

# Orchestras for All Impact Report 2017-2018





# The year in numbers

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

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

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

**500** hours of music rehearsed

**515** young musicians supported

**23** brand new ensembles created

**14** accessible new works produced

**15** music leaders trained

**28** partnerships developed

**50** volunteers engaged

**150** total instruments donated

# Welcome

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

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

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

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

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

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

Stuart Burns  
Executive Director



# What we do

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

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

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

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

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







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

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

With reduced support in school for music and music teachers expressing a sense of isolation, it is increasingly important that we continue to work with partners across the country to reach young people who would otherwise miss out on the life-changing experience of making music together.

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

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

# Our Values



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



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



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



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

## Our Programmes



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



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



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





# Our Team

## Ambassadors

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

## Staff team

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

## Volunteers

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



# Noah

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

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


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

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

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

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

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

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

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





# Poppy

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

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

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

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

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

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

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

# Young People

## Our Outputs in 2017-2018



### 515 young musicians

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



### 22 contact days

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



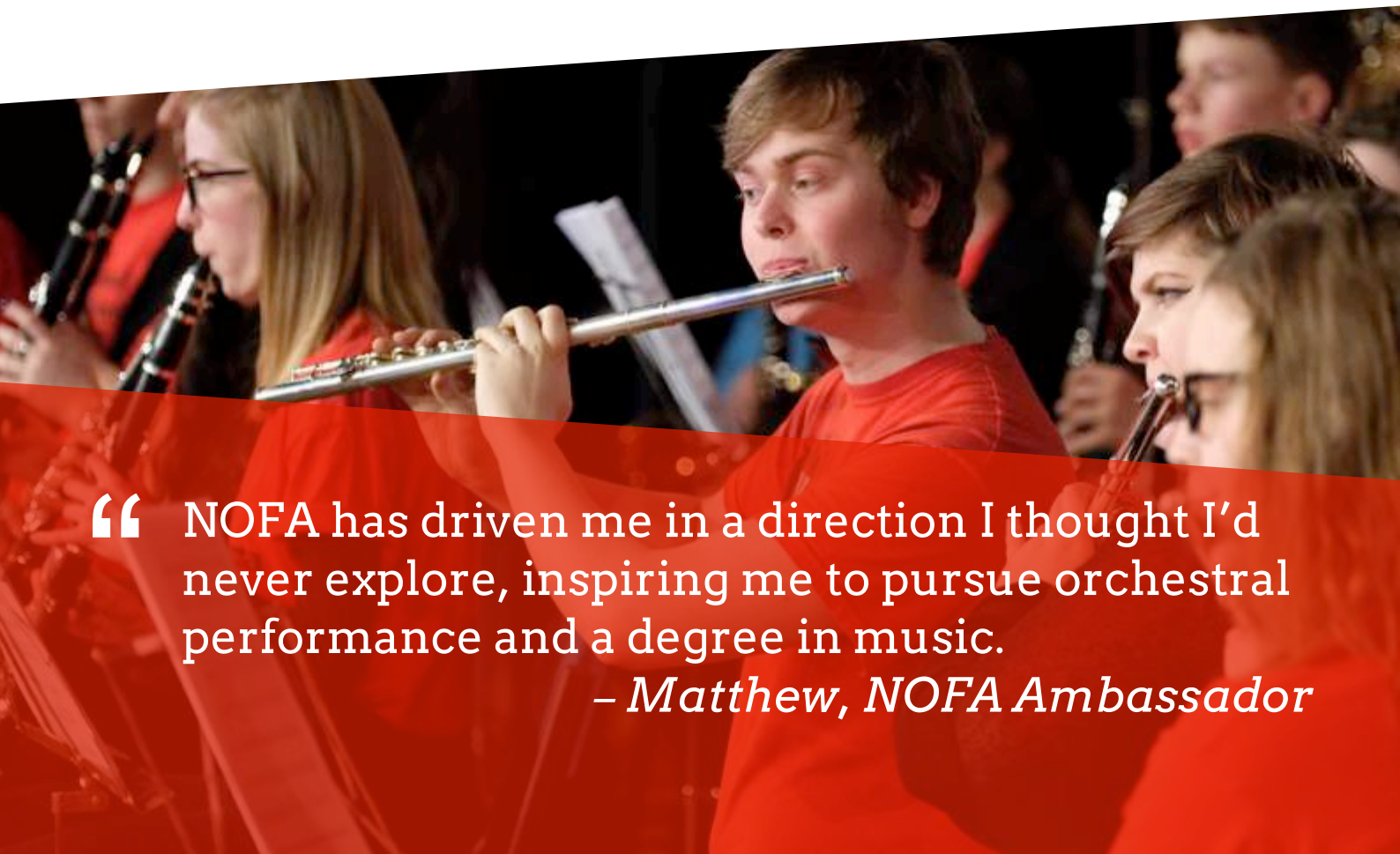
### 18 Bronze Arts Awards

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



### over 500 contact hours

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



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



# Our Impact on Young People

Our short-term outcomes (after one residential course or one term of the Modulo Programme) focus on developing **musical skills**. These include improved musical ability, musical self-expression, creativity, ensemble skills and music leadership skills, as well as an increased sense of ownership over their own music-making. In the medium- to long-term (after one year), we track the development of **key life skills**, including improvements in confidence, self-esteem, personal self-expression, non-musical creativity, teamwork skills, communication skills, self-efficacy and motivation.

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

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

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

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

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

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

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

- Modulo teacher

# Music Leaders

## Our Outputs in 2017-2018



### **54 music leaders supported**

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



### **12 workshops and networking events**

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



### **14 accessible arrangements**

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



