



Opening up music to young disabled musicians

# Annual report and financial statements

For the year ending 31 August 2024



# Contents

<b>About Open Up Music</b>	<b>4</b>
<b>Our activities and programmes</b>	<b>5</b>
<b>Report from the Chair and CEO</b>	<b>6</b>
<b>Our year in young musicians' words</b>	<b>8</b>
<b>Open Orchestras: Achievements and performance</b>	<b>10</b>
Open Orchestras: Introduction	12
2023-24 musicians' stories	13
2023-24 at a glance	14
2023-24 in perspective	16
<b>National Open Youth Orchestra: Achievements and performance</b>	<b>18</b>
National Open Youth Orchestra: Introduction	20
2023-24 musicians' stories	21
2023-24 at a glance	22
2023-24 in perspective	24
<b>2023-24 Research and development</b>	<b>26</b>
2023-24 Clarion	26
2023-24 AMP Toolkit	28

## **Financial performance and results** **30**

Financial review	33
Operating reserve policy	34
Report of the trustees	35
Independent examiner's report	36
Statement of financial activities	38
Balance sheet	39
Statement of cash flows	40
Notes to the financial statements	41

## **Structure, governance and management** **54**

Reference and administrative information	56
Charity constitution	56
Details of governing document	56
Trustee recruitment, appointment, induction and training	56
Organisational structure	57
Our patron and Board of trustees	58
Our team, networks and partners	61
How the charity makes decisions and manages risk	62
Arrangements for setting pay, Governance Code, Public Benefit	63

## **Our funders** **64**

# About Open Up Music

**Our mission is to open up music to young disabled musicians.**

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## 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 three measurable outcomes:

- Reducing the musical exclusion of young disabled musicians;
- Increasing audience engagement with inclusive music making;
- Strengthening the resilience of Open Up Music.

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**Our values guide everything we do. They were developed in consultation with young musicians in our programmes.**



### Diversity

We bring about greater diversity by driving musical inclusion and disabled representation



### Creativity

We engage audiences through exciting music, made and shared in creative ways



### Community

We build communities of individuals and organisations to make positive change happen



### Influence

We work alongside young disabled musicians to influence and challenge preconceptions



# Our activities



**Young disabled people 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.

[openorchestras.org](http://openorchestras.org)



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.

[noyo.org.uk](http://noyo.org.uk)



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.

[theclarion.uk](http://theclarion.uk)



# Report from the Chair and CEO

After a transformative year, it is a pleasure to reflect on how our programmes have continued to expand, opening up music to many more young disabled musicians and advancing inclusive music-making across England and Wales.

2023 was marked by the exciting launch of the National Open Youth Orchestra (NOYO) in Cardiff, in partnership with the Royal Welsh College of Music and Drama and the BBC National Orchestra of Wales. This brought our number of NOYO musicians to 45 across five regions—Bristol, Bournemouth, London, Cardiff, and Birmingham. We further developed NOYO's delivery model, formalising the creation of Regional NOYO Ensembles

in collaboration with our dedicated partners: Barbican, B:Music, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, and Services For Education. Notably, over 80% of NOYO musicians identify as disabled, affirming our commitment to creating a disabled-led ensemble that is also inclusive of non-disabled musicians.

Live performance was a powerful theme this year, with NOYO musicians performing beautifully to a combined audience of over 1,000 in London, Bristol, Poole, and Birmingham. Each concert was met with warmth and enthusiasm, while Cardiff held an exceptional sharing event to celebrate its inaugural year.

Our Open Orchestras programme also saw unprecedented growth, with 60 orchestras reaching over 600 young disabled people. Through partnerships with 35 Music Education Hubs and arts organisations, we expanded significantly in the North West, North East, and Wales.

**Not only are we supporting young disabled musicians, but 35 Open Orchestras operated in Priority Places and/or Levelling Up areas, enabling greater musical access for young disabled people facing economic challenges.**

We created beautiful music. The National Open Youth Orchestra premiered three pieces about themes close to their hearts: *Elements* by Alexandra Hamilton-Ayres about climate emergency (commissioned in 2022), *Wittgenstein Chorale* by Ben Lunn (commissioned in 2018), which celebrates a disabled pianist, and *Soaring Through Sparks* - the world's first-ever Clarion concerto. We also worked with Kate Whitley to release a new version of *Falling* for Open Orchestras.

This year, we took bold steps to make our accessible musical instrument, the Clarion, available to other arts organisations. As part of this commitment, we continued working with ABRSM on piloting Open Music Assessments, marking the Clarion as the first digital instrument they've assessed.

Additionally, our new partnership with BBC Ten Pieces has paved the way for young musicians to engage with compositions such as Laura Shighihara's *Grasswalk* and Judith Weir's *Magic*, further enriching our resources.

**Judith Webster**  
Chair

**To ensure young people remain central to our strategic direction, we convened a Future Planning Group composed of young disabled musicians and Board members. This group has been instrumental in shaping our goals and actions for the future.**

In line with this, we initiated testing of the Accessible Musical Pathways (AMP) Toolkit—a three-year project designed to share our experience in creating accessible ensembles with mainstream youth ensembles. The AMP Toolkit has already been piloted with esteemed groups like Bristol Youth Orchestra, Bournemouth Symphony Orchestra, London Schools Symphony Orchestra, and the National Children's Orchestra, among others.



Altogether, this was a year of growth, inclusion, and preparation as we continue to push boundaries in making music truly open to everyone. None of this would have been possible without the unwavering support of our partners and our generous funders, to whom we extend our deepest thanks. Together with young musicians, our dedicated team, and supportive Board, we look forward with optimism and purpose to the opportunities ahead.

**Barry Farrimond-Chuong MBE**  
CEO

# Our year in young musicians' words



I have loved being in orchestra. I like the songs we have played - they have been cool songs. I loved performing in front of other people. That was the best thing.

I feel like I've made friends in the orchestra.

We got a standing ovation at the concert and I fell over in shock...

Although this student doesn't often vocalise, post-performance, he did say that the experience was 'sick', which I take as a win.

I would change the venue for our performance - I would like to go to the Royal Albert Hall.

I love it. I have been teaching myself new chords on the keyboard too. I can remember the notes I need to play and don't need to look at the music written down.





## National Open Youth Orchestra

Playing in my first concerts was amazing, and I learned something every time.

This is my first time playing with an ensemble, and I think I've learned how to play with others quite quickly.

I was finally able to play this one piece I really liked. I'd been practicing it for ages, but couldn't quite crack this one part of it. It was nice to be able to play it in an environment where I didn't have to worry about someone judging me if I tripped up.

I am proud I took part in the Bournemouth Symphony from Scratch project, and in general that I have learnt new, difficult music.

My favourite moment of the year was the residential because it felt like we could play together even outside of NOYO. It was also a lot of fun and quite funny.

Charlie (fellow NOYO musician) really impressed me this year. With exposed percussion lines in several of the pieces, he did a great job from when we first came together at the residential through until all of the concert performances.



# OPEN ORCHESTRAS

**2023-24  
Achievements and  
performance**







# Open Orchestras

**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 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**

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), recommended that Open Orchestras should be a central part of the school curriculum in special schools.



# 2023-24 musicians' stories

**“ Harry had such an amazing time. It was his first night away without us ever. Thank you Alferton Park School for making this possible. Parent feedback**

In March, Alferton Park Open Orchestra took their band on tour! Travelling from Derbyshire, they stayed at a hotel overnight before performing at 'Together for Music' at Bristol Beacon. Watch them on stage in this short clip about the event, an inaugural inclusive music festival. A huge round of applause to all the musicians who wowed the audience, and their awesome Orchestra Leaders Ruth Woodhouse and Ed Acon. We loved hearing tips from their epic musical adventure at our 2024 Summer Conference.



