

**OPEN
UP
MUSIC**



Making orchestras accessible to young disabled people

Annual report and financial statements
For the year ending 31 August 2020

About Open Up Music

VISION

A world where orchestras are open to everyone

MISSION

Making orchestras accessible to young disabled musicians

VALUES



Diversity

We celebrate, embody and draw strength from diversity



Ambition

We support everyone we work with to reach their potential



Creativity

We know that creativity is the lifeblood of our organisation



Integrity

We are honest and upfront in every aspect of our work



Excellence

We ensure that every element of our work is of high quality

PURPOSE AND MEASURES OF IMPACT

Purpose

The objects of the Charity are to help young disabled people, who are based in the United Kingdom, by developing and providing:

- **Opportunities** to participate and perform in youth orchestras up to the age of 25;
- **Opportunities** for personal and professional musical development up to the age of 27;
- **Accessible musical resources**, including instruments and repertoire.

Impact

Our impact is evaluated against four measurable outcomes:

- A reduction in the orchestral exclusion of young disabled people;
- The development of participants' musical and personal skills;
- The increase in sector support for young disabled people;
- The increase in the resilience of Open Up Music.

Our activities



Young disabled people unfortunately are for the most part excluded from ensemble music making: in schools, among orchestral players, composers, staff teams and audiences. Since 2007, our award-winning programmes have created new opportunities for them to be musicians, making their own music, not just listening to the music of others:

Open Up Music uses the power of the orchestra to bring about lasting change: every time an orchestra is created, it establishes a framework to engage young people in music-making year after year, something no short-term music project could achieve.

We also believe in collaboration to accelerate change. Partners who deliver our programmes not only make it possible to reach more young disabled people, they also become meaningful, invested advocates.

OUR PROGRAMMES



Open Orchestras helps special schools set up accessible orchestras, so that hundreds of young disabled people get first access to music education every year.

www.openorchestras.org



National
Open Youth
Orchestra

The National Open Youth Orchestra (NOYO) is the world's first disabled-led national youth orchestra. It pioneers an inclusive orchestra model where talented 11-25 year-old disabled and non-disabled musicians rehearse and perform together.

www.noyo.org.uk



Clarion™

We've also developed Clarion™. Available on iPad and PC, it's an innovative accessible instrument that can be played expressively with any part of the body, including eye movement. We currently offer it through our programmes.

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Reports from the Board and CEO: The Charity in a global pandemic

Report from the Board

Open Up Music has over a brief period of time developed from a brilliant set of ideas shared around a kitchen table to a charity of national standing. It is now a medium sized enterprise that can demonstrate best practice in making music accessible to young disabled people.

In setting strategic objectives for 2019/20, the Board had recognised this rapid growth and made consolidation a priority. We wanted solid foundations for the charity's groundbreaking Open Orchestras and National Open Youth Orchestra programmes. With the charity's financial health on track, we had also planned for the Board's own renewal. This year, it increased in size with highly experienced new trustees joining us.

When agreeing on the strategic plan, none of us could have predicted the catastrophe of the pandemic and its consequences for people's lives and for the arts. However, it was the commitment to consolidation, together with flexibility and creativity, that ensured Open Up Music's impact this year.

Open Up Music had to adapt in many ways. With some funders pausing on new grants, the team redoubled its fundraising efforts. 'Business as usual' soon became 'business from home' for our staff and many of our partners.

Throughout lockdown, our primary concern as ever, was with the young musicians. We worked creatively to ensure some form of continuity and support, much of which will have long-term benefits.





A number of factors made this possible: first, the financial position of Open Up Music had been well managed and was stable. Then early on, Arts Council England extended its funding of National Portfolio Organisations by a year, giving Open Up Music a vital breathing space. Towards the end of 2019/20, we also secured two additional funds, further relieving financial pressures.

Open Up Music kept its staff and continued valuable work, using digital technologies in imaginative and purposeful ways to overcome obstacles. Technical limitations made some aspects of delivering our programmes challenging: time lags on Zoom calls, for example, limited opportunities for ensemble practice. However, a lot of what could happen did: the team produced a wealth of online materials, worked remotely with individual musicians and tutors, and overall, were able to support young people to make music wherever they were.

Thanks to its resilience, Open Up Music has weathered at least the first part of the COVID-19 storm. This period which could

have resulted in loss of time, momentum and hope, instead prompted us to lay down new foundations which will bear fruit in the years to come. Our plans for the future, developed in line with our mission and vision, will also be stronger from the lessons learnt this year.

At governance level, our new Treasurer and Company Secretary have helped formalise the management of all Board level activities. There is now a formal sub-committee dealing with finances, and working groups enabling the Executive Team to tap into trustees' expertise.

The Board and Executive Team have also been thinking about Open Up Music's strategic direction, exploring exciting and potentially profitable new avenues in a world that no longer plays by pre-COVID-19 rules. We widened the scope of the Development team's work to include commercial opportunities.

With the predicted economic impact of both COVID-19 and the UK's withdrawal from the European Union, we expect the immediate years ahead to be exceptionally challenging. Flexibility and consolidation, which served us well this year, will continue to be central to our approach as we plan and set targets for the future.

This year, we have learnt a lot, worried a lot and overcome a lot. The next phase is likely to bring many more changes and threats but it feels like we know where we're heading. Open Up Music is well equipped for the road that lies ahead.

Report from the CEO

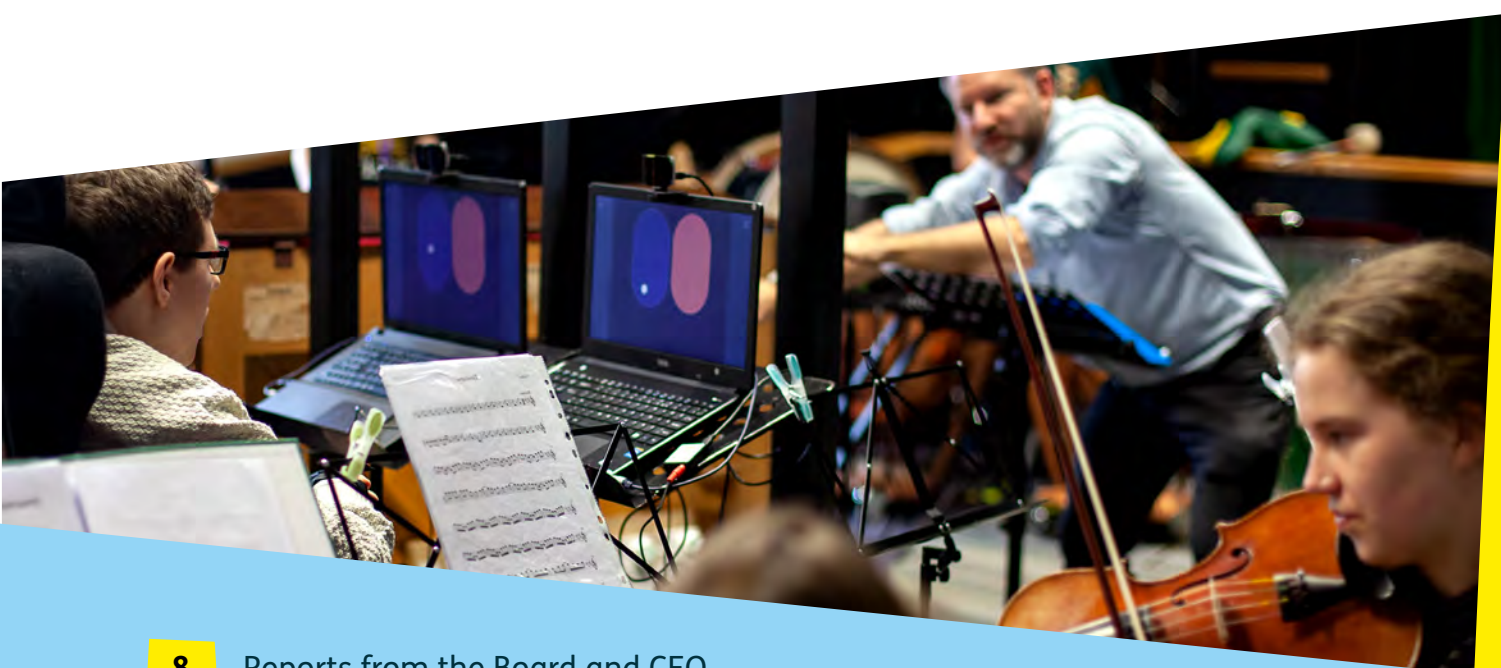
This report covers a year of unprecedented turmoil for Open Up Music, our partners, the young musicians we work with and their families and communities. The COVID-19 pandemic ushered in a period of uncertainty and volatility felt by us all. In this year, schools closed, our rehearsals were cancelled and the concert halls for our carefully planned concerts fell silent.

