

**ORCHESTRAS
FOR ALL**

ANNUAL REPORT

JULY 2020-JUNE 2021



OUR VISION

Our vision is where any young person aged 11-18 can access the benefits of group music-making in the UK

WELCOME FROM OUR TRUSTEES

Having just completed our first year as trustees, we have watched in awe as Orchestras for All (OFA) has evolved to overcome every single obstacle thrown its way. Driven by **passion, determination and innovation**, OFA has found new ways to bulldoze right through the barriers that young musicians face today and utilised the power of the Internet to connect musicians from up, down, left and right of the country. With **12 online days for National Orchestra for All (NOFA), five Music Leadership Training webinars and 43 schools engaging with the Modulo Programme** in the midst of a global pandemic, OFA never ceases to amaze us – but we wouldn't expect anything less.

While we currently stand as trustees of OFA, we also speak as **proud alumni** whose only real access to orchestral music-making was through its programmes. For both of us, this charity was – and still is – **a vital lifeline to musical activities that completely changed our lives for the better**, so this past year has been a rewarding opportunity for us to reflect and finally give back!

Our reflections on the organisation have resulted in the **formation of OFA's Youth Board**, a diverse cast of nine members and alumni whose impacts are already being felt across everything that OFA does. From rebranding and new wellbeing initiatives, to further polishing of NOFA courses, the list goes on. This is all being pioneered and developed by the Youth Board under the banner: **"Nothing about us, without us"**. We feel truly honoured to be working with such thoughtful, talented and enthusiastic young musicians.

What's more, everything we have achieved this past year even led to OFA being **shortlisted in the Impact category at the Royal Philharmonic Society Awards** – but for us, this is just the beginning. We look forward to seeing what the future holds in a post-pandemic world, with youth voice at the forefront of our actions. A very special thanks to **Arts Council England, Youth Music, our loyal funders and individual donors, ambassadors, volunteers, and wellbeing staff and orchestral tutors** for helping to make the work that we do possible.



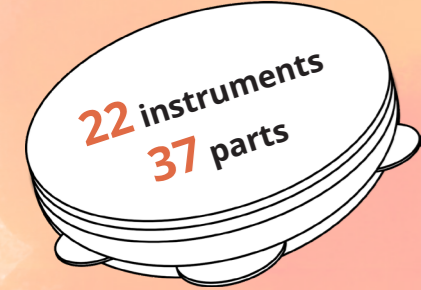
Beth White



Joelle Sogunro



YEAR IN NUMBERS



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



7 wellbeing staff welcomed

8 volunteers

5 ambassadors

100 members



{MODULO}



10 new ensembles

2 new musical arrangements

2 virtual recordings

3 orchestral partners:

BBC Philharmonic, City of London Sinfonia, City of Birmingham Symphony Orchestra

49 volunteers across all three programmes

14 masterclasses



2 composers engaged for creative workshops

2 online days
10 hours of support sessions



43 schools
5 music hubs

24 schools participated in online activity

41 professional musicians leading young people



{MUSIC LEADERSHIP TRAINING}

5 webinars:

- Welcome to Modulo
- Conducting Skills 1, 2 and 3
- Learning by Ear

123 customers

and 67 live participants

10 online modules launched

8.5 hours live training



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

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



energise

music educators to lead change in their local communities



engage

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

OUR PROGRAMMES

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

■ **National Orchestra for All (NOFA)**

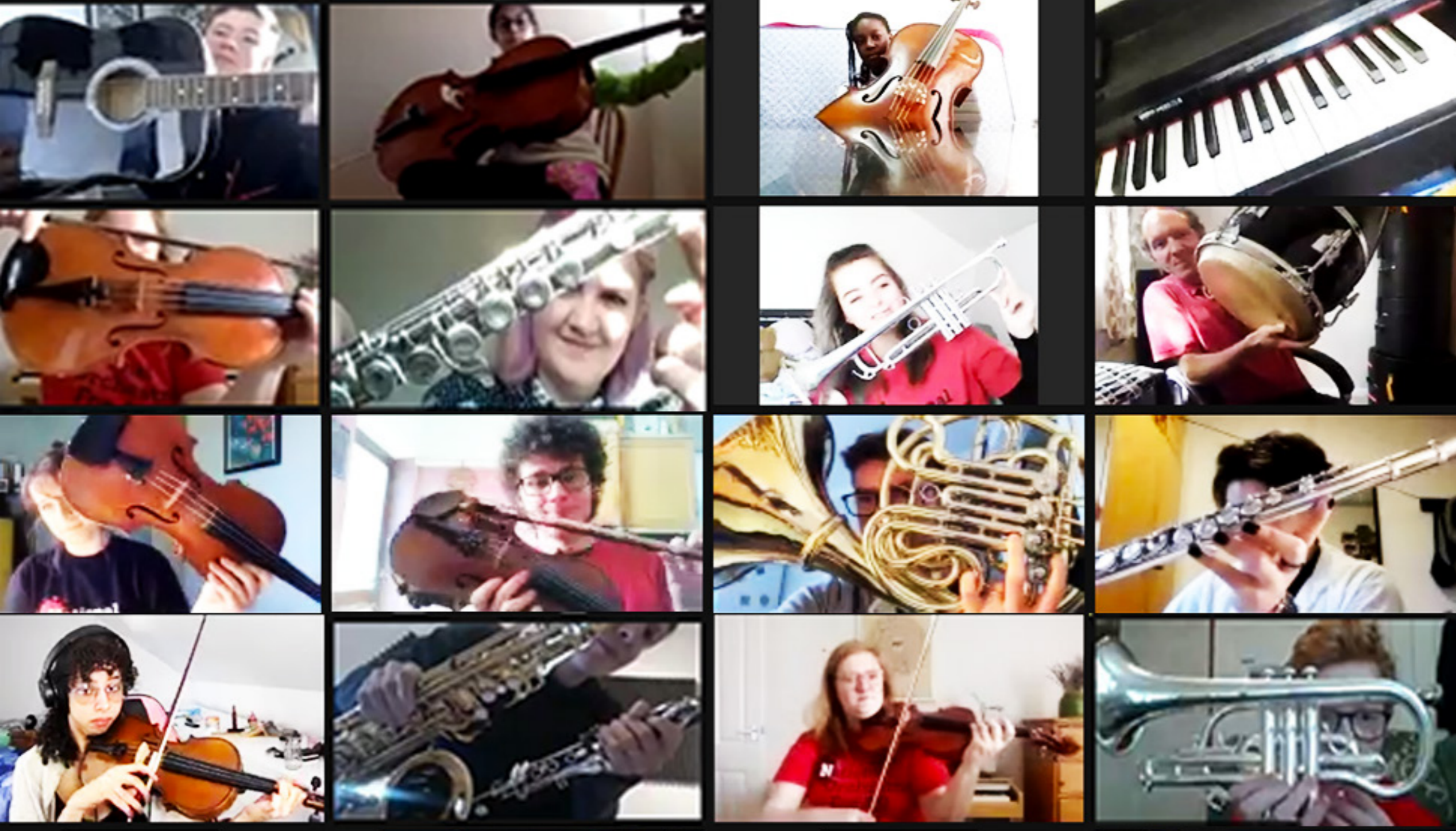
A unique, mixed skill level youth orchestra comprising **100 young musicians** from across the UK facing barriers to music-making, who come together to learn, create, rehearse and perform ensemble music. This year we have doubled our contact time with our members by moving all activity online, offering six NOFA events complemented by a focus on wellbeing and welfare as a direct result of the needs exacerbated by the pandemic.