**“ We're doing it, everyone! Isla, Clarion player**

Isla was one of the stars of our Summer Conference music video. Teacher Rachel Moody at St. Rose's told us, "Being in the Orchestra has helped Isla to settle into her new class. She loves music and found playing the Clarion really motivating. It was hard at first to learn a new piece, but in the end, Isla played an integral part in our Juba Dance performance. She has definitely become more self-aware and felt part of the whole group, shouting, 'We're doing it, everyone!' before the recording. Truly brilliant to see."





## 2023-24 at a glance

**60**

Orchestras

**31**

Music Hubs

**2**

Arts organisations

**11**

regions of England

**50%**

of Orchestras in their  
3<sup>rd</sup> year or more

**600+**

young  
participants

**1/3**

hadn't played an  
instrument before

**143**

are now  
Clarion players

**28**

performances

watched by 625 guests and  
885 young disabled people



## Community

**193**

music  
educators

**559**

music sessions in  
special schools



## New repertoire



### Falling

by Kate Whitley

Falling was originally composed for two ensembles of professional disabled musicians – RNS Moves from the North of England and BSO Resound from the South of England. The piece is based on the simple idea of a falling melody.

Kate worked with Open Orchestras musicians to adapt the piece, so it could be played by everyone.

## By the end of the year...

**96%**

of music educators say that Open Orchestras has improved their ability to help young disabled people make music

**100%**

of music educators would recommend Open Orchestras to others

## Musicians' progress:

**93%**

are playing independently.

**96%**

are playing with intent.

**55%**

are consistently playing with control.

For  
**58%**

of young musicians, Open Orchestras had a positive impact in other areas of their school life

## Musicians feel...

- ☒ good at music (86%)
- ☒ confident playing their instrument (88%)
- ☒ proud to be in the orchestra (88%)
- ☒ they have been learning new things (94%)
- ☒ they are getting better at playing (90%)
- ☒ they want to continue to play music when they're older (73%)





# 2023-24 in perspective

**Open Orchestras reached the landmark of 60 orchestras this year, its highest ever total. This cemented the programme's unique reach within the music education sector as the largest community of inclusive ensembles in the UK, breaking down barriers to music for young disabled students.**

**While many Music Hubs exercised caution during a re-tendering process that reduced their number from 116 to 43, more organisations than ever invested in Open Orchestras, boosting our community from 53 to 60 orchestras.**

This growing confidence reflects the quality of our online training, mentoring and music resources - kept relevant thanks to ongoing input from our community.

Newcomers to the programme shared that our "Induction Training" provided them with a clear foundation for planning and approaching their sessions. The course continues to effectively

communicate the philosophy behind the programme and successfully supports educators with varying levels of musical experience:

"This is a valuable resource for me, as I am not a confident music teacher. I can teach the basics of music for my class but I cannot play an instrument, cannot read music and more in-depth concepts linked to music."

By the end of the year, 100% of practitioners reported that they would recommend Open Orchestras. Sharing concerns, successes, and ideas helped Orchestra Leaders remain resilient, with our learning community recognised as essential to musical progression.



“I find that engaging with the community of practice enables new ideas to be presented to us - and this is important when feeling that we may have exhausted other avenues.”

“It has helped realign the school’s and my own ideas on what children with SEND can achieve within music.”

Many teachers reported using the Open Orchestras ethos—more child-centred and flexible—in everyday class teaching as well, with benefits reaching into other areas of school life. The programme also opened the door to collaboration with other schools in their area and created opportunities to get involved in events within their Music Hubs.

In June, we delivered our third annual Summer Conference with a live takeover by an Open Orchestra, broadcasting from St Rose’s School in Stroud. Students shared films of their musical performances and answered questions, cheered on by an audience of other Open Orchestras musicians and their teachers from across the country. [Watch St Rose’s](#) musicians perform their own wonderful version of Florence Price’s *Juba Dance*.

**A groundbreaking first this year, Middlesbrough Open Orchestra musicians worked with a composer to create new music for the programme. Kate Whitley adapted her beautiful composition *Falling* as this year’s new piece, co-delivering music making workshops so that Open Orchestras musicians could help shape and develop it. Together, they ended up creating a whole new section!**

Throughout the year, Open Orchestras showcased their work in a variety of ways, from the classroom to the big stage.

In March, Open Orchestras from Derby and Stroud performed on the main stage at the newly opened Bristol Beacon to great applause, taking part in ‘Together for Music’, the UK’s first inclusive music festival for young people.

A fantastic [film about St Andrews Academy Open Orchestra](#) was produced as part of the MEHEM/Uprising! project in the East Midlands. It shares their learnings, encouraging others to adopt more inclusive music-making. Middlesbrough Open Orchestra wrote and performed a live soundtrack to a specially commissioned film.

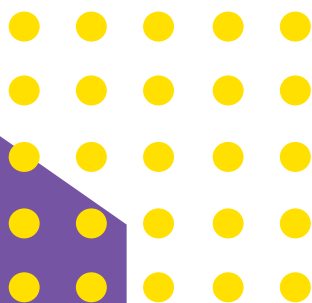
Watch their exciting [‘Journey through a changing world’ performance](#). You can also [watch the brilliant Ash Field Open Orchestra](#) video round up of their year, and [meet the Ty Gwyn Open Orchestra](#), whose video details their awesome approach to music-making.



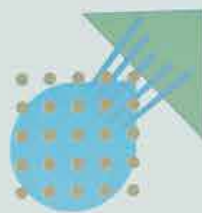


National  
Open Youth  
Orchestra

# 2023-24 Achievements and performance







National  
Open Youth  
Orchestra



# National Open Youth Orchestra

Since its launch in 2018 as the world's first disabled-led national youth ensemble, the National Open Youth Orchestra (NOYO) and its partners have successfully established a programme for young disabled musicians to develop their skills at an advanced level, offering accessible ensemble practice and performance opportunities in five regions.

The orchestra has pushed the boundaries of contemporary classical music, inspiring composers and audiences with its innovative blend of acoustic and electronic instruments. This includes the Clarion - an accessible instrument which musicians play on iPads or Windows devices, some using head movement.

NOYO musicians, over 80% of whom identify as disabled, perform original music commissioned from cutting-edge composers, alongside new arrangements of well-known pieces reworked for this more diverse group of musicians. They proudly guide the creative process:

**"I like that we get to be able to contribute to the music; it feels like everyone is part of one big team."**

- Balpreet, NOYO electronic guitarist

We restructured our programme this year by holding public auditions for Regional NOYO Ensembles, rather than for the National Open Youth Orchestra itself. This will provide a more accessible experience from 2024-25, giving musicians more time to grow their confidence and ensemble skills in a regional setting. The National Open Youth Orchestra itself will be a more agile ensemble, with up to 20 NOYO musicians selected annually from the Regional NOYO Ensembles through internal auditions.

Regional NOYO Ensembles are led by Bristol Beacon in Bristol; Guildhall School of Music & Drama in London; Bournemouth Symphony Orchestra in Bournemouth; Midlands Arts Centre, B:Music, and Services For Education in Birmingham; Royal Welsh College of Music & Drama and BBC National Orchestra of Wales in Cardiff; with the Barbican as a national partner.



barbican



**B:Music**

Services  
For Education

ROYAL WELSH COLLEGE  
OF MUSIC & DRAMA  
COLEG BRENHINOL  
CERDDORFA GYMRU A DRAMA CYMRU





# 2023-24 musicians' stories

“

**I started music lessons at the age of six. Playing became progressively more difficult until I was introduced to the Clarion through Open Orchestras, and it changed my access to music. Through NOYO, I discovered head movement as a way to play, and my playing improved rapidly.**

- Alessandro, Clarion player

Having joined NOYO in 2019, Alessandro ended this year with a Royal Philharmonic Society “Young Artist Award” nomination. As the National Open Youth Orchestra’s Clarion soloist, he has inspired composers to write for this new instrument and delivered mesmerising performances.