And yet, the way in which our team responded to these unprecedented, challenging times speaks volumes about the people who make Open Up Music what it is. With creativity, fortitude and professionalism, everyone worked tirelessly under very challenging circumstances to ensure that the music wouldn't stop for young people. It is a privilege to work with such an incredible team.

From September 2019, our programmes were able to build upon the firm foundations laid in the past. Our first access orchestra programme, Open Orchestras, was being delivered within 40 settings

across the country. Together with arts organisations, Music Education Hubs and schools, we were providing ensemble opportunities to over 450 of the UK's most marginalised young musicians.

Similarly, our work leading the National Open Youth Orchestra was progressing well, with the ensemble entering its second year of rehearsals. In partnership with Barbican Guildhall Creative Learning, Bournemouth Symphony Orchestra and Bristol Beacon, 24 of the UK's most talented young musicians were working toward the orchestra's debut performances planned for April 2020.





Then, in the early part of 2020, COVID-19 brought our plans to an almost complete halt. Undeterred, we created new ways to support young musicians. Resources were developed to enable families to make music together at home. We moved rehearsals and social events online and as a consequence, across the distance, young people continued to connect and make exciting new music together.

I am incredibly proud of the resilience, creativity and adaptability shown by Open Up Music staff and the young musicians we work with during this difficult time. I am also hugely reassured by the commitment and tenacity of our

partners. Without their support and resolve, so much of what was achieved this year would not have been possible.

Whilst the year ahead is challenging and uncertain, one thing is clear: music will always be strengthened by the diversity of the people who make it. As the music sector rebuilds, we have a responsibility to reshape it with inclusion and representation at its heart, so that it is open to many more young disabled musicians.

Barry Farrimond

Barry Farrimond MBE, CEO

Pictured with young musicians 😊



Open Orchestras

Achievements and performance 2019/20

Initially piloted in Bristol in 2013-15, Open Orchestras was developed to respond to the distinct lack of ensemble music opportunities in special schools.

It is a complete programme that for a subsidised annual subscription, provides special schools with everything they need to set up and run their own inclusive orchestra: training and mentoring, teaching resources, evaluation, community support, Clarion™ - which is played alongside other instruments in the orchestra, and adapted music that every participant can play, including those facing the greatest barriers to participation.

Young people are encouraged to play independently and expressively, with school staff and music leaders assigned by Music Education Hubs working in tandem to build the orchestra around participants' personalities and abilities.

Open Orchestras is both adaptive and endlessly creative: music comes in "building blocks" that can be arranged flexibly according to participants' playing

styles, so no two orchestras will play our repertoire the same way!

By the end of the first year, most Open Orchestras will be ready to share their music. That first performance is often a revelation.

"Open Orchestras has arguably changed the face of music making for young disabled people."

Dr Marina Gall and colleagues' research within the project "Getting Things Changed", outlined in the Bristol University Policy Report Opening up music making for young people with complex and multiple needs (published in May 2018), recommends that Open Orchestras should be a central part of the school curriculum in special schools.



2019/20 musicians' stories

I use a head tracker and a metal dot on my chin to play Clarion on my computer. At first, I found it hard to control the mouse. With practice, I got much better. Now I can use the on screen head tracker toolbar to mute and unmute, click, drag, double click etc. This means I can edit patterns, and create new patterns myself.

Before I joined Open Orchestras I had never used a headtracker, ever, and I found using an eye gaze really tiring. And now, I use the head tracker not only in music but in all my lessons. It means that I can be independent and do some of my work all by myself. It makes me feel confident. It makes me feel free.



▶ [Watch this young musician perform 'Walking in the Air' from The Snowman with his classmates.](#)

The musicians have achieved way beyond expectations and this has raised aspirations for these pupils in other subjects. The Clarion has enabled pupils to play independently, to be expressive and to therefore reach their full musical potential.

Stephanie Wellings,
Music Department, Chadsgrove School

I just love it all! Playing instruments, performing and being with my friends. I sometimes get scared about performances, but Open Orchestra has helped build my confidence and my friends in the orchestra have encouraged me.

Participant, Chadsgrove School



2019/20 at a glance



40 Orchestras

20 Music Education Hubs

4 Arts organisations



7 regions of England

18 Orchestras in their 3rd year or more... Our longest standing orchestra at Claremont School is in its 7th year



491 young participants

2/3 hadn't played an instrument before



48 Open Orchestras mentoring visits

New repertoire



The River, inspired by Czech composer Bedřich Smetana's piece about the Vltava river



Sea Sketches, reworked from a piece by Welsh composer Grace Williams

At the point the pandemic hit:

3 in 4 participants felt:

- ✓ they're getting better at playing their instrument (76%)
- ✓ more confident playing (76%)
- ✓ part of a team (78%)
- ✓ proud of being in the orchestra (76%)

Other milestones reached mid-year



100%

of educators are confident in how they help young disabled people make music



for
60%

of participants, Open Orchestras is contributing to their development in other areas of school life, and helping them reach their Individual Education Plan



Participants' progress:

97% are playing with clear intent

90% are playing independently

54% are consistently playing with control

Our response to COVID-19

100

extra Clarion™ licences for each orchestra, for playing at home



'At Home' music resources for families



Remote induction training for new orchestras



'Online Sessions' resources for music leaders

2019/20 in perspective

Acting on market insight, we lowered subscription costs for experienced orchestras by offering some aspects of our training and mentoring as optional add-ons. This made it more sustainable for Music Education Hubs to support music making in special schools across multiple years.

Communications about our new pricing also illustrated how experienced Open Orchestras mature and require less support over time, enabling Music Education Hubs to start the programme in new schools.

This new approach helped us secure 40 Open Orchestras for the new 2020/21 academic year despite challenging times, in line with the 2019/20 numbers. 29 were renewals, 11 were new orchestras.

We continued to grow our library of accessible repertoire this year. 'The River' and 'Sea Sketches', our first resources focused on a theme rather than a composer, proved a great success with reports of exploratory field trips, and young people connecting with the music through their personal experiences and interpretations. It has validated a new

thematic approach, through which we are hoping to make music even more accessible and relevant to participants.

As the pandemic hit, we focused on giving young disabled people and their families a sense of continuity, enabling them to make music at home.

Thanks to extra Clarion™ licences, musicians had access to an instrument they could start to play within minutes - although of course, playing Clarion™ well takes practice!

