NORDOFF & ROBBINS
MUSIC THERAPY

Nordoff-Robbins Music Therapy

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 December 2025

Contents

Reference and administrative information

Board of Trustees

CEO

- Dr Maria Neophytou

Secretary

- Fraser Jopp

Statutory Auditor

Crowe U.K. LLP, R+ Building, 2 Blagrave Street, Reading, RG1 1AZ

Bankers

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Investment Advisors

Investec, 30 Gresham Street, London EC2V 7QN

Solicitors

Broadfield Law UK LLP, One Bartholomew Close, London EC1A 7BL

Nordoff-Robbins Music Therapy – a company limited by guarantee (trading as Nordoff and Robbins)

The address of the registered office is: 2 Lissenden Gardens, London, NW5 1PQ

- Company number: 1514616
- Registered Charity number: 280960
- Registered Charity in Scotland number. SC048817

James' story

Through music, James *"comes alive"*

James is 14 years old and lives with cerebral palsy, visual impairment and learning difficulties.

He spends his days in a wheelchair, with little energy to move his arms or body. He doesn't speak much, and when he does, it's often a very quiet whisper. Others help him with his decisions and guide him through his day.

"Where there's no music, there's no James"

James' mum said**: "***When there's no music involved, you can barely get two words out of James. He doesn't really like meeting new people or making eye contact. Where there's no music, there's no James."*

But there is another side to James – one which 'comes alive' through music. For two and a half years, James has been making music at his school in London, with Nordoff and Robbins music therapist Sam.

Music ignites a spark

Music ignites a spark in James. It lifts the weight of fear and pain and provides a sense of freedom. In music therapy, he no longer speaks in a whisper and finds the confidence to sing and shout. He commands Sam to play louder or faster. This is a space where James can really take control.

James is energised by music

Whether he's singing or playing the drums, he commits all his energy to the music, raising his arms and moving his body. He feels a sense of achievement, often ending sessions saying, "We did it!"

James' mum continues: *"When he's playing or talking about music, it's like a door opens and James is a different person. He's louder, more confident, he can do anything."*

Music therapy is a safe space for James, where he's built a relationship with his music therapist Sam over the years. When they make music together, there's a sense of joy and connection. In these interactions James can express himself freely and simply have fun.

Strategic report

Vision: To live in a world where, through music therapy, people's true potential is realised, regardless of disability, illness or social exclusion.

Mission: Using the Nordoff and Robbins' approach, we promote health, well-being and social inclusion through the skilled use of music with individuals, groups and communities who are challenged by disability, illness or injustice.

Values:

Always improving	Focusing on people and music	Striving for quality
We continuously learn from our work, always looking to improve, and embrace new opportunities to bring music to people who will benefit from it.	People and music are at the heart of everything we do. We work creatively with music to make a positive change to people's lives.	We strive for quality in all we do – with our clients, students, stakeholders, donors and partners.

A new strategy for 2025 to 2030

In 2025, with a new strategy in place, we started our transition into a new way of working. As we look back with much to celebrate, it's clear that we simply can't do it alone, and we must work in partnership with the wider music ecosystem to increase our impact.

Our commitment to educating music therapists, providing high quality music therapy and researching its impact remains as strong as ever, and the new strategy will make Nordoff and Robbins' music therapy a recognised, integrated, and accessible form of health and social care for those who need it most across the UK.

Our new strategy - amplifying the impact of music on individuals and society

Lives can be transformed when the people we support meet our trained music therapists. Together, they connect, create and unlock, and we have seen this life-changing impact thousands of times. But that's nowhere near enough. We have challenged ourselves to do more, to collaborate more. Transformative connections are at the heart of every single music therapy encounter. Now, we also want to bring transformative connections to life as strategic drivers, so that we connect with more partner organisations, more people who need us and more parts of the ecosystem of care that appreciates how music can mean a more healthy life.

Access to the power of music therapy must no longer be limited to a lucky few, it must be available to all who need it. It must become a vital part of health care, not a mere 'nice to have'. Too many people remain excluded and isolated. That's why we are dedicated to a bold ambition: to make Nordoff and Robbins' music therapy a recognised, integrated, and accessible form of health and social care for those who need it most across the UK. That will mean reaching thousands of people we have not yet been able to reach, including the most isolated and least connected across the UK. And we will achieve this reach through collaboration and partnership, not just direct delivery.

That's a big ambition, so how will we make it happen?

We will increase access to music therapy, not alone, but by connecting with others to broaden and deepen understanding of music therapy as a crucial health intervention.

To succeed, we are calling for music therapy to be integrated into NHS and community strategies to:

1. Support Marmot-aligned population health goals
2. Improve access to care for marginalised groups
3. Enhance mental health prevention pathways
4. Build resilience, inclusion, and emotional wellbeing in communities.

We are ambitious, and also realistic. To meet the rising demand for our services, it is vital to work in partnership with other experts. The unmet need is immense. Let's consider, for example, children's mental health, where more than 300,000 are on the waiting list. Each of them is waiting for the transformative connection, joy, and recovery that can be unlocked through music therapy. Children's mental health is just one area where we can help. We work with autistic people, with those recovering from traumatic head injury, people of all ages experiencing mental health issues, and the growing number of people living with dementia.

We are driven by their needs, focusing on people who are isolated, vulnerable, and living outside any existing service provision or therapeutic support.

We are determined to succeed. But we recognise we won't succeed alone. We will work in partnership with the wider ecosystem, extending our reach and impact without expanding our infrastructure.

To do this we will:

1. Integrate music therapy into health and social care systems, building on our 60 years of deep academic, clinical and qualitative evidence.
2. Grow the ecosystem of sustainable employment for more music therapists.
3. Expand the delivery of music therapy, through our Master of Music Therapy programme, quality assurance programmes, and improving training and awareness for teachers, carers and parents.
4. Work closely alongside under-served communities to highlight the current and potential impact of music therapy, and work to secure funding to deliver this vital service for individuals and society as a whole.
5. We will further develop the practice, train the workforce, create demand for more music therapy and thus employment opportunities, and make the case on behalf of our clients.

This is not about marginal year-on-year growth. It's about transforming our impact through existing infrastructure. We're not just delivering services; we're committed to meeting a huge unmet need and serving people for whom music therapy is a necessity, not a nice-to-have.

What do we mean by an ecosystem, and why should we grow it?

Music therapy should be accessible to all who would benefit from it.

Our expertise in music therapy has been gained through more than 60 years of deep research and our ongoing commitment to honing our practice, and we recognise and respect the expertise of others in our field. We will proactively create connections and collaborate with other experts so that together, we will bring the life-changing benefits of music therapy to the many thousands of isolated and vulnerable people who need us.

That's where the wider ecosystem comes in: individuals, organisations, communities, other sectors and policy makers, partner organisations such as hospitals and schools, lead clinicians creating multi-disciplinary teams, and of course parents, family members, and those who themselves need support, and many groups who serve those who could benefit hugely from music therapy but may not even know that it exists. We'll continue to pioneer relentlessly the quality practice and benefits of music therapy. That's how we will ultimately reach many more people in need.

While our own financial stability matters, we are driven by purpose, which means creating as much impact as possible with our always-limited resources. We won't rest until the huge value of Nordoff and Robbins' music therapy is widely known as a proven way to help people in need. That means making sure our work is a recognised, integrated and accessible form of health and social care for all who need it across the UK. Taking this approach, together with many partners, we can and will amplify our impact on the health of the nation.

Executive summary

"Music is an open-sesame, and if you can use it carefully and appropriately, you can reach into a person's potential." Dr Clive Robbins

The transformational power of music therapy can inspire tears, joy, and moments of transcendent human connection.

To each unique encounter between a music therapist and the person they serve, we bring humanity, deep academic study, years of professional practice, vulnerability, courage, sensitivity, a determination to reach people who are isolated and in need, continuous learning, creative thinking, improvisation, compassion, visionary supporters, and, yes, music.

A challenging time across the charity sector

Nordoff and Robbins exists to ensure that people who are isolated, vulnerable and furthest from support can access life changing music therapy. For over 60 years we have worked across health, education and social care to break through barriers using music, supporting more than 238,000 individuals, families and communities, training the music therapists of the future and funding music therapy research. This purpose remains at the heart of every decision we make.

However, delivering our work has become increasingly challenging. Like many charities, we are facing sustained financial pressures. Rising operating costs, changes to employment costs and unpredictable income are converging at the same time, and they are affecting Nordoff and Robbins directly. These pressures mean the cost of providing music therapy is increasing faster than our income, and we need to change the way we currently operate.

In 2025 we confirmed a new organisational strategy for Nordoff and Robbins. At its heart is a clear ambition: to make music therapy a recognised and accessible part of health and social care. The strategy focuses on three things: maintaining the quality and integrity of Nordoff Robbins music therapy, making sure the way we deliver it is sustainable, and using our resources where they matter most.

In 2026, we reached a point where we must change how the organisation is structured so that we can continue our work on a sustainable footing. This means making difficult decisions and a period of transition, including scaling back some of our delivery in the short term. We will therefore be proposing changes to our operating model to focus resources where they can make the greatest difference and enable us to build back and strengthen our impact over time, without growing our infrastructure.

A message from our Chair of Trustees, Emma Banks

It has been a year since I became Chair of Trustees, and seeing the impact our music therapists have on so many peoples' lives is a real privilege. Music therapy is more than a practice; it's truly life changing. Our approach is grounded in the belief that everyone has the right to access music therapy, whatever their needs or circumstances.

A challenging year, and a clear role for music therapy

Looking back on 2025, the context for charities remains challenging. Demand for support across autism, ADHD, mental health and dementia continues to rise, and too many families are left navigating long waits and overstretched services. This is where music therapy can help. Built on decades of research and practice, it delivers clear health outcomes and improves quality of life, helping people do more than just survive within the systems around them.

2025 was another tough year for Nordoff and Robbins financially, sustained by healthy reserves. As we evolve how we work to address these challenges, our commitment to high quality therapy, training future therapists, and researching the impact of music therapy will not change. Nor will the focus on the people we support which is at the heart of it all. Time and time again, we witness how music opens doors for people that they did not think were possible. The Board always have this at the front of our minds, as we navigate change.

Thank you to everyone who makes this work possible

I want to thank Sandra Schembri, our outgoing CEO, for her leadership, steering the charity through the pandemic, strengthening our national presence and building a culture that supports our people. We have also been pleased to recruit Sandra's successor, Dr Maria Neophytou, who joined in March 2026 following an extensive search. My thanks to the Board and executive team for enabling such a smooth transition. I also want to offer my thanks to Mervyn Lyn, who stepped down at the end of his second term on the Board, for his dedication to the cause with personal experience as a parent whose child, Sia, received music therapy.

2025 also saw a successful trustee and committee recruitment drive. We welcomed Giles Wilmore, Kate Reilly and Selina Emeny to our Board of Trustees; Suzie Power and Prof. Norma Daykin to our Music Services Committee; and Gregor Pryor to our Finance and Risk Committee. Thank you for bringing your time, insight and commitment to our mission.

