

Orchestras for All Annual Report 2019-2020



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Year in Numbers

85%

NOFA members feel that they are **open to new ideas, adaptable and flexible after their year in NOFA**

85%

Modulo participants **played in an ensemble for the first time through in-school masterclasses and online activities**

89%

Conductors for Change participants felt **confident about the musical and non-musical benefits of inclusive ensemble leadership after completing an online module**

10,000+ online audience members wowed
500 young musicians supported
400 young musicians' debut in an orchestra
100 music leaders trained
80 recordings for virtual performances
32 face-to-face contact days
20 new ensembles formed
12 contact days delivered
10 accessible arrangements created
10 Conductors for Change modules launched
10 ambassadors and young leaders trained
3 professional orchestras engaged



Welcome

We are delighted to share with you our Annual Report for 2019-2020, celebrating the life-changing experiences Orchestras for All have offered young people and music leaders across the UK in a challenging year for us all in response to the Coronavirus pandemic.

Orchestras for all has an ambitious vision: **music without boundaries**. One day, we hope that Orchestras for All won't need to exist.

However, barriers are stopping too many young people who lack financial, social or cultural support from accessing music-making opportunities across the UK. These barriers of inequality have been amplified, exaggerated and intensified during the Coronavirus pandemic, which we aim to counteract through our work in three key programmes:

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

Modulo Programme: Supporting under-resourced schools and community groups to run ensembles ('Modulos'), regardless of level of skill or instruments available.

Conductors for Change: A training programme for music teachers and community music leaders to develop their conducting and ensemble leadership skills.

The barriers young people face in accessing high quality ensemble music-making opportunities remain as acute as ever. **The number of music teachers**, the first port of call for teenagers wanting to access music education in school, continues to fall sharply each year. **Poorer students** are, on average, **20.1 months behind their wealthier peers** at GCSE music, while disadvantaged students are also **38% less likely to take the subject**.

We are proud to share with you the impact that we have made over the last year through our season, **My Routes, Our Routes**, exploring human migrations and journeys, alongside the music that defines individual contexts, backgrounds and histories. We **recruited our most diverse and inclusive NOFA in our history**; welcomed our inaugural **Young Composer in Residence, Lucy Hale**; we announced our **largest-ever cohort of schools** to take part in our Modulo programme; collaborated with our **three professional partner orchestras**; launched our **Conductors for Change** online course and we celebrate our bold, ambitious and meaningful response to the Coronavirus pandemic.

We would love to go on this journey together, continuing to effect substantial change in the lives of young people who face many barriers to participating in the educational, social and leisure opportunities that should be available to everyone.



Nick Thorne
Executive Director



Susanna Eastburn MBE
Chair of Trustees

What We Do

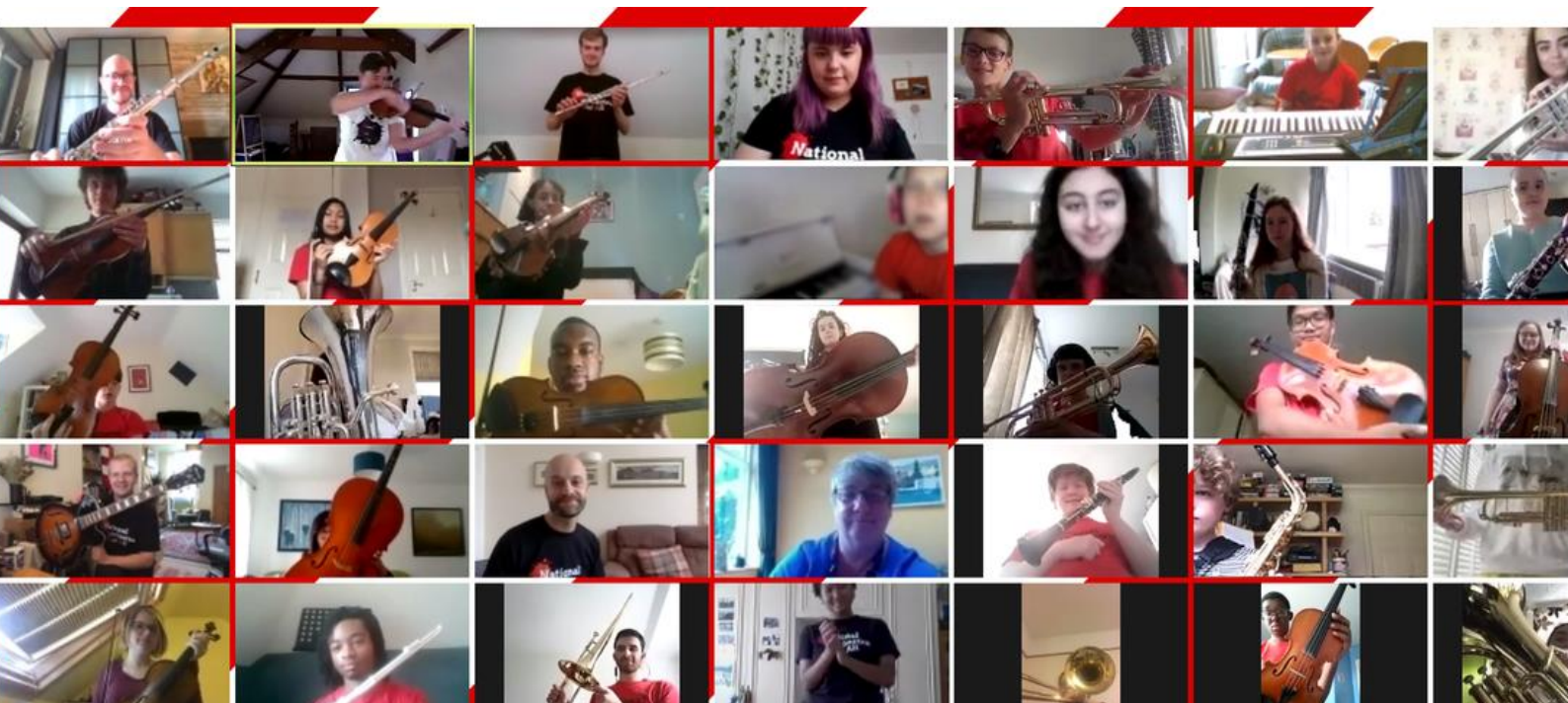
Orchestras for All has a big vision: **music without boundaries**. To achieve this vision, we:

- **identify** young people who lack opportunities to access ensemble music-making and have shown a dedication to music in the face of challenging circumstances
- **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
- **collaborate** with young people, music leaders, professional musicians and 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

Our programmes

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

- **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 three times a year to learn, create, rehearse and perform ensemble music
- **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, 2019-2020 has welcomed 35 new ensembles to start across the country
- **Conductors for Change:** 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 professional conductors



COVID-19 Response

It goes without saying that 2019 / 2020 hasn't quite gone according to plan due to the Coronavirus Pandemic and the national lockdown of the UK in March 2020. However, there are enough barriers to music-making as it is, and we haven't – and won't – let this be another.

Online Response

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

- **National Orchestra for All** assembled on Zoom for three days in April 2020 that saw 60 specialist music sessions and – just as importantly – time for friends to be reunited, including sharing with each other their own amazing musical creations during lockdown
- **Modulo** schools were provided with weekly resources so students could continue music making from home and be part of a nationwide musical community
- **Conductors for Change** launched its online course so teachers and music leaders across the UK could take time to build the tools, strategies and practical conducting techniques to develop an instrumental ensemble within their school or community

Strengthening the organisation

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

- **Youth voice** has always been an integral part of our work, and in Autumn 2020 we will appoint two new young trustees from our alumni to ensure young people take part in conversations throughout the organisation. The trustees will run a Youth Advisory Board of young people from all over the UK
- **Policy and system development** - we've taken time to have conversations with our team, trustees and young people we work with to strengthen our organisational values in diversity and inclusion, safeguarding and the environment while evolving our database and financial systems and processes
- **Adaptability** – the organisation has adapted and delivered its activity successfully online and will continue to build on this success with particular focus on reaching young people who have no internet access.



“

Emilia had a really great time and it was wonderful to see her really engaged with music again in a way that has been lacking since lockdown.

– NOFA parent

NOFA's Inaugural Young Composer-in-Residence, Lucy Hale

Lucy was NOFA's first ever Young Composer-in-Residence, tasked with co-creating with NOFA members a brand-new composition for the *My Roots, Our Routes* season. Currently an RPS Composer 2020, she was the inaugural (2018/19) Young Composer-in-Association with BSO Resound, the Bournemouth Symphony Orchestra's RPS Award-winning disabled-led ensemble. A graduate of the Royal Northern College of Music, Lucy has received commissions from Drake Music in partnership with the London Philharmonic Orchestra and the National Open Youth Orchestra. Here, she tells us more about working with NOFA members:

It was OFA's focus on breaking down barriers to music-making that inspired Lucy to apply for the role of young composer-in-residence: "because of my childhood experiences of feeling shut out of music, your aims and ethos really chimed with me". Lucy relished the challenge of creating a composition project for NOFA exploring the *My Roots, Our Routes* season, landing on the Silk Road as an overarching theme for the composition: "I collected folk tunes from different locations on the silk roads, then devised activities enabling NOFA members to use them as a springboard to develop their own ideas".

The process of working with NOFA members was exciting and rewarding for Lucy: "Their creative ideas were always really interesting. My highlight was hearing all the ideas NOFA members came up with: they were all so original!". Lucy challenged NOFA to think in new ways about the composition process. One member said, "It was really fun because I haven't done it before, so it was a bit challenging. We managed to create a big piece of music that made us think about how music can make us feel or tell about a person."

Lucy with OFA Ambassador, Matthew, NOFA Programme Manager, Steven and OFA Artistic Associate, Emma.



Young People

Our Outputs in 2019-2020



500 young musicians supported

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.



12 contact days

We engaged directly with young people at residential courses, Modulo Meet workshop days and Ensemble Leadership Training Days in the Midlands, North West, South East, South West and Yorkshire – including events held in inspiring and iconic venues including the Royal Birmingham Conservatoire and Royal Academy of Music.



80 virtual recordings contributed

NOFA and Modulo members submitted audio recordings, film and photos for virtual performances and compositions on the theme of *My Roots, Our Routes*.