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

– *Conducting Day participant*



# Our Impact on Music Leaders

Our short-term outcomes focus on ensuring teachers and community music leaders **know how to deliver high quality music-making opportunities** and have a **wider network to share best practice and find support**. In the medium- to long-term (after one year) we measure changes in music leaders' **confidence in ability to deliver ensemble music-making opportunities** and **job satisfaction** due to reduced isolation – particularly as many of our participants are the only music teacher in their school.

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

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

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

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

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

– Ian Naylor, Head of Sheffield Music Hub



### Building our profile in the sector

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

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



### Working in partnership

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

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



### Ensuring the future of the organisation

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

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



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

*– Jim Pinchen, Up! Orchestra*



# The year ahead

## Orchestras for All goes global

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

## Playing on words

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

## Connections across the sector

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



# Measuring impact

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

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

## National Orchestra for All

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

## Modulo

Having successfully achieved Standard 1 validation last year, the Modulo Programme worked with Project Oracle research associate, Rosie Dow, to improve the design and delivery of the programme evaluation. **Next steps:** We demonstrated a positive change between young people's music-social development and confidence between the beginning and end of the Spring 2018 Modulo Meets. In order to complete Standard 2, we now need to focus our questionnaires in order to demonstrate this from the beginning of the programme in January to the end in June. We will continue to refine our quantitative research tools in order to capture participants' musical and social progression.

## Conductors for Change

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



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

– Rosie Dow, Project Oracle research associate





# Get involved

**Spread the word!** The quickest and easiest way to support us on our mission to bring ensemble music-making to young people with complex lives is to tell your friends and colleagues all about what we do – and why not post about us on social media? Find all our social media accounts via our website.

**Nominate!** Is there a dedicated young musician in your school or community that faces barriers to accessing ensemble music-making? A beginner player who needs some extra support? An advanced player with no ensemble access? Nominate a young musician for the 2019-2020 **National Orchestra for All** between January and March 2019 for membership in the orchestra from July 2019.

**Set up an ensemble!** Whether you're a music teacher struggling to find the time and resources to get a group going, or a peripatetic instrument teacher working in a school where there's little or no music provision, you can kick start ensemble music-making with the **Modulo Programme**. We support small ensembles of any shape, size or context with flexible arrangements, teaching resources and workshop days to bring all of the small ensembles to perform as large-scale orchestras!

**Develop your skills!** Our **Conductors for Change** programme provides everything you need to set up, lead and develop an inclusive ensemble. Take part in our face-to-face Conducting Days or our brand new online training course to develop your skills and confidence in leading an ensemble.

**Volunteer!** All of our work runs with the support of an intrepid band of volunteers, and we're always keen to hear from anyone who wants to support us. Whether you want to help with front of house for an event, or backstage with vital administrative tasks, we'd love to hear from you.

**Donate!** None of our work would be possible without the amazing support of our wonderful donors. No matter how big or small, any donation can help us on our mission to bring ensemble music-making to young people with complex lives around the country. Find out more about the impact your support could have by visiting our website at [www.orchestrasforall.org/donate](http://www.orchestrasforall.org/donate)



## How to contact us



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