We also created Open Orchestras 'At Home', a collection of easy-to-use music and video resources for parents and guardians to support their children's playing including 'Adventure in Space', based on composer Gustav Holst's Venus.



For music leaders still able to tutor remotely, we developed 'Online Sessions', inviting them to explore a slightly more complex repertoire with families.

To ensure newly enrolled schools could start in the autumn as planned, our team rose to the challenge of transforming the Open Orchestras induction training into a digital course, in six weeks. Combining interactive self-learning modules with a summative webinar to connect everyone and provide personalised support, we delivered a learning experience that was highly rated.

We also launched My Orchestra, an online platform for orchestra leaders and Music Education Hub staff to access our resources and chat about their experiences with other practitioners in the community.

Over the summer, we continued to share ways Open Orchestras delivery could be flexed and applied to work in bubbles.

The success of this year's remote training has now spurred us on to pilot the digitisation of our entire training programme. This could enable further expansion, which to date has been limited by our capacity to manage face-to-face training.

Open Orchestras can be hugely successful in introducing a culture of music into special schools, with musicians and teachers growing equally proud of their orchestra. But financial and staffing pressures – key reasons given by special schools for not being able to meet the programme's commitments, are likely to increase post-COVID-19. In the next period, we will carefully consider more flexible ways for subscribers to purchase and implement Open Orchestras whilst retaining quality musical outcomes.





National Open Youth Orchestra:

Achievements and performance 2019/20



The National Open Youth Orchestra (NOYO) was launched in September 2018 to give some of the UK's most talented young disabled musicians a progression route. It promotes musical excellence, supporting 11-25 year-old disabled and non-disabled musicians to rehearse and perform together as members of a pioneering inclusive ensemble.

NOYO aims to shape the modern orchestra by showcasing how diversity can act as a catalyst for exciting music that marries the sounds of electronic and acoustic instruments. In 2015, a pilot for NOYO, the South-West Open Youth Orchestra, won a Royal Philharmonic Society Award – the highest recognition for live classical music-making in the UK. In 2018, Liam Taylor-West won a British Composer Award for The Umbrella, commissioned by Open Up Music for the orchestra.

The National Open Youth Orchestra is delivered in partnership with some of the UK's leading arts and cultural organisations, who together act as regional NOYO Centres: Barbican Guildhall Creative

Learning in London, Bristol Beacon (Bristol Music Trust) in Bristol and Bournemouth Symphony Orchestra in Bournemouth. This year, we announced a new partnership in Birmingham starting from September 2020 with Midlands Arts Centre, Town Hall Symphony Hall and Services For Education.

NOYO Centres run monthly rehearsals, provide one-to-one tuition for musicians and help audition new members. Every year, we also offer trainee places to young disabled people with musical potential, who may not have enough access to music education. We support them for up to three years so they can gain the confidence and musical skills needed to join the orchestra.

OUR PARTNERS:

**Bristol
Music
Trust**

barbican

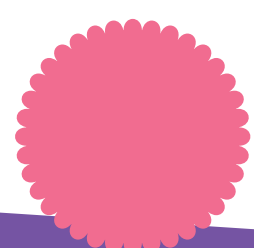
**GUILD
HALL
SCHOOL**

 bournemouth
symphony orchestra

mac
Midlands Arts Centre

THSH
TOWN
HALL
BIRMINGHAM SYMPHONY
HALL
BIRMINGHAM

**Services
For Education**



NOYO in musicians' words

“We’re diverse. Certainly in terms of inclusivity – not just in terms of disability but also, we’ve got an incredible range of musical backgrounds. In other orchestras, you’ve got a very specific way of doing something, along the lines of the strict, traditional methods.

In terms of getting the music done, getting the music learned, there’s a different kind of ethos with NOYO with regards to allowing musicians to be the best they can be.



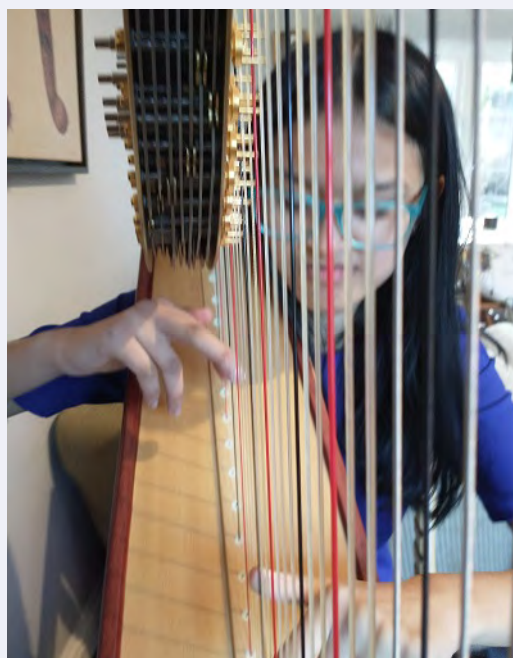
Inclusivity, and making brilliant music. I’d say we’re pretty damn good at it.”

Oliver, harmonica player

“I like the word influential to describe NOYO because there aren’t other orchestras, youth ones, who are as passionate about showing disabled people can play on the same stages as non-disabled people.

Lots of the music we play, you wouldn’t really get that in a stereotypical classical music concert. It brings a different kind of element of programming.”

Holli, harpist



Sally, LinnStrument player

“As a disabled musician, I’d never have seen myself playing with an orchestra as I simply thought I was just not good enough.

I could play a few chords on the piano, and that was it. This year, the achievement of which I am most proud of within NOYO has been learning a new instrument from the ground up. I love everything to do with music, however learning the LinnStrument has definitely been a challenge. It really challenges the way my mind works, as I am used to playing the piano. Now it’s become like second nature to me.



NOYO is such a tight knit community that I think it’s only comparable to very few others. NOYO has taught me that you can do anything if you put your mind to it, and find something that works for you.”

Sally, LinnStrument player

“Sally auditioned on piano and voice, demonstrating natural abilities. The piano was however becoming more and more limiting due to her hand mobility.

The LinnStrument’s more accessible interface enables her to tackle melody lines, explore her intonation and develop dynamic contrast within

her playing with much greater ease and control.

It has really allowed her musical style, musicianship and understanding of music to blossom. She has achieved a great deal in her year as a trainee, and we’re excited to now have her as a member of the orchestra.”

Sam Mason,
Bournemouth NOYO Centre music leader

Georgina, French horn player

“ I have grown in confidence, motivation and independence.

I have looked forward to every rehearsal, especially this year because I feel that as a group after the social event in February, we have bonded as people and as musicians. I feel very comfortable and familiar with other musicians and their families. This adds to my sense of belonging in the group because with a disability like autism, this is difficult to achieve. I feel like I belong to a group and I've never had that feeling before.

The National Open Youth Orchestra has enabled me to perform music in a different way. Things such as skills like improvisation that you wouldn't develop in a mainstream orchestra have made a difference to me because

it's something new that I hadn't experienced before. You have the opportunity to be more flexible and usually, you just have to play what is written or do what the conductor directs. In NOYO, you have a voice in the interpretation.

Georgina, French horn player



▶ [Watch in full the video](#) created by Georgina about her year with NOYO.

“ In recent months, Georgina has composed melodies to support one of our less experienced musicians in working remotely. She has worked at her improvisation and now works confidently in this form.

She's an asset, a wonderful, attentive player who excels in supporting and filling our soundscape.