He has played at industry events with ABRSM and the HarrisonParrot Foundation, and promoted inclusion in the media. This summer, he joined a Royal Northern Sinfonia RNS Moves workshop. As he leaves NOYO, he will join the Alton Concert Orchestra and has also formed “The Clarion trio” with two NOYO musicians.



“

**If you love to play music like me, then you can audition for NOYO. Don't let disability stop you.**

- Ben, Seaboard RISE player

Listen to Ben on this [RNIB Connect Podcast](#). A brilliant musician who has been playing instruments since the age of two, Ben couldn't apply to traditional orchestras because he has never taken graded exams. His mum, Claire, also shares how his being “very chatty” made it hard to fit in and discusses how adjustments can enable visually impaired musicians to be part of an ensemble.

Ben has now joined Bristol Beacon as an apprentice mentor, supporting other young disabled musicians.



# 2023-24 at a glance

## 5 Regional NOYO Ensembles

Bristol, Birmingham, Bournemouth, Cardiff and London

## 45 NOYO musicians

## 23 National Open Youth Orchestra performers

## 15 new musicians

## 4 National Open Youth Orchestra concerts

Milton Court Concert Hall, London  
Sunday 21 April 2024

Bristol Beacon, Bristol  
Saturday 4 May 2024

Lighthouse, Poole  
Saturday 18 May 2024

Birmingham Town Hall  
Sunday 2 June 2024

## 1 Regional NOYO Ensemble showcase

Royal Welsh College of Music & Drama, Cardiff  
Saturday 29 June 2024

### Instruments played

- Accordion
- Bass guitar
- Cello
- Clarion
- Drums
- Electric guitar
- Flute
- French Horn
- Marimba
- Piano
- Saxophone
- Seaboard RISE
- Tuned percussion
- Trombone
- Trumpet
- Violin

### National Open Youth Orchestra premieres

- *Elements* by Alexandra Hamilton-Ayres
- *Soaring Through Sparks* by Michael Betteridge
- *Wittgenstein's Choral* by Ben Lunn

### Other music performed

New arrangements of:

- *Nautilus* by Anna Meredith
- *The Good, the Bad and the Ugly* by Ennio Morricone
- *Autumn* by Antonio Vivaldi
- *Time Lapse* by Michael Nyman



# NOYO Collective

NOYO musicians chose this name to describe key areas they influence, from decision-making to creating content for our communication channels.

- 32 NOYO musicians proposed music to play and adapt in 2024-25. *Behroozi* by Lucky Chops was one of the winning pieces!
- In January 2024, 5 NOYO musicians (including 1 alumnus) took part in a **Future Planning Group session**, alongside Open Up Music trustees and staff members. Their insights have guided the direction of our income generation and audience development plans for the coming years.
- 5 NOYO musicians were part of the NOYO social media team.

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**50** rehearsals

**8** social events  
- we went to 5 concerts  
to watch professional  
musicians perform

**2,698** plays

of 25 video resources  
created for musicians  
to develop their skills

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By the end of the year...

**89%**

of musicians demonstrated  
improved or excellent  
musical skills

**80%**

of musicians  
demonstrated  
improved or excellent  
ensemble playing skills



# 2023-24 in perspective

**It's been a transformative year. The National Open Youth Orchestra completed its second concert series, and we launched a new region in Cardiff—the culmination of three years of preparation with the Royal Welsh College of Music & Drama and BBC National Orchestra of Wales. Behind the scenes, we also restructured our programme, formally introducing Regional NOYO Ensembles, which, as of September 2024, run alongside the National Open Youth Orchestra.**

**“I have played my first ever concerts this year and really loved them! I was also on BBC Radio 3 and participated in an online webinar about how to make music inclusive with lots of Music Services. I have also enjoyed being part of the social media team and making videos.”**  
- Jonah, NOYO Trombone player

Throughout this action-packed year, NOYO musicians shone both on and off-stage as powerful ambassadors for musical inclusion.

Over 1,000 concert-goers across the UK came to ‘Feel the Music’, the theme of the National Open Youth Orchestra tour.

Ahead of performances, we connected with Music Hubs, special schools, and organisations working with disabled people and other under-represented groups to offer tickets. We were proud to welcome a diverse audience at our relaxed performances in London, Bristol, Poole, and Birmingham.

View our [concert programme](#) and [pre-concert video](#) to discover the music and electronic instruments played, introduced by NOYO musicians and composers. Clarion player Evie and Seaboard RISE player Ben give great demonstrations of their instruments!

Highlights for musicians and audiences alike included three world premieres: *Elements* by Alexandra Hamilton-Ayres,





Wittgenstein's Chorale by Ben Lunn and *Soaring Through Sparks* by Michael Betteridge, which is also the world's first Clarion concerto.

**"The whole performance was wonderful. The standard was exceptionally high, some instruments were entirely new to me and the music conveyed so many emotions beautifully. I hope that the performers were happy with the long standing ovation! The whole audience rose as one to express their thanks, appreciation, enjoyment and amazement."**

**- Dame Mary Richardson**

Our concerts brought recognition from Music Mark, who spotlighted *Elements* later in the year, and we were honoured to be selected by ABRSM Artistic Director Alexis Ffrench for an ABRSM Stage showcase. Following their first year of rehearsals, the Cardiff NOYO Ensemble gained attention, featuring in a [BBC Radio Wales documentary](#) about inclusive music-making.

Throughout the year, NOYO musicians engaged in great social activities at the national residential, regional get-togethers, and online. Stephen Bryant - violinist and leader of the BBC Symphony Orchestra, and Kevin Satizabal Carrascal - Paraorchestra pianist, shared fun stories and professional tips during our 'NOYO and Friends' Zoom chats!

NOYO musicians played an active role in widening our reach, talking about the need for more inclusive practices at the Association of British Orchestras Conference, at a National Inclusion Group meeting and through LSO Pathways. Alessandro showcased his Clarion instrument at both HarrisonParrott and

ABRSM events, helping to deepen our connections with funders and industry. The National Open Youth Orchestra has also partnered with the Royal Opera House Overture programme.

Our work to build career pathways continues to progress. Ellen, Georgina, and Rhian, our Assistant Music Leaders in Bristol, Birmingham, and Cardiff, all started out as NOYO musicians.



Informed by feedback from families and new practical considerations as our NOYO community grows, the structural changes we introduced this year enable a more accessible, satisfying learning experience. Within their Regional NOYO Ensembles, musicians can rehearse full musical arrangements better tailored to their ensemble's strengths, with more time to grow in confidence both musically and personally. Involvement in the National Open Youth Orchestra is now more flexible, making it more possible to accommodate young people with busy exam schedules.

And yet, changing wasn't easy. Some young musicians and families found the new structure challenging. We are grateful for their support and feedback through this transition period. Looking ahead, we are determined to continue building up both regional and national opportunities for all NOYO musicians.

# 2023-24 Research and development

## Clarion

**This was a pivotal year for the Clarion accessible instrument. We invested in software development, preparing intensively to share it outside our programmes.**

**By September 2024, we were ready to launch Clarion Education, our licensing package giving organisations access to the Clarion app on their iPads and Windows devices.**

**“The Clarion has enabled pupils to play independently, to be expressive and to fully reach their musical potential; its versatility as an adaptable instrument makes almost anything possible. Our young musicians have achieved way beyond expectations and this has also raised aspirations for these pupils in their other areas of study.”**

