MUSIC IN HOSPITALS AND CARE

England & Wales · Charity number 1051659

Details

Other names	MUSIC IN HOSPITALS, THE COUNCIL FOR MUSIC IN HOSPITALS, COUNCIL FOR MUSIC IN HOSPITALS, MIH
Status	Registered
Legal form	Charitable company
Company number	03138683
Registered	1995-12-22
Register	View on the Charity Commission register

Contact

Address	Canopi 82 Tanner Street SE1 3GN
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Activities

Objects: THE PROMOTION OF PHYSICAL AND MENTAL HEALTH BY THE USE OF HIGH QUALITY MUSIC FOR THAT PURPOSE.

Activities: Music in Hospitals and Care's mission is to improve the quality of life of adults and children with all kinds of illness and disability through the joy and therapeutic benefits of professionally performed live music in hospitals, hospices, care homes, special needs schools and day care centres throughout the UK.

Classification

- **How:** Provides Services
- **What:** The Advancement Of Health Or Saving Of Lives, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, Other Charities Or Voluntary Bodies, Other Defined Groups

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Geography

- Guernsey
- Jersey
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£824,849	£1,582,095	£704,702	31
2024-03-31	£1,090,143	£1,454,833	£1,449,974	28
2023-03-31	£852,018	£1,232,202	£1,761,083	24
2022-03-31	£816,097	£918,770	£2,234,466	20
2021-03-31	£1,243,299	£918,818	£2,313,756	25

Trustees

Name	Role	Appointed
Andrew John Ling		2022-11-03
Angharad Thomas		2021-11-03
Charmian Penelope May		2018-07-03
Chloe Elizabeth McIvor Good		2024-12-19
Claire Grindal		2025-07-11
Dimple Keen		2021-11-03
Dr Alasdair Dow		2022-09-21
Dr Jennifer MacRitchie		2022-09-21
Maureen Hall		2018-07-03
Robert Leon Harding		2024-12-19
Thomas James Parker		2023-09-27

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MUSIC IN HOSPITALS AND CARE

England & Wales - Charity number 1051659

Accounts

MUSIC
IN HOSPITALS & CARE
Joy through live music

Annual report

2024/25

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Welcome

Welcome to our 2024/25 annual report. It has been another year filled with thousands of hours of live music, sharing joy in hospitals, care homes, hospices and community spaces. When reflecting on the year and the live music experiences we have been part of, we were reminded that no two are ever the same. Our musicians take care to create personalised live music that is unique to the places and for the people experiencing it.

This is our second year of an ambitious strategy to ensure people in hospitals and care can enjoy a better quality of life and improved health outcomes. Like many, we have faced the challenges of a difficult economic climate. Increasing costs and an uncertain financial landscape means our fundraising has not grown at the rate we need to keep up with demand for our live music. As a result, we have sadly had to decline requests for live music from hospitals and care homes due to a lack of funding and this will continue into the current year.

Despite these challenges, we are both incredibly proud of what our staff, volunteers and musicians have managed to achieve. Over the last two years we have significantly invested in the organisation's capability and we are confident that we now have an excellent foundation from which to grow. However, we need to accelerate a growth in income to keep up with demand for our services. We are a small yet ambitious organisation and know that everyone should be able to access and experience the joy of live music, no matter their health and wellbeing. Yet access to high-quality live music remains significantly low; with as little as around 5% of care homes providing it.

On a more positive note and thanks to the funding we have obtained, we have still been able to work on new initiatives such as a pioneering new monthly residency to share live music in oncology and paediatric wards in collaboration with University Hospitals Coventry and Warwickshire. Our live music continues to spread joy at the most difficult and challenging times.

We continue to believe that our work is crucial to the future of health and social care, and we will both work to maintain a talented Board and an enthusiastic team of staff, volunteers and musicians to ensure that our strategy is delivered.

Thank you to everyone who fundraised, donated or funded our live music this year. Your support really does make a difference. If you are moved by the personal stories and moments of human connection in this annual report, please do whatever you can to support us to keep the music playing.

Maureen Hall
Chair

Barbara Osborne
Chief Executive

About us

Music in Hospitals & Care is a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Research shows that live music heals. It helps people feel relaxed and confident, and can relieve frustration, stress and isolation. Music can also reduce the perception of pain. It brings back memories and helps create new ones. When you move your body to music – even just tapping a finger – it's natural physiotherapy.

Live music can transform relationships between patients, families, healthcare professionals, residents and carers. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Our vision

Everyone can access and experience the joy of live music.

Why do we share live music in hospitals and care?

Each year there are an estimated 600 million patient interactions with GP, community, hospital, mental health and ambulance services – that's 1.7 million contacts every day.

In 2023/24, hospitals in England recorded 17.6 million completed patient stays. In 2022/23 there were 141 million patient interactions with hospitals.

1 in 2 of us will care for a loved one with dementia or develop it ourselves. 1 in 14 people over the age of 65 currently have dementia in the UK – an estimated 1 million people.

6.6% of people in England were in contact with mental health, learning disability and autism services in 2023/24. This is compared to 6.3% and 5.8% in the previous two years.

How we work

We take care to create connections and shared, meaningful live music experiences.

We are person-centred…

- We engage staff, health and care partners, people experiencing our live music and freelance musicians

We work together…

- We build and grow relationships with health and care settings
- We raise money and awareness to engage people who love music

We understand and learn…

- We seek feedback and review our live music to show the difference it makes
- We continue to be inclusive and reflect the communities we work with

What we do

We share live music with people in hospitals, care homes and in the community to reach those living with dementia, mental health problems, or who are seriously ill. The impact we hope to make is for people in hospitals and care to enjoy a better quality of life and improved health outcomes.

To find out more about Music in Hospitals & Care, please visit **mihc.org.uk** or follow us **@MiHCUK**

"I had one gentleman say 'I can't believe how I feel, that was marvellous. I'm so glad I didn't miss it.' This gentleman has never expressed any emotion other than frustration or calm before."

Valley View Care Home, Glamorgan

Outcomes

Our theory of change shows the ultimate impact we aim to create through how we work and what we do. The outcomes are the meaningful changes we aim to create through our work, each supported by specific ways to measure success.

People

...engage with and access live music.

In 2024/25 we shared

2,363

hours of live music...

...in **454** health and care settings.

Reaching over

47,000

patients, residents and service users.

...are more able to communicate and feel more confident.

We visited

145 different wellbeing settings, including 153 hours in hospital wards, 150 hours in care homes and 250 hours in the community.

Staff reported that **76%** of patients were less bored.

At **99%** of our live music experiences, staff felt we helped patient wellbeing, and at 96% they felt we helped staff wellbeing.

...connect with who they are through live music including their memories and cultural identity.

We visited **164** different dementia settings, including 154 hours in hospital wards, 420 hours in care homes and 118 hours in the community.

Staff reported that

100%

of patients and residents experienced music that reminded them of their past, and 86% expressed themselves more.

Live music

...creates connections with others, allowing patients and residents to be seen as people.

We visited **88** mental health settings, including 397 hours in mental health wards, 56 hours in the community and 2 hours in care homes.

Staff reported that **90%** of patients had respite from emotional pain and distress and 100% felt more connected to other people.

...is embedded in health and care.

We visited **89** different serious illness settings, including 578 hours in hospital wards, 41 hours in hospices, 18.5 hours in the community and 11 hours in care homes.

96%

of patients felt more connected to people around them such as visiting friends and family and staff.

...eases pain and stress, which can support recovery.

Staff reported that **55%** of patients in their care experienced less physical pain according to staff.

Musicians

...are supported to develop further creative skills and peer learn.

...play in spaces that their commercial careers don't usually allow them to.

...feel passionate about sharing live music and the impact they make.

194

musicians visited health and care settings.*

11

musicians have developed their practice in a new programme area they do not usually work in, such as ICU Hear®, Lullaby Hour or dementia specific live music.

90%

of musicians who worked with us in 2024/25 completed a safeguarding refresher.

***There were 1,547 hours of live music with a solo musician, 670 with a duo, 63 with a trio and 3 hours with four or more musicians.**

Impact

We understand the importance and tangible benefits of embedding live music as a regular part of people's health care plans and treatment.

We view access to live music as a necessity not a nicety. We know live music improves people's quality of life through over 75 years of experience and stories, but we need to go further to achieve our longer-term ambitions. We see impact as an integral part of how we prove and improve our practice.

This year we put greater focus on how we measure and demonstrate the impact of our live music. Our new evaluation framework outlines how we gather feedback from patients, residents, service users, visitors, staff and musicians to investigate the difference our live music makes in the short, medium, and long term. As part of this, we introduced creative evaluation tools to the process for our music and visual arts pilots in Wales and at NHS Lothian hospitals in Scotland.

Marged's story

Music in Hospitals & Care harpist Marged Hall was exposed to a wide range of musical styles during her childhood and was drawn to the harp from an early age.

After university, she began pursuing a career as an orchestral player but was diagnosed with a serious illness, which meant she had to take four years off to recover. During this time, she relocated from the hustle and bustle of London to a more tranquil life in rural Wales.

This life-changing experience led her to meet Haz, her self-confessed 'musical soul mate' who introduced her to Music in Hospitals & Care. Since 2023, Marged has been sharing live music in hospitals, care homes and children's wards with us.

From February to July 2024, our music and visual arts pilot funded by Arts Council Wales took place at Ty Llidiard, an inpatient NHS Children and Adolescent Mental Health Service (CAMHS) at the Princess of Wales Hospital in Bridgend. Ty Llidiard was one of the mental health settings that took part in our Music for Mental Health and Wellbeing project in 2023, which also involved Haz and Marged, where it became clear that the positive impact of live music alongside visual arts activities should be explored further.

Young people were invited to shape their own experience by choosing the music, contributing to session plans, and engaging at their own pace. This participatory approach helped to build a sense of empowerment and ownership, especially among those who might otherwise struggle with verbal or social interaction.

Working with both musicians and a visual artist to bring a variety of music with opportunities to paint, draw, use chalks and create with air-dry clay offered patients a calming and inclusive experience that helped to distract from an often busy and hectic ward environment. It created space for relaxation, self-expression, and non-verbal engagement.

Marged explains: "Ty Llidiard was a great project to be part of, we loved it, but it was one of the more challenging settings that we worked in. A lot of the health and care settings you get feedback from either the staff or the patients themselves, you get to know what they like, but actually teenagers and young people tend to be less communicative.

We found that going in every week helped us to start building up a little bit of trust and they started to open up. You got to know them a little bit through the various requests – whether it was for Eminem, Led Zeppelin or Taylor Swift."

A staff member at Ty Llidiard said, "These are some of the most ill young people in South Wales, they often won't take part in activities as they just find them overwhelming really, but here they were coming back week after week."

Marged adds, "We felt that throughout the project, we got a better idea of what was needed and what was working. Towards the end of the project, they decided to paint a mural in the garden. It was great because it helped to enhance their space, and every single week they were adding to it. There were no limitations on what they could do. That seemed to work really well artistically. There were lots of positives along the way and working with the visual artist Chris was just amazing."

By equipping staff with the tools and resources to support creative engagement, the project points to a new way forward in using live music and visual arts to support young people's mental health.

"Towards the end of the project, they decided to paint a mural in the garden. It was great because it helped to enhance their space, and every single week they were adding to it. There were no limitations on what they could do."

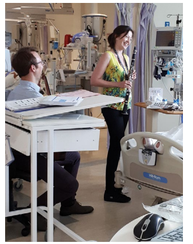
Music in Hospitals & Care musician Marged Hall

> **"We're so thankful for our relationship with Music in Hospitals & Care. In the environment that we are in, it can be very scary for young children. All the procedures that they're going through. Something like live music, everybody needs. It brings so much joy to them."**
>
> Queen Elizabeth Hospital Safari ward school room, London

Highlights

As part of our longstanding partnership with NHS Lothian Charity's Tonic Arts programme, **we completed two new pilot projects at Edinburgh Royal Infirmary**. **The Emergency Music pilot** saw our musicians performing in a new environment – the A&E department. This was an opportunity to reach new people, easing stress and providing a distraction while they were waiting for treatment.

We also trialled live music on the Medicine of the Elderly wards, in which patients rated themselves as 9 out of 10 compared to 2.5 out of 10 before the music. Patients can stay on these wards for months at a time, so would not have otherwise been able access live music. Staff also reported getting to know the people in their care better.



Our long-standing partnership with Wythenshawe Hospital continued, featuring monthly live music in the critical care department including Acute ICU and the Cardiothoracic critical care unit for people recovering from heart or lung surgery. Musicians also visited Laureate House, the hospital's inpatient mental health unit for adults of all ages.

We embarked on year two of our learning project in Northern Ireland, sharing 42 hours of live music with three health and social care trusts to develop long-term programmes of live music. 66% of patients felt respite from emotional pain and stress, and 60% of patients felt respite from physical pain.

A pioneering new residency in collaboration with University Hospitals Coventry and Warwickshire, signifying the NHS Trust's commitment to making live music an important part of patient experience. Violinist Helen Wilding and guitarist and harpist Annie Summers share uplifting live music in the oncology (cancer care) and paediatric (children's) wards at Coventry Hospital once a month.

Our research project with the Edinburgh Centre for Research on the Experience of Dementia (ECRED) entered its second year, with live music at care homes in Edinburgh and Glasgow as well as a collaborative workshop at St Columba's Hospice. The study explores how people living with dementia engage with arts projects, including music and dance, and whether these activities are meaningful to those who participate.

