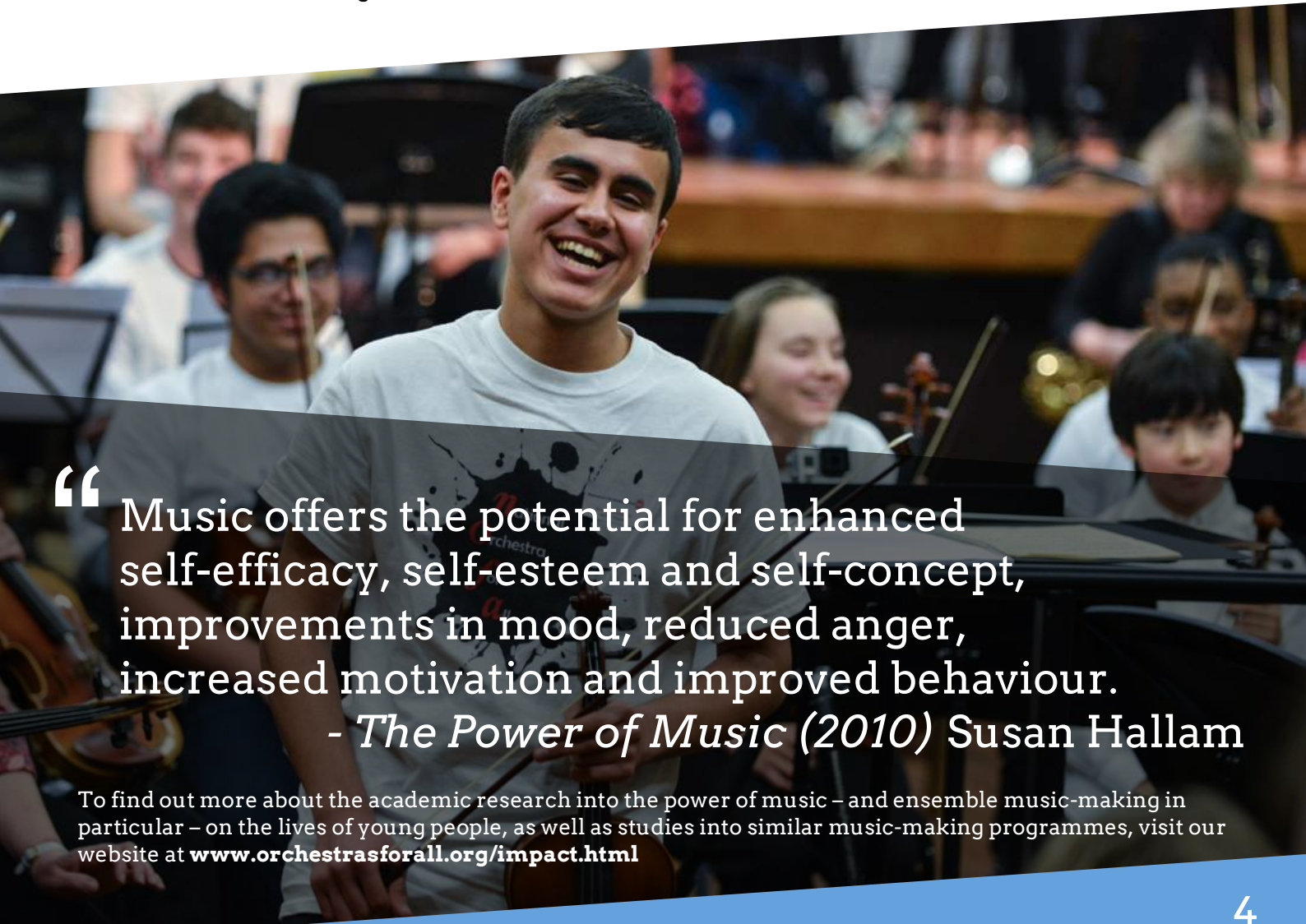
- Transcends educational ability, socio-economic status and disability
- Gives young people a unique way to express themselves
- Can provide a safe space for young people with complex lives; it can be an escape from challenging home or school lives
- Brings multiple benefits, including confidence and self-esteem, self-efficacy and cultural awareness

Playing in an ensemble provides additional proven benefits:

- Ensemble music gives young people access to a broad and diverse social network
- Ensemble music increases teamwork skills
- Ensemble music improves communication skills

Yet music education and high quality musical experiences are inconsistently resourced across the UK. And young musicians with complex lives are often the first to miss out. Opportunities for orchestral music-making too often go towards those who are already privileged in some way. **A 2014 Youth Ensembles report conducted by the Association of British Orchestras highlighted that 92% of British Youth Orchestras have a minimum entry standard, and 80% charge an annual membership fee.**

This is deeply unfair. It means disadvantaged young people repeatedly miss out on the unique opportunity of ensemble music-making and cannot realise all the non-musical benefits that flow from it.