Beatrice Hubble,
London NOYO Centre music leader

2019/20 at a glance



4 NOYO Centres: London, Bournemouth, Bristol and now Birmingham



34 musicians
(24 members / 10 trainees)



12 new musicians
started with the orchestra



13 NOYO musicians were
signposted by Open Orchestras

Instruments we play



- Cello
- Clarion
- Flute
- French horn
- Guitar
- LinnStrument
- Harmonica
- Harp
- Piano
- Saxophone
- Seaboard Rise
- Synthesizer
- Tenor horn
- Trombone
- Trumpet
- Tuned & untuned percussion
- Violin

Composers

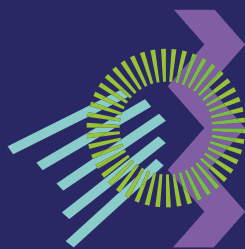
- **Alexander Campkin** and **Liam Taylor-West** workshopped with us at rehearsals
- NOYO member **Oliver** composed *Barriers* for the London NOYO Centre

Where we were due to perform

- Milton Court
- St George's Bristol
- Bristol Cathedral

We would have premiered

- **What Fear We Then?** composed for the orchestra by Alexander Campkin
- **Ring Out** by Liam Taylor-West



Reworkings of music by :

- **Michael Nyman**
- **Beethoven**
- **Hans Zimmer**
- **Vivaldi**

We enjoyed



22 face to face rehearsals



13 Pastoral Support visits



3 social events

We attended:

- Hallé Orchestra and Hallé Choir as part of the Barbican Beethoven Weekender
- Bournemouth Symphony Orchestra's Eastern Promise
- Kuljit Bhamra and Davide Giovannini at St George's Bristol

By the end of the year



3 trainees became members



85% of all goals musicians set themselves through their Personal Development Plans **were met**

Our response to COVID-19



51 Zoom 1-to-1 lessons



14 Pastoral Support calls as we went into lockdown



4 Zoom end-of-year get togethers



1,185 plays of 47 video resources we created for musicians to develop their skills throughout lockdown



2019/20 in perspective

We started the year focused on preparing for the National Open Youth Orchestra's first series of public concerts. In partnership with Bournemouth Symphony Orchestra, we commissioned disabled composer Alexander Campkin to write a piece of 'modular' music to be premiered in summer 2020. The score's innovative structure means it can be arranged flexibly, for any number of musicians on a wide variety of traditional and electronic instruments including the Clarion.

Over the first six months, Alexander joined rehearsals at regional NOYO Centres to workshop the piece with musicians.

Bristol NOYO Centre members got an additional opportunity to work with British Composer Award winner Liam Taylor-West on 'Ring Out'. This new piece, commissioned by Dr John Manley, High Sheriff of Bristol, was to be played at the High Sheriff's concert in Bristol Cathedral.

But, as the pandemic hit, our yearly national residential and consequently,

our all important first concerts had to be cancelled.

National Open Youth Orchestra musicians were disappointed at being denied the opportunity to "show the world how excellent the music we play is". Despite this, NOYO emerged from its second year strengthened by a sense of community, pride and ownership of the orchestra's wider mission.



This was achieved by continuing to embed a young-person-centred approach across many areas of NOYO activity: we invite suggestions from musicians about repertoire and how it is played, we gather their views through focus groups and advisory sessions, supported by our Pastoral Support Officer. Musicians are encouraged to share their voice in authoring content for the orchestra's communications.

We also curated more social activities for them to take part in this year, both regionally and nationally.

We have continued to thoroughly evaluate the progress of NOYO against a Theory of Change, through detailed end-of-year surveys of NOYO musicians and their families, as well as partners and staff.

In this period, we introduced more accessible, creative ways for young people to give their feedback and share their experiences, using their media of choice.

Independent evaluation by Sound Connections reported musicians feeling positively challenged and stretched by NOYO, with a high success rate in reaching musical and personal development goals.

Young people are also becoming passionate advocates for the orchestra's unconventional, inclusive musical approach. They appreciate how music is learned and shared in ways that work for a variety of different instruments and musicians. They also talk of NOYO as a more creative orchestra, a safe space where both they and their ideas about how the music can be played, are valued.



The breadth of partners' impact is deepening, as they start using their knowledge of NOYO to build bridges with their other programmes. Interactions with BSO Resound musicians and participation in Barbican Guildhall Creative Learning's programmes - including Subject to Change: New Horizons as well as an Open Rehearsal led by Gustavo Dudamel at the Barbican Hall alongside National Youth Orchestra of Great Britain's Inspire and Youth Orchestra Los Angeles musicians, all made a big impression on NOYO musicians.

These experiences, and the role models they come in contact with through NOYO, are building NOYO musicians' confidence to occupy a 'mainstream' stage. They are voicing their rejection of siloed opportunities for disabled musicians. For some, it has also seeded hopes of a career in music.



As the pandemic hit, Zoom sessions and showcases took place instead of the planned concerts. Individual performances of musicians playing Ben Lunn's Wittgenstein's Choral were edited together for the 'NOYO Virtual Orchestra', a self-celebration of musicians' hard work this year.

NOYO Centres hosted fun social occasions including a NOYO quiz show, individual performances and special guests. Musicians attended a number of virtual 'watchalong' events by orchestras such as the LSO.

Over the summer, we produced a wealth of resources including recordings, videos, backing tracks and musical games for NOYO musicians to continue developing their musical skills and learn NOYO repertoire.

In terms of auditioning new musicians for the orchestra, we had to extend application deadlines twice as music networks and information relays were disrupted. 2019/20 also marked the start of a new regional NOYO Centre in Birmingham, the result

of months of ground work with Midlands Arts Centre, Town Hall Symphony Hall and Services For Education. Our partners' commitment, even as some of their staff were furloughed, enabled us to go ahead, but the pace of progress has been considerably slowed by COVID-19.

We are still due to meet new candidates in Birmingham and Bristol, and as of January 2021, have only been able to audition young people for the London NOYO Centre - where we successfully recruited four wonderful musicians.

Ultimately, without public performances, our goal of sharing the work of NOYO and starting to influence the sector wasn't reached this year. To be credible in the orchestral world, the National Open Youth Orchestra needs to prove its ability to perform live, and bring exciting music to the stage. We are working to make this happen as soon as possible.

In the meantime, we will continue to grow our family of partners, supporters and audiences, and build a compelling case for investing in new pathways for young disabled musicians. NOYO musicians are coming through to lead the charge on this, so watch this space.



Financial performance and results 2019/20



Treasurer's statement

It is my privilege to be writing this first Treasurer's statement. I came to this role with twelve years' experience as a corporation tax adviser within a large global professional services firm, followed by an inhouse tax role.

I would like to thank Peter Laszlo, the previous financial adviser to the Board, whose advice has resulted in the charity's finances being in good health. I would also like to thank our supporters, donors and delivery partners, both large and small: without their contributions, both financial and in kind, Open Up Music would not be able to deliver on its vision.

At the end of this financial year, the charity's total funds held have increased by 68% - a solid position to be in.

The Statement of Financial Activities shows a surplus of £143,390 during the year.

This has been driven by two key factors:

1. The charity has carried out substantial fundraising towards its programme for the next financial year to August 2021. The grants and donations raised have been recognised as income in the current financial year, in line with the Charities SORP, but are earmarked for spending in 2020/21 as outlined below; and
2. The charity underspent in 2019/20 due to COVID-19 preventing us from delivering key activities. Face-to-face training and mentoring for Open Orchestras were conducted online, and NOYO rehearsals, residential and concerts were cancelled, meaning that not all of the budget for this financial period was spent.

Turning to the balance sheet, of the £354,783 total funds held by the charity at 31 August 2020, £237,381 is budgeted to be spent in the 2020/21 financial year (£158,892 is restricted by funders and £78,489 is unrestricted funding, designated by Open Up Music).