■ **Modulo Programme**

Supporting under-resourced schools and community groups to run ensembles (“Modulos”), regardless of level of skill or instruments available. From Bradford to Aylesbury, Gravesend to Liverpool, 2020-2021 has seen 48 schools and community music groups sign up, with over **10 new ensembles created**.

■ **Music Leadership Training**

An online and face-to-face training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills, developed in partnership with experienced music educators, expert amateurs and leading conductors. **Enjoyed by 190 participants in 2020-2021.**



COVID-19

When we filed our last impact report in July 2020, against a backdrop of Covid-19 and the first national lockdown, there could have been no way of knowing that 12 months later the coronavirus pandemic would still be gripping the planet – **altering all aspects of our delivery and throwing up even more barriers to music-making** for each of our young participants.

Now as we emerge from lockdown three, 18 months of social distancing, a nationwide vaccination programme and a difficult traversing of a roadmap out of government enforced safety precautions, we find ourselves publishing our 2020-2021 impact report.

Here we highlight how our team came to navigate the most challenging year in the charity's history, while also celebrating the **relentless resilience** and **creative pragmatism** of OFA to surmount overwhelming obstacles, triumphing in our delivery of online offers that have continued to engage young people across the UK.

ONLINE RESPONSE

In 2020, we designed, developed and delivered an ongoing programme of online support for the vulnerable group of young people that we work with.

■ National Orchestra for All (NOFA)

We doubled the number of events for National Orchestra for All across a 12-month period from three to six, meeting online throughout and delivering a total of **78.5 contact hours** and a staggering **258 sectionals and workshops** to NOFA members online, in addition to providing **179 bespoke 1:1 lessons** for NOFA members across the whole year during courses and scheduled between events.



Given the need to nurture the wellbeing of NOFA members suffering from the devastating impact of two interrupted academic years in school, periods of home online learning and general social isolation, the Orchestras for All team had to adapt quickly.

To address this need, we programmed **welfare sessions with trained wellbeing colleagues, "space to speak" counselling support, friendship breakout zones and fun games sessions** before, during and after NOFA courses, while the wellbeing team made **hundreds of welfare calls** to maintain links with our members and support parents and families throughout this traumatic time.

Dispatching equipment, replacing broken instruments and providing **"out of hours" musical and holistic support** for each of those members identified as being most in need has all become part of the response to maintaining our national orchestra throughout the pandemic.

■ Modulo

Despite music-making in schools experiencing an unprecedented crisis due to government guidance around social distancing, bubbles and the termination of instrumental lessons and ensemble enrichment programmes, Modulo has reached **43 schools and five community groups** over the past year.

We provided them with **weekly resources** to continue making music, **delivered webinars** to support and nurture music teachers, **arranged online 'Modulo Meets'** – bringing together schools from classrooms across the country – and navigated government guidance to offer **in-person masterclasses from orchestral partners**.

A total of **14 ensembles** regularly engaged with Modulo activity, using resources and attending online events. We saw **323 students** engaging with Modulo activities and of these, **192 young people had never experienced ensemble music-making before**. Statistics to be proud of at any point in OFA's history, but especially during a global pandemic that all but shut down music as an industry in the UK in 2020-2021.

■ Music Leadership Training

After a successful rebrand, **two modules were launched in 2021** (making a total of 10) complemented by a well-attended, diverse webinar season of **five online events** to upskill teachers in conducting, inclusive ensemble provision and learning by ear.

A total of **186 modules have been downloaded** and completed this year and **67 participants** have joined us for the live webinar offer.



YOUNG PEOPLE

4 Youth Board meetings

9 Youth Board members

10 Young Leader training sessions

348 young people across the year for Modulo

192 students playing in an orchestra for the first time

102 young people in summer national meet for Modulo

Phoebe: "I honestly don't think I would have gone down the route I have done in studying performing arts at A Level and then going on to do music at university if I hadn't experienced travelling the country in a large youth ensemble with Orchestras for All."

Isaac: "When my dad became sick with his chronic pain, my sister got glandular fever and then chronic fatigue syndrome. With my mum working a lot of the time as well, I kind of took on a bit of a young carer role at home – but NOFA was a place just for me."



"The fun activities we had at the start of the sessions really made my day!"

"I learnt a new type of bow hold."

"I played with other musicians my age, which is always a wonderful experience."

"It was very hard at the start but now I feel like I have succeeded."

"I have learned how to work with other people to create something as a group."

"Finally understood how time signatures like 3/2 work!"

"I feel more confident in playing in front of others."

Word cloud containing the following words: Welcoming, Alive, Good, Cool, Amazing, Vibrant, LOUD, fun, Vibes, Unique, Creativity, Happiness, Symphony, Excitement, Bravery, Freedom, DRAMATIC, Musical, Enthusiastic, Modulo, Lively.

"This is so magical."

"It was relaxed and fun!"

"I learnt more about Henry Purcell – he is one of my favourite composers!"

{NOFA} NATIONAL ORCHESTRA FOR ALL

We are so proud that against a backdrop of lockdowns, social distancing and the cessation of any live or face-to-face activity for almost a year, the 2020-21 NOFA managed to meet virtually six times across the season to come together and play three different pieces of music for 22 instruments and even have time to collaborate on their own unique composition, 'The Great Interstellar Orchestra'.

A rich and culturally diverse group, this year's cohort showed grit and determination to make music together and support each other in spite of finding themselves in a world that has felt chaotic and traumatic for many young people.

As always with NOFA, we recruited members from across the UK, with 40 per cent of participants coming from areas of deprivation, 25 per cent qualifying for free school meals, and all members experiencing significant barriers to music-making - including physical or mental health conditions, disability, emotional, social or behavioural difficulties, learning differences or living in areas with limited music-making opportunities or rural isolation.

Across the season, NOFA members have played Britten's 'The Young Person's Guide to the Orchestra', Mahala Rai Banda's 'Spoitoresa', and remixing and reinterpreting the NOFA-developed composition, 'Crossfade', written by Jack McNeill.

Navigating the challenges of Zoom delivery, members have enjoyed 50.5 hours of online activity, received 102 one-to-one music lessons and participated in 201 sectionals and workshops at the online events! Nurtured by a superb wellbeing team, NOFA members received hundreds of welfare calls across the whole year to safeguard their needs and prioritise supporting their emotional and psychological response to the pandemic.