297.5
hours of live music in paediatric settings

1,291
hours of live music in older people's settings

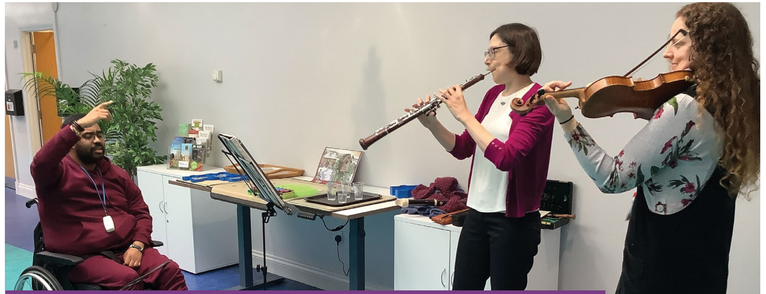
290
hours of live music across 11 tours in the Channel Islands

Voice

Collectively we have a stronger and louder voice – we know our supporters, musicians, staff, trustees, and health and care professionals believe in our vision and mission. We are here to make that possible together.

Through greater awareness of live music, we can create stronger partnerships and ensure more people can access the creativity and joy of live music no matter their health and wellbeing.

This year we have continued to work in partnership with people experiencing the power of live music. We have shared personal stories and continued to champion for greater integration of live music in health and care. This is a pivotal part of our investment strategy to reach and engage more music lovers.



Moving to music is a natural physiotherapy

For the past year, we've been bringing live music experiences to patients and staff at Homerton University Hospital's Regional Neurological Rehabilitation Unit (RNRU).

This specialist ward supports patients aged 18+ who have experienced a neurological incident, such as a brain injury, stroke, or other condition affecting the nervous system.

Most patients on the ward have sustained severe, life-changing traumatic brain injuries, often requiring long-term care and rehabilitation. Many also face significant speech and communication challenges.

Alexis Azcueta, Leisure Coordinator, has seen first-hand how the live music makes a difference:

"Patients who have issues with communication, memory or emotion, I see them singing along to songs. While they often can't form new sentences, they can remember a melody and most of the words to a song.

For patients with limited mobility, it's wonderful for them to experience live music, it's something they might not otherwise have the opportunity to enjoy. It is something that everyone can take part in.

This story received coverage in the Hackney Gazette, Islington Gazette, Ilford Recorder, and the Hampstead and Highgate News, with an estimated reach of over 30,000 readers.

It can be quite emotional for patients as well. It can take them back to different times, a time before their brain injury. It's not necessarily a bad thing for patients to get emotional like this, it allows them to process their feelings and can even empower them to embrace those emotions."

Music in Hospitals & Care ukulelist Elkie Jeffery has visited the RNRU several times and uses interactive music activities like Name That Tune to engage patients in a fun and interesting way.

> **"There is nothing like live music to lift the spirits, and you can see it on the faces and in the body language of the patients and their families – it offers comfort or an uplifting moment at times of stress and worry, not to mention the fabulous NHS staff that really appreciate the music too. I gain so much from playing – it is a joy to share music with people who need it the most."**
>
> Music in Hospitals & Care musician Elkie Jeffery

Residents at Marillac Neurological Care Centre in Essex get similar benefits from the live music. Activities Coordinator, Cathy Gotts, explains: "It brings out so many emotions – it makes them happy, it also calms them. Some of our residents can get quite agitated and some don't leave their room all that often, but they come out for the music."

Live music can help to reduce anxiety and improve emotional wellbeing for people with an acquired brain injury. Engaging with live music in a physical way can support physiotherapy by building muscle strength and improving coordination.

Highlights

Over 4,000 people pledged their support for patients, carers, residents, and health and care staff to experience the joy of live music. These people joined us in believing in increasing access to live music and helped us raise over £16,000 to keep making this possible.

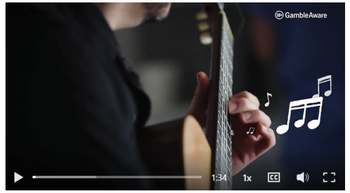
We were part of the launch of Hywel Dda Health Board's Arts and Health Charter – the first of its kind in Wales, and likely the UK. It represents a public promise to integrate the arts into the work of the health board.

Hosted the cafe stage at So Many Beauties as a partner organisation at the dementia friendly music festival for a second time. Our musicians appeared live on BBC Breakfast alongside other music and health charities to promote the benefits of music for people living with dementia.

Shared 12 hours of live music in April, May and August for staff at Charing Cross Hospital as part of its Pathway to Excellence.

The global initiative centres around the wellbeing of nurses and creating a positive practice environment leading to better care.

Created a short film thanks to our partnership with People's Postcode Lottery to show the impact of live music in hospitals from the perspective of our staff, musicians, healthcare professionals and patients. The video has had 1,871 views across our social media channels.



Invested in a new stories and media role so we share authentic stories and experiences to engage more people in the power of live music. This has resulted in press coverage across England, Wales and Scotland, with a press release conversion of 50%.

Edinburgh News

Music in Hospitals & Care brings the healing power of live music to Sight Scotland Veterans' Remembrance Day event in West Lothian

245
regular health and care partners

230,000
website views from 44,000 visitors

17,946
social media followers
(an increase of 17.9% from March 2024 to March 2025)

Media coverage

Over
30 million
estimated press and media reach

Equality, Diversity, Inclusion and Accessibility (EDIA)

Accessibility is core to our vision; we are working towards a world where everyone can access and experience the joy of live music, irrespective of their health and wellbeing.

Music is universal; it transcends barriers, brings communities together and promotes social cohesion. We also see a focus on diversity as an opportunity to create an environment where we understand, recognise, value and respect differences to the benefit of everyone.

This year we refined our action plan for EDIA, outlining our commitment to understanding and reflecting the communities we work with and those we aim to work with. To ensure the impact of our live music is effectively realised, we are continuously in pursuit of greater equality, diversity, inclusion and accessibility for all the people we work with, those that support us and the staff, volunteers and professional musicians who deliver our work.

Deborah & Olawale's story

In 2024, Deborah Omo-Obi and Olawale Ojo joined Music in Hospitals & Care as shadow trustees through The DataKirk's Black Talent on Board programme.

Deborah explains: "The programme encourages people of colour to join a Board of Trustees and learn new skills. Most of us that join the programme are pretty new to the UK, no more than five years. Some of us might have had that experience back in our home countries, but this a new country so there are different ways of doing things."

Olawale has a background in engineering and was involved in system administration, IT and technical support before relocating to the UK from Nigeria in 2022 to pursue a Master's degree in Artificial Intelligence.

"There's a mode of operation for every organisation. What is applicable in Nigeria based on policies and regulation might not be practical in the UK. When you come to a new country like this, programmes like Black Talent on Board streamline and help you to understand the processes in communities like this and what happens at a higher level within organisations."

"I got to understand the importance of identifying and mitigating risk, especially in not-for-profit organisations. I understand what it means to manage risk in a profitable organisation, but for a charity I had to look at it through a different lens.

There were several of us on the committee so there were always diverse recommendations and ideas, but we were still able to review those ideas and come out with a common solution that we felt was fitting for the organisation. That was something that really stood out for me."

Former shadow trustee Deborah Omo-Obi

"When you come to a new country like this, programmes like Black Talent on Board streamline and help you to understand the processes in communities like this and what happens at a higher level within organisations."

Former shadow trustee Olawale Ojo

Deborah currently works full-time in an administrative and pastoral role with a faith-based organisation supporting children and young people.

With Deborah's background in care administration and a postgraduate qualification in information technology, she was able to contribute meaningfully to Music in Hospitals & Care's Risk and Assurance Committee and apply her knowledge in risk management and cybersecurity.

Olawale adds: "I learned so much. I went with the Chair to some live music and completed a report about my experiences. Those that couldn't really speak, you could see them tapping their feet, and others dancing and singing along. It was an emotional experience."

Deborah was drawn to Music in Hospitals & Care through her personal connection to music and belief in its healing power. She valued the opportunity to witness live music experiences and gain insight into how music supports wellbeing in healthcare settings.

"We went to two different wards on the same day. Most of the songs that were sung were Scottish songs, and I could pick out a couple that I had heard when I was a young girl growing up. It had that nostalgic feeling. I can only imagine how it was for the residents, it was a beautiful thing to see."

For Olawale, it was a story from the Bible about David playing the harp to dispel evil spirits from King Saul that first sparked an interest in music's effect on wellbeing.

"I tell people that music is universal, it's a common language that actually connects people and there's this therapeutic power. It's not just the strings you're playing, it's not just the drums. The rhythm is a kind of pattern when you follow it, and it brings solace to the soul or to the heart."

Highlights

Staff completed accessible communications training

with a consultant to help develop more inclusive communications throughout the organisation. This included education on different disabilities and how to ensure communications are suitable for assistive technologies.

We shared five hours of live music as part of Addenbrooke's Hospital in Cambridge's Diwali celebrations

in October, from sarangi player Shem Jarrold.

We hosted our first 12-month placement for an Executive Assistant

as part of the Charity Works talented graduate scheme, and started an internal secondment for a People and Culture Lead to support our team to have an effective voice and shape ways of working.

Our musician Matthew Quilliam shared live music at a special event for LGBTQ+ History Month

in February, which was featured on the BBC News website and BBC Radio Surrey's breakfast show.

BBC Radio Surrey and BBC Radio Sussex, which share programming, have a combined weekly reach of 229,000.

We established new ways to collect EDI and demographic data

for job applicants, existing employees, musicians and volunteers (including trustees) to align with our evaluation framework, and for feedback collection from people experiencing our live music.

As part of our eLearning platform trial,

staff completed modules relating to an inclusive workplace culture.

At our trustees away day in September, we ran a refresher session on EDI focusing on appropriate and inclusive language in the workplace.

In a survey completed by 74 of our musicians:

43.8%
were aged 20–49, with 53.5% aged 50–74, and 1.4% aged 75+ and 1.4% preferred not to disclose.

9.6%
identify as an ethnic group other than White, 13.7% identify as neurodivergent and 11.1% identify as gay, bisexual, or in another way that is not heterosexual/straight.

Recovery

Our strategy requires investment to reach our long-term ambition: for people in hospitals and care to enjoy a better quality of life and improved health outcomes. We need to recover and build sustainable income to move closer to our vision and ensure we don't rely on one area of income.

This year we continued to focus on diversifying our income. We invested in new areas such as digital fundraising and matched funding campaigns. We also strengthened our partnerships and raised more from health and care partners.

However, the difficult fundraising landscape meant some areas did not perform as well as expected. We are applying our learnings and insights into donor motivations and emerging trends and are grateful for the support of everyone who donated or fundraised for us.

Kate's story

In April 2024, team Music in Hospitals & Care once again took part in the London Marathon, running 26.2 miles and raising over £10,000 to help share the healing power of live music.

Kate Turner, based in Solihull in the West Midlands, joined our team for the 2025 marathon in June 2024 and immediately began working hard to train and fundraise. Kate shares why she chose to run for us and what music means to her.

"I think running is just a great way to kind of get away from things and do something for yourself and your own mental health. Around two or three years ago, I began running the occasional half marathon and I thought – I'm in my 40s, if I don't run a marathon now I never will, and I've seen this amazing charity I'd like to raise money for. I was so pleased that I was chosen by Music in Hospitals & Care. To be given one of their places was a real privilege.

I run a Yamaha music school in Solihull, and I thought I could really raise some money through my work. I reached out to Yamaha and they were really supportive, providing prizes for a raffle such as a keyboard and a streaming kit, and they donated £200 directly to my fundraising, which I wasn't expecting at all. I also got in touch with different companies to get prizes for spa days and a golf experience. The raffle raised around £700 so that was my main fundraising and since then it's really just been the kindness of people who I've spoken to and have been made aware of it through my social media and the music school page, as well as just getting the message out there about the charity.

My advice for anybody else fundraising is getting the word out there about what the charity does and why you feel it's a worthy cause, that's really important.

> "Learning a new piece of music is a lot like running – you're constantly reaching new milestones. For me, it's about escape. I think that's what drew me to Music in Hospitals & Care in the first place. When you're going through tough times, having moments where you can forget everything and simply enjoy the music is so important."

I think that's why I didn't want to just apply to any charity – it had to be something that I believed in. I think in terms of working out how to fundraise, I would definitely get in touch with local businesses and tell them about what you're doing. If people see how passionate you are about it, I think it makes it a really big difference."

> "My advice for anybody else fundraising is getting the word out there about what the charity does and why you feel it's a worthy cause, that's really important."

Kate Turner

Highlights

Another fantastic day at Fletcher Moss Gardens in Greater Manchester for the annual Didsbury Guitar Trail. We are so grateful to the organising team for donating proceeds to Music in Hospitals & Care for the 15th year running, raising £1,300 to exceed their £600 target.

Other long-standing fundraisers such as Aberdeen Musical Medics and **choirs from London, Cardiff and Warrington took to stages and shopping centres**. A total of £48,822 was raised from community fundraising.

Funding from the Sir John Fisher Foundation enabled us to share regular live music with people in health and care spaces including care homes and hospital wards across Barrow-in-Furness, an area of significant health deprivation.

In May 2024, we received **a generous grant of £9,441 from The Waterloo Foundation to share live music in care homes across Wales**. This grant particularly supported the development of new partnerships in North Wales, as well as musician recruitment to support our work in this area.

Hosted another successful Winter Warmer at Murrayfield Parish Church, Edinburgh in November raising £1,400.

The event featured performances from our musicians and stalls from local businesses.

Our Big Give Christmas appeal asked donors to imagine Christmas without music – raising £11,318. The campaign ran from 3 to 10 December and donations up to £3,500 were matched to reach our £7,000 target.