Thank you to the Board for your expertise and counsel – vice-chair Lucy Noble, Jane Bryant, Daniel Fethers, Karen Ann Pilling, Graham Bell, Sophie Guest, and Marc Jaffrey OBE - and to our newer members Giles Wilmore, Kate Reilly and Selina Emeny. I look forward to working with you all into 2026 and beyond.

For those supporters who already give so much, we thank you. I understand the weight of running fundraising events for, and in support of, a charity so close to our hearts and my sincere thanks goes to the Chairs of our event committees, and to all who serve on them: Carl Leighton-Pope, Jake Leighton-Pope, Chris Wright CBE, Joe Munns, Rebecca Kane Burton, Richard Griffiths, Donald MacLeod OBE, Geoff Shreeves (who has now stepped down and seen Emily Philp step into the CEO role), Peter Leathem, Toby Leighton-Pope, Dan Chalmers and Victor Ubogu.

We were also very fortunate to receive support from many Trusts and Foundations, including The BRIT Trust, Garfield Weston Foundation, The Lord and Lady Estelle Wolfson Foundation, The Woosnam Foundation, The Karlsson Játiva Charitable Foundation, The George Michael Fund, City Bridge Trust, the funding arm of The City of London Corporation's charity, Bridge House Estates and The Peter Sowerby Foundation.

And for those who have yet to discover the joy and importance of music therapy, I invite you to get in touch, come and see what we do and how you can help. We cannot do this without you.

Reach out to me if you want to hear more about getting involved, however big or small, and let us work together on helping Nordoff and Robbins' bold strategic vision come to life.

Val's story

Music therapy can be the difference for someone living with dementia

Val is 86 years old and living with vascular dementia. Coming to terms with her diagnosis wasn't easy, and it brought a lot of uncertainty and change for her and her family. However, music therapy has become a source of hope and happiness.

During an 'Experience Day' at a local day centre, Val discovered music therapy and attended a large group session, which she thoroughly enjoyed. Though she'd never played an instrument before, she'd always enjoyed listening to music, especially Mozart, and remembered dancing to rock and roll and jive in her younger days.

"Music makes me feel happy, it lifts me up altogether." Val

Val began attending group sessions where she explored singing and playing various instruments. She especially enjoyed encouraging others in the group to play the glockenspiel, happily sharing the instrument with them.

As her enthusiasm grew, Val began one-to-one piano sessions with music therapist, Pam. Together, they often improvise and play a variety of musical styles – this always includes blues music, which never fails to make Val smile. Their sessions are filled with laughter, and Val's daughter and grandchildren often arrive before the session ends and get to see how much fun she's having.

"*Music was never so important as it is now to mum."* Jane, Val's daughter

Music has become part of Val's daily life, as well as her identity. She can often be found tapping out her favourite tunes at the kitchen table, long after her sessions have ended. And music has made a big difference to how she feels: "it lifts me up," she often says.

The physical benefits of music

There have even been physical benefits of piano playing for Val, who has difficulties with her mobility and joint health. This can lead to stiffness and numbness in her hands, which had made trying out other activities, like crafting, challenging. However, playing the piano has helped to exercise her hands and finger joints, keeping them mobile.

The positive impact of music therapy has extended to Val's family too, with her daughter Jane sharing how it's helped to shift their focus. Life is no longer just about hospital appointments, tests, and diagnoses – they now talk about and celebrate Val's love of music.

Music therapy services: Delivery

Our impact: what our clients say

In 2025 we carried out 36 evaluations of our services in partner organisations around the country. Questionnaires about the impact of our services were sent to clients as well as family members, carers and staff who support them.

- **95%** said that music therapy helps the people we work with to engage in music.
- **92%** said that music therapy helped improve interaction, communication and relationships for our clients.
- **88%** said that music therapy improved the quality of life of our clients.
- **93%** said that they would recommend our work to others.
- **95%** said that music therapy had a positive impact on an organisation's atmosphere.

While quality remains extremely high, we've scaled back some of our direct delivery. We delivered 10% fewer sessions and worked with 8% fewer people than we did in 2024. This was primarily due to our strategic decision not to replace colleagues who leave the organisation unless there is a clear business case to do so. This resulted in a reduction in the national team of music therapists from 104 at the end of 2024 to 98 by the end of 2025.

At the end of 2025 we were delivering the equivalent of 258 days of music therapy per week across the UK, including music therapy delivered by students on placement through our Master of Music Therapy (MMT) training programme. This is a 21% decrease compared to 2024 due to the reduction in the numbers of our national music therapy team during 2025.

A snapshot of numbers:
- 309 partner organisations worked with, compared to 391 in 2024.
- 15,540 people reached with our music therapy, compared to 16,979 in 2024.
- 48,032 music therapy sessions held, compared to 54,654 in 2024.
- 149 colleagues at the end of 2025, of which 98 are music therapists, compared to 104 music therapists at the end of 2024.

Providing high-quality music therapy

Our goal is to provide high-quality music therapy to all our clients, and we believe that music therapy should be accessible to people who stand to benefit from it most due to their disability, condition or life circumstance. We are working hard to overcome the various barriers to this across the UK, whether the barriers are **geographical,** related to **individual condition/circumstance** or **financial**.

Geographical:
During 2025 we set up a variety of new services across the UK. For example, new projects are now underway in partnership with:
- An additional needs school in Bradford
- A dementia care home in Surrey
- A resource centre for adults with disabilities in Sunderland
- A children's hospital in Birmingham

Individual condition/circumstance

Our music therapists are trained to adapt their service for the people they work with, who are amongst those with the greatest challenges in terms of social isolation and communication. Working in close collaboration with other staff in the organisations we partner with is core to our approach. Their expertise in supporting those who are hardest to reach is essential in successfully building sustainable and effective music therapy services.

An example of this collaboration comes from our new partnership with Merthyr Tydfil Borough Council in South Wales. This provides music therapy in nine school 'Learning Resource Bases' over the course of one year (one term in each school), reaching some of the most vulnerable children in the area.

The first school within this partnership to receive music therapy was Ty Dysgu Pupil Referral Unit, where a member of staff reported:

"Music therapy has been an amazing opportunity for our pupils. Some of our pupils struggle to verbally express themselves and they have been given a way to express their mood/feelings through a different means. It has given them the opportunity to create music which in turn has improved mood, concentration and self-confidence. Thank you for the experience!"

At another school in the partnership for children with additional needs, staff commented:

"It's been a huge benefit to our children. Each music therapy session has developed our children with engagement and confidence. Every child responds beautifully and you can see the enjoyment in their faces." (Greenfield Special School, Merthyr Tydfil)

Our commitment to meeting the needs of people and places means that our services can look different in the various places we work, from hospitals and hospices to community drop-in centres and schools. Wherever we work, we seek out people who could benefit most from music's help, working in partnership with organisations who are already closely involved with supporting them. Another example of this way of working is with 'REACH' – a multidisciplinary team in Tayside, Scotland, which provides intensive support to families with multiple complex needs, where there is a significant likelihood of the young person (aged 12 to 18 years) becoming accommodated away from home. The way our music therapists work with these young people and their families is integrated with the support being provided by other professionals from the local authority and NHS Tayside. A member of REACH staff commented on the impact of music therapy with one young person:

"I have seen how they have been respected, encouraged, and supported to grow and develop their skills in an environment that is friendly, warm, and welcoming to them. I have seen this young person's confidence grow, and that music therapy has been so beneficial in their recovery journey, not only regarding substances but their personal journey about who they are, what they have experienced in life, and able to explore this through the music they are able to share together. This is 100% a service that I will use again and again for young people who are in a place to use music as a tool for change and growth."

Graduate Employment Scheme

2025 saw our education and delivery teams continuing to work together to develop opportunities for graduates from our Master of Music Therapy (MMT) training programme to join our Graduate Employment Scheme (GES).

During the first eight months of 2025, the two graduates recruited through GES 2024 from our London training programme completed their one year of employment with Nordoff and Robbins and continue to deliver music therapy as part of the wider community of music therapy practitioners.

The subsequent GES intake in September 2025 was from our Newcastle and Manchester training programme. The two therapists recruited are delivering a total of six days of music therapy per week between them around Greater Manchester and West Yorkshire, in dementia care units and schools for children with special educational needs.

The impact of the work being delivered by these graduates is exemplified by the following quote from the Senior Assistant Headteacher at one of the schools:

"I've observed pupils making their own sounds and expressing themselves, with [the music therapist] joining in with their creation/interaction. [The therapist] then extends and encourages pupils further to interact with the music, herself and any peers. Seeing the pupils interact with each other during a recent session was a real moment."

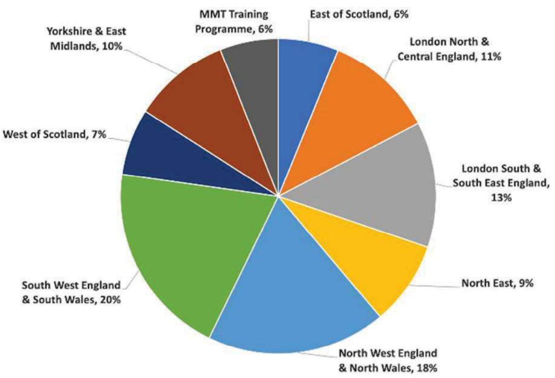
Music therapy delivery – people and places we worked with during 2025

During the year we worked within 309 partner organisations including schools, care homes, hospitals, hospices, secure mental health units and brain injury units, delivering everything from short term pilot projects to services which were continued throughout the year.

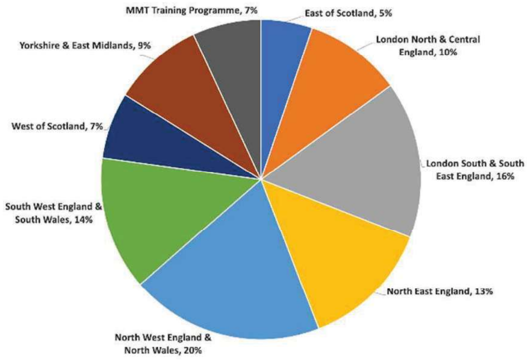
73 partnerships ended during the year. This was 48 fewer than ended during 2024, mainly due to a decrease in the number of short-term free projects which we were able to offer. In most cases, the reason for projects ending was due to the partner organisation not being able to afford our subsidised service charge, or because of changes within the partner organisation meaning they were no longer able to accommodate our services. None of the organisations that stopped our services said this was due to dissatisfaction.

The charts below show the distribution across different regions of the UK for the 15,540 people we worked with in 2025 in over 48,000 sessions, compared with 16,979 people in over 54,600 sessions in 2024. Although the number was less, the distribution of the work between the different regions and our MMT training programme remained similar.