**- Stephanie Wellings. Music Leader, Chadsgrove School**

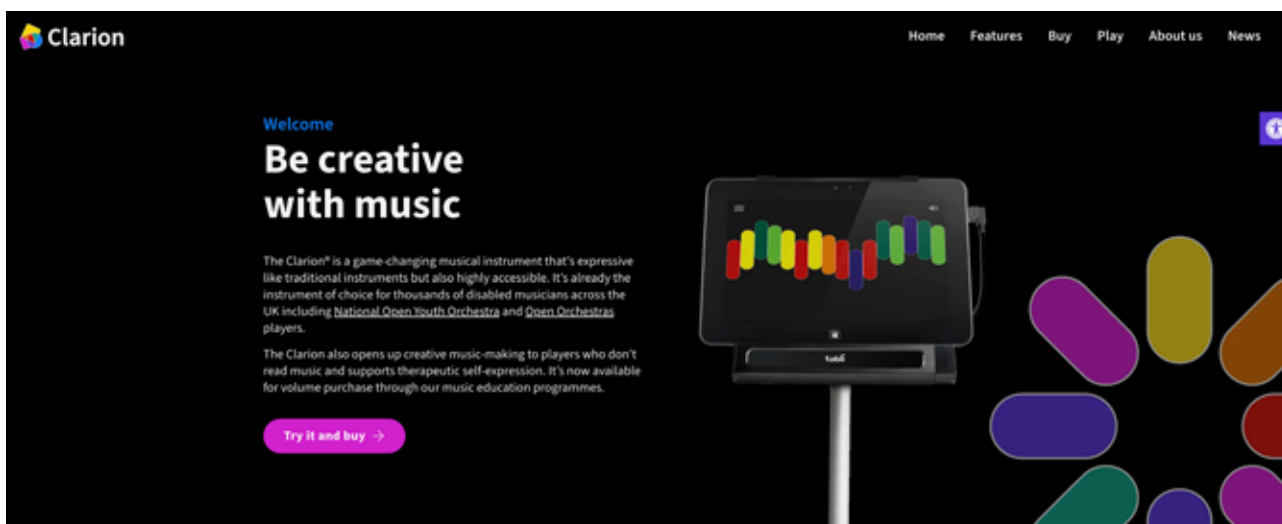
As a team, we carefully planned the launch of [Clarion Education](#), covering every aspect from market research to technical development. We created new content by adapting *Happy Birthday*, *Amazing Grace*, and *Blow the Wind Southerly* into Clarion patterns in preparation for the release. We also produced learning resources, including an online training webinar and ‘how-to’ videos.

Through technical updates, we continued to enhance the Clarion’s playability — one key upgrade being its compatibility with Figurenotes, an accessible notation system that uses colour and shape to show pitch and rhythm.

Our three-year pilot with ABRSM, the exam board of the Royal Schools of Music, led to a landmark moment: as of September 2024, the Clarion has become the first-ever digital instrument to be formally assessed. Over the next few years, we will work closely with Open Orchestras Clarion players to help them undertake ABRSM Open Music Assessments, collaborating with their schools, ABRSM and Young Sounds UK to support the Department for Education’s Music Opportunities Pilot.

It was also hugely exciting to collaborate with BBC Ten Pieces to make classical music more accessible. The Clarion has become part of their teaching resources for *Magic* by Judith Weir and *Grasswalk* by Laura Shighihara. [View BBC Ten Pieces Clarion resources](#).

Thanks to the over 600 Clarion players—many of whom are part of Open Orchestras and NOYO—the Clarion has started gaining recognition, even featuring in a the [Royal Philharmonic Society magazine article](#). We also successfully applied for the Clarion to be included in the Department for Education Instrument Fund. We closed the year with a renewed commitment to growing this amazing community of Clarion players and sharing their music.

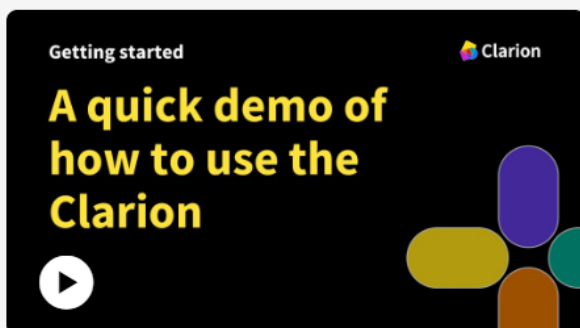


### Why the Clarion? For music educators

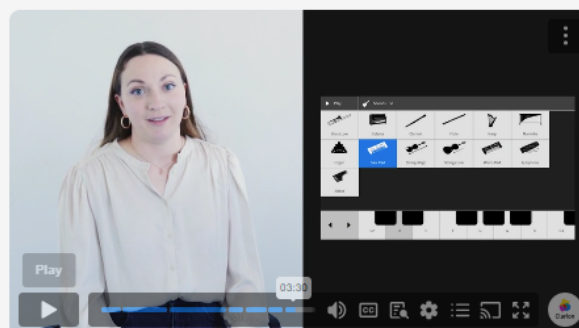
"Inclusion for all our pupils... To do that, we needed something like the Clarion" – **Helen Temple**, NE Area Leader of Music Development for Derby & Derbyshire Music Partnership

Watch Helen talk about her experience introducing the Clarion in special schools and mainstream whole class instrumental teaching. Or [view a transcript of Helen's video](#).

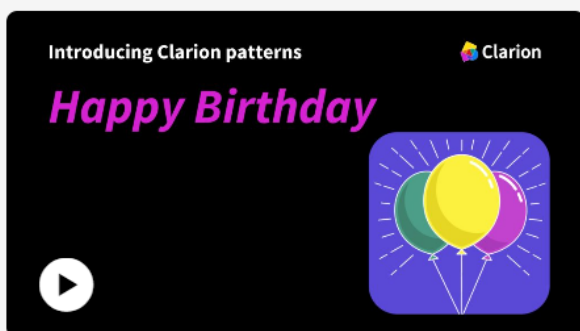
## Quick video tutorials and tips to get you started



In this quick demo video, we show you some Clarion how-tos – from playing notes to uploading patterns and changing sounds.  
> [Getting started transcript](#)



Bea Hubble (National Open Youth Orchestra) and Jonathan Westrup (Open Orchestras) share essential tips to make the most of the Clarion. Position and amplification matter!  
> [Essential tips transcript](#) and [Clarion Equipment list](#).



# 2023–24 Research and development

## Accessible Musical Pathways (AMP) Toolkit

**Our programmes alone cannot meet the needs of the UK’s 1.3 million disabled children and young people. Recognising this, we launched the AMP Toolkit pilot, an exploratory resource designed to share our knowledge and inspire others to make their programmes more accessible. Together, we can open up many more opportunities for young disabled people to engage with music and progress.**

Backed by NOYO partners who provided essential support and resources, we conducted the first phase of the AMP Toolkit pilot.

Guided by independent researchers Dr. Sarah Mawby and Abigail D’Amore, along with invaluable insights from NOYO musicians Torin and Georgina, who acted as young consultants, we developed an initial version of two Toolkit sections—focused on Disability and Music.

These sections are designed as prompts for organisations to explore accessibility practices, reflect on the barriers faced by young disabled musicians, and shape their own vision of a journey toward greater accessibility.

Throughout 2023–24, existing and new collaborators – Bournemouth Symphony Orchestra, Bristol Youth Orchestra, London Schools Symphony Orchestra, Birmingham Schools’ String Sinfonia, Junior Conservatoire Orchestra, and the National Children’s Orchestra – worked with us to test these sections and provide constructive feedback.

In July 2024, we held an in-person workshop, bringing together collaborators to discuss findings and co-design the next stages of the Toolkit. The collective energy put into this work and the positive response have galvanized us to advance the AMP Toolkit.

Looking ahead, we will continue refining and building the Toolkit, exploring its potential to drive meaningful conversations about accessibility.



**“It is important that we distil everything that all the NOYO partners, practitioners, and participants have learned into a format that is accessible for organisations at all stages of the inclusion journey.”**

**- Louise Mitchell CBE, Former CEO of Bristol Beacon**



**“I really hope the activities and discussion topics will help these organisations to make changes.**

**The organisations that have signed up must have an interest in disability and these self-diagnostic tools will really help them to understand more about this area.”**

**- Georgina, NOYO musician and AMP Toolkit consultant**

# Financials

## 2023-24 Performance and results













# Financial review

During this period, we increased our income from £763,688 in 2022-23 to £832,983 total income for 2023-24. The principal funding sources for the charity remain statutory and trusts and foundations grants.