£64,000 raised from individual donations

480 new donors

10 new regular givers

93.6% increase in supporters on our email list

45.4% of health and settings donated towards live music

Organisational Capability

Integral to our success is the investment we are making in digital transformation. This involves replacing legacy databases with modern cloud-based systems, embedding new outsourced IT management, and optimising available technologies.

Our organisational capability is also about looking beyond the lifetime of our strategy, making sure we are progressing towards our vision and greater outcomes for all – such as our environmental responsibility.

This year we completed a significant aspect of our digital transformation by implementing a new database to help us operate more efficiently, improve our data handling processes and strengthen relationships and communications.

Lara's story

Lara Osborne began a secondment from her role as Live Music Coordinator for the North of England to Change Engagement Lead in 2023.

Building on this work, the secondment developed into People and Culture Lead from April 2024. Lara worked on supporting staff through our digital transformation, launched an eLearning platform for our staff and musicians, led reviews on HR processes and supported the Staff Engagement team to organise social events.

"My work areas included Change and Engagement, Learning and Development, and HR Policies and Practices. We successfully moved to our new CRM and engaged staff with the change over the course of the project. The main challenge was catering to the specific needs of all of our staff. Conducting a change readiness survey helped with this and the results gave us direction on what focus and areas of support were needed to ensure all staff were as ready as possible ahead of our launch date.

It was important to have staff involved early on, and through internal communications we were able to keep that engagement through different channels such as written posts shared on our intranet, presentations at all team meetings, and relaxed drop-ins for staff to come along and ask questions or provide suggestions on what other support they need, which worked well.

Launching the eLearning platform and having so many musicians and staff complete their training was another success. Finding the right support for such a diverse and large audience was important to ensure everyone was able to complete their training. This was done through text, video and a drop-in support session.

During this secondment opportunity, I have been able to grow my confidence by leading on several new projects and exercise some of the skills from the change management training I completed. It's been great to work with and learn from different members of the team and attend conferences online and in-person to learn more about topics such as inclusivity, engaging communications, staff development, and more."

Highlights

Completed the move to our new CRM (Customer Relationship Management) system, Beacon.

This included the cleansing and migration of data to the new system and developing a web application to support the process of matching musicians to events.

Retired our existing network server drives, replacing them with a cloud-based storage solution for

improved security and efficiency across the charity.

Trialled an online eLearning platform for staff and musician training.

100% of staff completed safeguarding, data protection and health and safety training.

76% of staff also attended a 'Productivity Ninja' refresher workshop with an external agency.

Began a project to design and build a new website with improved user journeys, Search Engine Optimisation, accessibility and communication of impact and strategy information.

Scoped options for a cloud-based media library to enable staff across the charity to access high quality photography and videos

that represents the diverse communities we work with.

Took significant steps to address our environmental impact,

such as reducing our use of paper and need for a physical space through our digital transformation and introducing energy saving practices in our Scotland office.

96%

of staff agreed that they felt the digital transformation will have a positive effect on themselves and on the organisation overall

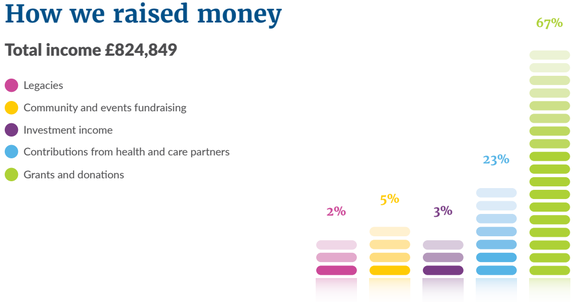
84%

of staff agreed that they felt supported to undergo this change

Financial summary

How we raised money

Total income £824,849



Once again, we are hugely grateful to the individuals who remember Music in Hospitals & Care in their Will, and our committed fundraisers and supporters throughout the year.

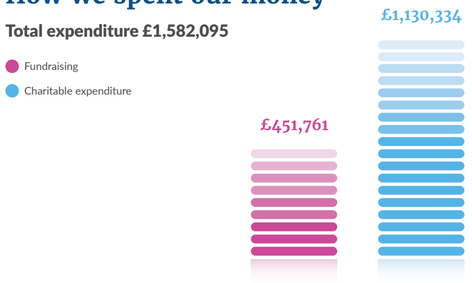
Our income strategy continues to focus on recovery and diversification of funds to share live music with people who couldn't otherwise experience it. We are raising funds against an increasingly difficult financial and fundraising landscape, but we continue to invest in diversification to allow us to achieve our strategic ambitions. Not all areas of fundraising received the expected in year return. However, we have applied learnings and insights from new fundraising activities to our future income generation plans.

Our continued recovery saw an increase in generating more funds partnerships and donations from health boards, hospitals and social care. We raised £186,182 in 2024/25, marking an increase of 17% compared to the previous year (£158,662).

Alongside this, we sought funding from trusts and foundations, companies and individual donors, which accounted for 67% of our income.

How we spent our money

Total expenditure £1,582,095



In 2024/25, we spent £1,582,095 a £127,262 increase compared to 2023/24 (£1,454,833). This is because we introduced extra resource and infrastructure to support the team with the delivery of our investment strategy.

Whilst our deficit was higher than anticipated; we did plan for a deficit in 2024/25 in line with our investment strategy. Before investment gains and losses, the deficit was £757,246. This is in line with the strategy agreed by the board of trustees to invest in the future of the organisation and support our long-term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

This year's deficit is representative of the second year of a three-year investment strategy and considered affordable within that strategy. We had more one off in-year costs as part of this investment; specifically, the delivery of our digital transformation and bringing in specialist knowledge to support future financial business planning. Both bring long term gains to the organisation in furthering our strategic aims.

Our musicians

We paid our musicians' fees and expenses and hosted training which cost the charity £262,021 in 2024/25, compared to £242,987 in 2023/24. We were pleased to increase the fees paid to our musicians which is the primary reason for the 8% year on year increase.

Planning for the future

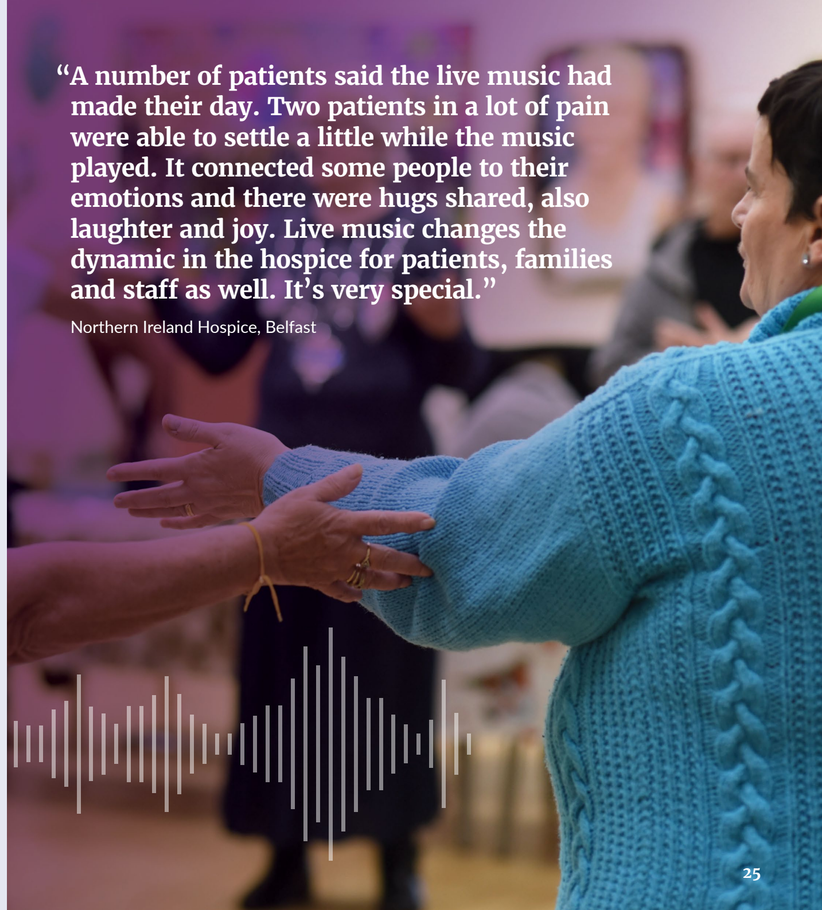
2025/26 is our final investment year in the strategy to ensure we have the infrastructure and systems to deliver sustainable live music. We also still have restricted funds to spend over the next year.

Year three is a pivotal year in our strategy. We continue to focus on the impact of live music building on the implementation of our evaluation framework and revised theory of change. This remains crucial to our recovery as we develop more partnerships so we can share live music with people who wouldn't otherwise get to experience it.

Our approach to income generation will continue to seek out a mix of funds from individuals, trusts and foundations and health and care partners. We aim to connect with more music lovers throughout the year by sharing authentic stories and experiences.

We are also grateful to Creative Scotland as we enter year one of three years of funding to support our live music in Scotland and our wider organisational aims around investing in EDIA and our organisational capability including our environmental responsibility.

Full accounts for 2024/25 are available on our website: **mihc.org.uk/annual-report-2024-25**.



Looking ahead

Impact

What success looks like in the future...

Our live music

We will continue to share live music with people who cannot otherwise experience it. Creating unique moments and life-affirming impact through our personalised live music experiences.

Musician engagement

Deepen engagement with our network of professional freelance musicians so that we can continue to share high-quality live music. Enable them to have the time and skills to be part of the evaluation process.

A better quality of life

Apply our learning around impact outcomes to programme design, creating new live music experiences which engage and positively impact physical and mental health outcomes.

Next year we aim to

- **Deliver a full year of our evaluation framework** across all areas of live music, identifying any potential evidence gaps in our outcomes.
- **Deliver a review of our programmes of live music** to inform future activity and demonstrate our impact.
- **Apply learnings from our research partnership with ECRED** around creative evaluation methods and understanding the specific outcomes for people living with dementia.

Voice

What success looks like in the future...

Increasing access to live music

Through greater awareness and an elevated profile, we aim to engage more health and care partners and increase access to live music.

Brand recognition

This is essential to helping people access our live music and in creating more awareness of the impact.

Reflecting the communities we work with

Sharing individual stories and findings on the impact of live music and continuing to have a voice as part of vital research and decision making about music and health. Representing the voices that make up our communities.

Engaging content

We will continue to demonstrate the difference live music has on someone in health and care. We aim to bring a live music experience to life for our supporters and funders.

Next year we aim to

- **Demonstrate our expert voice by sharing research findings** on the impact of our live music to build new and maintain existing relationships in music and health.
- **Continue to engage our musicians** in creative development opportunities.
- **Share stories and experiences** that demonstrate the essential benefits and value of our live music.

EDIA

What success looks like in the future...

Inclusive and accessible live music

Continue to work with people from a diverse range of backgrounds and communities living with different health and wellbeing challenges. Our live music reflects and enables people to experience different needs, tastes and cultures.

Engagement, belonging and effective voice

We aim to foster an empowering environment and culture where our people can say they belong to an organisation that truly values equality, diversity, inclusion and accessibility.

Learning and understanding

This isn't just about delivering training. Equality, diversity, inclusion and accessibility will be an ongoing and organisation-wide learning conversation.

Policies, practices and data

All of our organisational policies and working practices are assessed through a lens of equality, diversity, accessibility and inclusion – from fair and inclusive recruitment, to accessible technology.

Next year we aim to

- **Develop an Inclusive Language Guide** to support employees and volunteers (including trustees) to communicate in a respectful and inclusive way, and boost confidence in discussing EDIA issues.
- **Register as a Real Living Wage Employer** to formalise our existing commitment and compliance.
- **Strengthen our use of EDIA data** and evidence to better understand where we are now, set future targets and evidence the impact our actions have made.

"A patient called Jerry was clapping along to his request for the Beach Boys... his wife told us that he hadn't used his left hand since having a stroke and they had been encouraging him to do this. She was delighted."

Woodend Hospital Specialist
Rehab Centre, Aberdeen

Recovery

What success looks like in the future...

Remove funding gap

We recover our income to ensure we have what need to deliver and to invest in our future resilience and ambitions. This includes working with our investment managers to achieve our strategic vision and to mitigate for potential future financial challenges.

Establish new income streams

Successfully diversify our income to include new income streams, such as corporate fundraising and individual giving, that ensure future financial resilience.

Sustainable live music

Working with health and care partners to secure more formal service level agreements. Seeking out different sources of funding through demonstrating the value and impact of our live music and building long-term partnerships with decision makers.

Next year we aim to

- **Continue to raise more unrestricted income** and work towards a full cost recovery model, showing the true cost of high-quality live music to our funders.
- Implement findings from our review of individual giving to **continue to diversify income.**
- **Expand and strengthen our relationships** with health and care partners to generate vital income to share live music.

Organisational capability

What success looks like in the future...

Strengthening relationships and communications

Our new CRM systems will help us to do this and allow us to provide a more personalised and consistent experience for people engaging with Music in Hospitals & Care.

Operating more efficiently and effectively

Changes to our finance, HR and cloud-based systems will allow us to work more effectively and efficiently.

Contributing to the wider picture

We have a role to play in helping meet the UK net zero target by 2050. In the lifetime of this strategy, we will have taken significant steps to reduce our emissions and developed our creative practice and process to influence partners.

Next year we aim to

- **Realise the reporting capabilities of our new systems** to support how we monitor the successful delivery of our organisational strategy.
- **Implement a new website** that connects with music lovers and shares the impact our of live music.
- **Establish a baseline of our organisation's carbon emissions** to inform future action to reduce and implement an action plan.

