

# Orchestras for All Appointment of Chair





# What is Orchestras for All?

In 2011, Marianna Hay, former Director of Music at Highbury Grove School, set out to challenge the definition of what an orchestra is, who it is for and what it can do. She formed the first National Orchestra for All for 40 inspirational young musicians aged 11-18 – each facing a barrier to music-making.

Over the last eight years, Orchestras for All has evolved into three distinct and innovative programmes with the aim of bringing the profound musical and social benefits of ensemble music-making to 11-18-year-olds with complex lives.

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

**Orchestras for All is seeking a new Chair of Trustees to lead the board through the next stage of our journey to improve access to ensemble music-making for young people across the UK.**





# Why do we exist?

All young people, regardless of who they are, where they come from or where they are on their musical journey, have the right to access the musical and social benefits of making music together.

Research shows us that music-making transcends educational ability, socio-economic status and disability, gives young people a unique way to express themselves, improves confidence and self-esteem, self-efficacy and cultural awareness and can provide a safe space for young people with challenging home or school lives. Ensemble music-making extends these benefits further, giving young people access to broad and diverse social networks and developing teamwork and communication skills. We understand the important role that music education can play in creating a fairer society.

And yet every year, music is dropped from the curriculum in more schools across the country, fewer music teachers join the workforce and ensemble music-making opportunities that do exist increasingly become the privilege of those with the financial means and support networks to access them.

Recent national studies and surveys have highlighted:

- **decline in GCSE music entries:** a 15.1% decline in the uptake of GCSE music since 2016 (a 7.15% drop from 2017)
- **decline in secondary provision:** in 2018, year 9 music was compulsory in less than half of state secondary schools (down from 84% in 2013)
- **decline in teachers in the profession:** in 2017, 30% of state secondary schools had only one music teacher (up from 22% in 2012)

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



# Our values



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



**Wellbeing:** We believe that ensemble music-making is uniquely placed to make significant improvements to personal and social skills. We are committed to ensuring the safeguarding and welfare of the young people we work with in all of our activities. We expect all of the adults we work with to demonstrate understanding and awareness of our expectations, and create a safe and supportive atmosphere for our participants.



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



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





# Our programmes

**Since 2011 we have worked with over 1,000 young people with complex needs, supported over 75 music teachers and community music leaders, worked with over 50 schools, performed to over 18,000 people in a range of iconic venues across the UK and commissioned and arranged over 25 pieces of music for our mixed ability ensembles. We have done this through our three innovative programmes:**



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



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



Conductors for Change trains music teachers and community music leaders in inclusive ensemble leadership skills through online training and face-to-face workshops. Developed in partnership with experienced music educators, expert amateurs and leading conductors, the programme offers music leaders with the tools, resources and confidence to lead accessible ensembles in their schools and communities.



# Our impact

Since the very start, we knew that understanding the impact of ensemble music-making would be crucial in shaping our programmes and demonstrating our effectiveness to the music education sector and to funders.