Open Up Music would not exist without grants and partnerships from a number of very generous organisations. We are grateful that we are supported using public funding by Arts Council England and the Department for Education.

Our thanks also go to Paul Hamlyn Foundation, Esmée Fairbairn Foundation, Youth Music, The Lightbulb Trust, The Rayne Foundation, The Radcliffe Trust, The D'Oyly Carte Charitable Trust, The Childwick Trust, John James Bristol Foundation, Harrison Parrott Foundation, Vaughan Williams Foundation, Chapman Charitable Trust, The Samuel Gardner Memorial Trust, BlockSurvey and The Northwick Trust.

We continue to be hugely grateful for the support of our NOYO founding sponsor ABRSM, along with the individuals who chose to support us during this period.

These funders made it possible for us to carry out our charitable activities throughout the academic year and continue to plan for future activities.

Earned income was raised through Open Orchestras subscriptions, with the programme marketed to schools, Music Education Hubs and arts organisations. Income was also earned through National Open Youth Orchestra ticket sales and merchandise, and a number of consultancy opportunities where we were asked to share our expertise.

Reliance on trusts and foundations continues to represent a risk for the organisation and its work, especially as demand for that form of funding is increasingly competitive. However, work is in progress to diversify our income streams.

Through the 2023-24 period, work was completed to make the Clarion available to purchase by organisations outside our Open Orchestras programme. Through 2024-25 we hope to see earned income increase through Clarion sales, with work ongoing to enable it to be available to individuals to purchase from Autumn 2025. The fundraising strategy has also been developed, with work now in train to increase donations from individuals and corporate partners.

# Operating Reserves Policy

## Reserves held by the charity at the end of the year

The general funds less fixed assets held at the end of the year are considered to be the charity's unrestricted free reserves.

The charity aims to hold free reserves covering three months' average operating costs. The budgeted expenditure for 2024-25 is £979,511 and therefore the target is £244,878.

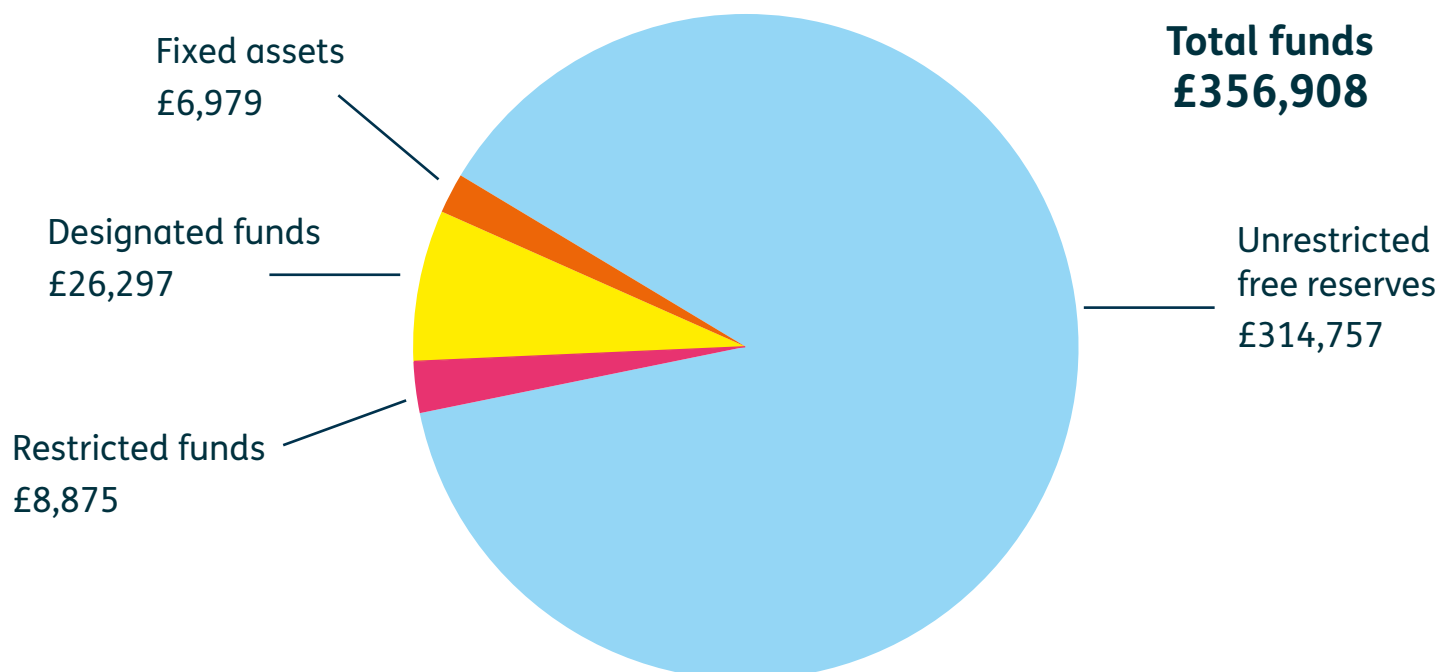
The calculation of average monthly operating costs includes all recurring, predictable expenses such as salaries and benefits, occupancy, office, travel, programmes, and ongoing professional services.

Depreciation, in kind, and other non-cash expenses are not included.

The calculation of average monthly expenses also excludes some expenses including one-off or capital purchases.

At the end of 2023-24 the charity held free reserves of £314,757. This is the first time that we have met, and surpassed, our target.

The charity held an additional £26,297 of unrestricted funds at year-end, which have been designated to be spent in 2024-25 rather than being included in the general funds. These funds were designated to programme funding in agreement with the funders, and therefore cannot be used to add to our free reserves.



# 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 31 August 2024, 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 2019, 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 31 August 2024 was 7. 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 28 January 2025 and signed on their behalf by



**Judith Webster**, 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 2024, which are set out on pages 38 to 53.

### 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.

*William Guy Blake*

Date: 28 January 2025

**William Guy Blake ACA**

**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

(incorporating an income and expenditure account)

**For the year ended 31 August 2024**

	Note	Restricted £	Unrestricted £	2024 Total £	2023 Total £
<b>Income from:</b>					
Donations	3	264,375	448,466	<b>712,841</b>	711,718
Charitable activities	4	<u>-</u>	<u>120,142</u>	<b>120,142</b>	<u>51,970</u>
<b>Total income</b>		<u>264,375</u>	<u>568,608</u>	<b>832,983</b>	<u>763,688</u>
<b>Expenditure on:</b>					
Raising funds		-	115,264	<b>115,264</b>	110,471
Charitable activities		<u>350,615</u>	<u>335,387</u>	<b>686,002</b>	<u>612,324</u>
<b>Total expenditure</b>	6	<u>350,615</u>	<u>450,651</u>	<b>801,266</b>	<u>722,795</u>
<b>Net income / (expenditure) and net movement in funds</b>	7	(86,240)	117,957	<b>31,717</b>	40,893
<b>Reconciliation of funds:</b>					
Total funds brought forward		<u>95,115</u>	<u>230,076</u>	<b>325,191</b>	<u>284,298</u>
<b>Total funds carried forward</b>		<u>8,875</u>	<u>348,033</u>	<b>356,908</b>	<u>325,191</u>

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

As at 31 August 2024

	Note	£	2024 £	2023 £
<b>Fixed assets</b>				
Tangible assets	10		<u>6,979</u>	<u>-</u>
<b>Current assets</b>				
Debtors	11	91,738		7,394
Cash at bank and in hand		<u>323,279</u>		<u>378,248</u>
		415,017		385,642
<b>Liabilities</b>				
Creditors: amounts falling due within 1 year	12	<u>(65,088)</u>		<u>(60,451)</u>
<b>Net current assets</b>			<u>356,908</u>	<u>325,191</u>
<b>Net assets</b>	14		<u><u>356,908</u></u>	<u><u>325,191</u></u>
<b>Funds</b>	15			
Restricted funds			8,875	95,115
Unrestricted funds				
Designated funds			26,297	37,986
General funds			<u>321,736</u>	<u>192,090</u>
<b>Total charity funds</b>			<u><u>356,908</u></u>	<u><u>325,191</u></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, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- 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 28 January 2025 and signed on their behalf by