Coming together to play music has never been so desperately needed as it has been in the last 12 months, and the whole team has been determined to increase our outreach and offer to ensure that no young person feels isolated and alone as a result of the successive lockdowns.

More than ever before, NOFA has been a lifeline for its young people. NOFA member, Emma, says: "It's made me more confident in everything I do. I'm not as shy and held back anymore... When I start new things outside of NOFA, I find that the confidence is still there."



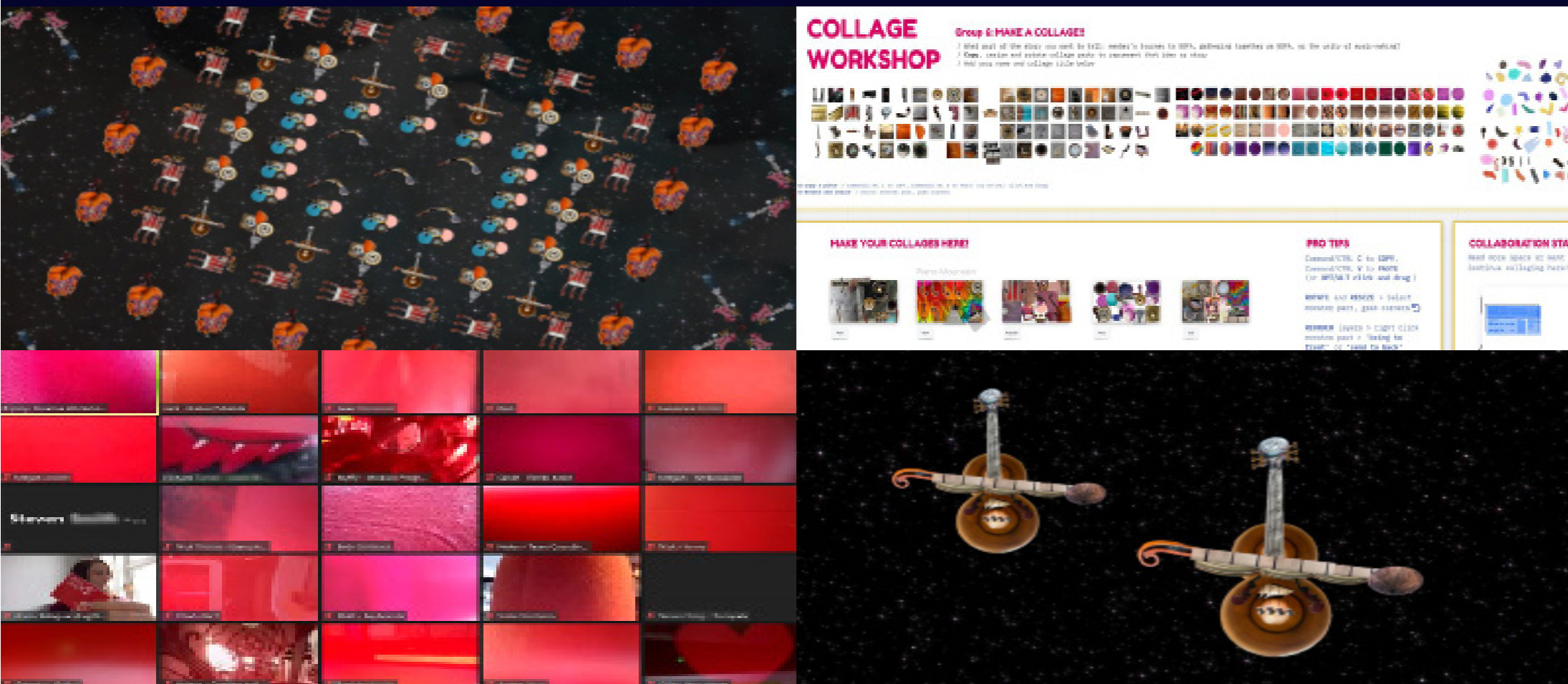
50.5 HOURS OF ONLINE ACTIVITY

102 ONE-TO-ONE MUSIC LESSONS

201 SECTIONALS AND WORKSHOPS



HIGHLIGHT OF THE YEAR



‘THE GREAT INTERSTELLAR ORCHESTRA’

In June 2021, Orchestras for All shared a captivating video to highlight the importance of **youth voice** and **self-expression**. By harnessing the power of technology and exploring new ways of connecting, digital creativity became possible during the pandemic.

Titled ‘**The Great Interstellar Orchestra**’ and premiered via YouTube, the six-minute film combines beautiful sounds and striking animations, created and performed by the young musicians of **National Orchestra for All**.

As part of the orchestra’s four-day spring course, members were invited to a series of virtual workshops on remixing and collage led by British composer, **Jack McNeill**, and digital visual artist, **Bryony Simcox**. It was the unique stories and creations that emerged from young musicians during these sessions that formed the basis of the audiovisual composition.

After seeing the digital work – which was also named by NOFA members – for the first time, **Troy, a young pianist with NOFA**, said: *“I thought it was amazing! By the end I was so interested in it, I wanted to see more. I’m really happy that I was a part of it and that I was able to contribute to all of this. It will show [others] how we’re all going on a journey... where we are, what we want to do and what we want to achieve.”*

NOFA percussionist, Abz, added: *“It’s got the different noises and different instruments, and it represents us all as a whole. We’re not the same but we’re all linked in some way.”*

Jack explained: *“The sounds you hear are all recorded by NOFA members. This piece is about giving young people a voice. It fully represents the diversity of NOFA’s creative ideas, with some instrumental melodies peppered across the piece, interspersed with percussive interludes, rich ambient textures, and almost synthetic-sounding extended techniques. If you listen carefully, you will hear the voice of every single NOFA member.”*

<https://bit.ly/GreatInterstellarOFA>

{MODULO} ORCHESTRAS FOR ALL

In a year that saw school music departments facing significant barriers to orchestral music-making, the Modulo Programme rose to the challenge. As well as **removing the participation fee**, we increased and adapted our provisions and events. The 2020-21 cohort was regionally diverse and across the year, we **welcomed 43 schools and 348 young people – with 192 students playing in an orchestra for the first time.**

This year we focused on developing our online offering, holding **two virtual ‘Welcome to Modulo’ sessions** in November – one for students and another for teachers. Here we provided activities for students, music leadership training for teachers, an introduction to our resources and opportunities to connect with the national Modulo community.

The January 2021 lockdown presented further challenges, with Modulo ensembles unable to rehearse in schools, so we launched **weekly online sessions for students to participate from home.** For six memorable weeks, we **welcomed over 88 students** who enjoyed musical activities and received specialist support from our team of **seven professional tutors**, while connecting with other young people from across the country.