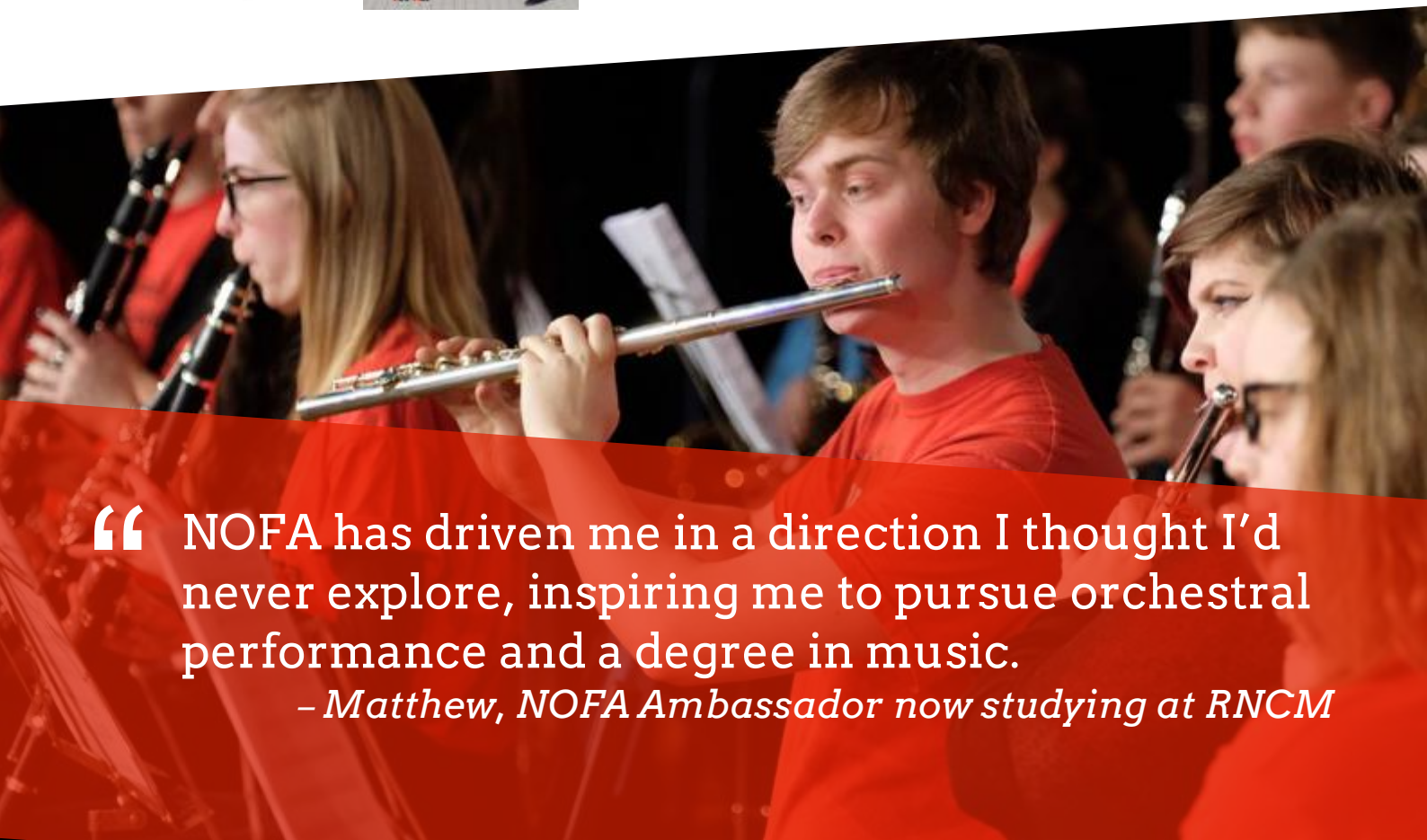
We've worked alongside a range of leading researchers in music education, well-being and social impact to hone our measurement tools, refine our evaluation strategy and develop a clear Theory of Change for the organisation – and each programme.

We've seen improvements in young people's musical skills, confidence and self-esteem and their ability to communicate and work together. Parents have told us of the wide-ranging impact involvement in our programmes has had on their children's lives. Teachers have reported feeling less isolated, more motivated and more able to lead inclusive ensembles in their schools. The wider music education sector has begun to recognise the value of our work and how our approach can support the most hard-to-reach schools and communities.



## Impact Report

Since 2016 we've published an Impact Report each year to share what we've found. Visit our website at **[www.orchestrasforall.org/impact](http://www.orchestrasforall.org/impact)** to find out more about the change we are making in the music education sector.



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

# Spotlight on Noah


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

Noah has autism, which for him means he needs extra time to process information and struggles with social, communication and organisational skills. NOFA courses, with their packed schedules of rehearsals and social activities, presented a big challenge for Noah. His mum, Su, came along to the Summer Course to provide extra support for Noah: "As a parent I have watched Noah struggle and hover on the edge of groups never really being able to join in. He had become so withdrawn and struggled so much."