Thank you

All of the generous grants, donations and fundraising efforts from our amazing supporters and funders make our live music possible. We couldn't do it without you — thank you for keeping the music playing.

Here are some of the wonderful partners who have supported us with significant grants and funding for our programmes this year:

NHS Lothian Charity
Hywel Dda University Health Board
Swansea Bay University Health Board
Players of People's Postcode Lottery
Hugh and Mary Miller Bequest
Greenwich Hospital
The Gannochy Trust
The MacRobert Trust
Lady Marian Gibson Trust
James and Jessie Shaw Charitable Trust
Plum Trust
Hugh Fraser Foundation
The Waterloo Foundation
Pilkington Charities' Fund
London Freemasons' Charity
The Esme Mitchell Trust
Army Benevolent Fund
The French Huguenot Church of London Charitable Trust
Scott (Eredine) Charitable Trust
Roger & Douglas Turner Charitable Trust
The Crispa Charitable Trust
David William Traill Cargill Fund
McLay Dementia Trust

Partner with us

Hopefully through the stories shared in this report, you have glimpsed the profound impact that live music has on our physical, emotional and mental wellbeing. This is why we believe that live music should be part of everyone's health and social care.

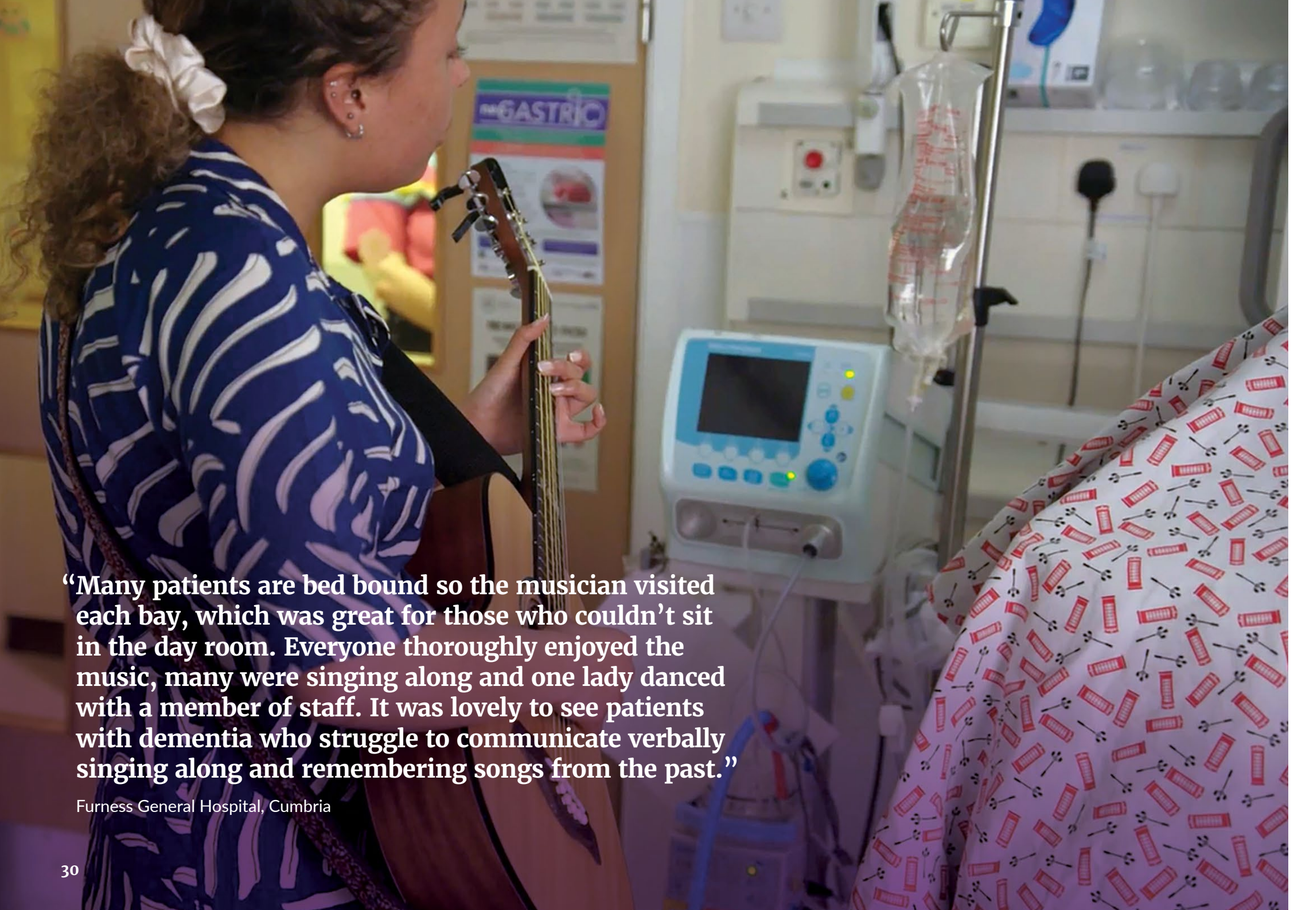
Yet, there are still many barriers that prevent people in health and care spaces from being able to experience live music.

In the community this might look like inaccessible venues, or the financial impact of needing to bring a carer. In health and care environments, it can be due to staff capacity or, often, the cost of organising high-quality live music on very limited budgets.

This is why your support makes such a difference. By partnering with us, you can make a real difference to the quality of live for people in health and care.

Each partnership looks different, and we want to work with you to understand how we can make a difference together. To stop people having to live in silence – and to bring calm and joy during a difficult time.

To find out more, and to discuss how we could work together, please contact Emily Honey, Head of Fundraising and Communications: **emilyh@mihc.org.uk**.



"Many patients are bed bound so the musician visited each bay, which was great for those who couldn't sit in the day room. Everyone thoroughly enjoyed the music, many were singing along and one lady danced with a member of staff. It was lovely to see patients with dementia who struggle to communicate verbally singing along and remembering songs from the past."

Furness General Hospital, Cumbria

Leave a gift in your Will

Has live music stirred your emotions and memories over the years, or improved your wellbeing? Perhaps live music has helped someone you know.

If so, please consider leaving a gift in your Will to Music in Hospitals & Care.

Gifts in Wills from supporters like you help to create special moments for people through the healing power of live music. No matter how large or small, your gift leaves a legacy of live music for people who would not otherwise experience it.

You can visit your solicitor to create a Will. You will need to give them the following information:

Our registered charity number in England and Wales: 1051659

Our registered charity number in Scotland: SC038864

Our registered address:
Canopi, 82 Tanner Street, London SE1 3GN

We have a partnership with **Jones Whyte solicitors**. They can write your Will for free and review one you already have at no charge.

They'll ask you if you would like to leave a gift in your Will to Music in Hospitals & Care when you use their services, which we would be so grateful for, but you are under no obligation to do so.

Find out more at
joneswhyte.co.uk/wills-3/charity-partnerships

If you would like to talk to us in confidence about leaving a gift in your Will to Music in Hospitals & Care, please contact Emily Honey, Head of Fundraising and Communications:
emilyh@mihc.org.uk

"It meant so much to Dad to hear the music whilst he was in hospital, when time just seems unending. Having the musician play for us was such a marvellous, magical moment and we wanted others to benefit like we did."

Elizabeth Potter, whose father Michael left a gift in his Will

MUSIC IN HOSPITALS & CARE
Joy through live music

Annual accounts for the year ended 31 March 2025

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Music in Hospitals & Care is a Registered charity in England and Wales no. 1051659 and SC038864 in Scotland
Company limited by guarantee registered in England no. 3138683
Registered office address: Canopi, 82 Tanner Street, London SE1 3GN

Public benefit

Trustees have referred to guidance issued by the Charity Commission concerning public benefit. They are satisfied that the information given in this report, in particular how planned activities contribute to the charity's aims and objectives, demonstrate that requirements to identify public benefit have been met.

Financial review for the year to 31 March 2025

The total income for the year was £824,849. In 2023/24, it was £1,090,144. In 2024/25, our expenditure was £1,582,095. This compares to £1,454,833 in 2023/24.

The deficit for this year before gains/losses on investments and transfers between funds, was (£757,246). Last year, this figure was (£346,689).

The increased deficit is representative of the second year of a three year investment strategy and we were always anticipating a large deficit in year.

Principal funding sources

We have seen a decrease in income compared to 2023/24 (£1,090,144). This is primarily due to significant legacy income in the previous year (£158,853 in 2023/24) and the challenges of the current fundraising climate.

In 2024/25, 67% of our income came from a variety of trusts and foundations, from our fantastic individual supporters and committed corporate partners (£549,979).

Once again, we are hugely grateful to the individuals who remember Music in Hospitals & Care in their will; we received £19,771 from legacies this year.

Contributions from health boards, hospitals and social care environments increased to £186,182 in 2024/25, marking an increase of 17% compared to the previous year (£158,662).

Our income strategy continues to focus on recovery and diversification of funds to share live music with people who couldn't otherwise experience it. We are raising funds against an increasingly difficult financial and fundraising landscape, but we continue to invest in diversification to allow us to achieve our strategic ambitions. Not all areas of fundraising received the expected in year return. However, we have applied learnings and insights from new fundraising activities to our future income generation plans.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. Some of our principal supporters are shown at Note 17. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children in health and care.

Investments

The charity's investment policy is to produce a reasonable long-term overall return by means of a balanced portfolio. In November 2024, the Trustees reviewed and revised the Investment Policy in conjunction with advice from the Charity's independent investment managers. The decision was also made to pool our investments into one account. We continue to monitor our investment portfolio on a regular basis at Trustee and Finance and Audit Committee meetings and through regular contact with our investment managers.

This year we have made investment gains of £11,974. The portfolio has decreased to £546,481. Trustees are grateful to the investment managers for minimising the investment losses during this difficult year.

Reserves

Reserves are that part of the unrestricted funds which are freely available to spend on any of the charity's purposes.

Reserves policy

The organisation employs a strategic, risk-based approach to manage its Reserves Policy, considering potential changes in income and expenditure, and the level of substitute reserves required.

The Finance and Audit committee monitors the charity's management accounts, including reserve levels, before submission to trustees. Detailed forecasts are updated quarterly reporting the level of free reserves.

In 2023, trustees committed to a significant investment strategy using unrestricted free reserves to support the organisation's long-term goals. This aligns with the current 5-year business plan, which includes a three-year investment strategy to develop the digital and fundraising landscape, and a funding model closer to full cost recovery. By the end of 2025, some contingency reserves were utilised due to unrealised investments.

Trustees reviewed the Reserves Policy to balance growth through investment with maintaining appropriate reserve levels. A new financial risk framework was developed to allow a more analytical approach to reserve levels calculation.

Trustees identified £204,590 as the required level of free unrestricted reserves to mitigate financial risks; providing cover for primary costs in the event of a shortfall or delay in income generation, and ensure operational continuity.

Trustees aim to increase unrestricted funds for new initiatives and greater contingency in future years, following the completion of the investment strategy.

As of 31 March 2025, trustees are satisfied that sufficient reserve levels are held.

Reserves at 31 March 2025

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2025 amounted to £234,458. (2023/24 £647,401). Refer to note 16 for a full breakdown of unrestricted funds.

The designated fixed assets funds represent the net book value of tangible and intangible fixed assets.

A Development Fund is used to fund the infrastructure we need to operate effectively, from laptops to software like a customer relationship management system. This fund has now been fully spent in 2024/25 on the digital transformation (£16,209).

Funds

Three different types of funds are held by the charity:

(a) Restricted funds

These funds come from donations with express wishes attached. They can be restricted to a specific area or, most commonly, our live music. Trustees have no discretion in the use of these funds.

(b) Designated funds

These funds cover the net book value of tangible and intangible assets and fund the development and expansion of the charity, including offices and IT infrastructure.

(c) Unrestricted funds

This fund is available to be used for any of the charity's purposes.

A summary of the funds at 31 March 2025 was:

	2025 £	2024 £
a) Restricted funds	361,127	706,253
b) Designated funds	109,117	96,320
	470,244	802,573
c) Unrestricted funds: available to the trustees to be used for the purposes of the charity	234,458	647,401
Total funds	**704,702**	**1,449,974**

Structure, governance and management

Governing document

Music in Hospitals & Care is registered as a charity with the Charity Commission and the Office of the Scottish Charity Regulator.

Music in Hospitals & Care is a company limited by guarantee registered in England no. 3138683.

The trustees reviewed and updated the charity's is governing documents to be more in line with current language. The Memorandum and Articles of Association were amended on 26 March 2025. The registered objects are now the promotion of physical and mental health by use of high-quality music for that purpose.

Trustees (Board of Directors)

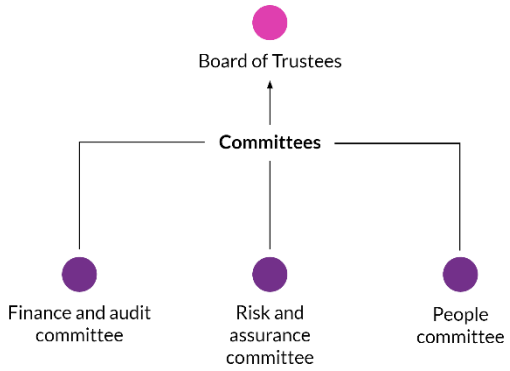
Our Board of Trustees, who are also Directors of the Charity for the purposes of the charity law, have overall responsibility for the strategy, management, and control of Music in Hospitals & Care. The trustees are listed on page 43. Our Chief Executive, working with the Senior Leadership team, is responsible for delivering the vision and strategy and for the day-to-day operations.