Judith Webster - Chair

# Notes to the financial statements

## Statement of cash flows

**For the year ended 31 August 2024**

	2024 £	2023 £
<b>Cash used in operating activities:</b>		
<b>Net movement in funds</b>	<b>31,717</b>	<b>40,893</b>
Adjustments for:		
Depreciation charges	2,039	-
Decrease / (increase) in debtors	(84,344)	12,491
Increase / (decrease) in creditors	4,637	19,188
<b>Net cash provided by / (used in) operating activities</b>	<b>(45,951)</b>	<b>72,572</b>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(9,018)	-
<b>Net cash used in investing activities</b>	<b>(9,018)</b>	<b>-</b>
<b>Increase / (decrease) in cash and cash equivalents in the year</b>	<b>(54,969)</b>	<b>72,572</b>
Cash and cash equivalents at the beginning of the year	378,248	305,676
<b>Cash and cash equivalents at the end of the year</b>	<b>323,279</b>	<b>378,248</b>

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 2024

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### 1. Accounting policies

#### a) Basis of preparation

Open Up Music is a charitable company limited by guarantee registered in England and Wales. The registered office address is Streamline, 436-441 Paintworks, Arnos Vale, Bristol,

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 2019) - (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 accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

#### 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

## For the year ended 31 August 2024

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### 1. Accounting policies (continued)

#### 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 1n). 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 based on the proportion of staff time as follows:

	2024	2023
Raising funds	14.4%	15.3%
Charitable activities	85.6%	84.7%

#### 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:

Computer equipment	3 years
Office equipment	3 years

Items of equipment are capitalised where the purchase price exceeds £500.

#### 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

## For the year ended 31 August 2024

---

### 1. Accounting policies (continued)

#### 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) Operating leases

Leases which do not transfer substantially all the risks and rewards of ownership to the charity are classified as operating leases.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term.

#### q) 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.

There are no key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements.

# Notes to the financial statements

## For the year ended 31 August 2024

### 2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2023 Total £
<b>Income from:</b>			
Donations and legacies	428,955	282,763	711,718
Charitable activities	-	51,970	51,970
<b>Total income</b>	<b>428,955</b>	<b>334,733</b>	<b>763,688</b>
<b>Expenditure on:</b>			
Raising funds	-	110,471	110,471
Charitable activities	366,368	245,956	612,324
<b>Total expenditure</b>	<b>366,368</b>	<b>356,427</b>	<b>722,795</b>
<b>Net expenditure and movement in funds</b>	<b>62,587</b>	<b>(21,694)</b>	<b>40,893</b>

### 3. Income from donations

	Restricted £	Unrestricted £	2024 Total £
Grant funding	263,608	412,334	675,942
Donations	767	32,247	33,014
Gifts in kind*	-	3,885	3,885
<b>Total income from donations</b>	<b>264,375</b>	<b>448,466</b>	<b>712,841</b>

\*Gifts in kind includes the following items:

	2024 £	2023 £
Subscriptions	977	1,866
Google AdWords	613	1,155
Venue hire	720	-
Filming	350	-
Website development	745	-
Conferences	480	-
<b>Total income from gifts in kind</b>	<b>3,885</b>	<b>3,021</b>



# Notes to the financial statements

## For the year ended 31 August 2024

### 3. Income from donations (continued)

#### Prior period comparative

	Restricted £	Unrestricted £	2023 Total £
Grant funding	402,042	252,932	654,974
Donations	26,913	26,810	53,723
Gifts in kind*	-	3,021	3,021
	<u>428,955</u>	<u>282,763</u>	<u>711,718</u>
Total income from donations	<u>428,955</u>	<u>282,763</u>	<u>711,718</u>

### 4. Income from charitable activities

	Restricted £	Unrestricted £	2024 Total £	2023 Total £
Open Orchestra fees	-	34,840	<b>34,840</b>	27,551
Ticket sales and merchandise	-	2,950	<b>2,950</b>	-
Consultancy	-	2,665	<b>2,665</b>	800
Orchestra tax relief	-	79,687	<b>79,687</b>	23,619
	<u>-</u>	<u>120,142</u>	<u><b>120,142</b></u>	<u>51,970</u>

All income from charitable activities in 2023 was unrestricted.

### 5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and the Department for Education to fund charitable activities. The total value of such grants in the period ending 31 August 2024 was £350,002 (2023: £256,474). There are no unfulfilled conditions or contingencies attaching to these grants in 2024 or 2023.

# Notes to the financial statements

## For the year ended 31 August 2024

### 6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Activity costs	-	160,618	-	160,618
Events	-	30,621	-	30,621
Staff costs (note 8)	86,292	299,043	88,333	473,668
Other staff costs	-	5,207	8,163	13,370
Marketing and communications	-	28,167	-	28,167
Professional fees	-	-	26,900	26,900
Rent and rates	-	-	41,216	41,216
Other office costs	-	-	20,014	20,014
Governance costs	-	-	2,959	2,959
Fundraising	1,694	-	-	1,694
Depreciation	-	-	2,039	2,039
<b>Sub-total</b>	<b>87,986</b>	<b>523,656</b>	<b>189,624</b>	<b>801,266</b>
Allocation of support and governance costs	27,278	162,346	(189,624)	-
<b>Total expenditure</b>	<b>115,264</b>	<b>686,002</b>	<b>-</b>	<b>801,266</b>

### Prior period comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Activity costs	-	129,831	-	129,831
Events	-	19,699	-	19,699
Staff costs (note 8)	85,762	310,870	54,972	451,604
Other staff costs	-	7,500	12,579	20,079
Marketing and communications	-	26,123	-	26,123
Professional fees	-	-	15,249	15,249
Rent and rates	-	-	40,969	40,969
Other office costs	-	-	12,894	12,894
Governance costs	-	-	2,981	2,981
Fundraising	3,366	-	-	3,366
<b>Sub-total</b>	<b>89,128</b>	<b>494,023</b>	<b>139,644</b>	<b>722,795</b>
Allocation of support and governance costs	21,343	118,301	(139,644)	-
<b>Total expenditure</b>	<b>110,471</b>	<b>612,324</b>	<b>-</b>	<b>722,795</b>

# Notes to the financial statements

## For the year ended 31 August 2024

### 7. Net movement in funds

This is stated after charging:

	2024 £	2023 £
Depreciation	2,039	-
Operating lease payments	31,799	29,537
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
• Independent examination (excluding VAT)	2,000	1,900
• Other services (excluding VAT)	4,551	3,277

### 8. Staff costs and numbers

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	424,775	405,313
Social security costs	38,605	36,775
Pension costs	10,288	9,516
Total staff costs	473,668	451,604

	2024 No.	2023 No.
Employees earning more than £60,000 during the year:		
Between £60,000 and £70,000	1	-

The key management personnel of the charitable company comprise the Trustees, Chief Executive Officer and Artistic Director. From September 2023, the Head of Operations and Head of Marketing and Communications were added to the key management personnel. The total employee benefits of the key management personnel were £224,201 (2023: £131,203).