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

Crucial to Noah beginning to enjoy the experience was the support of Double Bass section leader, Ed, "who took him under his wing and gave him several mini masterclasses". Following the Summer Course, Ed offered to travel to the Winter Sessions together with Noah to support him from the outset of the potentially stressful weekend.

Noah told us that NOFA has helped him improve as a musician. He said that his favourite memory was playing in the arena and that he was proud that he "**played well and coped with new places and people**". We're delighted Noah is joining us again for the 2018-2019 season, and are so grateful for parents like Su for the support they give to the orchestra to help us make it such a life-changing experience for the players.

A photograph of a young man, Noah, in profile, focused on playing a double bass. He has short brown hair and is wearing a red shirt. The background is blurred, showing other musicians and a green wall. The photo is partially covered by a red overlay at the bottom where the quote is located.

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



# Our Team



## Ambassadors

Each year we offer former members of NOFA the opportunity to take part in the year-long **NOFA Ambassador** programme. Ambassadors are uniquely positioned to support younger members of the orchestra and offer the staff team a participant's insight into our work. Ambassadors shadow the orchestral and pastoral staff teams during the events and provide one-on-one support for members needing a bit of extra help. Ambassadors also participate in our **Youth Panel**, meeting quarterly to discuss how we deliver our work. In summer 2019, for the first time our Ambassadors will join the Trustees and present to the board – ensuring our participants' voices are heard at all levels of decision-making.

## Patron

We are delighted to be supported by our artistic patron and Head of Conducting at the Royal Academy of Music, Sian Edwards, who has been particularly instrumental in the development of our Conductors for Change ensemble leadership training.

## Core team

We have a small core staff team led by Executive Director, Stuart Burns, and Founder and Artistic Director, Marianna Hay. Supporting Stuart and Marianna are our Head of Programmes, Anna Williams, and Head of Development and Communications, Richard Dinnadge, along with a team of three Programme Managers and a full time Team Coordinator. We have been based in a cosy office at Cecil Sharp House in Camden since 2016. The team comprises experienced project managers, former secondary school teachers, musicians, composers, arrangers and workshop leaders.

## Event team

Delivery of all of our programmes is carried out by a team of experience freelance conductors, orchestral tutors and pastoral staff, many of whom have worked with the organisation since it began. Supporting our paid staff are a committed group of volunteers, who support both musically and behind the scenes in the run-up to and at events.

## Advisors

Along with our committed board of Trustees, we receive support from our advisory panel of specialists. Our advisors do not meet on a regular basis, but instead provide ad hoc support on specific issues. Advisors include Principal of the Royal Academy of Music, Jonathan Freeman-Atwood, and CEO of the European Union Youth Orchestra, Marshall Marcus.



# Trustees

The work of Orchestras for All is overseen by a diverse board of seven passionate and committed Trustees:

**Simon Page** (Interim Chair): Simon is a senior manager and Chartered Accountant with over 20 years experience working in the private and public sector. He has expertise in business planning and fundraising having raised long-term capital from pension funds, high net-worth individuals, fund managers and public sector institutions.

**Jessica Boyd**: Jess is a singer and pianist and has been a music teacher for over 10 years. During this time many of her students have engaged with OFA and she herself has volunteered as pastoral staff on our summer residencies. She is Director of Participant and Alumni Impact for Teach For All, has delivered teacher training to music teachers across the country with Teach First and has recently embarked on a PhD researching equality and diversity within education.

**Kate Danielson**: Kate has been a producer and fundraiser in the arts for over 25 years. Her work in music includes running the Cheltenham Jazz Festival, the development office at Wigmore Hall and consultancies with WOMAD and St Georges Bristol. She was formerly a trustee of the BBC Performing Arts Fund and currently supports young people into the arts as director of Weston Jerwood Creative Bursaries.