The charity regularly reviews the Board of Trustees to ensure it aligns with our strategic aims and to ensure the charity is championing equality, diversity and inclusion, by having a diverse and representative board. The majority of the board members have lived experience of dementia, mental health problems or serious illness (whether personally or through caring responsibilities). During the year we undertook a skills audit of our trustees to inform recruitment based on skills gaps.

Trustees are appointed for a three-year term of office, with the option of renewal for two further terms to a maximum of nine years. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

Trustees have all received the Charity Commission Guidelines on Trustees' Responsibilities. All trustees have sufficient understanding of the charity's activities and resources to allow them to properly fulfil their responsibilities. Job descriptions are in place for the Chair, Honorary Treasurer and trustees.

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also undergo a briefing with the Chair and appropriate senior management staff across the Charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending our live music. In carrying out their responsibilities for governance and setting the strategic direction of the organisation, the Board is supported by a number of committees. There are terms of reference for each of these sub-committees which guide how they operate. All Committees are accountable to, and report to, the Board:



All trustees have the benefit of a qualifying third-party indemnity provision as defined by the Companies Act 2006.

Key management

Key management personnel are the trustees, the Chief Executive and the Senior Leadership team. All Trustees carry out their roles on a voluntary basis and received no benefits from the charity. They are unpaid but may claim legitimate expenses incurred. Details of trustees' expenses are disclosed in note 8 to the accounts.

Chief Executive pay and benefits, as well as the payment and benefits of the remaining Senior Leadership Team and all other staff members, are approved by the Trustee Board, based on review and recommendations by the People Committee. In considering pay and benefits, the People Committee is provided with information on the sector and similar-sized charities, to inform decisions.

Fundraising regulation and management

Fundraising is managed by the Head of Fundraising and Communications and is carried out in-house by the fundraising team, where possible. We also work with fundraising consultants when we don't have capacity or specialist knowledge in-house. This helps us to deliver fundraising of a high standard.

We also have a number of volunteers who fundraise on behalf of the organisation. They follow the same policies and best practice as staff and liaise with the in-house fundraising team on all activities.

All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner. All fundraising members of staff have access to and complete regular training to ensure the best possible standards are upheld.

Music in Hospitals & Care is registered with the Fundraising Regulator and is committed to following its standards. During the financial year, there have not been any recorded breaches of these standards, nor have there been any complaints received by the charity with regards to its fundraising activities.

We continue to be responsible in our fundraising practice and will never exploit vulnerability. We have a Safeguarding Children and Vulnerable Adults policy to ensure best practice is embedded throughout our work, including fundraising.

Music in Hospitals & Care does not accept donations where it has reason to believe the donor may be experiencing vulnerable circumstances and accepting the donation would be harmful to the donor or morally wrong.

Risk management and assurance

Trustees have overall responsibility for the management of risk within Music in Hospitals & Care. Trustees view this as an essential discipline to support the Charity in achieving its strategy and aims. This includes setting the risk appetite for the charity, ensuring that there are reasonable procedures in place for the prevention and detection of major risks, including fraud risk and other irregularities.

The terms of reference for the subcommittees were reviewed recently with agreement from the trustees for the Risk and Assurance committee to support the Board and the Senior Leadership Team in their responsibilities for ensuring the adequacy of risk management arrangements, internal controls, and compliance with the organisation's regulatory obligations.

Trustees review the risk management policy on a regular basis. In 2024/25, the Policy was re-written to align with the Charity's updated Risk and Assurance Committee, as well as outlining the responsibility of all staff in relation to risk management. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

The Risk and Assurance Committee reviews the risks that have been highlighted from all levels of the organisation and monitors our strategic risk register at each meeting, additionally considering emerging risks and whether these should be captured within the Strategic Risk Register. This register is then reviewed by the full Board of Trustees annually. The Risk & Assurance Committee completes a risk 'deep dive' as part of each meeting, where one of the strategic risks is selected to be reviewed in detail to provide assurance to trustees that the risk has been appropriately defined, that there are sufficient mitigations in place, that the risk is supported by a clear action plan, and to ensure that scoring is appropriate and in line with the Risk Management Policy.

The strategic risk register is informed by departmental risk registers, which have been developed by staff within each department (Operations, Finance, Fundraising, Communications, and Music Delivery) to highlight specific risks within each area of our work.

Strategic risks, controls and mitigations

Impact Voice Recovery

EDIA Organisational capability

1. *Destabilisation of organisation due to failure of effective management of the programme of change required to deliver our strategic ambitions.*

Change from 2023/24: emerging risk
Target risk status: green
Current risk status: amber
Management and mitigations

- Secondments created to manage the digital transformation and the internal communications.
- Staff training and change management.
- Clear project plans, organisational milestones, KPIs and objectives and associated communications plans.

2. *Reduction of or inability to deliver due to capacity issues within the staff team.*

Change from 2023/24: no change
Target risk status: green
Current risk status: green
Management and mitigations

- Secondments have been backfilled.
- Implementing findings from Fair Work survey.

3. *Failure to comply with legislation and regulations as applicable to the charity's activities.*

Change from 2023/24: slight decrease
Target risk status: green
Current risk status: amber
Management and mitigations

- Continuing to update our policies and processes, complying with relevant regulations and legislations.
- Staff and volunteer (including trustees) training and guidance on relevant legislation and regulations specific to their roles.
- Employment law retainer in place with dedicated advisor to support with legislation changes.

4. *Safeguarding risk to a vulnerable person and/or harm to a musician, resulting in an investigation by statutory authorities and/or the Charity Commission.*

Change from 2023/24: no change
Target risk status: green
Current risk status: green
Management and mitigations

- Safeguarding training for all staff and musicians.
- Risk assessments required for all health and care partners.
- Health and care partner staff are required to stay throughout the live music.
- Clear safeguarding procedures in place and communicated to staff and musicians.

5. *Misrepresentation of our brand or voice in public.*

Change from 2023/24: no change
Target risk status: green
Current risk status: amber
Management and mitigations

- Musicians, staff and volunteers receive induction and regular updates on our voice and representing the charity.
- All volunteer speakers receive information for presentations.
- All communications reflect our voice and key messages.

6. *Lack of sufficient funds due to not achieving required income targets and underperformance of investment portfolio.*

Change from 2023/24: slight increase
Target risk status: amber
Current risk status: amber
Management and mitigations

- Monthly review of management accounts and forecasting by the senior leadership team.
- Live forecast tracker to monitor income. Fundraising managers meet monthly to review and horizon scan.
- Treasurer regularly meets with Investment managers and keeps them appraised of our strategy.

Statement of trustees' responsibilities

The trustees (who are also directors of Music in Hospitals & Care for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 – the Financial Reporting Standard applicable in the UK and Republic of Ireland.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees must prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). 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 of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue to operate.

Trustees are responsible for keeping adequate accounting records that disclose, with reasonable accuracy, at any time the financial position of the charitable company and allow them to make sure the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps to prevent and detect fraud and other irregularities.

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

Disclosure of information to auditors

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware
- they have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

The auditor, Sumer Auditco Limited, will be proposed for reappointment in accordance with section 485 of the Companies Act 2006.

Signed:

Maureen Hall, Chair Date: 11/07/25

Administrative information

Music in Hospitals & Care is a company limited by guarantee, Registered in England and Wales No.3138683.

Registered Charity in England and Wales No. 1051659 and in Scotland SC038864.

Registered office:
Canopi
82 Tanner Street
London
SE1 3GN

Royal Patron: HRH the Duchess of Gloucester GCVO

President: Sir Thomas Allen CBE

Vice Presidents: Dame Evelyn Glennie CH DBE, Julian Lloyd Webber OBE, Dame Felicity Lott DBE, Sir Richard Stilgoe OBE, Toby Spence, Katie Derham, Sir Andrew Parmley, Christopher Glynn

Presidents Emeriti: Nella Kerr MBE

Chair: Maureen Hall

Vice Chair: Dr Jeremy Huw Williams

Hon Treasurer: Andrew Ling

Trustees (Directors): The following trustees served to 31 March 2025 and up to the date covered by this report: Maureen Hall, Dr Jeremy Huw Williams, Andrew Ling, Charmian May, Dimple Keen, Angharad Thomas, Silvia Denaro, Dr Alasdair Dow, Dr Jennifer MacRitchie, Thomas Parker, Chloe Good (from 19 December 2024), Robert Harding (from 19 December 2024).

The following trustees also served during the period: Sarah Mallock, (to 19 August 2024) and Atheer Al-Salim (to 28 November 2024).

Solicitors:
Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh

EH3 9EE

Auditors:
Sumer Auditco Limited
Fitzroy House
Crown Street
Ipswich
Suffolk
IP1 3LG

Bankers:
National Westminster Bank plc
Walton-on-Thames
Surrey
KT12 1DW

Virgin Money UK
Edinburgh
EH2 2QW

Investment Advisors:

Rathbones, 30 Gresham Street, London EC2V 7QN

Chief Executive: Barbara Osborne

Independent auditor's report to the trustees of Music in Hospitals and Care

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 March 2025 and of its 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, regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as 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 charity 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 trustees' 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 charity'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 other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

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.

In connection with our audit of the financial statements, 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 course of 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 there is a material misstatement in the financial statements or a material misstatement of the other information. 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.

Independent auditor's report to the trustees of Music in Hospitals and Care (continued)

Opinions on other matters prescribed by the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

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

- the information given in the Trustees' Report which includes the Directors' 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 Directors' Report included within the Trustees' Report has 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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 returns adequate for our audit have not been received from branches not visited by us; 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; or
- the Trustees' were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 42, 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 charity'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 charity 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 regulations made under those Acts.

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 the financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, and we considered the extent to which non-compliance might have a material effect on the financial statements. We

also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to use of restricted funds, income recognition (which we consider to be pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the trustees and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006, section 44 (1) C of the Charities and Trustee Investment (Scotland) Act 2005, regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and with Part 4 of the Charities (Accounts and Reports) Regulations 2008.

Our audit work has been undertaken so that we might state to the charity'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 charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed:

John Perry (Senior Statutory Auditor)
for and on behalf of Sumer Auditco Limited
Statutory Auditor
Fitzroy House, Crown Street, Ipswich, Suffolk IP1 3LG

Date: 23 July 2025

Statement of financial activities for the year ended 31 March 2025

	Notes	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total funds 2025 £	Unrestricted Funds 2024 as restated (note 1m) £	Restricted Funds 2024 £	Total funds 2024 as restated (note 1m) £
Income & Endowments							
Donations and legacies	2	334,875	234,875	569,750	487,272	341,152	828,424
Charitable activities	3	188,632	-	188,632	161,560	-	161,560
Events		38,209	-	38,209	56,682	-	56,682
Income from investments	4	28,258	-	28,258	43,477	-	43,477
Total operating income		**589,974**	**234,875**	**824,849**	**748,991**	**341,152**	**1,090,144**
Expenditure on raising funds							
Fundraising costs	1(m)	444,898	-	444,898	311,551	-	311,551
Investment management costs	5	6,863	-	6,863	10,296	-	10,296
Total cost of raising funds	1(m), 5	**451,761**	**-**	**451,761**	**321,847**	**-**	**321,847**
Expenditure on charitable activities							
Musicians' fees and expenses for live music		-	262,021	262,021	-	242,987	242,987
Other expenditure	1(m)	599,507	268,806	868,313	800,688	89,311	889,999
Total charitable expenditure	1(m), 5	**599,507**	**530,827**	**1,130,334**	**800,688**	**332,298**	**1,132,986**
Total operating expenditure		**1,051,268**	**530,827**	**1,582,095**	**1,122,535**	**332,298**	**1,454,833**

Net operating (expenditure)/income		**(461,294)**	**(295,952)**	**(757,246)**	**(373,543)**	**8,854**	**(346,689)**
Gains/(losses) on investment assets	11	**11,974**	-	**11,974**	**53,585**	-	**53,585**
Net income/(expenditure) before transfers		**(449,320)**	**(295,952)**	**(745,272)**	**(319,959)**	**8,854**	**(311,104)**
Transfers between funds	16, 17	**49,174**	**(49,174)**	-	-	-	-
Net movement in funds		**(400,146)**	**(345,126)**	**(745,272)**	**(319,959)**	**8,854**	**(311,104)**
Total funds brought forward		743,721	706,253	1,449,974	1,063,679	697,404	1,761,083
Total funds carried forward		**343,575**	**361,127**	**704,702**	**743,721**	**706,253**	**1,449,974**

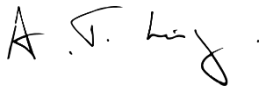
There are no recognised gains or losses other than those included above. All amounts relate to continuing activities.