A photograph of a young man in the foreground, smiling broadly while playing a violin. He is wearing a white t-shirt. In the background, other young people are visible, also playing instruments, suggesting an orchestra or ensemble setting. The image is partially obscured by a dark, semi-transparent box containing text.

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

To find out more about the academic research into the power of music – and ensemble music-making in particular – on the lives of young people, as well as studies into similar music-making programmes, visit our website at www.orchestrasforall.org/impact.html

Our Solution

National Orchestra for All

The National Orchestra for All (NOFA) is our flagship programme: a unique, mixed ability orchestra of 95 11-18 year olds. We are the only non-auditioned, free of charge, nationally run youth orchestra in the UK. Our young musicians are nominated by their music teachers to take part because of their dedication and commitment to music in the face of personal challenges (physical or mental health issues, economic circumstances, caring responsibilities) or community challenges (rural isolation, limited local accessible music-making). They do not audition and can be of any musical standard. Many are from Teach First schools, which serve some of the most deprived communities in the UK. NOFA is entirely free of charge. This creates a highly inclusive, mixed ability group of young musicians. The 12-month programme consists of orchestral residential courses, workshops and spectacular public performances.

How have we measured its impact?

Over the first five years of NOFA's life, we have used a range of techniques to measure the impact of the orchestra on our young musicians. These have included the New Philanthropy Capital (NPC) Well-being Measure (an online survey-based tool for assessing the well-being of young people) and since 2014 a partnership with the Institute of Education and researcher Lina Tsaklagkanou who has been using the work of NOFA as the basis of her PhD. Lina has undertaken a series of focus groups, one- and two-on-one interviews with participants, staff and parents, as well as analysis of data from pre- and post-event questionnaires exploring social and musical progression.



“ It's made me more confident in everything I do. I'm not as shy and held back any more... When I start new things outside of NOFA I find that the confidence is still there.

- Emma, NOFA Member

Modulo Programme

First piloted in 2013, the Modulo Programme is a flexible, creative in-schools initiative that overcomes the inconsistent provision of music education across the UK. We work with under-resourced schools and community groups to help them set up and run instrumental ensembles – regardless of skill level or type of instruments available. This national network of ensembles, called ‘Modulos’, enhances ensemble music-making by 11-18 year olds whose schools or communities are unable to offer them accessible opportunities. The programme helps music teachers and community groups run rewarding ensembles for students who play any instrument at any skill level who are keen to take part in music. We provide them with rehearsal plans, resources and bespoke arrangements of music that cater to all skill levels and instrument combinations. Twice a year we bring the Modulos together to perform as a large-scale orchestra – once regionally and once nationally.

How have we measured its impact?

Both the pilot and the subsequent two years of the Modulo Programme have been delivered in partnership with our funder Youth Music. Our research and impact evaluation of the programme has therefore been shaped by the outcomes framework partially set by Youth Music and partially set by OFA (guided by the IoE and the expertise of Lina Tsaklagkanou and her supervisor, music education psychology expert Dr Andrea Creech). Case studies tracking the progress and experience of young musicians, feedback sessions for participating Modulo Leaders as well as statistical data analysis of the effect of the programme on in-school and community music-making formed the basis of a number of evaluation reports over the first three years of the programme, and serve as the basis for our evaluation to date.



“ There had been such a lack of opportunity for ensemble work in school prior to the Modulo Programme... this has really inspired lots of change in the music department.

– Charlotte, Music Teacher

Conductors for Change

Conductors for Change (CFC) offers music teachers and community music leaders the opportunity to access training and support in music leadership. First piloted in 2013 as part of the Modulo Programme, CFC is now a separate programme in its own right. Our workshops are led by distinguished conductors, such as Sian Edwards, Professor of Conducting at the Royal Academy of Music, and Bob Pepper MBE, Musical Director of the English Schools' Orchestra. Since 2013, the programme has successfully trained first year Teach First music teachers in our innovative approach so that they are ready to set up, lead and develop an accessible ensemble in their school.