Clients by region 2025



Clients by region 2024

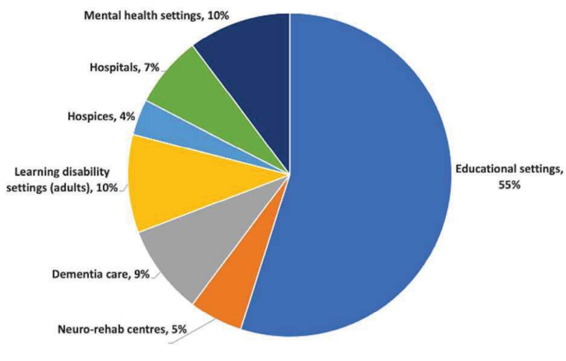


Places

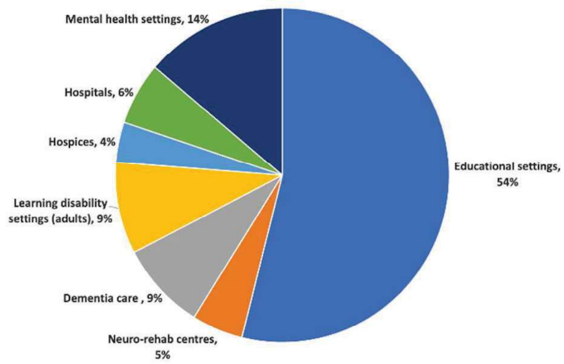
Throughout 2025, we continued to work in a wide range of organisations, with clients of all ages, health conditions and circumstances.

The charts below show that the proportions of our work with clients across different settings remained broadly the same between 2024 and 2025 as we continued focusing on groups who face the greatest communication challenges and social isolation.

Distribution of services by type of setting at the end of 2025 (%)



Distribution of services by type of setting at the end of 2024 (%)



Supporting and nurturing high-quality music therapy delivery

It is our top priority to provide high-quality music therapy services to our clients. As an organisation we are committed to best practice for safeguarding and take a proactive approach to both safeguarding and risk management. Our processes include ongoing training and development as well as implementing learning from all reports of accidents and near misses, as well as from all safeguarding concerns which are raised. This means we can continually refine and adapt our processes to ensure high-quality within music therapy delivery. We also run a quality assurance programme for our music therapists, consisting of supervision, workplace visits and continuing professional development events as well as ongoing daily quality support.

Looking ahead

Our focus will be on making our services sustainable. We will continue to develop and test different approaches to income generation to ensure the long-term sustainability of our high-quality services, strengthening the pipeline and delivery of fully-funded projects in collaboration with other organisations. We will also reinvigorate our engagement with alumni, considering how they can best support the wider ecosystem of music therapy to help expand our reach beyond the services we provide directly through our national team of music therapists.
The new strategy recognises we won't reach more people with music therapy alone; we will need to work in partnership with the wider ecosystem, extending our reach and impact without expanding our infrastructure.

This may mean that whilst music therapy has greater reach and impact in the eco-system, the direct number of people we (Nordoff and Robbins) reach and the number of sessions we hold may decrease.

Music therapy services: Education

Building on the vision of Paul Nordoff and Clive Robbins, which was to acknowledge people as creative co-musicians and enable them to experience and realise their potential through music, the 'Nordoff Robbins approach' continues to be one of the most well-known approaches to music therapy around the world.

Since the start of the work in 1950s and the establishment of the first training programme in 1974 at the Goldie Leigh Hospital in London, the approach continues to develop and be re-articulated in ways which meet the requirements of the times and places in which it is practiced, responding to contemporary thinking in healthcare, therapy and broader musical work with people and their communities.

The approach focuses on music not just as an individual act, but a social one, understanding music making as a potential form of social activism, which can both challenge and reframe dominant views on disability and health. Our critical stance is reflected in our programme descriptor (*Music, Health, Society)*.

Training more music therapists to meet the demand for music therapy is core to our new strategy, and throughout 2025 we have continued our delivery of our Master of Music Therapy programme (MMT) at our three bases as one national programme in London (at the Nordoff and Robbins music therapy centre), Manchester (at the Royal Northern College of Music) and Newcastle (at our own centre in Jesmond), as well as our national delivery of our PhD programme.

Over the years, our graduates have grown the eco-system of 'Nordoff Robbins' music therapy, with many establishing music therapy in areas across the UK, within the wider music therapy community and as part of the international Nordoff Robbins family, with many being pioneers of music therapy in other countries. Many of our graduates have also gone on to publish work, contributing important thinking to the discourse of music therapy thinking.

In 2025, our students who were based in Manchester and Newcastle graduated from the MMT programme. We held the graduation ceremony at our London centre, bringing together family and friends from across the UK. Two of these graduates joined our Graduate Employment Scheme, and are now working for Nordoff and Robbins, delivering music therapy across the Yorkshire and North West regions. In September, we welcomed a cohort of 23 students to our Manchester and Newcastle training bases (alongside our existing students in London, who have moved to the third and final part of their training).

Throughout 2025, the MMT (and the MPhil/PhD programmes) went through the process of revalidation with our validating partner, Goldsmiths, University of London. Our programme continues to meet their necessary standards and requirements and will be renewed for a further five years from January 2026. We were commended in many areas, including our efforts to make our admissions process more inclusive by reducing barriers, encouraging a more diverse range of applicants, as well as our programme design and responsiveness to change within the current context of health, and a clear commitment to social justice and activism as detailed through our curriculum. This commitment reflects the work that we have done to encourage students to think critically about how power is exercised in our music therapy work and the profession more widely.

As part of this, students continue to learn from visiting facilitators and speakers who are experts through lived experience, as well as a range of professionals from outside of music therapy. This has been supported by our colleagues who have been working on the Nordoff and Robbins 'Community Voice' initiative.

2025 saw us build on our links with other training institutions as part of our development of 'inter-professional' learning (a requirement of the HCPC Standards of Education and Training and Standards of Proficiency). Our students based in the North East co-designed a day of exchange with Speech and Language students at Newcastle University and we have continued to build on our links with Goldsmiths, collaborating with the Art Therapy programme and students studying Social Work.

The 2025-2026 academic year will see the MMT programme go through their Performance Review (previously referred to as an 'audit') with the Health and Care Professionals Council (HCPC), which happens every two years. The HCPC approve all music therapy programmes in the UK.

In addition to the successful revalidation of the MMT and MPhil / PhD programme, highlights of 2025 include:

- Some of our London based students travelled to Poland in October as part of our exchange with the Szymanowski Academy of Music in Katowice. As well as joining teaching, they were invited to attend the first International Congress focused on "Improvisation in Art and Everyday Life". Alison Hornblower (Programme Convenor) and Richard Bennett (Base Co-ordinator in London) presented at this event, as well as previous graduates of the programme and our previous Director of Music Services for Education, Dr Simon Procter, who gave a keynote and facilitated music workshops. This followed on from a visit from Polish students to the MMT programme at the London Centre in March, where students collaborated in sharing work and thinking together.
- In July, the MMT Programme Convenor and other colleagues within Nordoff and Robbins presented their work at the European Music Therapy Conference in Hamburg.
- The MMT Programme Convenor will be visiting the Netherlands in 2026 to host a series of workshops, following on from the links made through the summer school.

PhD programme

Our part-time PhD programme (developed in 2006 and also validated by Goldsmiths), offers opportunities for experienced practitioners from music therapy and related areas of work (including community music) to develop hands on research expertise whilst developing a better understanding of the work they are in. This produces original work which speaks not only to music therapy, but to the wider world of musical work with people. We can take up to 6 students on this programme from anywhere in the UK.

The main event for the programme in the last year has been student Jo Parson's completion of her thesis after seven years of research on music therapy in a mainstream primary school in a socially deprived area. The title is 'Music Therapy, Music Education and Music in Everyday Life (and everything in between) in an English Mainstream Primary School: An Ethnography of Musical

Practices in Interaction and their Consequences.' This research makes a major contribution to current thinking about changing practice in this area. Jo graduated from the programme in October 2025.

Public Engagement

In 2025 we held our annual Summer School in London which was fully subscribed. This is a four-day forum for music therapists from all over the world, offering a chance to explore how the 'Nordoff Robbins approach' and ethos can help inform their practice. The course centred around practical workshops which focused on musical techniques and awareness, as well as seminars that explored the principles and philosophy of the approach. Participants who attended were based in the UK, Europe, the US and Uganda.

The feedback was very positive:

- *The teaching was excellent. The team just oozed music therapy (experience, expertise, insight) and clearly embodied everything they professed.*
- *Complete congruence between philosophy and practice. Perfect variety of practical, reflective, observational and historical / theoretical content.*
- *The very first session seemed to really help us all feel connected. From this all the way to our final improvisation really seemed well-thought out and intentional.*

The MMT Programme Convenor and Base Co-ordinator from London held a one-day workshop in October 2025 at Sunfield Garden School and Children's Home in the West Midlands. This was where Paul Nordoff and Clive Robbins first met and collaborated over 70 years ago, so it felt like a very special moment in our history. We were warmly welcomed and enjoyed an exchange of work and discussion on the heritage and principles of the Nordoff Robbins approach, including stories of Paul and Clive and their work together**.**

Fundraising for music therapy

As external factors become ever more challenging, we remain grateful to our committed supporters who champion the growing need for music therapy, attend our events and provide grants. We raised £4.6m of voluntary income, allowing Nordoff and Robbins to train more music therapists and reach those most in need with the power of music.

Events

Events remain the largest proportion of fundraising income, through Nordoff and Robbins 'owned' events, as well as third-party events throughout the year. There are over 12 events across the year, and we are thankful for all the support and income raised. Some highlights include:

- **The Northern Music Awards:** In March 2025, the second Northern Music awards was held at the historic Liverpool Olympia, where Northern artists were celebrated and guests from the music industry and public enjoyed live performances from Dr John Cooper Clarke, Blossoms, Lightning Seeds, The Zutons, Chiedu Oraka and Luvcat.
- **Race Day:** In April, our annual Sandown Park Race Day broke all its fundraising records by raising over £180k on the day. This was helped by having its most successful fundraising auction to date, with items such as an original artwork by Christian Hook and handwritten signed lyrics from U2's Bono.

- **O2 Silver Clef Awards:** The O2 Silver Clef Awards in July successfully moved to a midweek dinner for the first time in its history, with the previous 49 years held as a Friday lunchtime event. This didn't seem to affect fundraising as it still raised over £740k and celebrated 12 award recipients, with the O2 Silver Clef Award being awarded to David Gilmour.
- **The Scottish Music Awards:** The Scottish Music Awards held in aid of Nordoff and Robbins in November in Glasgow raised more money than ever, with an incredible £86k.