**Jonathan Kanagasooriam**: Jonny works for BBC Marketing & Audiences as Senior Planner for BBC Radio, Music & Arts. He has previously held strategy roles at BBC Studios, fashion and lifestyle publishing group Dazed Media and advertising agencies McCann Erickson and J. Walter Thompson. He is one of the two BBC Clore Fellows for 2017-2018 and is also a trustee for the Hofesh Shechter Company.

**Alice Poole**: Alice is a Technical Director and Head of the Governance and Public Sector Reform Service Line for international development at ICF, a global consulting company. Previously, she worked at the World Bank and as Transatlantic Fellow at The German Marshall Fund, both in Washington DC. She holds masters' degrees in public policy (Georgetown University) and an international MBA (University of Geneva).

**Emily Sayers**: Emily is Subject Leader for Music in the Education Faculty at Canterbury Christ Church University. Her role involves visiting a wide range of schools and music education settings in order to support and develop music teacher trainees. She is also completing a PhD in Cognitive Aspects of Indian Music at the School of Oriental and African Studies and University College London's Institute of Education, focusing on how children use their memories to create compelling performances.

**Philip Whalley**: Philip is Director of ESG Equities at investment group CLSA (UK). With over 25 years' experience in finance and international equity markets, he leads CLSA's global sustainable and responsible investment business advising clients such as BlackRock, Fidelity and Standard Life on environmental, social and governance (ESG) risks and opportunities.

# Where are we going?

In 2017, we launched a three-year strategy – taking us up to 2020 and the tenth anniversary of Orchestras for All. We've been working towards three objectives:



## **Broaden our reach**

We're working hard to reach young people from further afield to ensure we are truly a national organisation – as well as working with specialist partners to build our expertise in supporting young people with the most complex needs. We're pushing the boundaries of our artistic work, engaging innovative partners and creating genre-busting programmes for our young musicians to explore. We're creating new ways for teachers and music leaders to access our work, including through new online training.



## **Strengthen our organisation**

We're dedicating time and resource to building a more diverse funding model, exploring new sources of income to ensure the future viability of our work. We're creating a more robust staffing structure so we're not over-reliant on our Founder or other key individuals. We're reaching out to friends in the sector to explore potential longer-term strategic partnerships.



## **Increase our influence**

We're focusing on sharing our research into the barriers young people face in accessing ensemble music-making opportunities – and how to overcome them. We're exploring ways to demonstrate our approach with teachers and music leaders across the UK, particularly through Music Hub networks. We're clarifying our message in order to influence policy makers and sector leaders.

## **Where will we be in 2025?**

We've made progress against these objectives – but we still have a way to go to reaching our goal of ensuring all young people have access to ensemble music-making. Over the course of 2019 and the final year of our current strategy, we'll be focusing our attention on the development of **a new strategy**, taking us from 2020 to 2025.

We'll be getting out to speak to our stakeholders to find out how to make the biggest impact on the sector and how to reach more young people with our work. We'll be reviewing what worked (and what didn't work so well) over the first nine years of Orchestras for All, as well as bringing together the key research into music and social change to understand what underpins our work. We'll be exploring what our role is in reimagining the traditional music education sector and how our work contributes to the field of social justice.

None of this strategic work will be possible without the advice, insight and support of our board of Trustees – with a brand new Chair of Trustees at the helm to guide the process.



# The opportunity

## **Orchestras for All is recruiting a new Chair of Trustees.**

We're at a pivotal moment in our organisation's journey – so we're looking for someone exceptional to guide us in our next steps. Our new Chair will be committed to and share our passion for our mission and will inspire the Board and staff team to succeed in meeting our strategic objectives.