How have we measured its impact?

Research into Conductors for Change has been carried out internally through a series of pre- and post-programme questionnaires, designed and developed in partnership with Teach First.



“ I now have 100% confidence in conducting at school as previously I hadn't had any experience of doing this.
– Rebecca, Music Teacher

TeachFirst

How do we work with Teach First?

Teach First works to end educational inequality across England and Wales, training teachers and placing in them in schools in some of the most deprived areas of the country. Orchestras for All has worked closely with Teach First since 2011, performing each year at the annual Teach First Summer Institute as part of the Impact Conference – in 2016, the audience for the Summer Course finale concert was made up of 4,000 Teach First participants. A significant proportion of NOFA nominees come from Teach First partner schools, while many Modulos are run by current and former Teach First participants. In addition, Conductors for Change has to date been run solely for first-year Teach First music participants. Since 2014 we have been an **Innovation Partner**, receiving bespoke support from the Innovation Unit in how to develop the organisation – including help in developing our evaluation strategy.

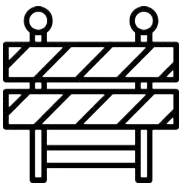
What makes our programmes unique?

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



Range of activities

We run a unique combination of in school and term-based / out of school and holiday-based activities as well as programmes that operate at school and community level, regional level and national level.



Removing barriers to access

We tackle the issue of access from every angle and on a child by child basis, and look at both artistic and logistical challenges. To do this, we:

- Create bespoke arrangements responding to the needs of our players
- Embrace all musical genres and involve young people as co-creators
- Provide a non-competitive, safe and supportive environment
- Focus on enjoyment, removing anxiety and building confidence
- Solve practical problems to get all our players to every event
- Build and share understanding of barriers and develop solutions to tackle them



Supporting music teachers

We provide hands on support for secondary school music, rooted in the reality of challenges faced by over-stretched teachers working in under-resourced secondary school music departments.



Dedication above ability

We prioritise commitment and dedication to music over technical ability across all our programmes. The National Orchestra for All is the only non-auditioned national youth orchestra in the UK.



Encouraging late starters

We focus on secondary school pupils and believe that young people who make a late start on an instrument (over the age of 11 or even much older) and are therefore excluded from traditional progression routes can still access the musical and social benefits of ensemble music-making.



Working with others

We are committed to working in partnership with organisations across social change and education sectors ensuring we are accessing young people previously out of reach to other youth music organisations. We work with disadvantaged young people not just through Music Education Hubs and other youth music organisations, but also through schools and teachers in low income communities through partnerships with national non-musical organisations committed to social change such as Teach First and Family Action UK.

Our Impact Story So Far

Year 1 2011-2012

National Orchestra for All

Activities: residential **Summer Course** in Warwick in July 2011, **Music for Youth Albert Hall Prom** in partnership with Music First in November 2011 and **Nucleo Day** at the Southbank Centre in June 2012.

Research methods: NPC Well-being Measure (insufficient sample size for statistically relevant data); spoken and written qualitative feedback.

Key findings: our first NOFA activity in the summer 2011 had a significant impact on our young musicians' confidence, well-being and sense of purpose as reported by nominating teachers, parents, supporters and our young musicians themselves.

35 players

53% from
the 30% most
deprived areas*

“ Steph benefitted enormously from the experience both as a 'cellist but even more importantly in her confidence and self-belief. It may well turn out to be a turning point in Steph's life.
- Alison Yates, Enfield Arts Support Service

Year 2 2012-2013

National Orchestra for All

Activities: residential **Summer Course** in Warwick in July 2012, **Teach First Challenge 2012 Event** at Queen Elizabeth Hall and the Royal Festival Hall in September 2012, chamber group performances at the launch of **East London Arts and Music** in November 2012 and **Westminster Abbey** in March 2013 and second **Nucleo Day** at the Southbank Centre in June 2013. We also trialled **regional orchestras** in the West Midlands in March 2013 and London in partnership with the Academy of St Martin in the Fields in April 2013.