At the end of the reporting period, the charity holds £117,402 as unrestricted reserves.

The funds held at 31 August 2020 mean that we start the 2020/21 financial year with a solid base to deliver on our charitable aims. At the date of these accounts, we have received commitments to fund our planned programmes in full until August 2021.

However, the threats facing Open Orchestras and NOYO remain, including

uncertain budgets, future waves of the pandemic and the consequences of a recession.

The extent to which Open Up Music will be able to deliver its programmes beyond August 2021 will be more than ever dependent on the funds that our supporters and donors can contribute.

Operating reserves policy

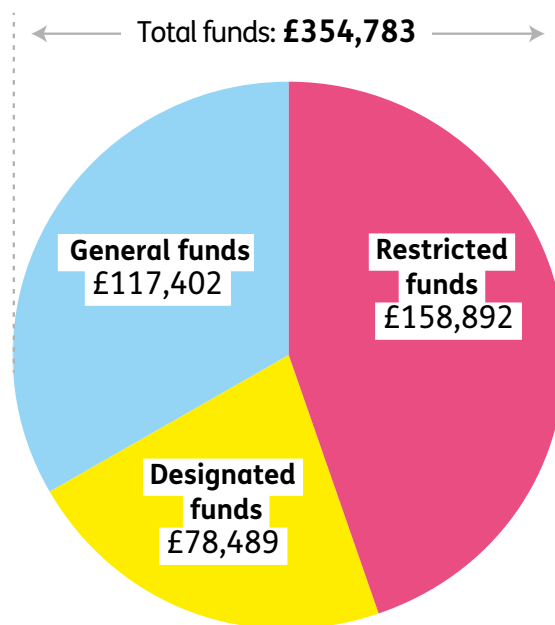
Reserves held by the charity at the end of the year

The general funds held at the end of the year are considered to be the charity's reserves.

The charity aims to hold reserves covering 3 months operational costs, which is calculated to be £178,036. The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programme, and ongoing professional services. Depreciation, in-kind, and other non-cash expenses are not included in the calculation. The calculation of average monthly expenses also excludes some expenses including one-time or unusual, capital purchases.

The charity held reserves of £117,402, which falls short of this target. Whilst the charity held an additional £78,489 of unrestricted funds at year end, these have been designated to be spent in 2020/21 rather than being included in the general funds.

The majority of these funds were designated to programme funding in agreement with the funders, and therefore cannot be used to build our reserves.



Additional funds have been designated by the Board of Trustees to enable the charity to work with The Center for Intersectional Justice, to progress the charity's commitment to equality and diversity. The charity will continue to build our reserves through earned income and overhead contributions from funders, working to secure 3 months' worth of operating costs as soon as possible.

Andrew Hart, Treasurer

Report of the trustees

The trustees, who are also directors of the charity for the purposes of company law, present their annual report.

It includes an overview of Open Up Music's performance and financial statements for the year ending 30 August 2020, prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective 1 January 2015, and the statutory requirements of the charity's Governing Document.

The trustees confirm that they have complied with their duty, as outlined in section 17 of the Charities Act 2011 'Charities and Public Benefit'.

Statement of Responsibilities of the Trustees

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period.

In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements

on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 30 August 2020 was 5. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Ltd were re-appointed as the charitable company's independent examiners during the year and have expressed their willingness to act in that capacity.

Approved by the trustees on 22 March 2021 and signed on their behalf by



Professor Gaynor Kavanagh, Chair

Independent examiner's report

To the trustees of Open Up Music

I report to the trustees on my examination of the accounts of Open Up Music (the charitable company) for the year ended 31 August 2020, which are set out on pages 33 to 49.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable 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 and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping and payroll services to the charitable company. I confirm that as a member of the ICAEW, I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

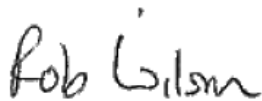
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of Open Up Music

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.



Date: 22 March 2021

Rob Wilson FCA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Statement of financial activities, £'s

(incorporating an income and expenditure account)

For the year ended 31 August 2020

	Note	Restricted	Unrestricted	2020 Total	2019 Total
Income from:					
Donations	3	413,000	203,476	616,476	515,236
Charitable activities	4	-	70,506	70,506	89,000
Total income		413,000	273,982	686,982	604,236
Expenditure on:					
Raising funds		-	75,779	75,779	37,068
Charitable activities		300,166	167,107	467,273	472,875
Total expenditure	6	300,166	242,886	543,052	509,943
Net income / (expenditure)		112,834	31,096	143,930	94,293
Transfers between funds		-	-	-	-
Net movement in funds	7	112,834	31,096	143,930	94,293
Reconciliation of funds:					
Total funds brought forward		46,058	164,795	210,853	116,560
Total funds carried forward		158,892	195,891	354,783	210,853

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Balance sheet, £'s

As at 31 August 2020

	Note	2020	2019
Fixed assets			
Tangible assets	10	-	2,393
Current assets			
Debtors	11	6,409	8,674
Cash at bank and in hand		<u>391,046</u>	<u>287,924</u>
Total current assets		397,455	296,598
Liabilities			
Creditors: amounts falling due within 1 year	12	<u>(42,672)</u>	<u>(88,138)</u>
Net current assets		<u>354,783</u>	<u>208,460</u>
Net assets	14	<u>354,783</u>	<u>210,853</u>
Funds	15		
Restricted funds		158,892	46,058
Unrestricted funds			
Designated funds		78,489	37,500
General funds		<u>117,402</u>	<u>127,295</u>
Total charity funds		<u>354,783</u>	<u>210,853</u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 22 March 2021 and signed on their behalf by



Professor Gaynor Kavanagh (Chair)

Statement of cash flows, £'s

For the year ended 31 August 2020

	2020	2019
Cash used in operating activities:		
Net movement in funds	143,930	94,293
Adjustments for:		
Depreciation charges	2,393	3,639
Decrease / (increase) in debtors	2,265	(8,099)
Increase / (decrease) in creditors	<u>(45,466)</u>	<u>19,758</u>
Net cash provided by / (used in) operating activities	<u>103,122</u>	<u>109,591</u>
Increase / (decrease) in cash and cash equivalents in the year	103,122	109,591
Cash and cash equivalents at the beginning of the year	<u>287,924</u>	<u>178,333</u>
Cash and cash equivalents at the end of the year	<u>391,046</u>	<u>287,924</u>

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Notes to the financial statements

For the year ended 31 August 2020

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Open Up Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The COVID-19 pandemic has had a profound impact on the global economy, and has in turn affected the charity. The trustees have considered the impact of this issue on the charity's current and future financial position. The charity holds unrestricted, general reserves of £117,400, designated reserves that can be drawn down if necessary of £78,489, and a cash balance of £391,000. The trustees consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. In addition to this, the Charity has succeeded in transforming the Open Orchestra induction training into a digital course, has launched other online resources for participants to access from home and has succeeded in securing 40 Open Orchestra subscriptions for 2020/21. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income has been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of services is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Notes to the financial statements, £'s

For the year ended 31 August 2020

1. Accounting policies

d) Donated services and facilities (continued)

For Google AdWords, the charity measures the value of the gift at the market value provided by Google. Where the market value is given in foreign currency, this is translated in line with the charity's foreign exchange policy (note 1o). This is a departure from the SORP but is a reliable estimate of the valuation.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2020	2019
Raising funds	14.0%	7.3%
Charitable activities	86.0%	92.7%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Office equipment	3 years
------------------	---------