100 contact hours

Even with Covid-19 restrictions, young musicians participated in 100 hours of music-making and pastoral support, in person and online, with our tutor teams.



“ I had a key worker and found the support was good so I felt much more like I belonged... because of Covid-19 I'm proud to still be able to participate in music
- NOFA member

Edwin



Edwin has been a member of NOFA since 2019, playing saxophone. When he arrived at the Summer Course in August 2019, Edwin said, "I was terrified - I had meltdowns and just wanted to go home".

Through emotional and musical support from the NOFA staff and volunteer team and the warm encouragement and friendship of other NOFA members, he gradually relaxed enough to join in with course activities "By the end, I made friends and was happy and elated to be a part of the final performance".

Edwin's mum, Jo, said, "it was great to see him being accepted for who he is and grow in confidence and charisma as part of the NOFA family". Jo sees Edwin's increased resilience as a longer-term benefit of participation in NOFA: "he rode the huge waves of anxiety and survived - this has helped him see he can get through difficult experiences and the rewards are worth it".

Sarah, NOFA's woodwind tutor, has seen Edwin's progression: "Just a year ago he found it hard to sit through a session and now he is one of the main contributors!". Edwin's proudest moment?

"Getting my NOFA t-shirt and performing with NOFA - I loved it: one of the most fun experiences".

“ NOFA helped me feel less anxious around a lot of people at once and helped me become better and more skilled at different percussion instruments
- *Shahab, NOFA member*

Dan



Dan is a music teacher at Lyng Hall School in Coventry. His students had been inspired by a performance from the National Youth Orchestra and he joined the Modulo Programme in January 2020, keen to build on their newfound enthusiasm for orchestral music-making:

“The opportunity of Modulo, to work with fantastic musicians whilst surrounded by peers at a similar level was key to helping them feel comfortable with learning to perform as an orchestra”. Participation in the programme, particularly the Modulo Meet day at MAC Birmingham in March, turned out to be a crucial launch pad for orchestral music-making in Dan’s school: “None of our young people had been playing for more than six months. They all rose to the challenge brilliantly.”

Since COVID-19 lockdown took Modulo activities online for the remainder of the year, Dan is proud that his students’ enthusiasm for music-making, spurred on by the March Modulo Meet, has evolved into determination:

“At the Modulo Meet, one of our trumpet players was struggling with confidence. She received encouragement from many people around her and this gave her the courage to carry on. In June, she was one of the first to submit entries for the online Modulo activities”.

Dan is excited for the future of music-making at Lyng Hall through continued participation in the Modulo Programme: “This has been a wonderful stepping stone to help my students believe in their own music making”.

“

We had a really eclectic mix of students join our Modulo, and watching them all develop as young musicians makes me really proud.

- *Ellie, Modulo teacher*

Our Team



Youth Voice

Our ambition is to embed Youth Voice across the organisation. Youth Voice is already integrated into our work with NOFA as we currently have Young Leaders (NOFA members aged 16 – 18) and Ambassadors (NOFA alumni aged 18 – 20). All NOFA members are also encouraged to input their opinions and ideas into new repertoire.

As we evolve this vital area of our work in Autumn 2020, we will appoint two NOFA ambassador alumni to become trustees from Summer to bring youth voice to the governance conversations at OFA. The new Trustees will Chair a termly Youth Advisory Board to gather insight from young people across the UK.

Staff team

Our committed core staff team evolved in 2019 – 2020 as Stuart Burns, Executive Director, left after five years tirelessly developing OFA to the organisation it is today. Nick Thorne joined the team in January 2020 following leadership roles at Bournemouth Symphony Orchestra and National Youth Orchestra of Great Britain. The programmes team also evolved, with Anna Williams-Haines taking on a strategic role as Head of Programmes, Myffy Dymond programme managing the Modulo programme and Emma Oliver-Trend joining us as Artistic Director for the 2020-2022 season. Marianna Hay will continue working with us in her role as Founder after she returns from maternity leave in Spring 2021.

Our artistic partners continue to develop with **City of London Sinfonia**, **City of Birmingham Symphony Orchestra** and the **BBC Philharmonic** as part of the Modulo Programme, and we continued to work with specialist **SEN Support Workers** to provide expert care for young people with complex additional support needs in NOFA.

Volunteers

We are grateful for the continued enthusiasm, guidance and support from our committed board of trustees led by our Chair, Susanna Eastburn. 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 with fundraising, evaluation and general admin support. This year we were supported by 70 volunteers across our work. All of our volunteers are offered appropriate training, particularly around our safeguarding policy, and we have a clear policy on the use of volunteers. 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 reasonable expenses.

NOFA

Our Outputs and Impact in 2019-2020

We're proud that the 2019-20 NOFA was the most diverse group OFA has ever worked with, with members breaking down the most challenging barriers to make music. 40% of NOFA members came from areas of deprivation, 25% qualified for Free School Meals, and all members experienced significant barriers, including physical or mental health conditions, disability, emotional, social or behavioural difficulties, learning difficulties or lived in areas with limited music-making opportunities. NOFA members represented all four corners of the UK, from Stornoway to Belfast, and Peckham to Pembroke Dock.