Research methods: written and spoken qualitative feedback; NPC Well-being Measure (including comparisons with baseline data); case studies.

Key Findings: participants took part in a pre- and post-course survey, which was then analysed using the NPC Well-being Measure. Across the whole group, there were significant improvements in self esteem, emotional well-being, resilience and life satisfaction. The NPC baseline acts as a comparison against national data for the same age and gender of young people. By the end of the programme, data showed that **NOFA members had higher emotional well-being than 83% of the UK baseline**, compared with 58% at the start of the programme.

70 players

63% from
the 30% most
deprived areas



National Orchestra for All

Activities: residential **Summer Course** in Warwick in July 2013, chamber music at the **National Gallery** in February 2014 and **Toynbee Studios** in May 2014, and residential **Spring Course** – NOFA and Friends – at the Royal Academy of Music in April 2014.

75 players

67% from
the 30% most
deprived areas



Research methods: NPC Well-being Measure (including additional NOFA-specific questions); on-site intern researcher carrying out interviews and reporting on the NPC findings; case studies on NOFA members.

86% had
improved
confidence

Key findings: a comparison of young people new to NOFA compared to young people for whom this was their second or third year with us was interesting. NOFA participants on their first course had lower levels of life satisfaction and markedly lower resilience than the NOFA group overall.

90%
made friends
more easily

By the end of the course, 86% agreed or strongly agreed that attending the course had improved their confidence. In the post course survey, 90% of our young musicians agreed or strongly agreed that completing NOFA had helped them make friends.

Viola player Caitlin said that she loved being surrounded by enthusiastic people who were trying to be the best they could be, which was in stark contrast to her school orchestras and ensembles. She also stated that it improved her confidence.

Clarinet player Shereen also loved being able to share her experiences of the clarinet, as she was the only clarinettist at her school. She also stated that NOFA gave her belief that she could 'get somewhere' with her musical skills, and loved the experience of being in a full orchestra, having previously not believed that she could progress very far.

Modulo Programme Pilot Year

Activities: the programme launched in London and the West Midlands in October 2013. During the Autumn term, Modulos worked on Christmas-themed Modulo Music, with two schools putting on a joint performance in December 2013. We held **Regional Modulo Meets** in London and Birmingham in March 2014, and a **National Modulo Meet** for all Modulos at the Southbank Centre in June 2014.

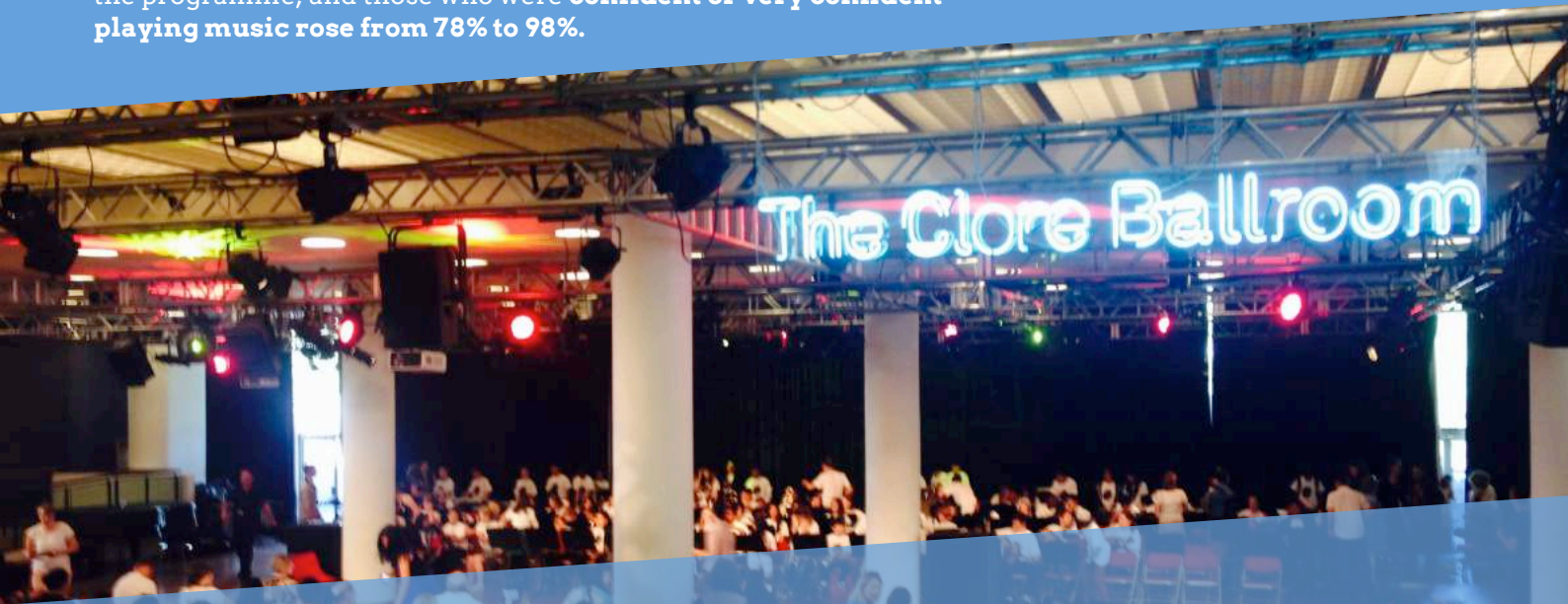
Research methods: statistical data collection; case studies.