When schools reopened in March, we were delighted to return to in-person provision with **14 workshops** over the summer term, led by musicians from our trusted partners, **BBC Philharmonic, City of London Sinfonia** and **City of Birmingham Symphony Orchestra.** During the spring and summer terms, our national Modulo Meets were held online, with **ensembles from 14 school classrooms** as well as self-isolating students joining us across two events. The group enjoyed music-making sessions, focused sectional rehearsals, full orchestra activities and even developed new compositions together, with special guests including conductor **Karin Hendrickson**, composers **Jack McNeill** and **Martin Riley**, and digital visual artist, **Bryony Simcox.**



■ PARTICIPANT TESTIMONIES

“Modulo is brilliant because it doesn’t feel like being in a strict orchestra and it is organised chaos!”

“This is so magical.”

“Thanks all of you – this is one of the best days I’ve ever had!”

“I really enjoyed joining in, especially in lockdown with no school or music groups happening.”

“I learnt two new chords on ukulele and loved it. It is the best thing I have done this year!”



“The masterclass was really fun and was also inspiring for me, which gave me ideas on where I want to take my music to in the future.”

“The masterclass was a really worthwhile experience. The session was led by professional musicians who all gave us advice about having a musical career as well as helping us improve our band’s pieces. The exercises and warmups I played on the drums were really fun too.”

“[The best thing is] the fact you don’t have to have an instrument to join and can be any level.”

■ TEACHER TESTIMONY

Claire, Heworth Grange School: *“It has been so hard with all the restrictions, so finally getting to do a proper rehearsal was brilliant – the pupils loved it! I can’t believe how well they did with their instruments. The wind players had all managed six new notes by the end of the day. Watching the pupils supporting each other was a joy. Although they’re all from the same year group, they’re not necessarily from the same classes but I can already see new friendships forming and they have the ‘status’ of being part of the Modulo Orchestra. This is known by their peers and they’re proud of it!”*

“All the pupils were inspired in our second rehearsal to develop their note playing, showing much more resilience than I was expecting and have witnessed in beginner instrumentalists before. I think it really helped them to see such a wide range of experience in the other schools. The Modulo Programme is brilliant and I’m already petitioning my Head for us to make it a regular part of our school – maybe even having Modulo groups in different year groups!”



MUSIC LEADERSHIP TRAINING

ORCHESTRAS FOR ALL

After its initial launch in 2019, Orchestras for All's **10-module online course** in inclusive ensemble leadership underwent a rebrand and is now known as **Music Leadership Training (MLT)** and is hosted on its own virtual learning environment within our website. The project is the first of its kind and covers areas of ensemble leadership that music teachers feel may have been lacking in formal training, or that they lack confidence or experience in, particularly in inclusive contexts.

Alongside covering **traditional conducting techniques**, through short videos filmed in real life contexts and in partnership with leading practitioners, the course invites users to reflect on **approaches to group composing, learning music by ear, leading music without notation** as well as **arranging music for inclusive ensembles**.

Since its launch, **over 100 music leaders** have taken at least one of the modules gaining crucial professional development to be applied in their classrooms or community music setting. This has been complemented by **five online webinars** linked to the content of the modules offering **an additional 8.5 hours of online training**. With a programme of **eight new webinars planned for 2021-2022** with diversity and inclusion partners, mental health experts and social enterprises providing additional context to the music-making opportunities, MLT continues to go from strength to strength.

■ PARTICIPANT TESTIMONIES

Tor: *"It was all so, so useful! I came away with new techniques for conducting in 2/4, which will be invaluable. The bit where Sian focused on my piece was also immensely helpful, very personalised and inspiring."*

"This was exactly what I needed to keep my spark about ensembles during a tough time for music at schools. It has given me renewed energy for getting our groups back again as soon as possible. I am inspired to do more conducting training because of this so thank you to Sian, and thank you to Orchestras for All for putting the training on."

Victoria: *"The sessions were excellent and really useful – thank you for organising them and I will look forward to future events with your organisation."*

* ENJOYED BY
190 PARTICIPANTS
IN 2020-21

* **8.5 HOURS OF**
ONLINE TRAINING



STRENGTHENING OUR ORGANISATION

We have taken some vital steps to strengthen the organisation during the pandemic, ensuring that we are best placed to support the most vulnerable young people as they come out of this crisis facing even more disadvantages than before.

Recruitment

Strengthening the team with careful and measured recruitment in the last year has seen us welcome a new **Team Coordinator**, **Head of Programmes** and the creation of the role of **Content and Communications Producer**.

We have also enhanced our team working with NOFA members by securing additional **wellbeing staff**, who will work to meet the social, emotional and mental health needs of our young people. We have also welcomed a **Wellbeing Lead** to the team, which will add capacity and expertise in supporting NOFA.



YOUTH VOICE



RECRUITMENT



DEVELOPMENT



ADAPTABILITY

Policy and system development

We have taken the time to have conversations with our team, trustees and the young people that we work with to strengthen our organisational values in **diversity and inclusion**, upskilling all those employed by Orchestras for All with EduCare on-line courses in **Safeguarding and Child Protection**, **GDPR** and **Safer Recruitment**, while evolving our database, financial systems and processes as well as making the move to Office 365 to streamline the way we work as a team.

Adaptability

While many of our contemporaries faced the difficult decision to shut up shop due to the impact of the pandemic, Orchestras for All has adapted and **successfully delivered its activity online**. We will build on this success by ensuring that even after the pandemic, we continue to embrace digital platforms in order to **reach more young people across the UK** – particularly those who may be experiencing rural isolation or have access and inclusion needs.



OUR TEAM

Youth voice

Youth voice is fully embedded across the organisation. In NOFA, our amazing **Young Leaders** (NOFA members aged 16–18) and **Ambassadors** (NOFA alumni aged 18–20) lead aspects of NOFA events, steer focus group conversations, moderate spaces, offer peer led wellbeing support and work to encourage all NOFA members to input their opinions and ideas into new repertoire and plans for future NOFA events. All feedback is acted upon and plans adjusted based upon the contributions of our young members.

Since Autumn 2020, we have benefitted from two NOFA Ambassador alumni accepting roles as **Trustees** on our board to bring youth voice to the governance conversations at OFA. The new Trustees also chair a termly **Youth Board**, made up of **nine NOFA members**, to gather insight from young people in the UK on matters ranging from fundraising and marketing to programme delivery and new recruitment. Our Young Trustees also take an active role in recruitment for the core team and for other spaces on the board.

Staff team

Our committed core team evolved in 2020-21 as Head of Programmes, **Anna Williams-Haines**, left after almost a decade of work, having held multiple roles in the organisation as it developed.

Donna Edmonds joined the team in April 2021 following a career in education, leading schools for 20 years.

A new role of Content and Communications Producer was created when **Helena Asprou** joined the team in January 2021, revolutionising strategy around content, social media reach and messaging, while **Helen Cordina** joined as the new Team Coordinator in March 2021.

Marianna Hay MBE, our founder, has stepped aside from the staff team and takes the role as Founding Director to support the staff team on a voluntary basis throughout the year.

Our artistic partners continue to develop with **City of London Sinfonia**, **City of Birmingham Symphony Orchestra** and **BBC Philharmonic** all part of our Modulo Programme, while key appointments in wellbeing and welfare – including the development of a Wellbeing Lead role – will nurture the social, emotional and mental health needs of NOFA members affected by the pandemic.