Corporate Partnerships

2025 was an exciting year for our charity partnerships, with new partnerships launched and existing ones growing. We are incredibly grateful to every company that chooses to support music therapy. Highlights include:

- **LW Theatres:** This year we launched a three-year partnership with LW Theatres, where we will collaborate to share the power of music to inspire, connect and transform lives – both on stage, in music therapy and beyond. Key moments this year included Nordoff and Robbins clients experiencing the magic of Matilda The Musical and donation collections at the iconic pantomime at The London Palladium.
- **PizzaExpress:** Our partnership with PizzaExpress reached a huge milestone this year, having raised over £1million. This has primarily been raised through a discretionary 25p donation on every Padana pizza sold in a PizzaExpress restaurant. This year we also launched Up Close & Personal, a series of intimate performances from high profile artists, starting with the incredibly talented Laura Mvula.
- **Ticketmaster:** Thanks to the generosity of Ticketmaster, customers have had the option of adding a voluntary donation to Nordoff and Robbins when purchasing their tickets on selected events. This has raised funds for the charity as well as raising public awareness of who we are to a large audience.
- **Wasserman Music:** Celebrating its fifth anniversary, Music Mudder, the muddiest event in the music industry continued to grow, raising over £72,000. Thanks to Wasserman Music, 55 teams braved the mud, all coming together to support vital music therapy.
- **Accenture:** A team of Salesforce experts generously undertook pro bono work to improve how we capture and use data, allowing us to elevate supporter communications.

Other highlights from this year include the ever-dedicated CAA Taskforce organising another spectacular London Fundraising Party, raising over £20,000, the Asset Finance sector coming together to raise funds at their annual AFC Awards, and both the Truants and Heavy Metal Truants raising over £175,000 by cycling across Africa and from London to Download Festival respectively.

Community and Challenge fundraising
Our amazing community fundraisers championed the power of music throughout the year with events including a local concert series by the Band of HM Royal Marines Scotland at the Carnegie Hall in Dunfermline, a Nottinghamshire Church group's annual 'Spring Sing' and a Christmas concert held by the City Show Tunes Orchestra.

Challenge Fundraising
Five runners from corporate partners BPI, Sony Music Publishing, Decca and UTA, as well as an independent composer, took on the London Marathon for us in 2025. Together they raised over an

amazing £20,000. In October, supporters from Sentric and Legends Global ran the Manchester Half Marathon and individuals took on their own challenges this year, including a sky dive, a bike ride from London to Pukkelpop festival and hiking the Scottish Peaks.

Other fundraising highlights

This year we were selected to feature in the weekly Radio 4 Appeal between 20-26 April. We used Music Therapy week (10-15 April) to generate awareness before retargeting people with a donation ask during the appeal. Our wonderful Music Ambassador, Carrie Grant, voiced the appeal whilst we shared the story of 14-year-old, James, who lives with cerebral palsy, visual impairment and learning difficulties and receives music therapy at school. The appeal raised over £18,000, reached over 2million people and generated over 1,000 new social media followers.

We continued to build on our mid-level donor, major donor and legacy programmes, using improved data processes to better communicate with our supporters. We received two unsolicited Legacy donations and Major Donor income increased as a result of strong stewardship across the year.

Music Industry

We're delighted to have officially launched our music ambassador programme and are grateful to our ambassadors for generously donating their time, profile, and musical expertise to support our vital music therapy work. Our Music Ambassadors are:

- Award-winning broadcasters, vocal coaches and advocates David and Carrie Grant. David and Carrie are long-term supporters of Nordoff and Robbins and this year voiced our Radio 4 Appeal, represented Nordoff and Robbins on the O2 Silver Clef Awards blue carpet and spoke at multiple events, including the Asset Finance Connect Summer Awards.
- Award-winning radio broadcaster, podcast host and television presenter Edith Bowman. Edith is a vital advocate of music therapy and generously gives her time to host our O2 Silver Clef Awards and Scottish Music Awards.
- Bassist, vocalist and founding member of Level 42, Mark King. Mark has supported the charity across many events, including speaking at a key Major Donor event and building awareness of music therapy at Level 42's recent show at The London Palladium.

Other highlights of support across the music industry include the ongoing partnership with Soundwaves Art Foundation, who this year raised over £84,000.

During the celebrations for this year's BRIT Awards, Universal Music supported Nordoff and Robbins by donating funds for every photo an artist took in their 'Music is Universal' gifting suite. Artists included Sam Fender, Lola Young and Olivia Dean.

Trusts and Foundations

We are incredibly thankful to both our longstanding and new Trust and Foundations supporters for their generosity, partnership and belief in our mission in 2025. Without their support we simply couldn't deliver the impactful work that we do so from everyone at Nordoff and Robbins, thank you very much!

Their grants have supported a wide range of music therapy services and projects to people of all ages and backgrounds across England, Scotland and Wales. This has included supporting children with Special Educational Needs in our partner schools, adults with mental health challenges in community settings and adults with learning disabilities in care homes.

We would like to give a particular heartfelt thanks to:

- The BRIT Trust
- Garfield Weston Foundation
- The Lord and Lady Estelle Wolfson Foundation
- The Woosnam Foundation
- The Karlsson Játiva Charitable Foundation
- The George Michael Fund
- City Bridge Trust, the funding arm of The City of London Corporation's charity, Bridge House Estates
- The Peter Sowerby Foundation

We are grateful to the **BRIT Trust** for their continued loyal support of our work to break through barriers created by life-limiting illness, disability and social isolation through the power of music. In 2025, the Trust's funding supported 70 partnerships (20 dementia care, 35 priority partnerships, 15 pilots), where our music therapists delivered 7,897 music therapy sessions, in special and mainstream schools, day centres, hospitals, hospices and community settings. The Trust's contributions positively impacted a total of 3,351 people in need, improving their social and emotional wellbeing, whilst enabling progress towards development and personal goals, supporting them to achieve their potential. We are very thankful for our invaluable partnership with the BRIT Trust and are we looking forward to continuing this in 2026.

We would like to give special thanks to the **Garfield Weston Foundation** for their incredibly generous multi-year grant, which supports our programme of vital music therapy to some of the most isolated children and young people across the UK, with a focus on increasing access in deprived areas. We are delighted to partner with the Foundation again and we are very grateful for their continued belief in our work and in the power of music to transform lives.

Our sincere thanks also go to **The Karlsson Játiva Charitable Foundation** who are very generously supporting two of our community adult mental health partnerships over the next three years. We could not be more grateful for this partnership, which will ensure security for our delivery and enable us to increase the positive impact that we are already having.

Fundraising Policy and Procedures

Our unrestricted fundraising activity is delivered through a diverse range of income streams, including high value gala events, corporate partnerships, community fundraising groups, challenge events such as the London Marathon and Music Mudder, public fundraising campaigns, and our developing legacy programme, which was launched in 2024 and continues to grow in 2025. Restricted income is primarily generated through Trusts and Foundations.

We are committed to maintaining the trust and confidence of our supporters by undertaking all fundraising activity with transparency, integrity, and a strong focus on building long-term relationships.

We are registered with the Fundraising Regulator and adhere to the Code of Fundraising Practice. This includes sharing knowledge and best practice with third-party organisers and ensuring all activity aligns with our Ethical Fundraising Policy.

A significant proportion of our fundraising is delivered through third-party and “in aid of” events, all of which are supported by our dedicated Events Fundraising team.

We do not undertake door-to-door or street fundraising. However, public participation remains central to our approach. Community groups fundraising on our behalf are provided with a comprehensive fundraising pack, including guidance on regulations and best practice, and are assigned a dedicated point of contact within the organisation to support and monitor their activity.

We engage supporters in 2025 through ticketed events such as the Northern Music Awards and our annual Carol Service, as well as through targeted fundraising appeals. We also work closely with corporate partners to promote optional donation opportunities, including collaborations with Ticketmaster and Legends Global. We are committed to regularly sharing the impact of supporter contributions to demonstrate the value and outcomes of their involvement.

In 2025, we continued to expand our work with corporate partners through commercial participation initiatives. Our strategic focus on maximising opportunities has led to the development of high-quality, long-term partnerships across a diverse range of sectors. These partnerships have driven fundraising income, supported impactful campaigns, and secured valuable in-kind expertise that helps reduce organisational costs and enhance our events. We have established and developed partnerships both within the music industry and with brands that leverage music as a central part of their culture or customer engagement. We remain committed to collaborating with partners that recognise, respect, and actively promote the social value of music. To us, a partnership is far more than financial support, though that remains vital. It is a space for shared expertise, creative collaboration and connection to new audiences, all contributing to sustainable funding and long-term impact. The Fundraising team carefully ensures that every organisation we work with aligns with our mission, values and commitment to social impact.

We operate in accordance with strict data protection and privacy policies. Supporter data is securely managed through our CRM system, with oversight from a dedicated Head of Data to always ensure compliance and best practice.

We are pleased to report that no formal complaints were received in relation to our fundraising activities in 2025.

Research

In 2025, our research team continued to work closely with colleagues throughout the organisation to support in-house research activities and provide insights into music therapy.

An academic review was compiled and shared by the team, featuring research outputs by Nordoff and Robbins over the last seven years. Later in the year, the first report on research into the ripple effect in dementia care settings was published in an illustrated, accessible format. This report was shared to our social media channels and received a very positive response.

The team designed and delivered a series of consultations in support of a successful lottery funding bid for provision of music therapy at a centre for people affected by an acquired brain injury (ABI). Several other consultation activities were planned and supported throughout the year.

A blog entitled 'Can technology make music more accessible?' was written for our website and shared on social media channels where it became one of our most popular posts of the year, with nearly a quarter of a million total views.

Several presentations were delivered by the research team at external events throughout the year, helping to develop and inform the wider music therapy ecosystem.

The team also delivered a Lunch and Learn session to help music therapists and other colleagues understand the support available for data gathering and small-scale research projects.

People and culture

Our people are at the heart of Nordoff and Robbins. Across the organisation, colleagues demonstrate a shared commitment to our mission and to creating a supportive, inclusive and engaging place to work.

Colleague numbers remained stable in 2025, allowing us to strengthen internal communication.

Our performance and development framework - including Deep Dives and regular one-to-one check-ins - remains central to helping colleagues to flourish. These are complemented by open forums such as 'Ask Us Anything' sessions, regular organisational updates and CEO briefings. Together, these mechanisms build shared understanding of our strategic direction, reinforce accountability and support collaborative delivery of our mission. Our values and core behaviours remain embedded across the organisation through consistent two-way communication.

Results from our annual anonymous colleague survey showed continued high levels of satisfaction, with colleagues reporting that they feel valued, supported and engaged. The survey is independently administered by Birdsong Charity Consulting, which benchmarks our results against a wide range of organisations across the sector. In 2025, Nordoff and Robbins performed particularly strongly in areas including being a supportive workplace, colleagues feeling their work makes a difference, pride in working for the charity and feeling appreciated.

Encouragingly, the charity outperformed the benchmark across all seven key engagement indicators. Overall engagement remained six percentage points above the wider charity benchmark and just three points below the top 20% of highest-scoring charities.

Looking ahead

Our new organisational strategy positions us as an organisation of development, creating opportunities for colleagues to grow, stretch and apply their skills within their areas of expertise and across the wider organisation. We will continue to offer short- and longer-term secondments to support future talent.