Key findings: we identified changes in the musical skill and confidence of our young musicians. The proportion of young musicians who felt that being part of a school ensemble helped to develop their instrumental skills rose from 54% to 70% by the end of the programme, and those who were **confident or very confident playing music rose from 78% to 98%.**

16 Modulos

135 players

69% from
the 30% most
deprived areas



“

The experience matured and focused the boys both within and outside music lessons. They became more confident as musicians and as people, and became much more confident and skilled at working with people from different backgrounds and genders to them.

- Ben, Music Teacher

Conductors for Change was, in this pilot year, incorporated within the pilot Modulo Programme. Participating teachers took on the role of conductors at Modulo Meets and also received two additional training sessions during the year on conducting and arranging.

Key findings of the impact of the programme on teachers included:

- Modulo Leaders commented that they felt more connected to other music teachers involved in the programme and less isolated back in school as a result.
- Modulo Leaders commented that working towards the Modulo days, and the days themselves had given them more confidence as leaders, with some early stage teachers remarking that it had improved their confidence in classroom teaching too.

The day was useful in helping teachers to connect and think creatively about teaching music with minimal access to resources and in schools where music is not prioritised.

87 players

National Orchestra for All

Activities: residential **Summer Course** in Leeds in July 2014, side-by-side workshop with the **European Union Youth Orchestra** at the Royal Albert Hall in August 2014, chamber music at the **Big Music Project** in London, Cardiff, Belfast and Glasgow in October 2014, side-by-side workshop with the **Academy of St Martin in the Fields** in February 2015 and collaborative composition workshop **Where Music Meets** in March 2015.

63% from
the 30% most
deprived areas



“

“Just talking to people. It’s something I didn’t like to do before, I usually never met new people because I was scared to talk to them, now I can talk to everyone. That will stick with me for the rest of my life, to be able to socialise and communicate with other people.”

- NOFA member

Research methods: interviews carried out before, during and after the Summer Course by scholar-in-residence, Lina Tsaklagkanou from the Institute of Education, with 45 individuals (including staff and young musicians); case studies; pre- and post-Summer Course surveys.



Key findings: Lina Tsaklagkanou produced the first of three annual reports, highlighting the following areas and demonstrating the links between the musical skills developed and the non-musical benefits:

Confidence: confidence amongst participants improved significantly at post-course as compared with pre-course; they developed musical confidence, social confidence and personal confidence. The self-confidence gained through the NOFA experience was transferred to many aspects of the participants’ lives and was perceived to contribute to their resilience in the adversities of the everyday life.

Inclusivity: NOFA created an inclusive environment for young musicians of diverse origins and backgrounds. NOFA created a sense of belonging in a non-competitive community of like-minded people, which motivated its participants to persevere with their musical endeavours beyond the residential course and encouraged them to join school and local music groups.

Group identity: the feeling of group identity was significantly higher post-course than pre-course.

Modulo Programme

Activities: launch event in January 2015, **Regional Modulo Meets** in London (six Modulos) and Birmingham (four Modulos) in March 2015 and a **National Modulo Meet** in London in July 2015 (12 Modulos).