Already determinedly breaking down these barriers to make music together, NOFA weren't going to let Covid-19 lockdown stop them! **They started the season** with an energising 2019 Summer Course at the University of Leeds and a creative and inspiring Winter Course in Liverpool led by young composer-in-residence, Lucy Hale. **In April 2020**, instead of meeting together in person in London as planned, NOFA found themselves gathering together online via Zoom for the first time. Across the three days, NOFA worked together to **virtually record** Klezmer tune *Bulgar from Odessa* and support each other during the strange first few weeks of lockdown. **Over to NOFA member Kate to explain:**



Dia duit (hello)! I have played the trumpet in NOFA for two years. During lockdown NOFA's online Spring Course provided me with a sense of normality. It was amazing to see other NOFA members (friends for life!) and to be able to create and share music from our homes.

Thanks to the magic of the internet, we were able to meet and have a chat with our Young Composer in Residence, Lucy Hale, who worked with our ideas to make a piece of music. We were then able to ask her questions about herself, composing and the piece itself which was extremely insightful and interesting.

Myself and other Young Leaders also hosted an online NOFA recital which felt really special. Lockdown was an extremely hard time for everyone. Coming from a place with the highest percentage for poor mental health in the UK, I know how important it is to look out for each other and keep busy - NOFA's online course enabled us to do just that.



“My favourite thing was being able to create music with new people and working with different composers to make exciting new music”
- NOFA Member

Modulo

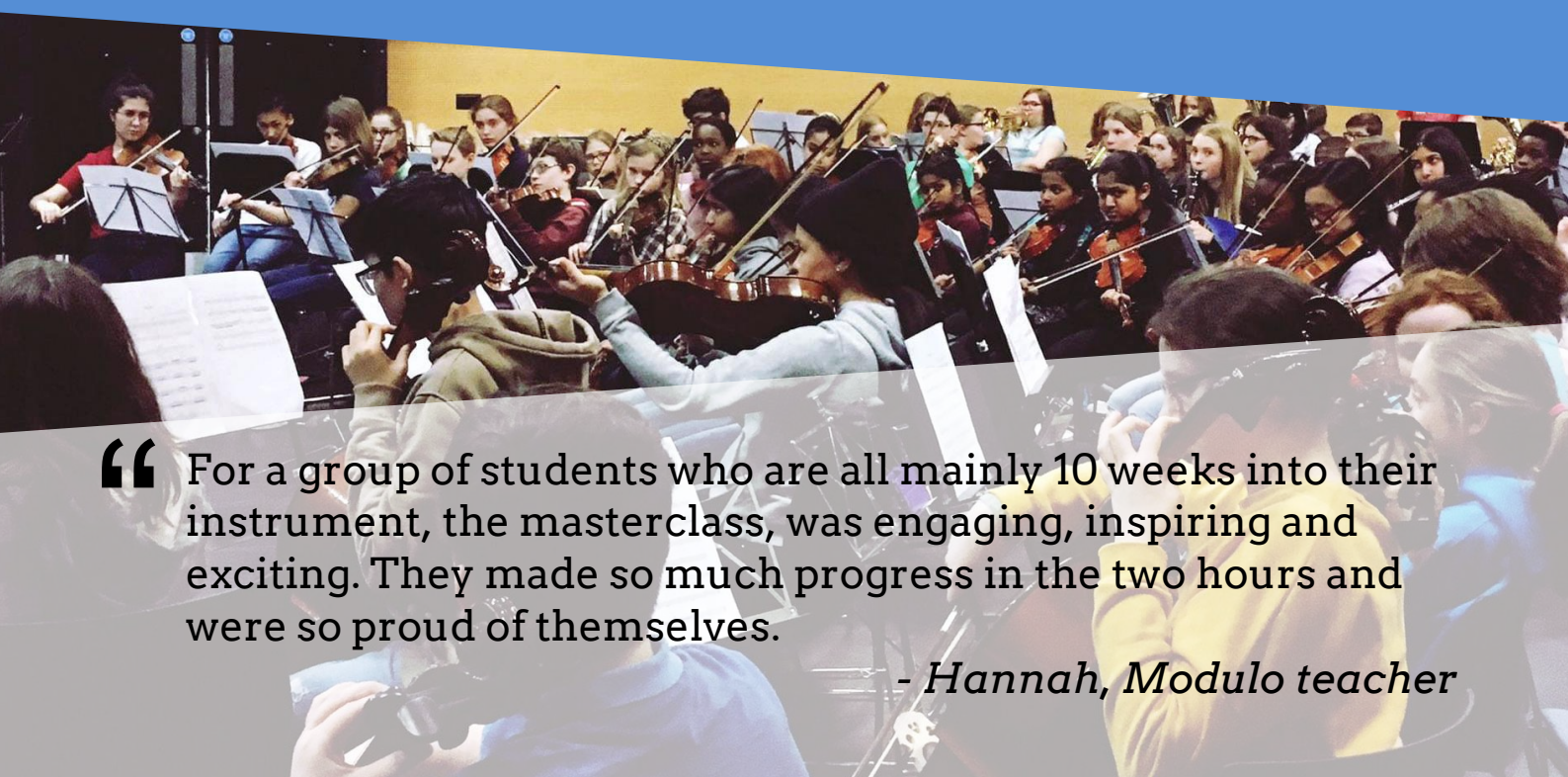
In July 2019, Modulo hosted its two biggest ever Meets at the Royal Birmingham Conservatoire and the Royal Academy of Music bringing together over 300 young musicians from as far north as Bradford and as far south as Kent. By March 2020, 20 of the Modulo network's 35 schools had participated in masterclass rehearsals on Modulo repertoire with our artistic partners, **BBC Philharmonic** and **City of London Sinfonia (CLS)**.