Volunteers

We are grateful for the continued enthusiasm, guidance and support from our committed board of trustees led by our Chair, **Susanna Eastburn MBE**.

We could not deliver our work without the crucial support of our volunteers – whether as musicians, helping behind the scenes during our events, supporting with fundraising or evaluation, or general administrative support.

All our volunteers are offered appropriate training, particularly around our safeguarding policy.

We commit to **fair recruitment of volunteers**, are flexible in terms of allowing volunteers to give any period of time that suits their needs, and cover all reasonable expenses.



THE YEAR AHEAD: JULY '21-JUNE '22

STRATEGY 2021-2026

In 2021, we launched our **five-year strategy** focusing on a renewed vision: a country where any young person aged 11-18 can access the benefits of group music-making.

As part of our mission, we offer young people with complex lives a range of inclusive ensemble music-making opportunities that redefine what an orchestra is, who it is for, and what it can do. The strategy sets out our plans to:

1. **Empower young people to access high-quality ensemble music-making, inspiring audiences and the wider sector**
2. **Energise music educators to lead change in local communities**
3. **Engage partners to roll out our approach in a way that supports their needs and regional context**



'THE WAY WE SEE IT'

To celebrate 10 years of inclusive music-making, we launched a special season of work, titled **'The Way We See It'**.

Empowering young people through high-quality ensemble music-making is at the heart of Orchestras for All's new strategy, and we continue to place ever-increasing focus on the **development of youth voice and youth leadership** through our programmes.

In a change to previous seasons, this season has also seen us pilot a **two-year membership for NOFA members and Modulo schools** to ensure consistency.

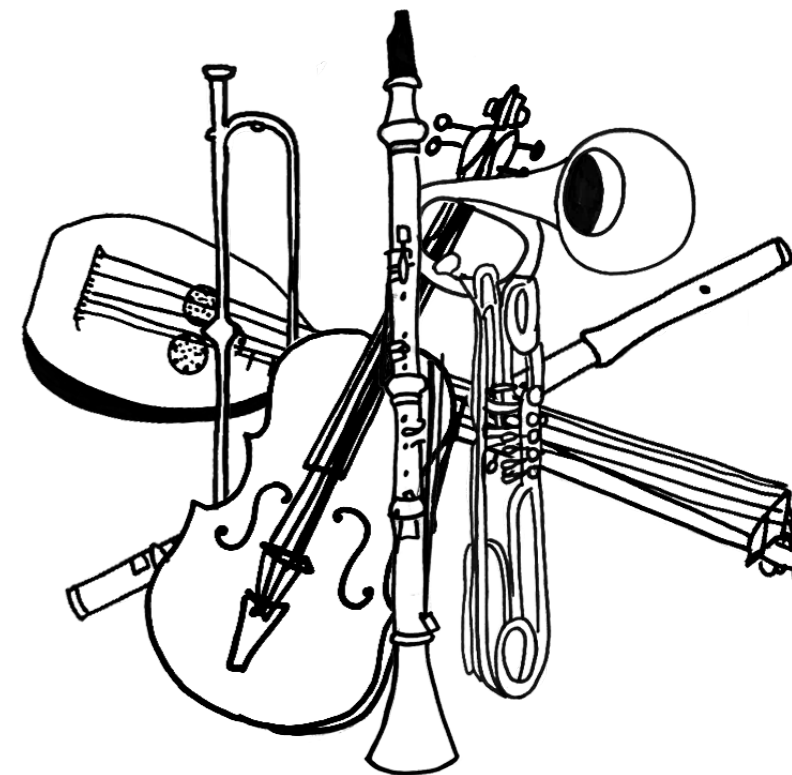
LOOKING FORWARD

Despite the unprecedented challenges we have all faced as a direct result of COVID-19, we are determined to remain optimistic and look forward to the future. We have reflected on what we have learned over the past 18 months, growing both as a team and as a charitable organisation, and will take these lessons with us as we open **exciting new doors of musical opportunity** for our young people.

The pandemic has shone a spotlight on the need for **resilience, adaptability** and of course, **compassion**, during hard times, alongside the absolute necessity for human beings to experience **meaningful connections, creativity** and **collaboration**. We are doing everything we can to offer a rich diet of activity across all three of Orchestras for All's programmes, and by providing the cultural entitlement that each of our musicians deserves, we hope to see them emerge from this experience both healthy and happy.

We will continue to focus on the unique requirements of our inspiring orchestra members and associates, and will be relentless in our optimism to provide them with **services that meet their needs**.

Promoting **positive wellbeing** and our key values of **kindness** and **inclusivity** has never been more important. We will safeguard and nurture the emotional, psychological and spiritual needs that are often developed by having access to music-making ensembles.



■ CONTENT AND COMMUNICATIONS

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

Over the past year, we have also embraced a **bold new visual identity** in close collaboration with our Youth Board to reflect the aspirations of our three core programmes.

Average of **4,140** monthly web visitors (Jan-Jun 2021) – 2,000 more per month than in 2020

41,144 unique page views for the website, **33,893** of which came in Jan-Jun 2021

18 pieces of media coverage

2020-21
snapshot

Reach increased across all social media channels:

26 blogs published in Jan-Jun 2021, each with double the number of page views than in 2020

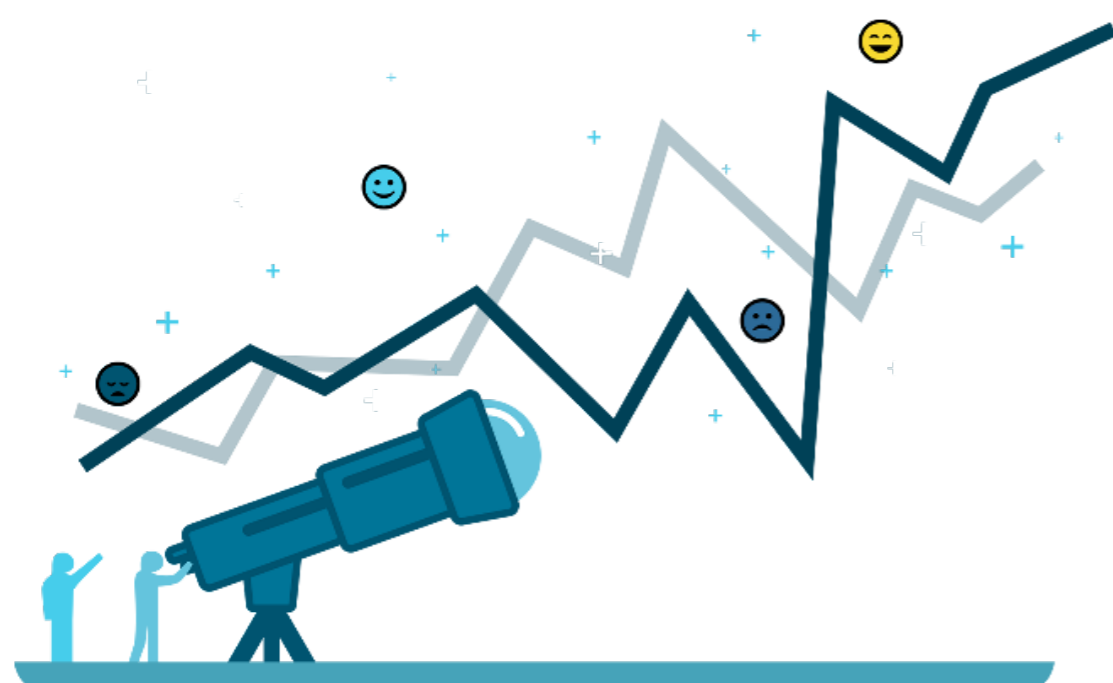
Instagram +50%
Facebook +7%
Twitter +10%
YouTube +38%
LinkedIn +37%