Research methods: case studies; statistical data; teacher reflections on their skills and skills of their Modulo; teacher feedback and qualitative evidence from focus groups.

Key findings: there was evidence of improvement in musical self-concept (how a person views their own musical abilities) of our young musicians and evidence of greater confidence in their abilities. Another increase is shown in the ability to work with other performers and focus during rehearsals. **78% of teachers agreed or strongly agreed that Modulo members maintained focus even when they found a part of the music or rehearsal challenging.**

200 players

63% from
the 30% most
deprived areas



Conductors for Change

Activities: Conductors for Change launched as a standalone programme for first year Teach First music teachers. 10 teachers received three workshops during the academic year.

Research methods: pre- and post-programme surveys.

Key findings: by the end of the programme, we saw an increase of over 50% in the number of participants who felt confident in being able to **build, cultivate and develop an ensemble, lead a successful rehearsal and plan rehearsals and rehearsal objectives**. In terms of conducting skills, there were also increases in participants who felt confident in **conducting in various time signatures clearly, bringing in and ending phrases and expressing dynamics**.

Seven out of the ten participating teachers in CFC were either delivering or intending to deliver ensembles or Modulos within their school. Their improved skills and confidence in musical leadership therefore reached an additional 70-100 young people in this year.

National Orchestra for All

Activities: residential **Summer Course** in Leeds in July 2015, percussion group at Teach First **Run the River** in September 2015, second year of the collaborative composition workshop **Where Music Meets** in March 2016 and a residential **Spring Course** at LSO St Luke's in London in April 2016.

Research methods: interviews and focus groups carried out by Lina Tsaklagkanou during the Summer and Spring Courses; case studies; pre- and post-Summer Course surveys.

Key findings: the second year of Lina Tsaklagkanou's study indicated improvements in musical self-concept, self-esteem, group identity, confidence, teamwork and the ability to make friends.

88 players

63% from
the 30% most
deprived areas

“

I think I've gained quite a lot of confidence. Everyone pushes you to make friends, new friends. And you always find you've a little bit in common with someone and that little bit in common, it can start a whole conversation and then you have a new friend.

- NOFA Member

“

You've got to listen to everyone else, help each other out. If you see someone struggling, or someone sees you struggling a little bit then they'll help you and you'll help them.

- NOFA Member

Modulo Programme

Activity: festive Modulo Music provided to all Modulos in September 2016, **Regional Modulo Meets** in London, Warwick and Manchester in March 2016, and a **National Modulo Meet** in London in July 2016.

Research methods: case studies; statistical data; teacher reflections on their skills and skills of their Modulo; teacher feedback and qualitative evidence from focus groups.

Key findings: our young musicians showed increased confidence in a number of areas relating to their musical self-concept, with a 50% increase (to 83%) who felt confident that they had a **good technique on their instrument** and a 25% increase (to 83%) who felt confident that their **overall standard of playing was excellent**. By the end of the year 100% young people felt confident or very confident that they were a **musical person**.

In terms of non-musical impact, 77% of players stated at the end of the programme that Modulo had **inspired them to look for music performance opportunities outside school**, 78% stated that Modulo had helped them to **feel confident about themselves** and 89% of players stated that Modulo showed them that it was **OK to try their best, get involved and make mistakes**.

238 players

26 Modulos

By the end of the year

100% felt confident that they were a musical person



Conductors for Change

Activity: eight first-year Teach First music teachers received three workshops during the academic year.

Research methods: pre- and post-programme surveys.

Key findings: at the start of the programme only 25% of participants felt confident in leading or conducting a choir or ensemble. By the end of the programme, we saw a **75% increase in participants who felt confident overall in leading or conducting a choir or ensemble**, with all participants stating they agreed or strongly agreed with this statement. In addition, the data indicated a **50-75% increase** in participants who agree or strongly agree that:

- they can help ensemble members improve musical aspects of their performance during the rehearsal
- they can plan rehearsals and rehearsal objectives
- they have a clear idea of what they want their groups to achieve in the rehearsal and feel able to lead a successful rehearsal

Key Findings

We have found there to be a direct connection between musical development and development of key skills, including the following:



Improved confidence and self-esteem

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



Improved ability to self-reflect

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



Improved communication skills

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



Greater inspiration and motivation

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

Enabling factors

Our research has also identified the following key enabling factors:



Developed teaching skills

Music teachers who take part in our programmes have gained skills and confidence and feel less isolated in their role.