Balance sheet as at 31 March 2025

	Notes	2025 £	2024 £
Fixed assets			
Intangible fixed assets	9	79,105	45,758
Tangible assets	10	30,012	34,352
Investments	11	546,481	1,120,367
		655,598	**1,200,477**
Current Assets			
Debtors	12	47,301	95,214
Cash at bank and in hand		207,190	466,149
		254,491	**561,363**
Creditors: amounts falling due within one year	13	**(205,387)**	**(311,867)**
Net current assets		**49,104**	**249,496**
Net assets	15	**704,702**	**1,449,974**
Represented by:			
Unrestricted funds	16	343,575	743,721
Restricted funds	17	361,127	706,253
		704,702	**1,449,974**

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf by:

Maureen Hall
Chair of Trustees



Andrew Ling
Hon. Treasurer

Date: 11/07/25

Statement of cash flows for the year ended 31 March 2025

	2025 £	2024 £
Cash flows from operating activities		
Net (expenditure)/income	**(745,272)**	**(311,104)**
Adjustments for:		
Depreciation	27,158	10,368
(Gain)/loss on investments	(11,974)	(53,585)
Investment income	(28,258)	(43,477)
Trade and other debtors	47,913	54,561
Trade and other creditors	(106,479)	2,273
Cash flows (used in)/generated from operating activities	**(816,912)**	**(340,964)**
Purchase of investments	(499,449)	(263,011)
Proceeds on disposal of investments	1,085,309	633,832
Investment income	28,258	43,477
Purchase of tangible fixed assets	(2,484)	(10,676)
Purchase of intangible fixed assets	(53,681)	(45,758)
Cash flows (used in)/generated from investing activities	**557,953**	**357,864**
Net (decrease)/increase in cash and cash equivalents (note 18)	**(258,959)**	**16,900**
Cash and cash equivalents at 1 April	**466,149**	**449,196**
Cash and cash equivalents at 31 March	**207,190**	**466,096**

Notes to the financial statements for the year ended 31 March 2025

Note 1 - Accounting policies

Music in Hospitals & Care is a company limited by guarantee no. 3138683 and a registered charity in England and Wales 1051659 and in Scotland SC038864. It does not have share capital.

Every member of the company undertakes to contribute to its assets in the event that it is wound up during the time that they are a member or within one year after they cease to be a member. This is for the payment of the debts and liabilities of the company contracted before they ceased to be a member. It is for an amount as may be required, not exceeding £10.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102. Therefore, the charity also prepared its financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006, the Charities Act 2011 and Charities Accounts (Scotland) Regulations 2006 as amended by the Charities Accounts (Scotland) Amendment (No. 2) Regulations 2014.

(b) Going concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the Trustees have considered the charitable company's forecasts and projections and have taken account of pressures on donation and investment income by having adequate cash resources to meet liabilities.

We are forecasting a three-year budget with regular reforecasting and review points for our trustees and senior leadership team.

They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2026.

The risk committee meets regularly to consider and report on key risks. This allows trustees and the senior leadership team to regularly monitor and manage these risks.

The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Intangible fixed assets and amortisation

Amortisation is not charged on assets in the course of construction. Amortisation will be charged from the date implementation is complete.

Amortisation has been provided on intangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

CRM system	33 1/3% straight line on cost
Musicians' App	33 1/3% straight line on cost

(d) Tangible fixed assets and depreciation

Depreciation has been provided on tangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Freehold property	2% straight line on cost
Office equipment	20% straight line on cost
Computer equipment	20% straight line on cost
Musical equipment	17.5% reducing balance

Freehold property and equipment are stated at cost less accumulated depreciation.

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted, if necessary. In addition, if events or changes in circumstances indicate the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

All grants and donations, whether received specifically for live music or to contribute to the shortfall in income from live music, or for any other purpose, are treated as donation income. Costs attributable to live music specifically funded by a grant or a donation may fall in a subsequent accounting period to that in which the grant or donation was received.

(f) Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis.

Expenditure is allocated to the particular activity where the cost relates directly to that activity. Shared costs and support costs, including overall direction and administration on each activity, are apportioned as set out in note 5a.

(g) Pension costs

The charity operates a group pension scheme for eligible employees. The scheme is a defined contribution scheme and contributions are charged against income as they are paid. All employees have the opportunity to join the scheme.

(h) Fixed asset investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on their quoted price (inclusive of accrued income) at the balance sheet date without deduction of the estimated future selling costs. Changes in fair value and gains and losses arising on the disposal of investments are credited or charged to the income or expenditure section of the Statement of Financial Activities as 'gains or losses on investments'.

(i) Realised gains and losses

All gains and losses are taken to the income and expenditure section of the Statement of Financial Activities as they arise. Realised gains and losses are calculated as the difference between the sale proceeds and the opening market value, or cost, if purchased during the year. Unrealised gains and losses are calculated as the difference between the market value at the end of the year and the opening market value, or cost, if purchased during the year.

Realised and unrealised gains are not separated in the Statement of financial activities.

(j) Restricted funds

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund.

(k) Leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

(l) Critical accounting estimates and areas of judgement

In the view of the trustees, in applying the accounting policies adopted, judgement determining useful economic lives has been applied. The annual depreciation charge for tangible fixed assets is sensitive to changes in the estimated useful economic value of the assets. The useful economic lives are reassessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets.

(m) Comparative information

Certain expenditure has been re-classified between fund raising and charitable activities and between direct and support costs, as set out in notes 5 and 5a, to give more detail on activity-based and other support costs. Comparative information has been aligned for consistency. The impact of the change in 2024 expenditure groupings is to: (1) increase fundraising costs by £29,611, (2) separately identify

governance costs of £19,765 and (3) decrease charitable expenditure by £49,376, with no net change in gross expenditure, overall.

Trivial rounding errors in originally reported 2024 figures have been amended in notes 16 and 17.

(n) Financial Instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as a basic financial instrument. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value. The following accounting policies have been applied consistently in dealing with items that are considered material in relation to the Charity's financial statements.

(o) Taxation

The Charity is exempt from corporation tax on its charitable activities.

(p) Cash at bank and in hand

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

Note 2 – Voluntary income

	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £	Total Funds 2024 £
Donations from individuals	60,275	1,750	62,025	102,625
Grants and donations	254,829	233,125	487,954	566,947
Legacies	19,771	-	19,771	158,853
	334,875	**234,875**	**569,750**	**828,424**

Note 3 - Income from charitable activities

	Total funds 2025 £	Total funds 2024 £
Contributions from healthcare partners	186,182	158,662
Products and merchandising	2,450	2,898
	188,632	**161,560**

Note 4 - Investment income

	Total funds 2025 £	Total funds 2024 £
Bank Interest	2,049	2,269
Investment income	26,209	41,209
	28,258	**43,477**

Note 5 – Expenditure

	Fundraising 2025 £	Charitable expenditure 2025 £	Governance 2025 £	Total 2025 £	Fundraising 2024 £ (as restated) note 1(m)	Charitable expenditure 2024 £ (as restated) note 1(m)	Governance 2024 £ (as restated) note 1(m)	Total 2024 £
Musicians' fees and expenses	-	262,021	-	262,021	-	242,987	-	242,987
Staff costs	306,829	364,321	-	671,150	198,785	389,287	-	588,072
Travel and meetings	4,289	6,503	-	10,792	6,802	9,700	-	16,502
Consultants – income growth and engagement	57,499	2,500	-	59,999	30,338	8,400	-	38,738
Fundraising expenses	30,548	-	-	30,548	12,392	-	-	12,392
Communications and publicity	7,794	-	-	7,794	35,486	-	-	35,486
Investment management	6,863	-	-	6,863	10,296	-	-	10,296
Audit fees	-	-	19,740	19,740	-	-	18,900	18,900
Trustee and board expenses	-	-	567	567	-	-	865	865
	413,822	**635,345**	**20,307**	**1,069,474**	**294,099**	**650,374**	**19,765**	**964,238**
Support costs (see note 5a)	37,939	474,682	-	512,621	27,748	462,847	-	490,595
	451,761	**1,110,027**	**20,307**	**1,582,095**	**321,847**	**1,113,221**	**19,765**	**1,454,833**

This year we spent £530,827 on restricted fund activity (2024 - £332,298).

Note 5a – Support costs

	Fundraising 2025 £	Charitable expenditure 2025 £	Total 2025 £	Fundraising 2024 £ (as restated) note 1(m)	Charitable expenditure 2024 £ (as restated) note 1(m)	Total 2024 £ (as restated) note 1(m)
Finance, HR and Operations	-	310,117	310,117	-	328,747	328,747
Consultants – business planning and financial strategy	-	52,927	52,927	-	-	-
Travel and meetings	-	8,544	8,544	-	4,878	4,878
Premises	3,860	21,872	25,732	3,767	21,338	25,105
Office facilities and equipment	4,875	27,628	32,503	4,657	26,388	31,045
Finance and administration	3,550	20,127	23,677	5,497	42,341	47,838
Digital transformation and system costs	15,661	16,302	31,963	12,295	30,472	42,767
Depreciation and amortisation	9,993	17,165	27,158	1,532	8,683	10,215
	37,939	**474,682**	**512,621**	**27,748**	**462,847**	**490,595**

Support costs, and other shared costs, are allocated to activities in line with management estimates and staff time spent, where appropriate.

Certain expenditure has been re-classified between fund raising and charitable activities and between direct and support costs to give more detail on activity-based and other support costs. Comparative information has been aligned for consistency. The impact of the change in 2024 expenditure groupings is to: (1) increase fundraising costs by £29,611, (2) separately identify governance costs of £19,765 and (3) decrease charitable expenditure by £49,376, with no net change in gross expenditure, overall.

Note 6 – Net operating income

	Total 2025 £	Total 2024 £
This is stated after charging:		
Auditors' remuneration	19,740	18,900
Amortisation of intangible fixed assets	20,334	-
Depreciation of tangible fixed assets	6,824	10,368
Operating lease rentals – land and buildings	21,500	21,427
Operating lease rentals – other	2,251	4,092

Note 7 – Employees

	Total 2025 £	Total 2024 £
Wages and salaries	844,236	779,054
Social security costs	65,603	68,844
Pension costs	51,799	47,551
Other staff costs	3,342	8,550
Staff costs	**964,980**	**904,000**

Note 7 – Employees (continued)

	Total 2025	Total 2024
The average number of staff employed by the charity was:		
Chief Executive	1	1
Fundraising and publicity	10	9
Live music organisation and support	20	18
	31	**28**

Employees earning £70,000 to £79,999 1 (2024 – 1)

Note 8 - Trustees and key management personnel

No trustees received emoluments in the year (2024: none).

There was £567 of travel expenses paid to four trustees in 2024/25. In 2023/24 £865 of travel expenses was paid to three trustees.

The total employee emoluments of the charity's key management personnel were £263,595. Last year this was £313,625 (as restated from £94,058 to include senior leadership team, along with the Chief Executive).

The charity spent £nil on Board meetings in 2024/25. In 2023/24, the figure was £nil.

This year, four trustees donated £1,381 to unrestricted funds. Last year four trustees donated £886 to unrestricted funds.

Note 9 - Intangible fixed assets

	Website Development £	Customer Relationship Management (CRM) system £	Musicians' App £	Total £
Cost				
At 1 April 2024	28,041	45,758	-	73,799
Additions	-	39,581	14,100	53,681
At 31 March 2025	**28,041**	**85,339**	**14,100**	**127,480**
Depreciation				
At 1 April 2024	28,041	-	-	28,041
Charge for the year	-	17,984	2,350	20,334
At 31 March 2025	**28,041**	**17,984**	**2,350**	**48,375**
Net Book Value				
At 31 March 2025	**-**	**67,355**	**11,750**	**79,105**
At 31 March 2024	**-**	**45,758**	**-**	**45,758**

Note 10 - Tangible fixed assets

Our freehold premises, which are in Edinburgh, are occupied by Music in Hospitals & Care for charitable purposes.

	Freehold Premises	Office Equipment	Musical Equipment	Computer Equipment	Total
Cost	**£**	**£**	**£**	**£**	**£**
At 1 April 2024	42,253	12,039	15,505	125,229	195,026
Additions	-	-	-	2,484	2,484
Disposals	-	-	-	-	-
At 31st March 2025	**42,253**	**12,039**	**15,505**	**127,713**	**197,510**
Depreciation					
At 1 April 2024	24,505	11,852	14,652	109,665	160,674
Charge for the year	845	187	150	5,642	6,824
At 31st March 2025	**25,350**	**12,039**	**14,802**	**115,307**	**167,498**
Net Book Value					
At 31st March 2025	**16,903**	**-**	**703**	**12,406**	**30,012**
At 1 April 2024	17,748	187	853	15,564	34,352

Note 11 – Investments

	Total 2025 £	Total 2024 £
Quoted shares and securities		
Market value at 1 April	1,120,367	1,437,603
Additions at cost	499,449	263,011
Disposals at opening market value	(1,085,309)	(633,832)
Gains/(Losses) on revaluation	11,974	53,585
Market value at 31 March	**546,481**	**1,120,367**
Historic cost at 31 March	503,834	1,019,779

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March:

	2025
Royal London Bd Fd RL Sterling Credit Z GBP Di	6.48%

	2024
Liontrust 12,260	5.36%
WS Liddell TR UK 17,000	5.25%
Artemis Fd Mgrs 55,000	5.46%

Note 12 - Debtors

	Total 2025 £	Total 2024 £
Sundry debtors	20,479	17,825
Accrued Income	13,790	59,111
Prepayments and other debtors	13,032	18,278
	47,301	**95,214**

Note 13 - Creditors

	Total 2025 £	Total 2024 £ (as restated)
Trade creditors	16,757	16,544
Musicians' fees and expenses	8,291	20,457
Accruals and deferred income	158,058	248,147
Taxation and social security	16,091	20,026
Other creditors	6,190	6,693
	205,387	**311,867**

Deferred Income:

At 1 April 2024	£214,193
Income deferred in current year	£124,151
Amounts released from previous year	£(214,193)
Deferred income at 31 March 2025	**£124,151**

Deferred income comprises grants received in advance of the conditions having been met and fees received in advance for which entitlement has not been met.

2024 comparatives have been restated due to the re-classification of certain items, totalling £50,498, previously included in other creditors, as: (1) trade creditors (£16,544) and (2) accruals (£33,954). No change to the prior year SOFA or balance sheet at 31 March 2024 arises from this restatement.