Items of equipment are capitalised where the purchase price exceeds £2,000.

j) Debtors

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

Notes to the financial statements, £'s

For the year ended 31 August 2020

k) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors

Creditors and provisions 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation

As described in note 1(i) to the financial statements, depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Notes to the financial statements, £'s

For the year ended 31 August 2020

2. Prior period comparatives: statement of financial activities

	Restricted	Unrestricted	2019 Total
Income from:			
Donations and legacies	296,636	218,600	515,236
Charitable activities	-	89,000	89,000
Total income	296,636	307,600	604,236
Expenditure on:			
Raising funds	1,177	35,891	37,068
Charitable activities	303,479	169,396	472,875
Total expenditure	304,656	205,287	509,943
Net income / (expenditure)	(8,020)	102,313	94,293
Transfers between funds	20,990	(20,990)	-
Net movement in funds	12,970	81,323	94,293

3. Income from donations

	Restricted	Unrestricted	2020 Total
Grant funding	388,000	192,944	580,944
Donations	25,000	436	25,436
Gifts in kind*	-	10,096	10,096
Total income from donations	413,000	203,476	616,476

*Gifts in kind includes the following items:

	2020	2019
Google AdWords	4,396	4,396
Venue hire	5,200	4,500
Professional support	500	6,000
Discounted office space	-	1,750
Musical equipment	-	710
Total income from gifts in kind	10,096	17,356

Notes to the financial statements, £'s

For the year ended 31 August 2020

3. Income from donations (continued) Prior period comparative

	Restricted	Unrestricted	2019 Total
Grant funding	271,636	200,000	471,636
Donations	25,000	1,244	26,244
Gifts in kind	-	17,356	17,356
Total income from donations	<u>296,636</u>	<u>218,600</u>	<u>515,236</u>

4. Income from charitable activities

	Restricted	Unrestricted	2020 Total	2019 Total
Open Orchestras fees	<u>-</u>	<u>70,506</u>	<u>70,506</u>	<u>89,000</u>

All income from charitable activities in 2019 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England to fund charitable activities. The total value of such grants in the period ending 31 August 2020 was £165,944 (2019: £228,871). There are no unfulfilled conditions or contingencies attaching to these grants in 2020 or 2019.

6. Total expenditure

	Raising funds	Charitable activities	Support and governance costs	2020 Total
Staff costs (note 8)	59,998	232,241	45,401	337,640
Recruitment and training	1,241	4,804	939	6,984
Freelancers	-	92,533	-	92,533
Office / music equipment	-	3,823	1,949	5,772
Other activity costs	-	340	-	340
Travel and subsistence	-	13,996	-	13,996
Insurance	-	-	1,535	1,535
Office costs	-	-	40,568	40,568
Events and room hire	-	22,432	-	22,432
Membership	-	-	1,070	1,070
Marketing	-	6,770	-	6,770
Audit and accountancy	-	-	4,446	4,446
Legal and professional	-	-	5,897	5,897
Depreciation	-	-	2,393	2,393
Miscellaneous costs	-	676	-	676
Sub-total	61,239	377,615	104,198	543,052
Allocation of support and governance costs	14,540	89,658	(104,198)	-
Total expenditure	75,779	467,273	-	543,052

Total governance costs were £2,324 (2019: £2,803).

Notes to the financial statements, £'s

For the year ended 31 August 2020

6. Total expenditure (continued)

Prior period comparative

	Raising funds	Charitable activities	Support and governance costs	2019 Total
Staff costs (note 8)	28,528	176,012	38,162	242,702
Recruitment and training	1,286	7,935	1,720	10,941
Freelancers	-	85,811	-	85,811
Office / music equipment	-	4,958	8,931	13,889
Other activity costs	-	37,512	-	37,512
Travel and subsistence	-	25,184	-	25,184
Insurance	-	-	1,670	1,670
Office costs	-	-	29,986	29,986
Events and room hire	-	26,344	-	26,344
Membership	-	-	4,787	4,787
Marketing	-	16,238	-	16,238
Audit and accountancy	-	-	4,664	4,664
Legal and professional	-	-	6,237	6,237
Depreciation	-	-	3,639	3,639
Miscellaneous costs	-	339	-	339
Sub-total	29,814	380,333	99,796	509,943
Allocation of support and governance costs	7,254	92,542	(99,796)	-
Total expenditure	37,068	472,875	-	509,943

Notes to the financial statements, £'s

For the year ended 31 August 2020

7. Net movement in funds

This is stated after charging:

	2020	2019
Depreciation	2,393	3,639
Operating lease payments	15,831	6,062
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	731	614
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	1,620	1,530
▪ Other services	5,180	4,096

Trustees' reimbursed expenses relate to travel expenses reclaimed by two trustees (2019: 2).

8. Staff costs and numbers

Staff costs were as follows:

	2020	2019
Salaries and wages	304,463	219,086
Social security costs	26,219	18,427
Pension costs	6,958	5,189
Total staff costs	337,640	242,702

One employee received benefits (excluding employer pension costs) of between £60,000 and £70,000 during the year.

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Musical Director. The total employee benefits of the key management personnel were £124,667 (2019: £102,311).

	2020 No.	2019 No.
Average head count	9.80	7.50

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements, £'s

For the year ended 31 August 2020

10. Tangible fixed assets

	Office equipment
Cost	
At 1 September 2019	13,595
Additions in year	-
	<u>13,595</u>
At 31 August 2020	<u>13,595</u>
Depreciation	
At 1 September 2019	11,202
Charge for the year	2,393
	<u>13,595</u>
At 31 August 2020	<u>13,595</u>
Net book value	
At 31 August 2020	-
At 31 August 2019	<u>2,393</u>

11. Debtors

	2020	2019
Trade debtors	3,695	5,960
Other debtors	<u>2,714</u>	<u>2,714</u>
Total debtors	<u>6,409</u>	<u>8,674</u>

12. Creditors : amounts due within 1 year

	2020	2019
Trade creditors	3,012	5,581
Accruals	3,420	14,307
Deferred income (see note 13)	<u>36,240</u>	<u>68,250</u>
Total creditors	<u>42,672</u>	<u>88,138</u>

Notes to the financial statements, £'s

For the year ended 31 August 2020

13. Deferred income

	2020	2019
At 1 September 2019	68,250	60,145
Deferred during the year	36,240	68,250
Released during the year	<u>(68,250)</u>	<u>(60,145)</u>
At 31 August 2020	<u>36,240</u>	<u>68,250</u>

Deferred income relates to Open Orchestra fees invoiced in advance of provision.