Creating a safe space

Our young musicians feel supported during the activities and feel it is a safe space in which to ask questions and make mistakes.



Building a group identity

There is a strong fostering of group identity across the programmes.



Playing high quality music

High quality performances make our young people feel respected and valued as musicians.

Next Steps

Programme delivery

National Orchestra: our 2016-2017 season of work launched in late July with a four-day National Orchestra for All Summer Course and Concert in Leeds. The National Orchestra for All will reunite twice more during the year, at the Winter Sessions (where they will be split into two groups with a Northern Session in York and a Southern Session in London) and then at the Spring Course in London in April 2017.

Modulo Programme: this year's programme runs from January – June 2017 in London, the West Midlands and the North West, with repertoire exploring the season's theme of music and visual art. We aim to recruit an additional 10 schools, bringing the total to 35-40 schools, as well as developing work with community Modulos, including a pilot with Play for Progress and the Refugee Council UK to create our first Modulo for young refugees.

Conductors for Change: continuing on a small scale as we develop the content, this year we will run eight hours of workshops for first year Teach First music teachers as part of their teacher training days, focusing primarily on how to set up and then run a Modulo group in their second year of teaching.

Measurement

Using our **Theory of Change** (see page 18-19), we will be testing and piloting our new impact framework over the course of this year. This work will be carried out internally by our Chief Executive and Head of Programmes with administrative support from the Programme Managers and interns. We will be using a range of tools to measure our intended outcomes, both short term and medium-long term.

Quantitative: Surveys and Scales

Young People:

- Youth Music self assessment scales measuring musical development, agency, citizenship, attitude, behaviour and well-being
- Warwick-Edinburgh Mental Well-Being Scale (self assessment)
- Orchestral tutor assessments of young people
- Music teacher assessments of young people

Music teachers and community music leaders: Youth Music Professional Practice Scale based on Music Education Code of Practice, OFA-designed skills-based assessment and Youth Music Job Satisfaction scale

Wider network: feedback survey and focus groups

Qualitative: Interviews and Self Reflection

Young people: reflective music diaries, interviews, focus groups and case studies

Music teachers and community music leaders: interviews, focus groups and case studies

Wider network: qualitative feedback surveys, interviews, focus groups and case studies

By the end of the 2016-2017 season, we aim to:

- Produce a 2016-2017 Impact Report, ready for publication in September 2017
- Review and identify aspects of the Theory of Change and evaluation framework that require further refinement or alteration (to be included in the Impact Report)
- Identify and secure a research partner to support us from 2017 onwards, ensuring even greater rigour and objectivity and helping us become a leader in the sector

Next Steps Theory of Change

What is a Theory of Change?

“A Theory of Change is a diagram that explains how a programme has an impact on its beneficiaries. It outlines all the things that a programme does for of its beneficiaries, the ultimate impact that it aims to have on them, and all the separate outcomes that lead or contribute to that impact. A Theory of Change should not refer to the scale, growth plan or operational details of the organisation itself – it should effectively describe and explain the impact of the programme from a beneficiary’s point of view.” – *Nesta**

How did we develop it?

Our new Theory of Change builds on the research outlined in this report covering the first five years of our work. Through a series of workshops and planning sessions (in part supported by the Teach First Innovation Unit), we identified key trends and outcomes from each of our programmes. These outcomes have in turn been reflected in our new Theory of Change. In doing so, we hope to present a framework that captures our impact as a whole organisation rather than on a programme by programme basis.

How will we use it – and review it?

We will use our 2016-2017 Theory of Change as a basis for our evaluation framework, as it helps us to map out all of our outcomes that we need to measure. A Theory of Change is a live document: this version covers the season ending July 2017 and will be reviewed in preparation for the start of the 2017-2018 season.