KEY RISKS

The senior management team and the trustees monitor and evaluate key risks via the Risk Register. Risks cover a range of areas, both internal and external, including governance, financial, staffing, compliance, partnerships, reputation and scope of the organisation.

We score each risk against its probability and impact to give a combined risk score and agree a course of action to mitigate each of these risks. The senior management team and trustees have identified the following key risks at the end of this reporting period:



Risk	Mitigation
Losing key skills, perspectives and historic knowledge through completion of Trustee terms or resignations	Strategic and well-planned trustee recruitment process to replace key skills, perspectives and have a handover to minimise loss of historical knowledge through completion of Trustee terms
Founder decision to step aside	Founder decided to leave the management team during 2020-21 but has been mitigated by the Founder continuing with the charity in a voluntary capacity as Founding Director to ensure that organisational learnings are carried forward into the future
Staff overstretch	Senior management team and trustees regularly review staff capacity and deploy freelance and volunteer support where required
Ensuring online safety for all users	Robust mechanisms in place to ensure safety of users online including an online safeguarding policy and full team offered accredited safeguarding training
Programmes: no large-scale gatherings and enforced social distancing for years to come, puts a risk on our strategy and future planning	Government guidelines regularly reviewed to enable face-to-face activity to resume as soon as possible. OFA continues a blended offer of virtual and in person events into the future
Over-reliance on short-term income streams and need for longer-term financial sustainability	Fundraising subcommittee to review options to strengthen longer term income streams to achieve greater financial stability

LEGAL AND ADMINISTRATIVE INFORMATION

Senior management

Nick Thorne	Executive Director
Anna Williams-Haines	Head of Programmes (until April 2021)
Donna Edmonds	Head of Programmes (from April 2021)

Board of trustees

Susanna Eastburn MBE, Chair	Jessica Boyd
Kate Danielson	Simon Page
Alice Poole	Emily Sayers
Philip Whalley	Jonathan Kanagasooriam (resigned 20 May 2021)
Beth White and Joelle Sogunro (appointed 1 October 2020)	

Board policy: In accordance with the Orchestras for All Board Policy (September 2020), there must be at least three and at most 10 Trustees to operate.

Activities of the Board include:

- Strategic thinking: agree the purpose, vision and values of the organisation and its corporate culture and, with senior management, develop the one- to three-year plans and priorities for the organisation.
- Supporting fundraising initiatives: help with fundraising and bringing donors/supporters to events.
- Policy formulation: with senior management, develop appropriate policies for the achievement of the organisation's aims. Assist senior management in monitoring the external environment.

- Monitoring organisational performance and fulfilment of mission: review key business results.
- Accountability: ensure the organisation is fully compliant with the law and regulations and that it reports accurately to its stakeholders and regulators.
- Decision-making: examine and consider key decisions proposed by senior management, particularly around new strategic directions/partnerships. Sign off on new hires and changes to staff salaries.

Specific duties include contributing to all aspects of Board governance, actively engaging with key stakeholders in fields relevant to their business, providing specific sector expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority).

Trustees will receive a full induction by senior management, undergo Child Protection Training and seek a DBS check. Trustees agree to serve for a minimum of two years with scope for subsequent renewals. Trustees are unpaid but can make claims for travel and subsistence incurred on NOFA business. According to the Constitution, as a Charitable Incorporated Organisation, Trustees have no personal liability.

Public benefit statement: the Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Governing document: Constitution

Legal Status: Charitable Incorporated Organisation (CIO)

Companies house reference number: CE000005

Registered office: Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY

Independent examiner: Haines Watts Chartered Accountants, 4 Claridge Court, Lower Kings Road, Berkhamsted, Hertfordshire HP4 2AF

Accountant: Andy Nash Accounting and Consultancy, Units 24 & 25, Goodsheds Container Village, Hood Road, Barry, CF62 5QU

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

FINANCES AND RESERVES

During the current financial year, the Charity achieved a surplus of £10,199 (2019-2020: surplus of £6,346), increasing total reserves at year end to £199,640 (2019-2020: £189,441). Of these reserves £187,060 (2019-2020: £187,600) were unrestricted as to use. A total of £52,329 (2019-2020: £60,000) of the total reserves was designated for National Orchestra for All, leaving £134,731 (2019-2020: £127,600) as general funds.

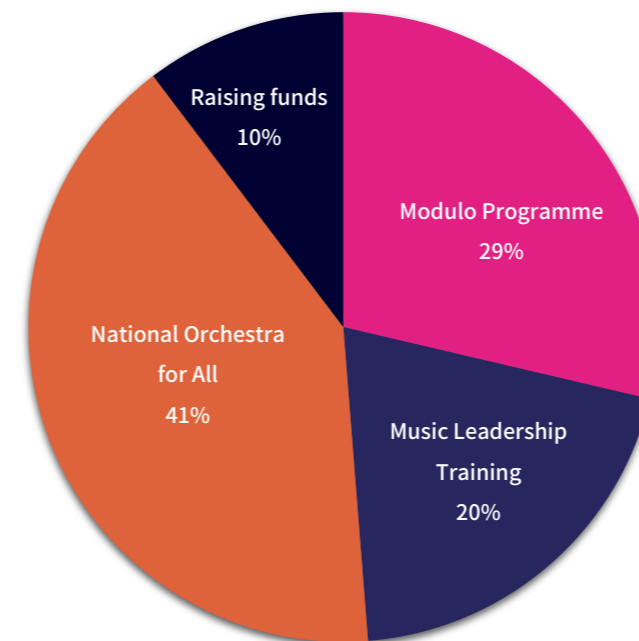
National Orchestra for All is Orchestras for All's flagship programme and the trustees are committed to its continued success. To ensure that the programme can be delivered as planned, in previous years the trustees have designated £60,000 of unrestricted reserves to cover the shortfall. In the current period £7,671 of the reserves have been utilised. The Board will continue to monitor fundraising progress for programme delivery while maintaining reserve levels in line with our policy.