	2024 No.	2023 No.
Average head count	12.4	12.0

### 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

## For the year ended 31 August 2024

### 10. Tangible fixed assets

	Total £
<b>Cost</b>	
At 1 September 2023	-
Additions in year	9,018
Disposals	-
	<u>9,018</u>
At 31 August 2024	<u>9,018</u>
<b>Depreciation</b>	
At 1 September 2023	-
Charge for the year	2,039
On disposals	-
	<u>2,039</u>
At 31 August 2024	<u>2,039</u>
<b>Net book value</b>	
<b>At 31 August 2024</b>	<u><u>6,979</u></u>
At 31 August 2023	<u><u>-</u></u>

### 11. Debtors

	2024 £	2023 £
Accrued income	79,687	280
Trade debtors	7,829	4,400
Other debtors	3,697	2,714
Prepayments	525	-
	<u>91,738</u>	<u>7,394</u>

### 12. Creditors : amounts due within 1 year

	2024 £	2023 £
Trade creditors	20,829	23,081
Accruals	5,699	7,210
Deferred income (see note 13)	38,560	30,160
	<u>65,088</u>	<u>60,451</u>



# Notes to the financial statements

## For the year ended 31 August 2024

### 13. Deferred income

	2024 £	2023 £
At 1 September	30,160	26,875
Deferred during the year	38,560	30,160
Released during the year	<u>(30,160)</u>	<u>(26,875)</u>
At 31 August	<u>38,560</u>	<u>30,160</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 £
Fixed assets	-	-	6,979	6,979
Current assets	12,385	43,616	359,016	415,017
Current liabilities	<u>(3,510)</u>	<u>(17,319)</u>	<u>(44,259)</u>	<u>(65,088)</u>
<b>Net assets at 31 August 2024</b>	<u>8,875</u>	<u>26,297</u>	<u>321,736</u>	<u>356,908</u>
<b>Prior year comparative</b>				
	Restricted funds £	Designated funds £	General funds £	Total funds £
Current assets	99,348	44,321	241,973	385,642
Current liabilities	<u>(4,233)</u>	<u>(6,335)</u>	<u>(49,883)</u>	<u>(60,451)</u>
<b>Net assets at 31 August 2023</b>	<u>95,115</u>	<u>37,986</u>	<u>192,090</u>	<u>325,191</u>

# Notes to the financial statements

## For the year ended 31 August 2024

### 15. Movements in funds

	At 1 September 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2024 £
<b>Restricted funds</b>					
Anonymous	80,000	-	(80,000)	-	-
BlockSurvey	-	767	(767)	-	-
The Childwick Trust	-	9,000	(9,000)	-	-
Department for Education	-	45,084	(42,209)	-	<b>2,875</b>
The D'Oyly Carte Charitable Trust	3,500	6,000	(3,500)	-	<b>6,000</b>
John James Bristol Foundation	-	5,000	(5,000)	-	-
The Lightbulb Trust	-	44,024	(44,024)	-	-
Paul Hamlyn Foundation	-	88,000	(88,000)	-	-
The Radcliffe Trust	5,000	-	(5,000)	-	-
The Samuel Gardner Memorial Trust	-	1,500	(1,500)	-	-
Three Peaks fundraiser	1,913	-	(1,913)	-	-
Youth Music	4,702	65,000	(69,702)	-	-
<b>Total restricted funds</b>	<b>95,115</b>	<b>264,375</b>	<b>(350,615)</b>	<b>-</b>	<b>8,875</b>
<b>Unrestricted funds</b>					
<i>Designated funds</i>					
Open Orchestras	21,686	-	(23,666)	1,980	-
National Open Youth Orchestra	-	59,000	(53,105)	(5,895)	-
Clarion	10,600	103,507	(119,620)	15,513	<b>10,000</b>
Research and Development	5,700	53,951	(52,949)	(405)	<b>6,297</b>
Core	-	88,460	(67,267)	(11,193)	<b>10,000</b>
<i>Total designated funds</i>	<b>37,986</b>	<b>304,918</b>	<b>(316,607)</b>	<b>-</b>	<b>26,297</b>
General funds	192,090	263,690	(134,044)	-	<b>321,736</b>
<b>Total unrestricted funds</b>	<b>230,076</b>	<b>568,608</b>	<b>(450,651)</b>	<b>-</b>	<b>348,033</b>
<b>Total funds</b>	<b>325,191</b>	<b>832,983</b>	<b>(801,266)</b>	<b>-</b>	<b>356,908</b>

# Notes to the financial statements

## For the year ended 31 August 2024

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### 15. Movement in funds (continued)

#### Purposes of restricted funds

##### Open Orchestras

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

The Childwick Trust

The Samuel Gardner Memorial Trust

Youth Music

##### National Open Youth Orchestra

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

The D'Oyly Carte Charitable Trust

Anonymous

Department for Education

John James Bristol Foundation

Paul Hamlyn Foundation

The Radcliffe Trust

Three Peaks fundraiser

The Lightbulb Trust

##### Clarion

The following donation is for the purpose of supporting the development of the Clarion, an accessible digital instrument:

BlockSurvey

#### Purposes of designated funds

All designated funds have been received from Arts Council England. The following purposes have been designated to these 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.

##### Clarion

This represents funding designated to supporting the development of the Clarion, an accessible digital instrument.

##### Research and Development

This represents funding designated to support research and development into new programmes to open up music to young disabled people.

# Notes to the financial statements

## For the year ended 31 August 2024

### 15. Movement in funds (continued)

#### Purposes of designated funds (continued)

##### Core costs

This represents funding designated to support the core costs of the charity, including contributions towards staff, professional services and office costs.

Prior year comparative	At 1 September 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 August 2023 £
<b>Restricted funds</b>					
ABRSM	-	25,000	(25,000)	-	-
Anonymous	-	190,000	(110,000)	-	80,000
Chapman Charitable Trust	-	1,000	(1,000)	-	-
Department for Education	-	22,542	(22,542)	-	-
The D'Oyly Carte Charitable Trust	-	3,500	-	-	3,500
Esmée Fairbairn Foundation	7,389	-	(7,389)	-	-
Harrison Parrot	-	10,000	(10,000)	-	-
The Northwick Trust	8,000	-	(8,000)	-	-
Paul Hamlyn Foundation	-	110,000	(110,000)	-	-
Questa Voce	300	-	(300)	-	-
The Radcliffe Trust	-	5,000	-	-	5,000
The Rayne Foundation	-	20,000	(20,000)	-	-
Social Tech Trust	10,367	-	(10,367)	-	-
The Starfish Trust	1,500	-	(1,500)	-	-
Three Peaks	-	1,913	-	-	1,913
Youth Music	4,972	40,000	(40,270)	-	4,702
<b>Total restricted funds</b>	<b>32,528</b>	<b>428,955</b>	<b>(366,368)</b>	<b>-</b>	<b>95,115</b>
<b>Unrestricted funds</b>					
<i>Designated funds</i>					
Open Orchestras	25,409	-	(25,409)	21,686	21,686
National Open Youth Orchestra	52,272	-	(52,272)	-	-
Clarion	-	-	-	10,600	10,600
Research and Development	-	-	-	5,700	5,700
<i>Total designated funds</i>	<b>77,681</b>	<b>-</b>	<b>(77,681)</b>	<b>37,986</b>	<b>37,986</b>
General funds	174,089	334,733	(278,746)	(37,986)	192,090
<b>Total unrestricted funds</b>	<b>251,770</b>	<b>334,733</b>	<b>(356,427)</b>	<b>-</b>	<b>230,076</b>
<b>Total funds</b>	<b>284,298</b>	<b>763,688</b>	<b>(722,795)</b>	<b>-</b>	<b>325,191</b>



# Notes to the financial statements

## For the year ended 31 August 2024

**16. Operating lease commitments**

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

	2024 £	2023 £
Amount falling due:		
Within 1 year	10,600	10,417
Within 1 - 5 years	-	-
Total operating lease commitments	<u>10,600</u>	<u>10,417</u>

**17. Related party transactions**

There were no related party transactions in the year ended 31 August 2024, or the prior year.