Career development pathways will enable colleagues to progress through specialist practice or people leadership routes, according to their aspirations. Continued investment in teams such as Education reflects this commitment, supporting tutors and educators through defined mastery pathways. We will also establish a strong alumni network for all former colleagues, maintaining connection to our mission, community and shared expertise.

Our commitment to Equity, Diversity, Inclusivity and Belonging (EDIB) remains fundamental. Our in-house EDIB taskforce continues to ensure that all aspects of our work are informed through an EDIB lens, actively addressing barriers and fostering an environment in which colleagues, clients and students can fully participate and thrive.

Structure, governance and management

Nordoff-Robbins Music Therapy is a registered charity in England and Wales (number 280960), a registered charity in Scotland (number SC048817) and is constituted as a charitable company limited by guarantee (registered in England and Wales with company number 1514616). The charity operates under the abbreviated name Nordoff and Robbins and is governed by its memorandum and articles of association dated 13 November 2008, updated to include references to Scotland on 10 October 2018.

Our Board of Trustees

The membership of the Board of Trustees comprises music industry leaders, people with business, financial, HR and legal expertise, and professionals who represent the sectors which the charity serves – this includes health and social care, educational and community arts professionals.

Members of the Board of Trustees, who are Directors for the purpose of company law and Trustees for the purpose of charity law, who served during the year up to the date of this report are:

- Emma Banks (Chair)
- Lucy Noble (Vice Chair)
- Graham Bell
- Jane Bryant (Chair of the Music Services Committee)
- Selina Emeny (from 30 September 2025)
- Daniel Fethers (Chair of the Finance Committee)
- Sophie Guest
- Marc Jaffrey OBE
- Karen Ann Pilling (Chair of the People & Culture Committee)
- Mervyn Lyn (to 19 December 2025)
- Kate Reilly (from 30 September 2025)
- Giles Wilmore (from 30 September 2025)

Recruitment to our Board is through recommendation and appointment by a majority vote of the existing Trustees. New Trustees are given a formal induction, and all are encouraged to see our music therapy work firsthand.

Senior Leadership Team

The Board of Trustees delegates the day-to-day administration of the charity to a Chief Executive Officer (CEO) who is responsible for providing leadership, strategic direction, management and financial control. The CEO and trustees appoint a Senior Leadership Team to support the management of the charity.

At the end of 2025 the SLT comprised:

- Sandra Schembri, Chief Executive Officer
- Fraser Jopp, Director of Finance and Operations
- Shelley Lindley, Deputy CEO and Director of People & Culture
- Angus Nelson, Director of Restricted Fundraising
- Sandy Trappitt, Director of Unrestricted Fundraising
- Oksana Zharinova-Sanderson, Director of Music Services
  (Quality Assurance, Chief Practitioner, International Development)

Dr Maria Neophytou took over from Sandra Schembri as CEO on 27 March 2026.

Nordoff and Robbins is committed to a fair and appropriate reward policy for all staff from the Chief Executive down, benchmarking against the charity and commercial sectors. Our priority is to attract the best candidates and get the right person in the right role at all levels of our organisation.

Pay for the Chief Executive and each member of our Senior Leadership Team is discussed via our People and Culture Committee and Finance Committee, before being agreed by our Board of Trustees.

Governance

Nordoff and Robbins has a robust governance structure alongside the Board.
There are three governance committees:

- Finance Committee (including Audit and Investments)
- People & Culture Committee
- Music Services Committee

The Board of Trustees met five times in 2025 to review the activities of the charity. The CEO reports on all operational matters relating to Nordoff and Robbins nationwide as well as overall charity and other strategic matters.

The Director of Music Services and the Chair of the Music Services Committee report on matters relating to our service delivery, quality assurance, training programmes and research. The Directors of Fundraising report on all fundraising events and initiatives brand and reputational matters, the Director of Finance and Operations reports on the financial results and position of the Charity, and the Director of People reports on specific HR matters for which the Board has primary responsibility.

Financial review

The charity's principal sources of income during the year were:

- Fees charged for providing music therapy services
- Fundraising from events, individual donors, companies and charitable trusts
- Licensing and royalties
- Interest and dividends from investments

Some fundraising event income is received via our trading subsidiary (Silver Clef Productions Ltd, SCPL, 100% owned by the charity) and a joint venture (Music Industry Trusts Limited, MITS, 50:50 ownership with British Record Industry Trust Ltd). Profits from both entities are donated to the charity under Gift Aid and our interest in these entities is included in our consolidated accounts which are summarised below. Further details are given in note 9 to the accounts.

Financial performance

Fee income of £2.2m (2024: £2.1m) and fundraising income of £4.6m (2024: £4.3m) each showed an improvement on the previous year, continuing the recovery from the fall precipitated by the Covid pandemic in 2020-21. Total incoming resources of £6.9m were the highest in the charity's history (apart from 2022 when we received a one-off windfall of £1m).

However, increasing costs, including the effect of the increased employers' national insurance rate, meant that the charity incurred a net deficit of £1.2m in 2025 after investment gains of £0.3m (2024: deficit of £1.7m, investment gains £0.3m). To address this, we began several cost control measures including a hiring freeze and developed a new income and business development strategy. We will continue work in 2026 to eliminate the deficit. Further details are given in the Statement of Financial Activities (SoFA) on page 33 and notes 3-5.

Note on incoming resources

Our income consists of 2 distinct streams

- Fees charged to partner organisations, such as schools, care homes & NHS trusts, and fees for our MMT training; these are shown as *Income from charitable activities*
- Fundraising including events & corporate support as well as donations from individuals and trusts. Because of the varying accounting treatments, these are shown as income from *Donations and legacies, Other trading activities,* and *Net income from joint venture.*

Fundraising costs include the direct costs of our own annual events (catering, production) as well as core fundraising team costs and allocated overhead.

For 2025 these broke down as follows:

	£k	
Gross income from events	2,314	Ticket sales, sponsorships, auctions, raffles etc
Direct costs of events	-832	Production, catering, marketing
Events surplus	**1,481**	
Donations and legacies	2,250	inc Trusts & Foundations
Net fundraising	**3,731**	
Core fundraising costs	-955	Staff and other department costs
Contribution from fundraising	**2,776**	
Allocated overhead	-649	Allocated support costs (finance, HR, premises, IT etc)
Result net of overheads	**2,127**	

Investment Policy

The management of the Charity's financial investments is delegated to a professional investment manager (Rathbones). The board reviewed its investment policy during the year and maintained a medium-risk mandate while it is drawing down funds to finance the operating deficit. The total return (income and gains combined, net of fees) was 9.3% against a benchmark of 11.4%. Trustees believe this is reasonable given that the need for drawdowns adversely affected performance.

The Charity does not invest, directly or via pooled funds, in companies with more than 10% of revenue from tobacco, armaments, gambling, adult entertainment, or high interest lending, or where children are deemed to be exploited.

In addition, it mandates that its investment managers, and any pooled funds that it invests with, are signatories to the UN Principles for Responsible Investing.

Reserves Policy

The Trustees review the Charity's reserves policy annually considering its strategic plans, past fundraising performance and future cash flow needs. There are 5 key areas that the Trustees have determined our reserves should support:

- Ensuring our services to beneficiaries, including our students, can be maintained or wound down in a planned and managed way should the charity run into financial difficulties.
- Smoothing the risk inherent in the Charity's fundraised income generation plans, particularly in relation to events fundraising.
- Designated funding for our strategic development plans.
- Designated funding to maintain our buildings and therapy spaces.
- Designated funding to reflect the illiquid nature of that portion of reserves held as fixed assets.

Having considered the charity's strategic plans, contingency plans and asset base, the trustees consider that the group should maintain the following liquid reserves (i.e. excluding fixed assets, which are shown separately):

- a general reserve of £3.6m to manage working capital and operating risk, including the extreme and unlikely event of a cessation of activities
- a designated fund of £2m to fund critical expenditure over 2025-27 while the organisation returns to surplus. This was partly used during 2025
- a designated fund of £250k for future maintenance of our buildings and therapy spaces

The group's funds include £1.5m which matches the net book value of our fixed assets, including real estate. These are recorded at historic cost.

At the balance sheet date, the group’s general fund (including funds held in subsidiaries and joint ventures), stood at £3.9m which is in line with the target (see note 14).

Principal risks and uncertainties

The Charity manages risk concerning core areas including:

- Strategic
- Reputational
- Operational
- People
- Financial
- External
- Compliance

The strategic risks facing the organisation were reviewed during the year. The most significant risk areas were:

- Income from fundraising and music therapy services insufficient to support delivery plans
- Impact of cost-of-living crisis on income and costs
- Reputational damage from a safeguarding incident or data breach
- Serious health and safety incident
- Failure to attract or retain high-quality colleagues
- Loss of validations for the MMT course

The strategic risk register, including mitigation to reduce impact or likelihood, was updated and reviewed by trustees at each Finance Committee and full Board meeting

The key policies and supporting procedures to reduce operational risk (e.g. safeguarding, health and safety, data protection, fraud) are regularly updated and reviewed at the appropriate trustee level.

Public benefit

In drawing together our strategic plan and outlining our aims, objectives and future activities, we have referred to and complied with the duty in section 17(5) of the Charities Act 2011. This relates to having due regard to the Charity Commission’s published general guidance on public benefit. In particular, the Trustees consider how planned activities will contribute to the aims and objectives they have set.

Statement of trustees' responsibilities

The Trustees are responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees (who are also Directors of Nordoff-Robbins Music Therapy for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgments and estimates that are reasonable and prudent
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees' Report, including the strategic report therein, was approved by the Board of Trustees on 15 July 2026 and signed on their behalf by:

Emma Banks
Emma Banks (Aug 13, 2026 00:08:31 GMT+1)

Emma Banks

Chair

Independent auditor's report to the members of Nordoff-Robbins Music Therapy

Opinion

We have audited the financial statements of Nordoff and Robbins Music Therapy ('the charitable company') and its subsidiary ('the group') for the year ended 31 December 2025 which comprise Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, the Group Consolidated Statement of Cash Flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2025 and of the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustee's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's or the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information contained within the annual report. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion based on the work undertaken in the course of our audit

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the group and charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 35, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Details of the extent to which the audit was considered capable of detecting irregularities, including fraud and non-compliance with laws and regulations are set out below.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We identified and assessed the risks of material misstatement of the financial statements from irregularities, whether due to fraud or error, and discussed these between our audit team members. We then designed and performed audit procedures responsive to those risks, including obtaining audit evidence sufficient and appropriate to provide a basis for our opinion.

We obtained an understanding of the legal and regulatory frameworks within which the charitable company and group operates, focusing on those laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, including financial reporting legislation together with the Charities SORP (FRS 102) and tax regulations. We assessed the required compliance with these laws and regulations as part of our audit procedures on the related financial statement items.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which might be fundamental to the charitable company's and the group's ability to operate or to avoid a material penalty. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the Trustees and other management and inspection of regulatory and legal correspondence, if any.