Just days before lockdown began, 87 young musicians from the West Midlands came together at MAC Birmingham for a joy-filled *My Roots, Our Routes*-themed Modulo Meet, supported by musicians from the RBC LEAP Ensemble. Although subsequent face-to-face Modulo Meets were unable to take place, the Modulo network found a brand-new way to meet in Summer 2020, with 40 young musicians collaborating online across the term to create their very own *My Roots*-themed film and soundtrack, led by composer Dr Daniel Bickerton. Another 70 young musicians joined in with online videos led by the Modulo BBC Philharmonic and CLS tutor teams.

Here's Harri, an OFA Ambassador from Durham, to explain more about how Modulo Online worked:
Hi! I've played trombone with NOFA for four years and now I'm a NOFA Ambassador.

Orchestras for All's Modulo Programme went online this year as well. The programme provided a much-needed sense of normality. Modulo members got to catch up with their friends and meet new ones. Everyone was engaged in the sessions, working through the music and talking about their experiences at home during the past few months.

Modulo members got to work together creatively as well: during June, each Modulo member had sent in a short recording, and a composer - Dan Bickerton - had drawn all the parts into one short track. The piece was premiered within a composition webinar during the course, with the arranger, Dan. It's been a difficult time for everyone. Despite the fact that we need to be careful, it's now incredibly important to have some social interactions with friends. I've realised that there's no match for human interaction.



“ For a group of students who are all mainly 10 weeks into their instrument, the masterclass, was engaging, inspiring and exciting. They made so much progress in the two hours and were so proud of themselves.

- Hannah, Modulo teacher

Conductors for Change

In July 2019, Conductors for Change launched a 10-module online course in inclusive ensemble leadership. The Paul Hamlyn Foundation-funded project is the first of its kind, and covers areas of ensemble leadership that music teachers feel unprepared for or unconfident in delivering, particularly in inclusive contexts. Alongside covering traditional conducting techniques, through short videos filmed in real life contexts, the course invites users to reflect on approaches to group composing, leading music without notation and arranging music for inclusive ensembles. Since its launch, over 100 music leaders have taken at least one of the modules.

The course and complementary face-to-face and online courses are designed to support teachers leading musicians participating in other OFA programmes. Ellie, a teacher from London, participated in CFC alongside leading a Modulo:

Ellie Page, Hackney New School, London

Ellie has recently completed her first year as a teacher, training with the Teach First programme. She was keen to develop her own ensemble leadership skills alongside kickstarting ensemble music-making for her students. However, when she arrived at her school, she was faced with a daunting prospect: "At the start of the year, ensemble music-making was virtually non-existent."

Ellie was keen to reinvigorate a culture of music-making, and develop her own music leadership skills. Having participated in a conducting workshop through OFA's Conductors for Change, she signed up to the Modulo Programme, increasing the engagement and confidence of young musicians in her school: "we have had pupils learn instruments from complete beginner, and they can now play pieces from start to finish as part of an ensemble."

The impact on her pupils has been clear: "it has been an eye-opening experience for them: many would previously have thought that orchestral music was not for them." A Modulo masterclass with musicians from the City of London Sinfonia was a turning point for her group: "there was an incredible energy around the room. That was the first time it really felt like we were forming a new ensemble, and it was a really special afternoon to be a part of."

Participating in Conductors for Change alongside Modulo has given Ellie a solid foundation for leading high-quality music-making in her school now and in the future: "In my first year of teaching, OFA was invaluable in allowing me to grow in confidence when leading an ensemble. It has been rewarding for all of us and it is something I am excited to see grow within our school in the future".



The Year Ahead

Strategy 2021-2026

2021 will see the launch of our new 5-year strategy focussing on our renewed vision: a country where any young person aged 11 - 18 can access the benefits of making music together. Our mission will be to 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 will set 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 ten years of inclusive music-making we will programme a special season of work called *The Way We See It*. Empowering young people through high quality ensemble music-making will be at the heart of Orchestras for All's new strategy, and we will be placing ever-increasing focus on the development of youth voice and youth leadership through our programmes.

In a change to previous seasons, this season will pilot a two-year membership for NOFA members and Modulo schools.

Coronavirus response

We will continue to focus on the unique needs that our organisation services - young people that face barriers to music making. This is more important than ever as the vulnerable group of young people we work with are facing even more significant challenges to their home lives, educational outcomes and wellbeing during this time.



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

COVID-19 pandemic

OFA can no longer run face-to-face national residential music making in large ensembles. Large gatherings and enforced social distancing for years to come puts a risk on our strategy and future planning.

Young people and teachers are difficult to contact as a result of the pandemic.

Broadening the accessibility of OFA programmes

Failure to support young people that are most at risk and/or digitally excluded.