The Charity has a policy to maintain reserves required for an orderly shut down in the event of a sudden loss of funding taking into account contractual notice periods and operating costs during the period assumed for shut down. The Charity has an objective to continue building reserves to take account of other potential events including an amount to cover deficits related to events that could be incurred as a result of the Charity's closure and an amount to cover other unforeseen costs. The current general reserves stand at £134,731, the equivalent of approximately five months of operating expenses.

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

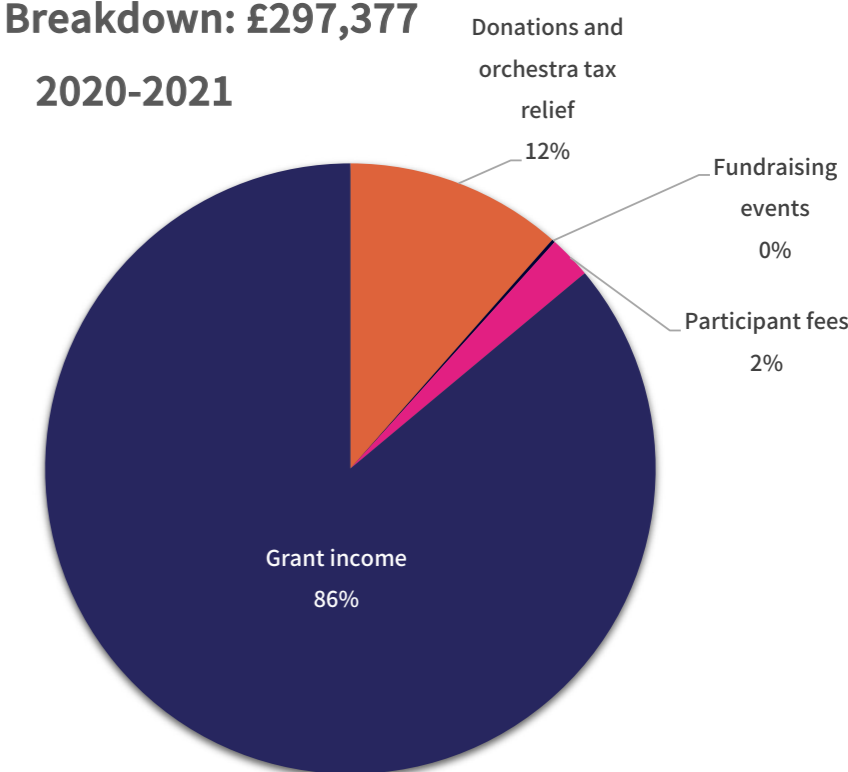
Total Expenditure £287,178

2020-2021



Income Breakdown: £297,377

2020-2021



STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations.

Charity law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under charity law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently.
- make judgements and estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain

the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Charity and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Charity's website.

Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition the Trustees confirm that they are happy that the content of the annual review in pages 3 to 42 of this document meet the requirements of the Trustees' Annual Report under charity law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 second edition (effective 1 January 2019), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

This report was approved and authorised for issue by the Board of Trustees on Thursday 2 December 2021 and signed on its behalf by:



Susanna Eastburn
Chair of Trustees

Date: 2/12/21

INDEPENDENT EXAMINER'S REPORT

I report to the Trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2021 set out on pages 45 to 62.

Respective responsibilities of Trustees and Examiner

The CIO's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (the Charities Act). The CIO's Trustees consider that an audit is not required for this year under section 144 of the Charities Act and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the CIO's Trustees as a body. My work has been undertaken so that I might state to the CIO's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the CIO and the CIO's Trustees as a body for my examination work, for this report, or for the statements I have made.

Basis of Independent Examiner's statement

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the CIO and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the Trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent Examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Haines Watts

Shaun Brownsmith FCA

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

Date: 3 December 2021

STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
Income from:					
Donations and legacies	3	34,728	255,922	290,650	311,721
Charitable activities	4	6,727	-	6,727	11,495
Total income		41,455	255,922	297,377	323,216
Expenditure on:					
Raising funds	5 & 6	22,308	7,308	29,616	24,906
Charitable activities					
National Orchestra for All	5 & 7	7,671	109,903	117,574	164,120
Modulo Programme	5 & 8	9,963	72,354	82,317	78,520
Music Leadership Training	5 & 9	2,053	55,618	57,671	49,324
Charitable activities		19,687	237,875	257,562	291,964
Total expenditure		41,995	245,183	287,178	316,870
Net income/(expenditure)		(540)	10,739	10,199	6,346
Reconciliation of funds					
Balance brought forward	14 & 15	187,600	1,841	189,441	183,095
Balance carried forward	14 & 15	187,060	12,580	199,640	189,441

The notes on pages 47 to 62 form part of the financial statements.

BALANCE SHEET

	Notes	Total Funds 2021 £	Total Funds 2020 £
Fixed assets			
Tangible assets	11	-	-
Current assets			
Debtors and prepayments	12	44,172	37,951
Cash at bank and in hand		267,821	266,701
		<u>311,993</u>	<u>304,652</u>
Creditors:			
amounts falling due within one year	13	(112,353)	(115,211)
Net current assets		199,640	189,441
Net assets		199,640	189,441
Funds of the charity			
Restricted funds	14 & 15	12,580	1,841
Unrestricted funds			
General funds	14 & 15	134,731	127,600
Designated funds	14 & 15	52,329	60,000
		<u>187,060</u>	<u>187,600</u>
		199,640	189,441

The notes on pages 47 to 62 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on Thursday 2 December 2021 and signed on their behalf by:



Susanna Eastburn
Chair of Trustees

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting policies

Basis of preparation of the financial statements

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The effect of any event relating to the period ended 30 June 2021, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 30 June 2021 and the results for the year ended on that date.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

Going concern

The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and COVID-19 has had no material impact on this assessment.

Legal status

Orchestras for All is a charitable incorporated organisation registered in England and Wales, and meets the definition of a public benefit entity. The registered address is Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY.

1. Accounting policies (continued from previous page)

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 of the financial statements.

Income

Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred.

Expenditure and irrecoverable VAT

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect other costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area, as outlined in note four of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised. Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their residual value, over their useful life, on a straight-line basis. The useful life used for capitalised computer equipment is three years.