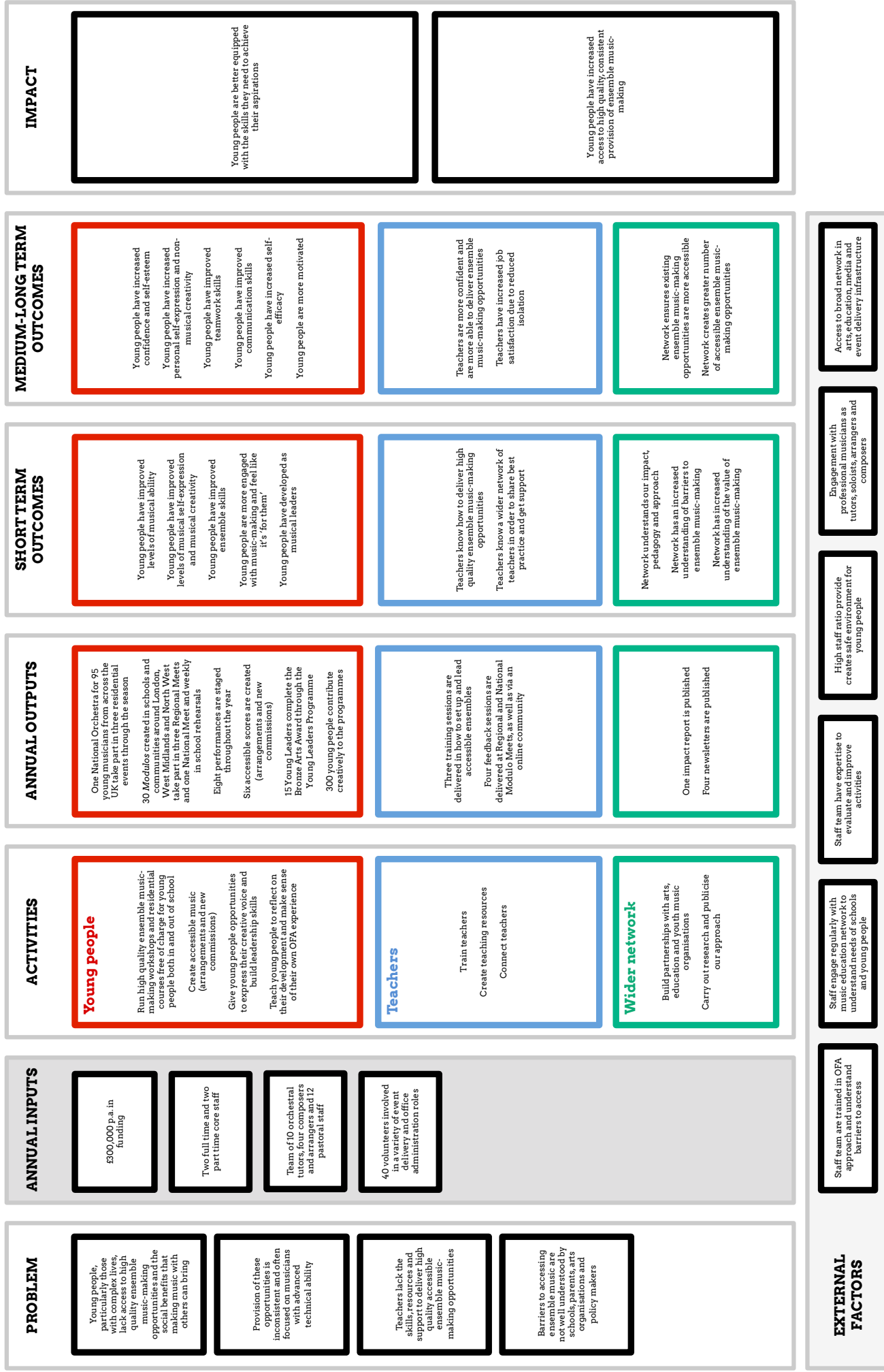
Notes on the Theory of Change

Key assumptions

- Every young person should have access to the experience of orchestral music-making as there is an inherent artistic and social value to this.
- The wider network of youth music organisations is committed to bringing down barriers for young people and widening access to a range of music-making opportunities.
- In measuring changes in musical ability for young people we are measuring this relative from where they started.

Beneficiary groups

- Young People aged 11-18 (**red** boxes) who face a challenging circumstance as explained in the **OFA Membership Policy**, including personal challenges such as economic deprivation, physical or mental illness or community challenges such as rural isolation or limited local music-making.
- Music teachers (**blue** boxes) at under-resourced / challenging secondary schools, or community music leaders running ensembles outside of school.
- Wider network including schools, youth music organisations, arts organisations and organisations working for social change among young people (**green** boxes).



EXTERNAL FACTORS



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