Strengthening our organisation

Insufficient core and freelance staff members trained in safeguarding procedures in place resulting in overreliance on existing designated safeguarding officers.

OFA funders are not able or willing to support what we do in the financial fall out of COVID-19 and fail to secure funding from existing funders or reach targets for new funding streams, such as service users and earned income.

Individuals undertaking key roles move on, are overstretched or are unable to reach agreed targets.

Influencing the sector

Third parties adopt OFA approach / method with limited success, impacting the brand's association with quality.

Mitigation

We will continue to closely monitor the Government guidance on safely restarting live activity in 2021, and learn from the trials being delivered by professional orchestras across the country in Autumn 2020.

The OFA team are creating and strengthening our online offer, communications with musicians and families.

OFA will actively work to ensure the digitally excluded find a way to participate in our programmes and activity.

All adults involved in OFA are DBS checked and prior to working with us sign an agreement demonstrating they have read and understood our safeguarding policy. We have developed a safeguarding policy, online safeguarding guidelines with support of NSPCC guidance which is reviewed annually.

We will ask donors to change their commitments to support the new online activity or to offer unrestricted support. We continue to diversify sources of funding within existing streams and explore new funding streams and test their suitability.

We set and monitor job and development objectives for all staff, annual appraisals and bi-annual KPI reviews to ensure workloads are manageable. We also strive for a positive working environment so staff turnover is low.

We share our pedagogy and approach through controlled networks / mechanisms such as Conductors for Change. We retain control over the OFA brand and seek advice on copyright / trademark / intellectual property law as needed.

Legal and Administrative Information

Senior management Marianna Hay *Founder and Artistic Director*
Nick Thorne *Executive Director*
Anna Williams-Haines *Head of Programmes*

Board of trustees Jessica Boyd
Kate Danielson
Susanna Eastburn MBE, Chair
Jonathan Kanagasooriam
Simon Page
Alice Poole
Emily Sayers
Philip Whalley

Board Policy: In accordance with the Orchestras for All Board Policy (August 2016), there must be at least three and at most nine 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

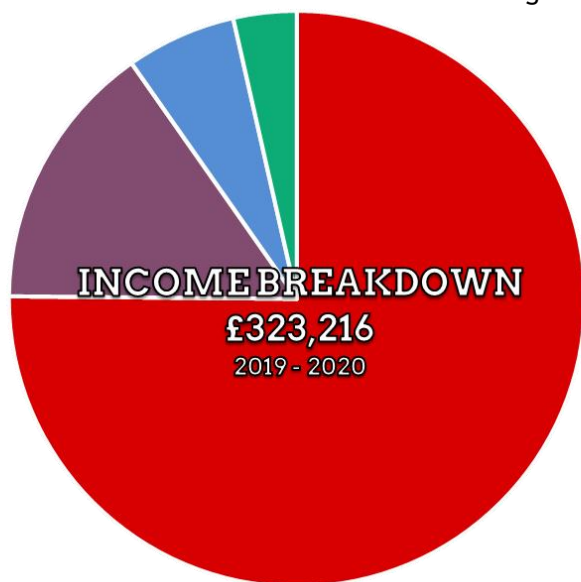
Finances and Reserves

During the current financial year the Charity achieved a surplus of £6,346 (2018-2019: surplus of £36,886), increasing total reserves at year end to £189,441 (2018-2019: £183,095), of which £187,600 (2018-2019: £166,221) were unrestricted as to use, with £60,000 (2018-2019: £50,000) of that designated for the National Orchestra for All leaving £127,600 (2018-2019: £116,221) as general funds.

The 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 the trustees have previously designated £50,000 of unrestricted reserves to cover the shortfall in the previous period and used £13,422 in the current period. At the end of the period the board transferred an additional £23,422 from general funds to increase the level of designated funds to £60,000. 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 £127,600, the equivalent of approximately five months of operating expenses.

Going concern: The majority of Orchestras for All's funding comes from trust 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 twelve months from the signing of these accounts.



Total Income 2019-2020: £323,216

Grant income: £242,860: 75%

Donations & orchestra tax relief: £48,888: 15%

Fundraising events and other income: £19,973: 6%

Service user contributions: £11,495: 4%

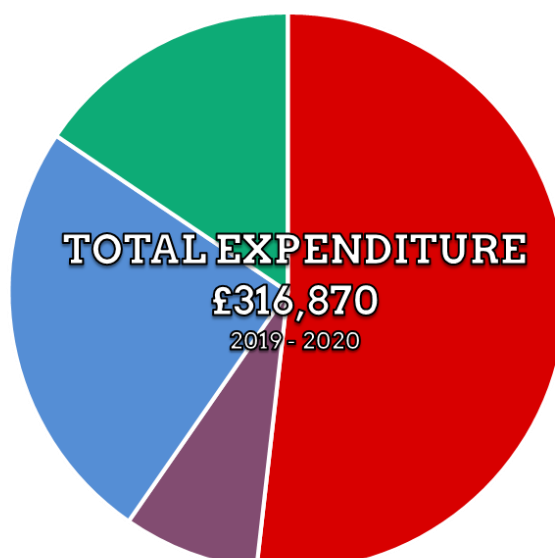
Total Expenditure 2019-2020: £316,870

National Orchestra for All: £164,120: 52%

Modulo Programme: £78,520: 25%

Conductors for Change: £49,324: 15%

Raising funds: £24,906: 8%



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 4 to 19 of this document as well as the legal and administrative information on page 17, 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, The Financial Reporting Standard applicable in the UK and Republic of Ireland published on 16 July 2014.