1. Accounting policies (continued from previous page)

Cash at bank and in hand

Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments

Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions

The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments

Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The annual depreciation charge for tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Operating leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

2. Comparative statement of financial activities

	Notes	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Income from:				
Donations & legacies	3	119,496	192,225	311,721
Charitable activities	4	11,495	-	11,495
Total income		130,991	192,225	323,216
Expenditure on:				
Raising funds	5 & 6	20,098	4,808	24,906
Charitable activities				
National Orchestra for All	5 & 6	44,136	119,984	164,120
Modulo Programme	5 & 7	18,736	59,784	78,520
Music Leadership Training	5 & 8	26,642	22,682	49,324
Charitable activities		89,514	202,450	291,964
Total expenditure		109,612	207,258	316,870
Net income/(expenditure)		21,379	(15,033)	6,346
Reconciliation of funds				
Balance brought forward	14 & 15	166,221	16,874	183,095
Balance carried forward	14 & 15	187,600	1,841	189,441

3. Income from donations and legacies

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Grant income	55,510	187,350	242,860
Donations	24,367	2,356	26,723
Fundraising events	17,454	2,519	19,973
Orchestra Tax Relief	22,165	-	22,165
	119,496	192,225	311,721

4. Income from charitable activities

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Service user contributions	11,495	-	11,495
	11,495	-	11,495

5. Total expenditure

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

	Direct staff costs 2020 £	Direct other costs 2020 £	Indirect staff costs 2020 £	Indirect other costs 2020 £	Total Funds 2020 £
Expenditure on					
Raising funds	14,537	5,028	2,835	2,506	24,906
Charitable expenditure					
National Orchestra for All	38,014	90,909	18,682	16,515	164,120
Modulo Programme	38,469	23,212	8,938	7,901	78,520
Music Leadership Training	30,323	8,424	5,615	4,962	49,324
	121,343	127,573	36,070	31,884	316,870

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated proportionate to total direct costs allocated to each project area.

An analysis of staff costs can be found in note 10.

5. Total expenditure (continued from previous page)

	Total Funds 2021 £	Total Funds 2020 £
Indirect costs include:		
Office and administration	25,238	15,624
Marketing and publicity	7,089	8,423
Finance	6,353	5,930
Governance	2,520	1,907
	41,200	31,884

	Total Funds 2021 £	Total Funds 2020 £
Governance costs include:		
Independent examination	945	900
Production of annual accounts	900	900
Trustees expenses	-	107
Trustee recruitment	675	-
	2,520	1,907

6. Expenditure on raising funds

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Direct staff costs	11,663	2,874	14,537
Direct other costs	5,028	-	5,028
Indirect costs	3,407	1,934	5,341
	20,098	4,808	24,906

7. Expenditure on National Orchestra for All

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Direct staff costs	8,027	29,987	38,014
Direct other costs	13,729	77,180	90,909
Indirect costs	22,380	12,817	35,197
	44,136	119,984	164,120

8. Expenditure on Modulo Programme

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Direct staff costs	8,026	30,443	38,469
Direct other costs	3	23,209	23,212
Indirect costs	10,707	6,132	16,839
	18,736	59,784	78,520

9. Expenditure on Music Leadership Training

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

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Direct staff costs	18,579	11,744	30,323
Direct other costs	1,337	7,087	8,424
Indirect costs	6,726	3,851	10,577
	26,642	22,682	49,324

10. Staff costs

Gross salaries
Employer's NIC
Employer's pension

	Total Funds 2021 £	Total Funds 2020 £
Gross salaries	160,053	144,882
Employer's NIC	9,946	9,363
Employer's pension	3,754	3,168
	173,753	157,413

The average headcount during the period was seven persons (2020: six persons).

No employee received employee benefits of more than £60,000 (2020: NIL).

The total employee benefits paid to key management personnel during the year was £63,261 (2020: £59,222).

11. Tangible fixed assets

Cost

As at 1 July 2020
As at 30 June 2021

Accumulated depreciation

As at 1 July 2020
As at 30 June 2021

Net book value

As at 1 July 2020
As at 30 June 2021

	Computer equipment £	Total £
As at 1 July 2020	2,847	2,847
As at 30 June 2021	2,847	2,847
As at 1 July 2020	2,847	2,847
As at 30 June 2021	2,847	2,847
As at 1 July 2020	-	-
As at 30 June 2021	-	-

12. Debtors and prepayments

	Total Funds 2021 £	Total Funds 2020 £
Accounts receivable	1,150	3,250
Prepayments	9,022	27,266
Accrued income	34,000	7,435
	44,172	37,951

13. Creditors: amounts falling due within one year

	Total Funds 2021 £	Total Funds 2020 £
Accounts payable	3,095	1,941
HMRC control account	3,224	2,473
Pensions control account	873	684
Accruals	6,516	2,700
Deferred grant income	97,906	107,413
Credit card	739	-
	112,353-	115,211

Deferred revenue consists of:

	Total Funds 2021 £	Total Funds 2020 £
As at 1 July 2020	107,413	140,667
Released in year	(107,413)	(140,667)
Deferred in year	97,906	107,413
As at 30 June 2021	97,906	107,413

14. Analysis of charity funds

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

Designated funds

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

Restricted funds

National Orchestra for All: These are funds received to support the National Orchestra for All programme and were received from a variety of funders, including an anonymous European foundation.

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

Music Leadership Training: These are funds received to support the Music Leadership Training Programme and were received from the Paul Hamlyn Foundation.

Permanent salaries: These are funds received to support the work of the Artistic Director and Head of Programmes, as well as fundraising support.

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

	Balance brought forward 2020	Income in the year 2020	Expenditure in the year 2020	Transfers between funds 2020	Balance carried forward 2020
	£	£	£	£	£
Unrestricted funds					
General funds	116,221	130,991	(96,190)	(23,422)	127,600
Designated funds					
National Orchestra for All	50,000	-	(13,422)	23,422	60,000
	166,221	130,991	(109,612)	-	187,600
Restricted funds					
National Orchestra for All	5,139	118,123	(123,262)	-	-
Modulo Programme	4,648	27,435	(30,912)	-	1,171
Music Leadership Training	7,087	-	(7,087)	-	-
Permanent salaries	-	35,000	(35,000)	-	-
COVID-19	-	11,667	(10,997)	-	670
	16,874	192,225	(207,258)	-	1,841
	183,095	323,216	(316,870)	-	189,441

15. Analysis of net assets

	General Funds 2021	Designated Funds 2021	Restricted Funds 2021	Total Funds 2021
	£	£	£	£
Current assets	184,205	52,329	75,048	311,582
Current liabilities	(49,474)	-	(62,468)	(111,942)
	134,731	52,329	12,580	199,640
	General Funds 2020	Designated Funds 2020	Restricted Funds 2020	Total Funds 2020
	£	£	£	£
Current assets	189,536	60,000	55,116	304,652
Current liabilities	(61,936)	-	(53,275)	(115,211)
	127,600	60,000	1,841	189,441

16. Other financial commitments

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

	Total Funds 2021	Total Funds 2020
	£	£
Due within one year	2,500	2,500
	2,500	2,500

17. Other financial commitments

During the year, no Trustee received any remuneration (2020: £NIL). No members of the Board of Trustees received reimbursement of travel expenses (2020: One member received expenses totalling £81).

18. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £1,693 (2020: £2,404).

19. Guarantees and secured charges

As of 30 June 2021, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2020: £NIL).

CONTACT US

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Cecil Sharp House
2 Regent's Park Road
London NW1 7AY

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0207 267 4141

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Facebook: @orchestrasforall
Instagram: orchestrasforall
LinkedIn: national-orchestra-for-all

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