Note 14 - Financial commitments

The charity's future minimum lease payments are as follows:

	Total 2025 £	Total 2024 £
Land and buildings		
Within one year	-	13,696
Between one and five years	-	-
Other		
Within one year	-	-
Between one and five years	-	-
	-	**13,696**

Note 15 - Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £
Tangible and intangible assets	109,117	-	109,117
Investments	185,354	361,127	546,481
Current assets	254,491	-	254,491
Current liabilities	(205,387)	-	(205,387)
	343,575	**361,127**	**704,702**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Tangible and intangible assets	80,110	-	80,110
Investments	414,114	706,253	1,120,367
Current assets	561,363	-	561,363
Current liabilities	(311,867)	-	(311,867)
	743,721	**706,253**	**1,449,974**

Note 16 - Unrestricted funds

	At 1 April 2024 (as restated) note 1(m) £	Income £	Expenditure £	Transfers in/(out) £ (note 17)	(Losses)/Gains £ (note 11)	At 31 March 2025 £
Designated Unrestricted Funds						
Fixed asset funds:						
Scotland	19,121	-	-	195	-	19,316
England and Wales	15,232	-	-	(4,536)	-	10,696
Intangible fixed assets	45,758	-	-	33,347	-	79,105
Sub-total	**80,111**	**-**	**-**	**29,006**	**-**	**109,117**
Development Fund	16,209	-	-	(16,209)	-	-
Total designated funds	**96,320**	**-**	**-**	**12,797**	**-**	**109,117**
General Unrestricted Funds	647,401	589,974	(1,051,268)	36,377	11,974	234,458
Total	**743,721**	**589,974**	**(1,051,268)**	**49,174**	**11,974**	**343,575**

The designated fixed assets funds represent the net book value of tangible fixed assets and intangible fixed assets.

The Development Fund was established to cover one-off operating and property costs. The fund balance brought forward has been fully utilised during the year to fund the creation and implementation of new IT systems and database tools.

Note 17 - Restricted funds

Donors	At 1 April 2024 £ (as restated) note 1(m)	Income 2024/25 £	Expenditure 2024/25 £	Transfers from/(to) unrestricted funds £ (note 16)	At 31 March 2025 £
Ailean Young Legacy	374,851	-	(142,992)	(49,174)	182,685
Margaret J Stephen's Charitable Trust	96,554	-	(75,009)	-	21,545
Iain McGlashan Legacy	31,850	-	(31,850)	-	-
Live music in specific areas of the UK	111,121	188,311	(183,703)	-	115,729
Live music in specific categories of healthcare environment	91,877	46,564	(97,273)	-	41,168
	706,253	**234,875**	**(530,827)**	**(49,174)**	**361,127**

A total of £49,174 was transferred in the year from Scotland legacy funds towards a proportionate share of organisational development costs, incorporating the new database and IT systems used in Scotland operations.

Funder	Restrictions
Ailean Young Legacy	For any use in Scotland
Margaret J Stephen's Charitable Trust	For live music in Dundee and Angus
Iain McGlashan Legacy	For any use in Scotland

Note 18 – Analysis of changes in net debt

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash and cash equivalents	466,149	(258,959)	207,190
Overdrafts and loans	-	-	-
Finance lease obligations	-	-	-
Change in net debt	**466,149**	**(258,959)**	**207,190**

Note 19 – Commitments

There were £nil capital commitments at 31 March 2025 (2024 - £24,000).

Note 20 - Pension costs

The company operates a defined contribution pension scheme. Contributions are charged against income as they accrue. The charge for the year was £51,799 (2024 - £47,551). Contributions of £6,190 were payable to the scheme at the end of the year and are included as creditors. In 2023-24, the figure was £6,693.

Note 21 – Related parties

There were no transactions with related parties during the year that require to be reported other than as disclosed in note 8. (2024 – None.)

MUSIC
IN HOSPITALS & CARE
Joy through live music

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Music in Hospitals & Care is a Registered charity in England and Wales no. 1051659 and SC038864 in Scotland. Company limited by guarantee registered in England no. 3138683.
Registered office address: Canopi, 82 Tanner Street SE1 3GN

Registered with FUNDRAISING REGULATOR

MUSIC IN HOSPITALS AND CARE

England & Wales - Charity number 1051659

Accounts

MUSIC IN HOSPITALS & CARE
Joy through live music

75TH ANNIVERSARY EDITION

Annual Report

2023/24

“The therapeutic benefits and relaxation properties of the live music are invaluable to the children of Ty Hafan – it’s a universal language. Many life-shortening conditions can come with symptoms of pain or discomfort. Music distracts the body from these symptoms, and helps the listener to fully relax and experience a sense of comfort.”

Ty Hafan Children’s Hospice

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About us

Music in Hospitals & Care is a charity that has been improving the health and wellbeing of children and adults through the healing power of live music since 1948. As a charity founded in the same year as the NHS, we have come a long way. But we still have further to go to ensure that everyone can access and experience the joy of live music.

Music in Hospitals & Care's professional musicians share live music with people who may not otherwise get to experience it. This includes those with dementia, mental health problems, or who are seriously ill. Our specially-created live music experiences unlock all kinds of emotions – from joy to loss, pleasure to nostalgia. They improve people's mental, physical and emotional health. They help people feel more connected to each other.

In 2023 we celebrated our 75th anniversary and the diverse community that is at the heart of the charity.

We heard the stories of the people we support through our live music, their families and healthcare professionals. We shared the knowledge and expertise of our staff team and professional musicians through helpful resources around music and health.

We launched our new three-year strategy to help us achieve our long-term ambition: for people in hospitals and care to enjoy a better quality of life and improved health outcomes. Special events throughout our live music programme recognised both long standing and newer partnerships to commemorate where we have been and look ahead to where we are going next.

Thank you so much for your support throughout what has been a wonderful year celebrating and reflecting on the impact of Music in Hospitals & Care over the past 75 years.

Welcome from our President

Welcome to this annual report that celebrates an important milestone for this wonderful charity, which I am proud to have been connected with since 2005.

Many years ago, I became aware of how music could affect people and offer solace at crucial stages in lives affected by mental and physical illness. My mother and aunt were both diagnosed with dementia in their seventies. They had arrived at a time when music was the only feature they could recognise from earlier life experience. My aunt could sing along with me, remembering the words when all other means of contact were lost to her.

Then an invitation came to me to work with Music in Hospitals & Care. Obviously, this was something I had to do.

I remember one particular day at a hospital in Surrey, a young woman was wheeled into the ward in her bed. She had not communicated with any of the nursing staff for several days. Hearing live music from a singer standing by her bed brought a look to her face that I had never seen before nor since. The atmosphere in that small ward became so very different that I can't begin to describe it. If I had wondered before, I now saw proof of the worth of what Music in Hospitals & Care offers to those most in need of a light in their lives.

Sir Thomas Allen
President

Welcome from our Chair

It has been a significant year for the Board of Trustees. We were delighted to celebrate 75 years of Music in Hospitals & Care and see the positive impact the charity's new strategy is having in its first year to enable those who will benefit most to experience live music.

We welcomed new trustee Thomas Parker to the board in September. Thomas is an internal auditor, working with charities and public sector clients across London and the South focusing on good governance. We are always keen to hear from people with relevant skills who would be interested in joining the Board, especially anyone with a professional background in the care sector.

We are also participating in an initiative to encourage talented black professionals to become charity trustees; through this scheme we welcomed Olawale Ojo and Deborah Omo-Obi as Shadow Trustees. They bring IT and analytic skills to the role and we are delighted to have them join us.

In November we said farewell to trustees Fiona McIntosh and Helen Dutta. Both were former musicians who also brought many other professional skills to the Board, Fiona was most recently the Chair of our Risk Committee, as well as a member of our People Committee. Helen was most recently the Chair of our People Committee and played a key role in helping us to shape our current safeguarding framework. We wish them all the best for the future.

Many thanks to all of the trustees for their efforts this year as we enter another exciting chapter for Music in Hospitals & Care.

Maureen Hall
Chair

75 years of joy through live music

We have had a fantastic year celebrating **75 years** of our amazing Music in Hospitals & Care community. From a legacy of the Entertainments National Services Association (ENSA), who shared live music with wounded service people in military hospitals, to sharing live music with people of all ages living with mental and physical health problems within health and care and the community. There have been thousands of moments of joy, laughter, singing, fingers tapping and all kinds of participation and expression in that time.

Thank you so much for all of your support, whether you have been with us for the past 75 years or are new to the charity. None of this would be possible without our generous funders, donors, volunteers and health and care partners. I am pleased to share another great year of joy through live music with you.

Barbara Osborne
Chief Executive

1947

Arts Council employee Sheila McCreery has the idea to share live music in hospitals following the closure of ENSA. The first meeting of the Council for Music in Hospitals takes place on 13 November, leading to the creation of the charity the following year.

1955

The Council for Music in Hospitals becomes a registered charity.

1963

Building on research into the benefits of live music for people in hospitals, our musicians begin to stay for refreshments and to chat with their audience. Some hospitals experiment with more intimate live music experiences for smaller groups.

1972

After 25 years with the charity, Sheila steps down and Sylvia Lindsay takes over as Secretary, working from her dining room to arrange live music. After consulting hospital staff and doctors, the music policy is revised to include more informal music.

1980

The first live music takes place in Scotland. It proves so popular that the Scottish committee is established the following year. In 1984 musicians go on an introductory tour in and around Belfast.

1998

The Council for Music in Hospitals, which has now been sharing live music for 50 years, develops more partnerships, including in Jersey and Guernsey with tours of hospitals and care homes. The first live music takes place in intensive care units and an office opens in Wales.

2008

Now called 'Music in Hospitals', the charity celebrates its 60th year with a Royal Gala in the presence of new Patron HRH the Duchess of Gloucester.

2017

The charity expands its name to 'Music in Hospitals & Care' to better reflect the range of places it shares live music. From 22 in its first year, over 4,500 live music experiences take place in 2018 as the charity reaches 70 years of sharing the healing power of live music.

2020

Music in Hospitals & Care explores live streaming for the first time after the global pandemic puts a pause on in-person music. Our fantastic musicians really step up to the plate, reaching over 60,000 people with weekly public live streams and personalised private sessions.

2021-22

We begin to return to health and care settings to share live music in person. Our **#BackToLive** appeal helps to bring more musicians back with the correct PPE and protocols.

Our impact

2,324
hours of live music shared across the UK, reaching over
36,360
people

1,317
in hospitals

563
in care homes

60
in hospices

384
in the community

Around
850,000
people are living with dementia in the UK

11,565
people experienced live music in a dementia setting

1 in 4
people experience mental health problems each year

7,500
people experienced live music in a mental health setting

Around
200,000
people are admitted to intensive care units every year

8,812
people experienced live music while facing a serious illness such as cancer, a stroke or in an intensive care unit

Live music can decrease pain in serious illness by
27%

80%
of parents in neonatal care said that Lullaby Hour helped them feel relaxed

It is estimated
12.5%
of NHS staff are leaving their roles

The cost of recruiting a trained nurse can be up to
£12,000

6,970+
staff experienced live music

90%
of staff had a better working day because of the live music

69%
said it helped to improve their own emotional wellbeing

8,480+
people experienced live music to support their wellbeing

We work with
352
professional musicians

345
hours of training for our staff

84%
of our staff felt the right amount of information was shared at monthly all team catch ups

This year's live music experiences were shared by:

70% Soloists

28% Duos

2% Trios

Hours of live music through the decades:

22 hours
of live music in 1947

312 hours
of live music in 1960

3,649 hours
of live music in 1993

In 1977 Sylvia Lindsay's daughter Elizabeth conducted a survey of 12 mental health hospitals on the benefits of the live music:

73%
liked joining in

91%
enjoyed just listening

24%
said it made them feel peaceful

Music and health resources

Throughout 2023 we shared a series of resources, building on all of the research and knowledge Music in Hospitals & Care has gained about music and health. The aim was to create useful tools for everyone, whether they might be just looking to learn more about the benefits or would like to connect through live music with themselves, a loved one, or someone they support in a health or care setting.

The first resource was a set of music conversation starter cue cards for health and care staff or family members to explore topics around music with a person they care for. This included how someone would like to engage with music and the emotions and memories it sparks.

In May we shared an animation about how to listen to music mindfully. The short demonstration covered a simple exercise anyone can use to help them slow down and reconnect.

In September, for Arts in Care Homes Day, we partnered with an advisory group from organisers (National Activity Providers Association) to produce a written guide and accompanying video on how to make your own percussion instrument.

686
health and care partners read our emails

568
recipients accessed the resources

1,000+
total clicks on each resource

Christmas press coverage

In December we worked with charity press consultants Do Good PR to end our 75th anniversary on a high with media coverage around sharing joy through live music at Christmas.

We reached approximately:

7,804,134
viewers across three ITV local news channels (London, Granada and Wales)

1,088,100
readers across five print and online publications in Scotland

Gordon's story

Gordon, from Fife, was struggling with depression. He hadn't spoken a word to anyone for quite some time, and combined with the family issues he was dealing with, he had started to think that life was worthless.

"I wasn't coping. My life seemed to be going nowhere and I didn't know what to do about it," says Gordon. "My sons had moved away from Fife so I hardly saw them. I've been a carer for my mum for the last 15 years and things were getting on top of me. I wanted to get out into the community to speak to people and make new friends, but I didn't know where to begin."

Gordon was put in touch with The Friendship Cabin, a community group based in Glenrothes that helps to improve the independence and quality of life of local residents.

"It was hard work for the first few weeks and I didn't think it was for me. I didn't feel I was fitting in with people and it was a real struggle. But I decided to keep at it. I started getting involved, chatting to people at the group, which was a big change for me. But the biggest improvement happened when Music in Hospitals & Care's musician David Hood visited the group and I really enjoyed it. It brought back happy childhood memories and it really lifted my spirits. I'm a different person today thanks to the music.