# Structure, governance and management







# Reference and administrative information

<b>Registered name:</b>	Open Up Music	<b>Bankers:</b>	The Co-operative Bank, P.O Box 250, Skelmersdale WN8 6WT
<b>Working name:</b>	National Open Youth Orchestra		
<b>Company number:</b>	06414209		Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG
<b>Charity number:</b>	1167028		
<b>Registered office:</b>	Open Up Music, Streamline, 436-441 Paintworks, Arnos Vale, Bristol, BS4 3AS	<b>Independent examiners:</b>	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House, 62 Prince Street, Bristol, BS1 4QD

## 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.

## 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.

## Trustee recruitment, appointment, induction and training

When a need has been identified to recruit trustees, the Nominations Committee manages the process. This committee includes 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.



# Organisational structure

Open Up Music's Trustees have overall control of the Charity, its property and its funds. The Board of Trustees consists 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 three 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 Chief Executive Officer (CEO), Barry Farrimond-Chuong MBE.

There are four Board Committees, to whom the CEO and Senior Management Team (SMT) report as appropriate. They aim to support and challenge the executive team, capitalising on the range of skills and experience available within the Board and creating opportunities for debate outside of full Board meetings. The Committees report to the Board.

## Finance and Risk Committee

Provides governance, risk management and financial oversight. Risks are identified, evaluated and mitigated by the senior management team and/or the Finance and Risk Committee.

## Programme Oversight Committee

Oversees the programme development and its effective delivery consistent with the business (strategic) plan.

## Fundraising and MarComms Committee

Oversees the business development, fundraising and marketing activities to ensure the financial stability and sustainability of the Charity and its purpose.

## Nominations Committee

Ensures that new Trustee appointments are made consistent with the Terms of Reference and role descriptions.



# 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.



## **Judith Webster (she/her)**

Chair

📅 Appointed 25 July 2022

Judith is the CEO for the Association of British Orchestras. She was previously CEO of Music for Youth for ten years, transforming national events and the annual MFY Proms to be more inclusive. Judith started her career as a music therapist.



## **Sam Duffy (she/her)**

Treasurer

📅 Appointed 25 July 2023

Sam is a finance and research professional with experience in charity, commercial and higher education organisations, including the Royal Northern College of Music and Royal Academy of Music. She has an interdisciplinary PhD in the fields of music, education and technology and plays saxophone with a number of jazz ensembles.



## **Jocelyn Watkins (she/her)**

Safeguarding Trustee

📅 Appointed 4 May 2022

Jocelyn is Director of Music at Treloar School and College and has been working in the area of music and disability for the past 16 years. She has run an Open Orchestra for the past nine years.



### **David Ward (he/him)**

📅 Appointed 4 May 2022

David is a Research Associate with the University of Bristol, with a background in public funding, evaluation and impact. Before this, he worked for arts and education organisations in London and Canada. He plays the cello.



### **Dr Liz Lane (she/her)**

📅 Appointed 23 April 2019

Liz is a 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 a Senior Lecturer at the University of the West of England.



### **Rebecca Sandiford (she/her)**

📅 Appointed 4 May 2022

Rebecca is Lead Curator for BBC Television and Images Archives and is studying for an MSc in Business & Strategic Leadership. Rebecca was previously a BBC Music Commissioning Executive where she led BBC Music Day, celebrating the power of music and showcasing diverse musical creativity across the UK.



### **Rosemary Johnson MBE (she/her)**

📅 Appointed 23 September 2019

Rosemary is Director 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.

## **Resigned 30 January 2024**

Emily Norris (she/they)

Scott Caizley FRSA (he/him)





# Our team

**Alison Maxhuni (she/her)**

Head of Fundraising

**Barry Farrimond-Chuong MBE (he/him)**

Chief Executive Officer

**Bea Hubble (she/her)**

Programme Manager

**Dan Brashaw (he/him)**

Marketing and Content Officer

**Demi Delaperelle (she/her)**

Programme Officer (Maternity cover)

**Evie Sherry-Starmer (they/them)**

Executive Assistant

**Elio Wilson (he/him/they/them)**

Pastoral Support Officer

**Gabriel Herzog (he/they)**

Fundraising Officer

**Helen Stevens (she/her)**

Head of Operations

**Jonathan Westrup (he/him)**

Programme Manager

**Julia Le (she/her)**

Head of Marketing and Communications

We are a small team of seven trustees, 10 full-time staff and 1 part-time staff.

We are supported in the delivery of training and mentoring for our Open Orchestras programme by two freelance Music Leaders. The development of the Clarion software is delivered by a freelance Software Developer.

## Networks

Open Up Music is a member of the following networks, supporting our development and enabling the sharing of best practice across organisations:

The Association of British Orchestras, Music Mark, The Music Education Council, Black Lives in Music, Creative United, Technology in Music Education and National Youth Music Organisations.

## Partners

Open Up Music holds key partnerships with a range of arts and cultural organisations, including:

### **National Open Youth Orchestra partnerships**

B:Music, Barbican, BBC National Orchestra of Wales, Bournemouth Symphony Orchestra, Bristol Beacon, Guildhall School of Music & Drama, Midlands Arts Centre, Royal Welsh College of Music & Drama, and Services For Education.

### **Open Orchestras partnerships**

In 2023-24 we worked with 31 Music Hubs, two arts organisations and 61 schools across the country to deliver our Open Orchestras programme.



# 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 and approval of contracts and obligations, in line with the delegation of authority detailed in the finance policy;
- succession planning for Board positions and the position of Chief Executive Officer;
- 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.

## Risk

The trustees regularly review the risks to which the Charity is exposed, in particular, those related to operations, finances and safeguarding, and are satisfied that systems are in place to mitigate exposure to major risks.

Internal risks are minimised by the implementation of effective systems and control procedures, which ensure appropriate authorisation of all transactions and projects and consistent quality of delivery for all operational aspects of the charity.

One trustee has been nominated as safeguarding lead, and works with the staff team to ensure adequate safeguarding policies and procedures are in place for all our activities and within our organisation. We also work with partner organisations and venues to ensure that they have adequate safeguarding policies and procedures.



# Arrangements for setting the pay and remuneration of staff

Open Up Music are committed to retaining and developing the staff team. The Finance and Risk Committee makes recommendations to the Board of Trustees annually on 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 doing so with full regard to fairness, accountability and transparency, in line with the ethos of the organisation.

Once every three years, the Finance and Risk Committee will carry out a review of salaries and benefits to all Open Up Music employees to ensure they are paid fairly and in line with others in our sector.

## Governance code

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

## Objectives and activities - Public Benefit

The trustees confirm that they have undertaken to comply with the Charity Commission's guidance on public benefit and are satisfied that the charity meets its obligations by progressing towards a more inclusive and diverse orchestral tradition that is more representative of the population. The trustees are satisfied that the charity is ensuring that young disabled people lead or are consulted to inform the charity's work, thereby keeping strategy and activities relevant and appropriate. The trustees are satisfied that reducing the historic exclusion of young disabled musicians and widening the audience for inclusive music has a role in enriching and revitalising classical music, which is to the public benefit.

# Thank you

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

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## Open Up Music

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

## Learn more

-  [openupmusic.org](https://openupmusic.org)
-  0117 235 0362
-  [facebook.com/openupmusic](https://facebook.com/openupmusic)
-  [x.com/openupmusic](https://x.com/openupmusic)

If you would like to receive this information in text only or other accessible formats, please email: [info@openupmusic.org](mailto:info@openupmusic.org)

Visit our website:



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**NOYO:** Cardiff NOYO Ensemble by Kristen Mc Ternan (cover); London NOYO Ensemble by Paul Cochrane (page 6); National Open Youth Orchestra by Jon Furley (page 31, 32 and 65); Mark Allan (page 21); Russell Sach (page 24), Kate Green (page 21 and 25); Giulia Spadafora (page 19 and 55); and Jon Furley (page 31, 32 and 65)

**Open Orchestras:** Bower Grove Open Orchestra by Chris Cork (cover, page 16 and 57), Lindon Bennett Open Orchestra by Jon Furley (cover, page 11 and 60), Alfreton Park Open Orchestra (cover, page 13); St Rose's Open Orchestra (page 13, 17 and 62); and Victoria School Open Orchestra (page 12).