14. Analysis of net assets between funds

	Restricted funds	Designated funds	General funds	Total funds
Tangible fixed assets	-	-	-	-
Current assets	158,892	78,489	160,074	397,455
Current liabilities	<u>-</u>	<u>-</u>	<u>(42,672)</u>	<u>(42,672)</u>
Net assets at 31 August 2020	<u>158,892</u>	<u>78,489</u>	<u>117,402</u>	<u>354,783</u>
Prior year comparative				
Tangible fixed assets	-	-	2,393	2,393
Current assets	61,113	37,500	197,985	296,598
Current liabilities	<u>(15,055)</u>	<u>-</u>	<u>(73,083)</u>	<u>(88,138)</u>
Net assets at 31 August 2019	<u>46,058</u>	<u>37,500</u>	<u>127,295</u>	<u>210,853</u>

Notes to the financial statements, £'s

For the year ended 31 August 2020

15. Movements in funds

	At 1 September 2019	Income	Expenditure	Transfers between funds	At 31 August 2020
Restricted funds					
ABRSM	-	25,000	(17,887)	-	7,113
Arts Council England: Catalyst	(793)	3,000	(2,207)	-	-
Baily Thomas Charitable Fund	-	1,000	-	-	1,000
The Borrowes Charitable Trust	5,000	-	(5,000)	-	-
Bruce Wake Charitable Trust	-	3,000	-	-	3,000
The D'Oyly Carte Charitable Trust	-	3,000	(3,000)	-	-
Esmée Fairbairn Foundation	-	40,000	(8,000)	-	32,000
Foyle Foundation	-	20,000	(20,000)	-	-
Garfield Weston Foundation	-	25,000	(25,000)	-	-
The Goldsmiths' Company Charity	-	3,000	(3,000)	-	-
The John James Bristol Foundation	-	5,000	-	-	5,000
Anonymous	8,313	75,000	(83,313)	-	-
Medlock Charitable Trust	-	5,000	(5,000)	-	-
Social Tech Trust	12,502	-	(1,723)	-	10,779
Paul Hamlyn Foundation	9,770	150,000	(59,770)	-	100,000
The Rayne Foundation	3,226	25,000	(28,226)	-	-
Youth Music	8,040	30,000	(38,040)	-	-
Total restricted funds	46,058	413,000	(300,166)	-	158,892
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	19,000	-	(19,000)	32,033	32,033
National Open Youth Orchestra	11,500	-	(11,500)	16,315	16,315
Core costs, development and growth	7,000	-	(7,000)	30,141	30,141
<i>Total designated funds</i>	37,500	-	(37,500)	78,489	78,489
General funds	127,295	273,982	(205,386)	(78,489)	117,402
Total unrestricted funds	164,795	273,982	(242,886)	-	195,891
Total funds	210,853	686,982	(543,052)	-	354,783

Core funding

The following grant funding is for the purpose of supporting the core costs and growth of the organisation:
Arts Council England: Catalyst; and Garfield Weston Foundation

Notes to the financial statements, £'s

For the year ended 31 August 2020

15. Movement in funds (continued)

Purposes of restricted funds (continued)

Open Orchestras

The following grant funding is for the purpose of supporting the Open Orchestras programme:

Baily Thomas Charitable Fund;
Foyle Foundation;
Social Tech Trust;
The Goldsmiths' Company Charity
The Rayne Foundation; and
Youth Music.

National Open Youth Orchestra

The following grant funding is for the purpose of supporting the National Open Youth Orchestra programme:

ABRSM;
Anonymous;
Bruce Wake Charitable Trust;
Esmée Fairbairn Foundation;
Medlock Charitable Trust;
Paul Hamlyn Foundation;
The Borrowes Charitable Trust;
The D'Oyly Carte Charitable Trust; and
The John James Bristol Foundation

Purposes of designated funds

Open orchestras

This represents funding designated to support and develop our Open Orchestras programme.

National Open Youth Orchestra

This represents funding designated to support and develop the National Open Youth Orchestra.

Core costs, development and growth

This represents funding designated to support the future growth and development of the charity, including contributions towards staff and office costs.

Notes to the financial statements, £'s

For the year ended 31 August 2020

15. Movement in funds (continued)

Prior year comparative	At 1 September 2018	Income	Expenditure	Transfers between funds	At 31 August 2019
Restricted funds					
ABRSM	16,000	25,000	(41,000)	-	-
Arts Council England: Catalyst	(129)	12,000	(28,499)	15,835	(793)
Arts Council England: Elevate	(9,228)	14,000	(4,772)	-	-
Arts Council England: GFTA	(8,000)	2,871	-	5,129	-
Arts Council England: NPO	1,086	-	(1,086)	-	-
The Borrowes Charitable Trust	4,000	5,000	(4,000)	-	5,000
Esmée Fairbairn Foundation	-	20,000	(20,000)	-	-
Anonymous	8,000	75,000	(74,687)	-	8,313
Social Tech Trust	16,359	9,765	(13,648)	26	12,502
Paul Hamlyn Foundation	-	70,000	(60,230)	-	9,770
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Rayne Foundation	-	25,000	(21,774)	-	3,226
Youth Music	-	38,000	(29,960)	-	8,040
Total restricted funds	33,088	296,636	(304,656)	20,990	46,058
Unrestricted funds					
<i>Designated funds</i>					
Open Orchestras	-	-	-	19,000	19,000
National Open Youth Orchestra	-	-	-	11,500	11,500
Development and growth	-	-	-	7,000	7,000
<i>Total designated funds</i>	-	-	-	37,500	37,500
General funds	83,472	307,600	(205,287)	(58,490)	127,295
Total unrestricted funds	83,472	307,600	(205,287)	(20,990)	164,795
Total funds	116,560	604,236	(509,943)	-	210,853

Notes to the financial statements, £'s

For the year ended 31 August 2020

16. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2020	2019
Amount falling due:		
Within 1 year	15,739	15,960
Within 1 - 5 years	-	15,739
	<hr/>	<hr/>
Total operating lease commitments	15,739	31,699

17. Related party transactions

There were no related party transactions in the current year or in the prior year.

A photograph showing a young girl with braided hair, wearing a pink hoodie, focused on playing a dark wooden upright piano. An older man with white hair and a beard is leaning over her, watching her play. A young boy with curly hair, wearing a black t-shirt, stands next to him, also observing. In the background, other people are seated, suggesting a classroom or rehearsal space. The text 'Structure, governance and management' is overlaid in a white box on the lower left.

Structure, governance and management



Reference and administrative information

Registered name:	Open Up Music	Bankers:	The Co-operative Bank, P.O Box 250, Skelmersdale WN8 6WT
Working name:	National Open Youth Orchestra	Solicitors:	Metcalfes Solicitors, 46 – 48 Queen Square, Bristol BS1 4LY
Company number:	06414209	Independent examiners:	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House, 62 Prince Street, Bristol BS1 4QD
Charity number:	1167028		
Registered office:	Open Up Music, Streamline, 436-441 Paintworks, Arnos Vale, Bristol, BS4 3AS		

Charity constitution

The organisation became a company limited by guarantee on 31 October 2007, registration number 06414209. The Charity was registered with the Charity Commission on 10 May 2016, charity number 1167028.

Organisational structure

The trustees as charity trustees have control of the Charity and its property and funds. The trustees when complete consist of at least two and not more than 10 individuals over the age of 18, all of whom must support the Objects. The trustees must hold at least 3 meetings each year. There is a quorum at a general meeting if the number of members present in person or by proxy is at least two. The day to day management of all charity matters is delegated to the CEO, Barry Farrimond MBE.

When a need has been identified to recruit trustees, the Board manages the process. This will include the Chair and at least one other trustee together with

any other people deemed appropriate by the trustees. The Board will have responsibility for ensuring that the recruitment and induction process is carried out. Responsibility for recruiting trustees is not delegated to employees, although employees may be given specific administrative tasks by the Board.

The number of trustees who identify as disabled increased this year. One third of the Board have lived experience of disability and we are working to ensure that this percentage increases to half over the next twelve months.



Our patron and Board of trustees



Dr Clarence Adoo MBE

Patron

A founding member of the [British Paraorchestra](#) and [RNS Moves](#), Clarence was one of the UK's top trumpeters before becoming paralysed from the neck down in 1995. Since then, he has re-launched his music career through technology.



Prof Gaynor Kavanagh

📅 Appointed 26 September 2016

Chair

Academic and published author with research interests in memory, objects and the senses, particularly in the contexts of identity and life stages. Until 2015 and her retirement, she was Dean of Cardiff School of Art & Design, Cardiff Metropolitan University.