## The role

The Chair of Trustees will:

- Take a leading role in supporting with the formulation and delivery of our strategy
- Develop the staff team and board of Trustees, assessing performance and ensuring the organisation is led by individuals with the expertise and enthusiasm to drive us forward
- Represent us at events, meetings and functions, acting as a confident ambassador
- Support the team in the delivery of annual fundraising targets
- Monitor progress against our strategic plan and annual budgets
- Assist in identifying opportunities and threats and agree approaches to mitigating risks
- Run meetings efficiently, maximising the contribution of all participants
- Ensure that decisions made at board meetings are implemented in a timely, ethical and effective manner

In relation to employed members of staff:

- Liaise with the Executive and Artistic Directors (and other staff members where appropriate) to keep an overview of current activity
- Provide line management to the Executive and Artistic Directors
- Help to find, recruit and manage future employees
- Act as final stage adjudicator for disciplinary and grievance procedures if required

**A note on fundraising:** There is no minimum limit set for Trustees to give financially while on the board. Instead, we encourage Trustees to get wholeheartedly behind our fundraising initiatives. We expect Trustees to attend our annual scratch orchestra fundraiser Musical Chairs, share information about fundraising campaigns with friends and family and remain on the lookout for potential new sources of funding for Orchestras for All.

## The person

Regardless of how you engage with the work of Orchestras for All – whether as a member of the National Orchestra for All or Chair of Trustees – we prioritise commitment and dedication to our work and expect you to approach your role in a highly collaborative way.

We are looking for a passionate advocate for our work, excited to be involved in the next chapter of Orchestras for All's journey. We are looking for someone who is:

- Passionate about the power of the arts, an appreciation of their role in education and a commitment to using the arts to challenge social disadvantage
- Committed to our mission, our fundraising and building our profile
- Able to advocate for the organisation, with the confidence of other Trustees and the executive to be a strong, independent representative externally
- Willing to develop a strong working relationship with the staff team and to encourage active participation across all board members
- Able to bring innovative thinking, an entrepreneurial spirit and a keenness to think outside the box

## The commitment

We recognise that taking on any board position – in particular the Chair – is a big commitment. As a small charity, we rely on hands on support from the board but appreciate that Trustees may have work and other board-level responsibilities. We estimate that the total time commitment of the Chair works out at around three days per month. The commitment includes:

- Chairing six board meetings per year
- Attending an annual team away day
- Monthly one-to-ones with Executive and Artistic Director
- Attending concerts and events delivered as part of the organisation's programmes
- Attending fundraising events
- Ad hoc meetings with potential donors and partners

The role is a voluntary position but expenses are reimbursed. The Chair will be appointed for a first term of three years, with potential renewal for a further two three-year terms.



# How to apply

**Stage 1:** Please complete the online application form via our website. The deadline for applications is 31 March 2019. The recruitment subcommittee (made up of staff and Trustees) will review applications in early April 2019.

**Stage 2:** Successful candidates will be invited first to an informal interview w/c 15 April.

**Stage 3:** Second interviews for a group of candidates will take place with the recruitment subcommittee w/c 22 April 2019.

## Find out more

Contact Executive Director Stuart Burns at [stuart.burns@orchestrasforall.org](mailto:stuart.burns@orchestrasforall.org) or on 0207 267 4141 to discuss the role in more detail. Alternatively, you can find out more:

**On our website** [www.orchestrasforall.org](http://www.orchestrasforall.org)

**On social media** Find us on Twitter, Facebook, LinkedIn, Instagram and YouTube

**In person** You are welcome to join us for one of our upcoming events to see our work in action and meet members of the Orchestras for All team. Please let Stuart know in advance if you are intending to join us:

**Midlands Modulo Meet, Warwick Arts Centre**

Tuesday 5 March 2019

Rehearsals 10am-3pm, informal performance 3:30pm

**London Modulo Meet (Day 1 or 2), Cecil Sharp House**

Tuesday 19 or Wednesday 20 March 2019

Rehearsals 10am-3pm, informal performance 3:30pm





## How to contact us



Orchestras for All, Cecil Sharp House,  
2 Regent's Park Road, London NW1 7AY



[info@orchestrasforall.org](mailto:info@orchestrasforall.org)



0207 267 4141



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