We also considered the opportunities and incentives that may exist within the charitable company and the group for fraud. We identified the greatest risk of material impact on the financial statements from irregularities, including fraud, to be within the override of controls by management. Our audit procedures to respond to these risks included enquiries of management and the Finance Committee about their own identification and assessment of the risks of irregularities, sample testing on the posting of journals, reviewing accounting estimates for biases, and reading minutes of meetings of those charged with governance.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it.

In addition, as with any audit, there remained a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

J. Joyce

Janette Joyce

Senior Statutory Auditor

For and on behalf of

Crowe U.K. LLP

Statutory Auditor

Reading

21 August 2026

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING AN INCOME AND EXPENDITURE ACCOUNT)
For the year ended 31 December 2025

	Notes	General fund 2025 £	Restricted funds 2025 £	**Total Funds 2025 £**	*Total Funds 2024 £*
Incoming resources					
Income from:					
- donations and legacies		1,505,769	744,069	**2,249,838**	*2,042,034*
- charitable activities	3	2,187,631	-	**2,187,631**	*2,085,365*
- other trading activities		2,176,955	-	**2,176,955**	*2,024,332*
- investments		114,010	-	**114,010**	*191,801*
- net share of joint venture profit	9c	136,653	-	**136,653**	*192,389*
Total incoming resources		6,121,018	744,069	**6,865,087**	*6,535,921*
Resources expended					
Expenditure on:					
- raising funds		2,436,382	-	**2,436,382**	*2,337,715*
- charitable activities		5,189,331	744,069	**5,933,400**	*6,194,117*
- other expenditure		23,121	-	**23,121**	*31,515*
Total resources expended	4	7,648,834	744,069	**8,392,903**	*8,563,347*
OPERATING (DEFICIT)		**(1,527,816)**	**-**	**(1,527,816)**	*(2,027,426)*
Net gains on investments	6	317,041	-	**317,041**	*316,897*
NET INCOME/(EXPENDITURE)		**(1,210,775)**	**-**	**(1,210,775)**	*(1,710,529)*
Transfers between funds		-	-	**-**	*-*
Net movement in funds		(1,210,775)	-	**(1,210,775)**	*(1,710,529)*
RECONCILIATION OF FUNDS					
Total funds brought forward		7,749,506	-	7,749,506	*9,460,035*
TOTAL FUNDS CARRIED FORWARD	14	**6,538,731**	**-**	**6,538,731**	*7,749,506*

All of the above results are derived from continuing activities. The statement of financial activities includes all gains and losses recognised in the year. The notes and policies on pages 37-48 form part of these financial statements.

CONSOLIDATED BALANCE SHEET
As at 31 December 2025

Company number: 01514616

	Notes	Group 2025 £	Group 2024 £	Charity 2025 £	Charity 2024 £
FIXED ASSETS					
Tangible fixed assets	8	**1,474,868**	*1,574,747*	**1,474,868**	*1,574,747*
Listed investments	9a	**4,233,024**	*4,926,896*	**4,233,024**	*4,926,896*
Investment in subsidiary	9b	**-**	-	**100**	*100*
Share of net assets in joint venture	9c	**54,832**	*64,172*	**1**	*1*
		5,762,724	*6,565,815*	**5,707,993**	*6,501,744*
CURRENT ASSETS					
Debtors	10	**850,614**	*1,042,108*	**826,421**	*1,048,278*
Cash on deposit		**-**	-	**-**	-
Cash at bank and in hand		**589,578**	*718,909*	**388,017**	*683,657*
		1,440,192	*1,761,017*	**1,214,438**	*1,731,935*
CREDITORS: amounts falling due within one year	11	**(664,187)**	*(577,326)*	**(708,621)**	*(809,596)*
NET CURRENT ASSETS		**776,005**	*1,183,691*	**505,817**	*922,339*
NET ASSETS	14	**6,538,729**	7,749,506	**6,213,810**	7,424,083
UNRESTRICTED FUNDS					
Designated Funds					
- Fixed asset fund	14	**1,474,868**	*1,574,747*	**1,474,868**	*1,574,747*
- Maintenance fund	14	**250,000**	*250,000*	**250,000**	*250,000*
- Training continuity fund	14	**-**	-	**-**	-
- Strategic fund	14	**889,205**	*2,000,000*	**889,205**	*2,000,000*
General fund	14	**3,924,658**	*3,924,759*	**3,599,739**	*3,599,336*
Total unrestricted funds		**6,538,731**	*7,749,506*	**6,213,812**	*7,424,083*
Restricted Funds	14	**-**	-	**-**	-
TOTAL FUNDS		**6,538,731**	*7,749,506*	**6,213,812**	*7,424,083*

The notes and policies on pages 37-48 form part of these financial statements.

These financial statements were approved and authorised for issue by the Trustees on 15 July 2026 and signed on their behalf by:

Emma Banks

Emma Banks (Aug 13, 2026 00:08:31 GMT+1)

Emma Banks
Chair

STATEMENT OF CASH FLOWS

For the year ended 31 December 2025

	Notes	2025	2025	*2024*	*2024*
		£	£	*£*	*£*
Cash flows from operating activities					
- Net cash used in operating activities	(a)		**(1,254,252)**		*(2,332,995)*
Cash flows from investing activities					
- Dividends, interest and rents from investments		**114,010**		*191,801*	
- Purchase of property, plant & equipment		**-**		-	
- Sale of property , plant & equipment		**-**		-	
- Proceeds from sale of investments		**1,883,140**		*4,329,627*	
- Purchase of investments		**(907,058)**		*(2,194,498)*	
- Movement in cash awaiting re-investment		**34,831**		*(58,202)*	
Net cash provided by investing activities			**1,124,923**		*2,268,728*
Change in cash and cash equivalents in the reporting period			**(129,329)**		*(64,267)*
Cash and cash equivalents at the beginning of the reporting period	(b)		*718,907*		*783,174*
Cash and cash equivalents at the end of the reporting period	(b)		**589,578**		*718,907*

(a) Reconciliation of net income to net cash flow from operating activities

	2025	*2024*
	£	*£*
Operating (deficit)	**(1,210,775)**	*(1,710,529)*
Depreciation charges	**99,879**	*99,879*
(Gains) on investments	**(317,041)**	*(316,897)*
Dividends, interest and rents from investments	**(114,010)**	*(191,801)*
Decrease/(Increase) in debtors	**191,494**	*(111,471)*
Increase/(Decrease) in creditors	**86,861**	*(55,067)*
Movement in share of joint venture	**9,340**	*(47,109)*
Net cash (used in)/provided by operating activities	**(1,254,252)**	*(2,332,995)*

(b) Analysis of cash and cash equivalents

	2025	*2024*
	£	*£*
Cash in hand	**589,578**	*718,909*
Notice deposits (less than 3 months)	**-**	*-*
Total cash and cash equivalents	**589,578**	*718,909*

(c) Analysis of changes in net debt

	At 1 January 2025	Cash flow	At 31 December 2025
	£	£	£
Cash at bank and in hand	718,909	(129,331)	589,578
Cash held on deposit	-	-	-
Total cash & cash equivalents	718,909	(129,331)	589,578

ACCOUNTING POLICIES

For the year ended 31 December 2025

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2016), applicable UK accounting standards including the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The company meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy. The principal accounting policies adopted in the preparation of the financial statements are as follows:

Going concern

The Trustees have reviewed the reserves held by the Charity, budgets and forecasts that cover the twelve month period from the date of this report and in their opinion consider that the Charity has the resources needed in order to continue to operate as a viable going concern.

Tangible fixed assets and depreciation

Depreciation is provided using the following rates and bases to write off the tangible fixed assets over their estimated useful lives. Freehold property includes the land element and is not split between land and buildings because the difference in depreciation charge is not expected to be materially different:

- Freehold property	2% straight line
- Short leasehold property improvements	Over the term of the lease
- Centre Equipment	Straight line over the estimated useful life, ranging from 3 to 10 years with a full year's charge in the year of acquisition
- Fixtures and fittings	Straight line over the estimated useful life, ranging from 3 to 10 years with a full year's charge in the year of acquisition

Investments

Investments held as fixed assets are re-valued at mid-market value at the balance sheet date. It is the charity's policy to keep valuations up to date such that when investments are sold there is no gain or loss arising from the revaluation of investments. As a result the Statement of Financial Activities only includes those unrealised losses or gains arising from the investment portfolio during the year. The investment in the wholly-owned subsidiary undertakings is held at cost less any provision for impairment.

Subsidiary and associated undertakings and joint ventures

The charity has one wholly owned subsidiary undertaking (Silver Clef Productions Limited) together with 50% ownership of a further undertaking (Music Industry Trusts Limited) which has been classified as a joint venture. These undertakings have been actively trading throughout the year, and are incorporated in England, passing up their profits, either in whole or in part, to the charity by Gift Aid. These accounts consolidate the results of Silver Clef Productions Limited, under the equity method of accounting.
A separate Statement of Financial Activities, or Income and Expenditure Account, for the charity itself is not presented because the charity has taken advantage of the exemptions conferred by Section 408 of the Companies Act 2006.

Silver Clef Productions Limited

The principal activity of the company is to carry out certain fundraising event functions, as well as to receive any funds relating to previous concert production and the licencing of intellectual property rights on behalf of the parent charity (see

Music Industry Trusts Limited

This undertaking's trade is principally the promotion of the Music Industry Trusts Award(' the MITS'). Music Industry Trusts Limited is treated as a joint venture in the consolidated accounts under the equity method because there is joint control by Nordoff and Robbins and BRIT Trust. The charity receives part of the profits of this undertaking by Gift Aid (see note 9).

ACCOUNTING POLICIES

For the year ended 31 December 2025

Income

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the charity has been notified of the executor's intention to make a distribution.

Gifts donated for resale by the charity are recorded by the charity at their value at the time of realisation. In-kind donations of goods or services used within the charity are accounted for at the estimated value to the charity on an arms-length basis. No amounts are included in the financial statements for services donated by volunteers.

Grants are accounted for under the performance model as permitted by the charity SORP.

Expenditure

Expenditure is included in the Statement of Financial Activities on the accruals basis, inclusive of any VAT which cannot be recovered.

Grants payable are charged in the year when the offer is conveyed to the recipient.

Support costs are those costs which have not been directly charged to an activity of the charity but nevertheless support those activities. In these accounts, support costs, including governance costs, have been allocated to charitable activities and expenditure on raising funds on a detailed apportionment methodology incorporating staff head count, floor space and organisational spend as cost drivers.

Governance costs are those costs that are deemed to relate to the governance of the charity and include external audit fees, governance-related trustee expenses, direct expenditure on national and international strategy development, and an appropriate proportion of support costs including senior management time.