Dr Stephen Thompson

📅 Appointed 11 March 2016

Deputy Chair

Academic Lead of Graduate Studies at Cardiff School of Art & Design where he was previously Deputy Dean. Expertise in Interaction Design; Technology Trajectories and Histories; Development of new academic curricula; and Design Strategies.



Dr Sally Dowling

📅 Appointed 28 April 2020

Visiting Fellow with the Centre for Public Health and Wellbeing, Faculty of Health and Applied Sciences, University of the West of England (UWE), Bristol. Previously Associate Head of Research and Enterprise in the Department of Nursing and Midwifery, UWE, Bristol. She's also the parent of a NOYO musician.



Andrew Hart

📅 Appointed 28 April 2020

Treasurer

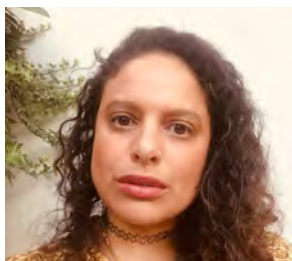
Corporate tax specialist with expertise in restructuring and financing advice. Andrew is a tax technical specialist, focusing on technical queries from clients. He positively identifies as autistic and proudly claims the advantages this gives him.



Rosemary Johnson MBE

📅 Appointed 23 September 2019

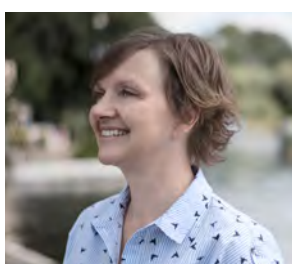
Secretary of the Ralph Vaughan Williams Trust, in support of British composers. She was, for 20 years, Executive Director at the Royal Philharmonic Society, which supports young musicians through commissions, conducting schemes and bursaries.



Yasmin Lajoie

📅 Appointed 28 April 2020

Artist manager, A&R consultant, writer, lecturer and mentor. Social justice fights: racism, homelessness, gender-based discrimination. She also chairs the intersectionality committee at shesaid.so and advises Earth Percent on diversity.



Dr Liz Lane

📅 Appointed 23 April 2019

British composer whose music has been played by some of the world's top musicians in major concert halls and venues throughout the UK and internationally. She is also Senior Lecturer at the University of the West of England.

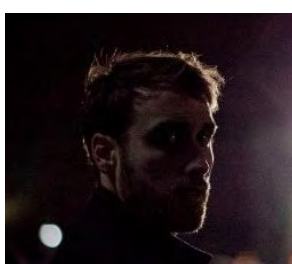


Lisa Tregale

📅 Appointed 28 April 2020

Safeguarding trustee

Director of BBC National Orchestra & Chorus of Wales (BBC NOW). Previously Head of BSO Participate, where she was responsible for Bournemouth Symphony Orchestra participation programmes including the groundbreaking disabled-led BSO Resound.



Ed Williams

📅 Appointed 28 April 2020

Strategist, creative marketer and brand consultant in music, culture and tech. His production and filmmaking credits include documentaries with artists Pantha Du Prince, Swindle, Battles and Carl Cox. Founded Loop - a Summit for Music Makers.

Andrea Hart

Company Secretary

📅 Appointed 8 June 2020

Resigned:

Dr Freddie Brown

Appointed 10 March 2016,
resigned 28 April 2020

Vanetta Spence

Appointed 10 May 2016,
resigned 28 April 2020

Alun Davies MBE

Appointed 25 March 2019,
resigned 27 September 2020

Our team

Barry Farrimond MBE (he/him)
CEO

Doug Bott (he/him)
Musical Director

Jonathan Westrup (he/him)
Education Manager

Helen Stevens (she/her)
Operations Manager

Molly Burn (she/her)
Development Manager

Julia Le (she/her)
Marketing and Communications Manager

Ben Waller (he/him)
NOYO Pastoral Support Officer

Charlie Groves (he/him)
NOYO Assistant Musical Director

Kate Duffy (she/her)
Administrative Assistant

Rosey Brown (she/her)
Development Assistant

We're committed to training and retaining our great staff. Our Remuneration Committee, which includes a staff representative, makes recommendations to the Board of trustees annually on the appropriate remuneration for all Open Up Music employees in the forthcoming year, taking into account responsibilities, sector norms and the financial position of the charity. It is committed to do so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Every three years, Open Up Music will commission an independent external survey of remuneration from a specialist HR firm, to benchmark salaries against comparable posts within the public sector (not just the charities sector, where bargaining power is very limited). The Remuneration Committee can commission further studies if required, to cross-check the advice being given.

Our partners

Open Up Music holds key partnerships with a range of arts and cultural organisations including Barbican Guildhall Creative Learning, Bournemouth Symphony Orchestra, Bristol Beacon (Bristol Music Trust), Midlands Arts Centre, Town Hall Symphony Hall and Services For Education. We also work with 20 Music Education Hubs across the country.

Details of governing document

The Charity is governed by its Memorandum and Articles of Association incorporated 31 October 2007 and these were updated on 13 May 2020.

How the charity makes decisions

Matters specifically reserved for the Board of trustees include:

- decisions relating to organisational strategy and policies;
- matters involving financial amounts above a certain limit;
- approval of contracts and obligations above a specified limit;
- succession planning for Board positions and the position of Chief Executive;
- approval of, or changes to, the annual budget; and
- all matters with the potential to have a material impact on the reputation of Open Up Music.

All matters not specifically reserved for the Board and necessary for the day-to-day management of Open Up Music, and the implementation of the charity's objectives, are delegated to management. Management may sub-delegate where appropriate.

Governance Code

Open Up Music has adopted and regards itself as compliant with the Charity Governance Code, including the seven principles of organisational purpose, leadership, integrity, decision making risk and control, Board effectiveness, diversity and openness and accountability.



Key policies 2019/20

Thanks to specialist advice and support from the Treasurer, Secretary and the renewed Board, Open Up Music is in the process of reviewing its policies and procedures, including those guiding its finances and financial management. All are subject to sign-off in 2020/21.

Our Safeguarding, Health and Safety and Equal opportunities policies reflect some of our key commitments:

Safeguarding

Open Up Music believes that children and young people should never experience abuse of any kind and that we have a responsibility to keep them safe and to work in a way that protects them. We recognise that the welfare of children, young people and adults at risk is paramount in all the work we do and in all the decisions we take. As an organisation, we will take every reasonable step to ensure that the young musicians we work with are protected.



Health and Safety

Open Up Music takes all steps within its power to prevent or reduce the possibility of harm and injury to young people, employees, freelance employees and members of the general public, through the provision of protection from foreseeable risks and promotion of continuous improvement in Health, Safety & Welfare standards.

Equal opportunities

Open Up Music is committed to the principle of equal opportunity in employment. We will actively support diversity and inclusion and ensure that all our employees are valued and treated with dignity and respect. We want to encourage everyone in our business to reach their potential.

Management will ensure that recruitment, selection, training, development and promotion procedures result in no job applicant, employee, or worker receiving less favourable treatment because of a protected characteristic within the Equality Act 2010. We're a Disability Confident Employer.

Our funders

Our work could not have happened without the generous support of our funders:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



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ENGLAND**



*The
GOLDSMITHS'
Company*



National
Open Youth
Orchestra



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Founding
sponsor:



Thanks also to the Cranfield Trust who provided access to financial advice.



Open Up Music
Streamline,
436-441 Paintworks
Arnos Vale,
Bristol
BS4 3AS



openupmusic.org



0117 235 0362



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If you would like to receive this information in text only or other accessible formats, please email info@openupmusic.org.

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