This report was approved and authorised for issue by the Board of Trustees on 10 December 2020 and signed on its behalf by:



Susanna Eastburn
Chair of Trustees

Date: 10 December 2020

Independent Examiner's Report

Independent examiner's report to the board of trustees of Orchestras for All Charitable Incorporated Organisation (CIO)

I report to the trustees on my examination of the accounts of Orchestras for All (charity number 1150438) for the year ended 30 June 2020 set out on pages 21 to 33.

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
- 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.

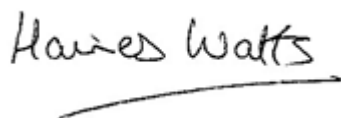
Independent examiner's statement

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.



Shaun Brownsmith FCA

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

Date: 14 December 2020

Statement of Financial Activities

	Notes	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	Total funds 2019 £
Income from:					
Donations & legacies	2	119,496	192,225	311,721	362,558
Charitable activities	3	11,495	-	11,495	14,035
Investments		-	-	-	37
Total income		130,991	192,225	323,216	376,630
Expenditure on:					
Raising funds	4 & 5	20,098	4,808	24,906	37,735
Charitable activities					
National Orchestra for All	4 & 6	44,136	119,984	164,120	175,124
Modulo Programme	4 & 7	18,736	59,784	78,520	62,962
Conductors for Change	4 & 8	26,642	22,682	49,324	63,923
Charitable activities		89,514	202,450	291,964	302,009
Total expenditure		109,612	207,258	316,870	339,744
Net income/(expenditure)		21,379	(15,033)	6,346	36,886
Reconciliation of funds					
Balance brought forward	13 & 14	166,221	16,874	183,095	146,209
Balance carried forward	13 & 14	187,600	1,841	189,441	183,095

The notes on pages 23 to 33 form part of the financial statements.

Balance Sheet

	Notes		Total Funds 2020 £	Total funds 2019 £
Fixed assets				
Tangible assets	10		-	-
Current assets				
Debtors and prepayments	11	37,951	9,831	
Cash at bank and in hand		<u>266,701</u>	<u>275,070</u>	
		304,652	284,901	
Creditors: amounts falling due withing one year	12	<u>(115,211)</u>	<u>(101,806)</u>	
Net current assets			189,441	183,095
Net assets			<u>189,441</u>	<u>183,095</u>
Funds of the charity				
Restricted funds	13 & 14		1,841	16,874
Unrestricted funds				
General funds	13 & 14	127,600	116,221	
Designated funds	13 & 14	<u>60,000</u>	<u>50,000</u>	
			187,600	166,221
			<u>189,441</u>	<u>183,095</u>

The notes on pages 23 to 33 form part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Trustees on 10 December 2020 and signed on their behalf by:



Susanna Eastburn
Chair of Trustees

Date: 10 December 2020

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 2020, 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 2020 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.

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 13 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 4 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 is:

Computer equipment - 3 years

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. Income from donations and legacies

	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
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Grant income	98,867	224,362	323,229
Donations	19,825	2,093	21,918
Fundraising events	4,731	7,680	12,411
Legacies and in memorium	5,000	-	5,000
	128,423	234,135	362,558

3. Income from charitable activities

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Service user contributions	11,495	-	11,495
	11,495	-	11,495
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Service user contributions	14,035	-	14,035
	14,035	-	14,035

4. Total expenditure

	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
Conductors for Change	30,323	8,424	5,615	4,962	49,324
	121,343	127,573	36,070	31,884	316,870
	<i>Direct staff costs 2019 £</i>	<i>Direct other costs 2019 £</i>	<i>Indirect staff costs 2019 £</i>	<i>Indirect other costs 2019 £</i>	<i>Total Funds 2019 £</i>
Expenditure on					
Raising funds	26,728	5,711	2,960	2,336	37,735
Charitable expenditure					
National Orchestra for All	31,726	118,818	13,739	10,841	175,124
Modulo Programme	35,278	18,846	4,940	3,898	62,962
Conductors for Change	32,036	22,915	5,015	3,957	63,923
	125,768	166,290	26,654	21,032	339,744

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 9.

Indirect costs include:

	Total Funds 2020 £	Total Funds 2019 £
Office and administration	15,624	12,382
Marketing and publicity	8,423	1,368
Finance	5,930	5,475
Governance	1,907	1,807
	31,884	21,032

Governance costs include:

	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Independent examination	900	900
Production of annual accounts	900	900
Trustees expenses	107	7
	1,907	<i>1,807</i>

5. Expenditure on raising funds

	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
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Direct staff costs	7,992	18,736	26,728
Direct other costs	5,494	217	5,711
Indirect costs	2,845	2,451	5,296
	16,331	21,404	37,735

6. Expenditure on charitable activities – National Orchestra for All

	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
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Direct staff costs	3,040	28,686	31,726
Direct other costs	32,348	86,470	118,818
Indirect costs	13,205	11,375	24,580
	48,593	126,531	175,124