Redundancy and termination payments are included within the accounts on an accruals basis, in line with other expenditure and measured at the best estimate of the expenditure required to settle the obligation at the reporting date.

Reserves

Restricted funds are subject to specific restrictions imposed by the donor. Unrestricted funds are available to spend at the discretion of the Trustees in furtherance of the charitable objectives. Designated funds are set aside at the Trustees discretion for specific future purposes, but are otherwise unrestricted.

Financial instruments

The charity holds only financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments include debtors and creditors, and investments in non-puttable ordinary shares. Debtors and creditors are initially recognised at transaction value and subsequently measured at fair value. Note 16 provides more information on financial instruments where future cash flows are anticipated, with financial assets referring to fixed asset investments and debtor balances excluding prepayments, and financial liabilities referring to all creditor balances excluding deferred income and other taxation and social security.

Pension contributions

The charity makes pension contributions to staff under money purchase schemes. The amount charged to the Statement of Financial Activities in respect of pension costs and other post retirement benefits is the sum of contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the balance sheet.

Operating leases and rentals

Operating lease payments are recorded as expenditure or expenses of the related funds when paid or incurred. Neither an asset nor an obligation is recorded for operating leases. Accordingly, rental payments are recorded as an expense in the

Significant judgements and estimates

The trustees consider that there are no material judgements in applying accounting policies or key sources of estimation uncertainty.

1 MEMORANDUM OF ASSOCIATION AND TAXATION STATUS

The company is limited by guarantee and has no issued share capital. Every member, in pursuance of Clause 8 of the Revised Memorandum of Association, undertakes to contribute a sum not exceeding £1 in the event of the company being wound up whilst he or she is a member. The company is a charity for the purposes of Chapter 3 Part 11 of the Corporation Tax Act 2011 or Section 256 of the Taxation of Chargeable Gains Act 1992 and as such is exempt from taxation on its income to the extent that such income or gains are applied exclusively to charitable activities.

2 NET INCOME FROM TRADING ACTIVITIES OF SUBSIDIARIES

Silver Clef Productions Ltd (SCPL)	**2025**	*2024*
	£	*£*
Turnover	**636,671**	*576,445*
Cost of sales	**-**	*-*
Gross profit	**636,671**	*576,445*
Interest receivable	**1,307**	*2,863*
Administration costs	**(313,059)**	*(253,886)*
Net profit	**324,919**	*325,422*
Retained profit for the year and carried forward	**324,919**	*325,422*

The assets and liabilities of the subsidiaries were:

Silver Clef Productions Ltd	**2025**	*2024*
	£	*£*
Current assets	**391,481**	*372,356*
Current liabilities	**(66,462)**	*(46,834)*
Net assets	**325,019**	*325,522*
Share capital	**100**	*100*
Profit and loss account	**324,919**	*325,422*
Capital and reserves	**325,019**	*325,522*

The results and balance sheet of SCPL are extracted from its published accounts for the year ended 31 December 2025.

SCPL paid £305,392 (2024:£248,376) to the parent charity in accordance with the terms of a cost-sharing agreement between the two entities covering the purchase of staffing and support costs.

SCPL will pay its entire profits of £324,919 to the parent charity under Gift Aid during 2026.

At the balance sheet date, there was a balance owed by the charity to SCPL of £110,896 (2024: £279,104 owed by the charity to SCPL).

3 INCOME FROM CHARITABLE ACTIVITIES

	2025	*2024*
	£	*£*
Music services generated income	**2,027,020**	*1,922,109*
Training and research generated income	**160,611**	*163,256*
	2,187,631	*2,085,365*

4 EXPENDITURE

	Direct costs	Support costs	**Total**	*Total*
			2025	*2024*
	£	£	**£**	£
Expenditure on raising funds	1,787,462	648,920	**2,436,382**	*2,337,715*
Charitable activities				
- Music services	3,797,856	1,351,389	**5,149,245**	*5,525,913*
- Training and research	520,929	263,226	**784,155**	*668,204*
	4,318,785	1,614,615	**5,933,400**	*6,194,117*
Other expenditure	23,121	-	**23,121**	*31,515*
Total expenditure	**6,129,368**	**2,263,535**	**8,392,903**	*8,563,347*

No grants payable or committed, including related costs, were made during the year (2024: nil).

No travel or subsistence costs incurred on behalf of the charity were reimbursed to any trustee during the year (2024: nil).

An amount of £8,954 (2024: £9,019) was paid by the charity in respect of Trustees' and Officers Indemnity Insurance premium.

5 SUPPORT COSTS

Support costs allocated to charitable activities and fundraising include:	Raising funds	Music therapy	Training & research	**2025**	*2024*
	£	£	£	**£**	£
IT/ AV & Telecommunications	119,226	267,795	15,148	**402,169**	*205,519*
Publicity & communications	205,818	437,305	59,982	**703,105**	*778,042*
Rebrand and new website	-	-	-	**-**	-
Premises & operational support	41,520	77,855	15,568	**134,943**	*229,011*
Human resources & staffing support	95,462	179,004	115,493	**389,959**	*318,562*
Depreciation	30,731	57,626	11,523	**99,880**	*99,880*
Governance costs	66,190	140,635	19,290	**226,115**	*223,888*
Finance & accounting	89,973	191,169	26,222	**307,364**	*297,168*
	648,920	1,351,389	263,226	**2,263,535**	*2,152,070*

6 NET INCOME

	2025	*2024*
	£	£
Net income for the group is stated after charging:		
- Depreciation	**99,880**	*99,880*
- Payments due under operating leases	**669**	*4,019*
- Auditors remuneration – audit fees		
- Relating to the parent charity	**35,232**	*23,340*
- Relating to subsidiaries	**4,900**	*4,500*
- Auditors remuneration – fees for non-audit services	**1,860**	*2,100*

7 STAFF COSTS

		2025	*2024*
		£	*£*
All staff			
Wages and salaries		**5,238,555**	*5,444,867*
Social security costs	Employer's NI	**639,026**	*551,442*
Other pension costs	Employer's contribution to auto-enrolment pension	**266,284**	*273,211*
		6,143,865	*6,269,520*

Staff costs include one termination payment of £39,779 (2024: one payment of £5,048). No accrued annual leave was recognised (2024: £0).

The total benefits, including employer's pension and national insurance contributions, of key management personnel (identified as the senior leadership team) at the charity over the year was £697,405 (2024: £709,742).

		2025	*2024*
		£	*£*
Key management personnel			
Wages and salaries		**591,886**	*605,414*
Social security costs	Employer's NI	**77,256**	*73,539*
Other pension costs	Employer's contribution to auto-enrolment pension	**28,263**	*30,789*
		697,405	*709,742*

No remuneration was paid to trustees or former trustees during the year (2024:nil).

The number of employees whose emoluments excluding pension contributions exceeded £60,000 during the year are:	**2025**	*2024*
	Number	*Number*
£60,000 - 70,000	**-**	*4*
£70,000 - 80,000	**5**	*2*
£80,000 - 90,000	**1**	*-*
£110,000 - 120,000	**-**	*1*
£120,000 - 130,000	**1**	*-*

The average number of employees during the year was 157 (2024:162) with the full-time equivalent (FTE) average number of employees, including staff directors, being:-

	2025	*2024*
	Number	*Number*
Music therapists and other charitable staff	**83**	*91*
Raising funds	**19**	*20*
Support & central activities	**23**	*23*
	125	*134*

8 TANGIBLE FIXED ASSETS

Group and Charity	Freehold property £	Short leasehold property improve-ments £	Fixtures and fittings £	**Total** £
Cost				
At 1 January 2025	4,076,524	389,280	175,481	**4,641,285**
Additions	-	-	-	**-**
Disposals	-	-	-	**-**
At 31 December 2025	4,076,524	389,280	175,481	**4,641,285**
Depreciation				
At 1 January 2025	2,613,163	389,280	64,095	**3,066,538**
Charge in year	81,530	-	18,350	**99,880**
Eliminated on disposals	-	-	-	**-**
At 31 December 2025	2,694,693	389,280	82,445	**3,166,418**
Net book value				
At 31 December 2025	1,381,831	-	93,036	**1,474,867**
At 31 December 2024	1,463,361	-	111,386	1,574,747

9a LISTED INVESTMENTS

Group and charity	**2025** £	*2024* £
Market value at 1 January	**4,926,896**	*6,686,926*
Additions	**907,058**	*2,194,498*
Sales proceeds	**(1,883,140)**	*(4,329,627)*
Realised and unrealised gains	**317,041**	*316,897*
Movement in cash	**(34,831)**	*58,202*
Market value at 31 December	**4,233,024**	*4,926,896*

Investments comprise the following:	**2025** £	*2024* £
<u>UK investments</u>		
Fixed interest	**725,214**	*18,892*
Equities	**612,360**	*367,459*
	1,337,574	*386,351*
<u>Overseas investments</u>		
Fixed interest	**142,576**	*537,065*
Equities	**2,422,789**	*3,399,754*
	2,565,365	*3,936,819*
Property	**96,748**	*81,692*
Other assets	**204,718**	*436,344*
Cash awaiting re-investment	**28,619**	*85,690*
	4,233,024	*4,926,896*

9b INVESTMENT IN SUBSIDIARY

In addition to the investments listed above the charity also has an investment in its subsidiary as follows:

	Country of incor-poration	Holding	Proportion held	Nature of business
Silver Clef Productions Limited Company no. 02796952 Registered office: 2 Lissenden Gardens London NW5 1LP	UK	Ordinary share	100%	Events production and fundraising

9c INVESTMENT IN JOINT VENTURE

The charity holds a £1 investment in a joint venture as follows:

	Country of incor-poration	Holding	Proportion held	Nature of business
Music Industry Trusts Limited	UK	Ordinary share	50%	Promotion of Music Industry Trusts Award

The profit of Music Industry Trusts Limited is donated under Gift Aid to its shareholders each year. The group year end balance sheet value of £54,832 represents the group's share of the joint venture's undistributed net assets at the balance sheet date (2024: share of net assets £64,172).

Summary financial information of the joint venture in the year ended 31 December 2025

	Total 2025 £	Nordoff Robbins share 2025 £
Turnover	807,544	403,772
Cost of sales	(599,524)	(299,762)
Gross profit	208,020	104,010
Administrative expenses	(18,436)	(9,218)
Interest receivable	2,482	1,241
Profit for the year	192,066	96,033

10 DEBTORS

	Group		Charity	
	2025	*2024*	**2025**	*2024*
	£	*£*	**£**	*£*
Trade debtors	**465,314**	*396,251*	**409,314**	*347,751*
Other debtors	**-**	*97,857*	**54,831**	*97,857*
Prepayments and accrued income	**385,300**	*548,000*	**362,276**	*602,670*
	850,614	*1,042,108*	**826,421**	*1,048,278*

11 CREDITORS

	Group		Charity	
	2025	*2024*	**2025**	*2024*
	£	*£*	**£**	*£*
Trade creditors	**80,005**	*99,941*	**80,005**	*99,941*
Amounts owed to subsidiary undertakings	-	-	**110,896**	*279,104*
Other taxation and social security	**146,845**	*130,574*	**145,183**	*128,240*
Other creditors	**34,448**	*38,408*	**34,448**	*38,408*
Accruals and deferred income				
- accruals	**61,180**	*88,885*	**56,380**	*84,385*
- deferred income	**341,709**	*219,518*	**281,709**	*179,518*
	664,187	*577,326*	**708,621**	*809,596*

	Group		Charity	
Deferred income	**2025**	*2024*	**2025**	*2024*
	£		£	
Balance on 1 January	**219,518**	*238,781*	**179,518**	*176,281*
Released from previous periods				
- Music therapy fees	**(135,998)**	*(170,034)*	**(135,998)**	*(170,034)*
- Event receipts	**(56,350)**	*(62,500)*	**(16,350)**	-
- Educational fees	**(27,170)**	*(6,135)*	**(27,170)**	*(6,135)*
- Fundraising	**-**	*(112)*	**-**	*(112)*
Deferred in this year				
- Music therapy fees	**195,545**	*135,998*	**195,545**	*135,998*
- Event receipts	**60,000**	*56,350*	**-**	*16,350*
- Educational fees	**52,133**	*27,170*	**52,133**	*27,170*
- Fundraising	**34,031**	-	**34,031**	-
Balance on 31 December	**341,709**	*219,518*	**281,709**	*179,518*

12 CAPITAL COMMITMENTS

There were no capital commitments at the balance sheet date (2024: nil).

13 OPERATING LEASE COMMITMENTS

At the balance sheet date, the company was not committed to make any minimum lease payments under non-cancellable operating leases for future periods.

	Centre Equipment		Land and Buildings	
Total future minimum lease payments due in:	**2025**	*2024*	**2025**	*2024*
	£	*£*	**£**	*£*
Not later than one year	**-**	*669*	**-**	-
Later than one year and not less than five years	**-**	-	-	-

14 ANALYSIS OF CHARITABLE FUNDS

Movements in funds	At 1 Jan 2025	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2025**
Unrestricted funds	£	£	£	£	£	**£**
- General fund	3,535,165	5,346,387	(6,910,473)	317,041	1,256,788	**3,544,908**
Designated funds	-					**-**
- Fixed asset fund	1,574,748		(99,880)			**1,474,868**
- Maintenance fund	250,000					**250,000**
- Training continuity fund	-					**-**
- Strategic fund	2,000,000				(1,110,795)	**889,205**
Total unrestricted funds - charity	**7,359,913**	**5,346,387**	**(7,010,353)**	**317,041**	**145,993**	**6,158,981**
Unrestricted funds held by subsidiary and joint venture						
- Silver Clef Productions Ltd (subsidiary)	325,422	637,978	(638,481)	-		**324,919**
- Music Industry Trusts Ltd (jv)	64,171	136,653	-	-	(145,993)	**54,831**
Total unrestricted funds - group	**7,749,506**	**6,121,018**	**(7,648,834)**	**317,041**	**-**	**6,538,731**
Restricted funds						
Project funds						
- BRIT Trust	-	450,000	(450,000)	-	-	**-**
- Garfield Weston Foundation	-	100,000	(100,000)	-	-	**-**
- Karlsson Játiva	-	31,039	(31,039)	-	-	**-**
- George Michael Fund	-	25,000	(25,000)	-	-	**-**
Regional funds						
- London - schools and young people	-	29,714	(29,714)	-	-	**-**
- London - SEN and learning disabilities	-	66,666	(66,666)	-	-	**-**
- Yorkshire & E Midlands - adults w/ disabilities	-	12,500	(12,500)	-	-	**-**
- North West & North Wales - hospitals	-	5,000	(5,000)	-	-	**-**
- Scotland - schools and young people	-	11,450	(11,450)	-	-	**-**
- Scotland - other	-	12,700	(12,700)	-	-	**-**
Total restricted funds	**-**	**744,069**	**(744,069)**	**-**	**-**	**-**
Total funds	**7,749,506**	**6,865,087**	**(8,392,903)**	**317,041**	**-**	**6,538,731**

The BRIT Trust (registered charity no, 1000413) funds student placements, pilot schemes, priority partnerships and work with dementia nationally.

The Garfield Weston Foundation (registered charity no. 230260) funds work with children and young people nationally, prioritising the most deprived areas.

The Karlsson Játiva Charitable Foundation (registered charity no. 1168787), Signatur programme, funds two priority partnerships in London and Bury.

The George Michael Fund, a restricted fund managed by The Talent Fund (registered charity no. 1185346), funds music therapy for children and young people nationally.

Funding for London schools and young people includes £27,214 from The City Bridge Trust, the funding arm of the City of London Corporation’s charity, Bridge House Estates (registered charity no. 1035628).

Designated funds have been set aside by the Trustees as follows:

The fixed asset fund represents the net book value of all tangible fixed assets held. The net effect of all additions, disposals and depreciation are transferred to this fund.

The maintenance fund has been designated to cover the costs of planned and unplanned repairs and maintenance to the charity’s buildings.

The strategic development fund has been designated as part of the charity’s long term strategic plan to enable the charity to support both its ongoing activities and its growth programme in the future.

14 Movements in funds - prior year	At 1 Jan 2024	Income	Expenditure	Net investment gains	Transfers	**At 31 Dec 2024**
	£	£	£	£	£	**£**
Unrestricted funds						
- General fund	4,203,554	5,504,224	(7,949,581)	316,897	(699,896)	**1,375,198**
Designated funds						
- Fixed asset fund	1,674,628	-	(99,880)	-	74,993	**1,649,741**
- Maintenance fund	250,000	-	-	-	61,769	**311,769**
- Training continuity fund	1,400,000	-	-	-	720,901	**2,120,901**
-Strategic fund	1,640,510	-	-	-	274,098	**1,914,608**
Total unrestricted funds - charity	**9,168,692**	**5,504,224**	**(8,049,461)**	**316,897**	**431,865**	**7,372,217**
Unrestricted funds held by subsidiary and joint venture						
- Silver Clef Productions Ltd (subsidiary)	274,279	579,308	(253,886)	-	(354,510)	**245,191**
- Music Industry Trusts Ltd (jv)	17,063	192,389	-	-	(77,355)	**132,097**
Total unrestricted funds - group	**9,460,034**	**6,275,921**	**(8,303,347)**	**316,897**	**-**	**7,749,505**
Restricted funds						
Music therapy services	-	213,984	(213,984)	-	-	-
Bursaries	-	46,016	(46,016)	-	-	-
Total restricted funds	-	260,000	(260,000)	-	-	-
Total funds	**9,460,034**	**6,535,921**	**(8,563,347)**	**316,897**	**-**	**7,749,505**

Analysis of net assets between funds
Funds at 31 December 2025 are represented by:

GROUP

	General fund	Designated funds	Restricted funds	**Total funds**
	£	£	£	**£**
Tangible fixed assets	-	1,474,868	-	**1,474,868**
Investments	3,093,819	1,139,205	-	**4,233,024**
Share of assets in joint venture	54,832	-	-	**54,832**
Net current assets	776,005	-	-	**776,005**
	3,924,656	2,614,073	-	6,538,729

Funds at 31 December 2024 were represented by:
GROUP

	General fund	Designated funds	Restricted funds	**Total funds**
	£	£	£	**£**
Tangible fixed assets	-	1,574,747	-	**1,574,747**
Investments	2,676,896	2,250,000	-	**4,926,896**
Share of assets in joint venture	64,172	-	-	**64,172**
Net current assets	1,183,691	-	-	**1,183,691**
	3,924,759	3,824,747	-	7,749,506

15 COMPARATIVE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted funds	**Total funds**
	2024	2024	**2024**
	£	£	**£**
Incoming resources			
Income from:			
- donations and legacies	1,782,034	260,000	**2,042,034**
- charitable activities	2,085,365	-	**2,085,365**
- other trading activities	2,024,332	-	**2,024,332**
- investments	191,801	-	**191,801**
- net share of joint venture profit	192,389	-	**192,389**
Total incoming resources	6,275,921	260,000	**6,535,921**
Resources expended			
Expenditure on:			
- raising funds	2,337,715	-	**2,337,715**
- charitable activities	5,934,117	260,000	**6,194,117**
- other expenditure	31,515	-	**31,515**
Total resources expended	8,303,347	260,000	**8,563,347**
OPERATING (DEFICIT)/SURPLUS	**(2,027,426)**	**-**	**(2,027,426)**
Net gains on investments	316,897	-	**316,897**
NET INCOME/(EXPENDITURE)	**(1,710,529)**	**-**	**(1,710,529)**
Transfers between funds	-	-	**-**
Net movement in funds	(1,710,529)	-	**(1,710,529)**
RECONCILIATION OF FUNDS			
Total funds brought forward	9,460,035	-	**9,460,035**
TOTAL FUNDS CARRIED FORWARD	**7,749,506**	**-**	**7,749,506**

16 FINANCIAL INSTRUMENTS

	Group		Charity	
	2025	*2024*	**2025**	*2024*
	£	£	**£**	£
Financial assets measured at fair value	**4,233,024**	*4,926,896*	**4,233,024**	*4,926,896*
Financial assets measured at amortised cost	**1,210,299**	*1,575,774*	**929,714**	*1,482,522*
Financial liabilities measured at amortised cost	**322,478**	*357,808*	**316,016**	*350,974*

Income in respect of financial instruments is summarised below. There were no other expenses, gains or losses associated with financial instruments.

	Group		Charity	
	2025	*2024*	**2025**	*2024*
Income for financial assets held at:	**£**	£	**£**	£
- amortised cost	**7,029**	*12,464*	**5,722**	*9,601*
- fair value	**106,981**	*179,337*	**106,981**	*179,337*

17 RELATED PARTIES

Ultimate control of Nordoff-Robbins Music Therapy (NRMT) rests with its Board of Trustees, as detailed in the Trustees' Annual Report.

The charity has a wholly owned subsidiary, Silver Clef Productions Limited, which is considered a related party. Details of transactions with SCPL are shown in Note 2.

The charity has a 50% shareholding in Music Industry Trusts Limited which is considered to be a related party and is accounted for as a joint venture. Details of transactions with this entity are shown in Note 9c.

Relationship	Related party (RP)	Donations & grants received	Amount sold to RP	Amount purchased from RP
		£	£	£
Emma Banks is an agent	CAA	15,932	7,100	-
Lucy Noble is Artistic Director	AEG Presents	-	33,550	-
Graham Bell is a director	Guitar Guitar Ltd	-	20,000	399
Daniel Fethers is a director	OJK Business	-	6,100	-
Selena Emeny is a director	LiveNation Group	20,000	64,850	-

No amounts were owed to or from the related parties at the balance sheet date.

During the year donations from trustees (including purchase of event tickets and auction items) totalled £28,262 (2024: £55,640).