7. Expenditure on charitable activities – Modulo Programme

	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
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Direct staff costs	9,529	25,749	35,278
Direct other costs	2,333	16,513	18,846
Indirect costs	4,748	4,090	8,838
	16,610	46,352	62,962

8. Expenditure on charitable activities – Conductors for Change

	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
	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
Direct staff costs	7,914	24,122	32,036
Direct other costs	542	22,373	22,915
Indirect costs	4,820	4,152	8,972
	13,276	50,647	63,923

9. Staff costs

	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Gross salaries	144,882	141,192
Employer's NIC	9,363	8,828
Employer's pension	3,168	2,402
	157,413	<i>152,422</i>

The average weekly full-time equivalent was 4.4 FTE (2019: 4.7 FTE).

The average headcount during the period was 6 persons (2019: 8 persons).

No employee received employee benefits of more than £60,000 (2019: NIL).

The total employee benefits paid to key management personnel during the year was £59,222 (2019: £54,109).

10. Tangible fixed assets

	Computer equipment £	Total £
Cost		
As at 1 July 2019	2,847	2,847
As at 30 June 2020	2,847	2,847
Accumulated depreciation		
As at 1 July 2019	2,847	2,847
As at 30 June 2020	2,847	2,847
Net book value		
As at 1 July 2019	-	-
As at 30 June 2020	-	-

11. Debtors and prepayments

	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Accounts receivable	3,250	4,650
Prepayments	27,266	2,457
Accrued income	7,435	2,724
	37,951	<i>9,831</i>

12. Creditors: amounts falling due within one year

	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Accounts payable	1,941	3,526
HMRC control account	2,473	2,334
Pensions control account	684	702
Accruals	2,700	15,413
Deferred grant income	107,413	79,280
Credit card	-	551
	115,211	<i>101,806</i>
	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Deferred revenue		
As at 1 July 2019	79,280	140,667
Released in year	(79,280)	(140,667)
Deferred in year	107,413	79,280
As at 30 June 2020	107,413	<i>79,280</i>

13. Analysis of charity funds

	Balance brought forward 2020 £	Income in the year 2020 £	Expenditure in the year 2020 £	Transfers between funds 2020 £	Balance carried forward 2020 £
Unrestricted funds					
<i>General funds</i>	116,221	130,991	(96,190)	(23,422)	127,600
<i>Designated funds</i>					
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
Conductors for Change	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

Designated funds

National Orchestra for All: The 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 the trustees have designated £50,000 of unrestricted reserves to cover the shortfall in the previous period and used £13,422 in the current period. At the end of the period the board transferred an additional £23,422 from general funds to increase the level of designated funds to £60,000. 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.

Conductors for Change: These are funds received to support the Conductors for Change 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.

	<i>Balance brought forward</i> 2019 £	<i>Income in the year</i> 2019 £	<i>Expenditure in the year</i> 2019 £	<i>Transfers between funds</i> 2019 £	<i>Balance carried forward</i> 2019 £
Unrestricted funds					
<i>General funds</i>	118,536	142,495	(94,810)	(50,000)	116,221
<i>Designated funds</i>					
National Orchestra for All	-	-	-	50,000	50,000
	<u>118,536</u>	<u>142,495</u>	<u>(94,810)</u>	<u>-</u>	<u>166,221</u>
Restricted funds					
National Orchestra for All	-	113,467	(108,328)	-	5,139
Modulo Programme	2,890	30,001	(28,243)	-	4,648
Conductors for Change	10,255	29,000	(32,168)	-	7,087
Permanent salaries	14,528	61,667	(76,195)	-	-
	<u>27,673</u>	<u>234,135</u>	<u>(244,934)</u>	<u>-</u>	<u>16,874</u>
	<u>146,209</u>	<u>376,630</u>	<u>(339,744)</u>	<u>-</u>	<u>183,095</u>

14. Analysis of net assets

	General Funds 2020 £	Designated Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £
Current assets	180,343	60,000	64,309	304,652
Current liabilities	(52,743)	-	(62,468)	(115,211)
	127,600	60,000	1,841	189,441

	General Funds 2019 £	Designated Funds 2019 £	Restricted Funds 2019 £	Total Funds 2019 £
Current assets	164,752	50,000	70,149	284,901
Current liabilities	(48,531)	-	(53,275)	(101,806)
	116,221	50,000	16,874	183,095

15. Other financial commitments

At 30 June 2020, the Charity had annual future minimum lease payments under a non-cancellable operating lease for the office premises as set out below:

	Total Funds 2020 £	Total Funds 2019 £
Due within one year	2,500	1,545
	2,500	1,545

16. Trustee remuneration

During the year, no Trustee received any remuneration (2019: £NIL). One member of the Board of Trustees received reimbursement of travel expenses totalling £81 (2019: £NIL).

17. Related party transactions

During the year, the total amount given as unrestricted donations by the trustees was £2,404 (2019: £3,304).

18. Guarantees and secured charges

As of 30 June 2020, the Charity did not have any outstanding guarantees to third parties nor any debts secured against assets of the Charity (2019: £NIL).



How to contact us

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Registered with the Charity Commission in England and Wales
(1150438)