"I used to play the accordion when I was younger and played the drums in a band, so I can keep a beat. David really helped to bring me out of myself and I found that being there, singing and dancing with everyone, was so good for my mental health. It calms me down.

"The music has really helped me to forget my worries and cope much better. It brought back my confidence and really improved my mood. It has changed my life. My mum even comes along to The Friendship Cabin once a week now and enjoys the music too."

"The music has really helped me to forget my worries and cope much better. It brought back my confidence and really improved my mood. It has changed my life."

Celebrating partnerships

Over the summer we took the opportunity to celebrate partnerships old and new with special live music experiences at health and care settings across the UK. We sent out party packs including bunting, balloons and our conversation starter cue cards.

In Belfast we celebrated with Northern Ireland Hospice, where we have been sharing live music since 1997. Singer guitarist Edelle McMahon played in the communal area and visited patients' rooms.

One person said, "Live music gives you energy, lifts your mood and you can forget you're sick in a hospice."

Holy Cross Hospital in Surrey cares for people with severe disabilities. Our musicians have been visiting there for over 15 years and pianist Alastair Collingwood joined them to celebrate our 75th anniversary.

> **You can't really put into words how in-person live music connects with people, it's a lived experience."**

Charles Mariott
Patient Activities Coordinator

We have been sharing live music at Royal Edinburgh Hospital for over 10 years and were delighted to celebrate our 75th anniversary at this year's Summer Fling event. Patients, staff, and volunteers all came together in the mental health hospital's courtyard garden to enjoy uplifting music from mandolin and accordion duo Cloud Nine.

At Deva House Day Centre in Wrexham there were some impressive handmade musical decorations and our musician Bernie Fawcett, who has been playing there since 2022, helped to celebrate a 96th birthday. He took requests and staff handed out percussion instruments and feather boas. Older People's Coordinator Kath Riley spoke about how much she appreciates the sessions and enjoys seeing how excited members are when there is one coming up.

Left to Right: *Northern Ireland Hospice // Holy Cross // Royal Edinburgh Hospital // Deva House*

Calming melodies on critical care wards

Our musicians have been sharing calming melodies at bedsides in critical care since 2016, when our ICU Hear® programme launched at Manchester Royal Infirmary. Since then we have expanded this award-winning approach across the UK, helping to turn this often busy, noisy and stressful environment into a peaceful space.

In 2023/24 a guitarist, kora player and clarinettist rotated each week to share live music at Manchester Royal Infirmary. At the Royal Infirmary of Edinburgh, we worked with four different musicians to explore weekly relaxing live music during the critical care 'quiet hour' between 1.30 and 2.30pm, when clinical staff try to avoid medical interventions unless there is an emergency. Guitarist Will Browne visited University Hospital Wales in Cardiff twice a month, which has continued into 2024.

In London we have been partnering with Imperial College Healthcare NHS Trust since March 2023 to share live music once or twice a month, with four musicians at Charing Cross, St Mary's Paddington, and Hammersmith Hospital (from December).

"One patient was in tears before we arrived and was unsure if she wanted any music. When I played on the ward she had a beaming smile and her mother filmed the interaction and said how beautiful it was. We came back to the same patient at the end of the session and played again and she was laughing and so joyful. Her day had really turned around in the short time I was there." – Kora player Rudy Green at Charing Cross Hospital.

Singer and guitarist Mica Bernard has been making a difference at Imperial NHS Trust too, with Lullaby Hour every other week at St Mary's Paddington and Queen Charlotte's and Chelsea Hospital, and every week at St Peter's Hospital in Chertsey.

Lullaby Hour creates special moments and memories for parents and their babies in neonatal units. Music can reduce babies' heart rates and help them to sleep more deeply. This can reduce the time families have to spend in hospital. We are proud of the impact Lullaby Hour has had for hundreds of families over the past seven years.

> **It's incredible because you're able to create a first memory for a parent with their baby. There's so many noises, nothing is really normal, so to be part of creating a safe and comfortable space is what makes it really special."**

Mica

11
critical care units experienced live music

70%
of parents who experienced Lullaby hour felt the session was good for the health of their infant

90%
of parents strongly agreed that they enjoyed the music

72%
of staff think Lullaby Hour makes the hospital a nicer place to work

Reaching communities in the Channel Islands

Our long-standing partnerships with Guernsey's Healing Music Trust and Arts in Healthcare Jersey continue to grow. In 2023/24 15 of our musicians completed 11 tours, delivering 25 to 30 hours of live music each over the course of a week on the Islands.

Folk duo Paul Walker and Karen Pfeiffer thoroughly enjoyed their first tour of Guernsey this year. "We all sang Sarnia Cherie [Guernsey's national anthem] together," says Karen. "One of the volunteers said afterwards that she had never seen people respond so well in terms of interaction. That was wonderful feedback for us! We perform a totally different set of songs at a care home to at a special school. They should all mean something. And we involve the audience as much as we can."

In Jersey, where we have been sharing live music since 1993, we are working to ensure that live music can reach further on the island throughout the year with a shared learning workshop in April 2024. This aims to build confidence and upskill volunteers and musicians at fellow charity Aureole Music.

Shaping our future work

Our Music for Mental Health and Wellbeing pilot project, funded by the Peter Sowerby Foundation, came to an end in August 2023. It has helped us to develop our approach to live music in this area by working closely with our partners to improve practice, learn, develop and identify key outcomes.

The final phase of the project saw live music happening across five mental health settings in Manchester, Glasgow, Croydon, Chester and Bridgend between March and July 2023.

Researcher Ruth Stevenson independently evaluated the project, designing a framework and associated methodology that would bring together local and national data. A steering group made up of people with lived experience of mental health and healthcare professionals also inputted on the delivery model.

During the live music at Ty Llidiard, a residential NHS Child and Adolescent Mental Health Service (CAMHS) in Bridgend, patients took part in visual arts activities while listening to the music. We secured funding from the Arts Council of Wales for a six month programme to continue these sessions that started in January 2023.

92%
of staff agreed it made a positive difference for patients

83%
of patients felt calmer because of the music

65%
of patients felt positive physical effects

75%
of staff said that attending the session helped them get to know patients in their care

Songs in Swansea

In June we completed our Music in Health project, funded by the Arts Council of Wales in partnership with Swansea Bay University Health Board. 15 musicians shared 150 hours of live music across three hospital sites, including mental health and dementia wards. They reached over 2,000 patients during the 12 month project.

Following on from this we are partnering with Swansea Bay University Health Board and the Arts Council of Wales on a second project called 'Musical Hospitals'. In 2024 Neath Port Talbot Hospital will transform into a music hub, with Music in Hospitals & Care musicians visiting the neuro-rehabilitation ward weekly. Other partners on the project bringing music into the hospital include the BBC National Orchestra of Wales, Welsh National Opera, Royal Welsh College of Music & Drama and Live Music Now.

IMAGINED

Another exciting new project is investigating how people living with dementia engage with arts, including music and dance, and whether these activities are meaningful to those who participate. IMAGINED: Investigating Meaning-making and the co-creation of Guidelines for Evaluation IN Arts for Dementia, is led by Dr Katey Warran at ECRED, the Edinburgh Centre for Research on the Lived Experience of Dementia.

Activity began in November 2023 and will continue through to 2025. In the first phase, Music in Hospitals & Care will deliver 20 live music experiences at care homes in Edinburgh and Glasgow.

The time dedicated to growing these partnerships has resulted in rich bodies of work discovering the impact of regular live music and of both group and one-to-one interactions. This is something we have been exploring with Oakminster Healthcare, which will be part of our work in the ECRED research project. We first began sharing live music with Oakminster care homes in Glasgow in 2022 as part of the Rights Made Real campaign, which champions human rights and quality of life in care homes.

In 2023 we continued this work with a programme of music funded by Creative Scotland to ensure that people could access music even if they were unable to join the group in a communal space. The musicians met people in their most comfortable and familiar space so that no one had to miss out. We have since been able to expand this model to care homes in the Dundee area.

> **"These sessions have really positively impacted people's sense of wellbeing collectively. It's something that actually enhances people's quality of life. In that minute they are completely absorbed in surrounding themselves in the music. Thank you so much, it's been an absolute privilege to be able to access it."**

Tracy Viljoen
Live Our Values Enabler at Oakminster Healthcare

Shared learning in Northern Ireland

In Northern Ireland we embarked on a learning project with two health and social care trusts to explore the benefits for patients and staff of long-term programmes of live music.

During the first year of the project we have worked with the Arts in Health Manager at Belfast Health and Social Care Trust, and the Health & Wellbeing Manager at Northern Health and Social Care Trust, to share 20 hours of live music across four hospital settings for older people living with dementia and adults with drug and alcohol problems.

One patient said that they had the "best day; all I did was laugh and smile" and another said,

> **It made my anxiety reduce. It was good for my mood and made me relaxed."**

40%
of people appeared less agitated or stressed

58%
were chattier with staff or peers

66%
seemed more relaxed or happy during the live music

Make Music Day, the global celebration of music, took place once again on 21 June. Previous years have seen 'make your own kitchen orchestra' and live streamed performances. This year we teamed up with Walton BID (Business Improvement District) for some feel-good tunes on the plaza at The Heart Shopping Centre and sing-along classics at Walton-on-Thames Community Centre.

In December our music delivery and fundraising teams joined forces for our second annual Festive MusicaliTea at the Riverhouse Barn Arts Centre in Walton-on-Thames, our 28th event at the venue. Singer Laura Stephenson and pianist Elspeth Wilkes delighted an audience from care homes and day centres in the local community. Cakes were very kindly provided by the local Co-op. The event raised over £100 in bucket donations.

Music in Hospitals & Care voices

In September we surveyed our musicians to get their thoughts on our impact and how we measure it. 41 musicians completed the survey and their responses informed our new evaluation framework and Theory of Change. When asked how they know the difference they make, one musician said:

“After playing at Gloucester Hospital psychiatric unit with my son many years ago, a young lad who was a patient tugged at his sleeve and said ‘thank you for stopping the horror for a bit’. I take that with me every day.”

“Being a volunteer ambassador has involved helping to raise awareness of the charity, fundraising and going along to live music. I remember one specifically; there were quite a few people just sitting around in the room, their faces totally blank. But as soon as the musician started singing, it was as if a light had just been switched on. And that was the time I think it came home to me that music can open doors that have been shut for a long time. It was quite profound.”

Roy Jones
Volunteer, North Wales since 2016

“The live music experiences are so important for parent carers. It helps us to engage with each other and prevents social isolation, all while having a sing-song and a boogie. The difference in the group members has been tremendous and they always ask when the musicians are coming next. Before having children, concerts were my life, I’d go to about 10 a year. Due to becoming a parent carer and now the cost of living crisis, it’s something I don’t get to enjoy as much. I feel that Music in Hospitals & Care has kept my love for live music alive.”

Jenna Hillyard
Group leader at SPACE, Manchester Parent Carer Forum

“The power of music is incredible. I hear families say they can’t believe it because their father has disappeared, but then he’ll be singing all the words of a song they didn’t even know he knew. I’ve loved the work and found it incredibly humbling and extraordinary. More than in any other way of making music, you have to give the best of yourself. You are thinking of other people all the way through and you really want to take them away for a while. That’s such an incredible thing to be able to be a part of.”

Laura Stephenson
Musician in South England since 1986

“We as staff value the live music. It validates our worth, and undoubtedly brings pleasure and happiness for the remainder of the day. Listening to some of the very skilled musicians is also soothing and relaxing, not just for patients, but for staff. It gives time out from a busy day, allowing one to get lost in the music.”

Staff member at Holywell Hospital, Antrim

Fundraising

Fundraising has been vital to keep the music playing over the past 75 years. We are so grateful to our 298 regular supporters, who are fantastic ambassadors for the charity. Some have been giving a monthly donation for over 30 years, helping to share live music with hundreds of people in hospitals, care homes and in the community.

13 November is a very significant day for the charity. A meeting was held in 1947 that would lead to its creation the following year and the start of 75 years of joy through live music. On 13 November 2023 we launched a new video, which demonstrates our new vision, mission and purpose in action. The video had 1,889 online views.

We also took the opportunity to thank some of our supporters, musicians, funders and health and care partners for their contributions, roles within the charity and for their part in our 75th anniversary celebrations. 240 calls were made from our staff to thank each and every one of them for their support this year. We sent emails too with a special video message from our trustee Dimple Keen.

Radio 4 appeal

We were delighted to be successful for a BBC Radio 4 appeal to coincide with this important date. Our first BBC appeal was back in the early 1950s, with at least 10 more taking place between 1960 and 2015.

BBC broadcaster Mark Radcliffe voiced our 2023 appeal. Mark has a personal connection to music for health and wellbeing; he says music helped him through his recovery from throat and neck cancer. He also witnessed how music helped his mother, who had dementia. Mark remembers her singing 'Bring Me Sunshine' right up until the end.

Our appeal focused on Peter, who lives at Chester Park Care Home in Glasgow. He moved there after sustaining a neck injury and receiving treatment in hospital for several weeks. Peter is now in a wheelchair and receives full-time care.

The appeal raised **£30,369** to help people like Peter to experience the healing power of live music. We were delighted that 70% of gifts were first time donations to Music in Hospitals & Care, meaning we reached a large new audience with the appeal.

We had lots of fantastic fundraising this year from the Music in Hospitals & Care community, including crafty creations, glorious gardens and everything in between.

Anne Fraser from East Lothian showcased her designs made from recycled materials in June and raised an impressive **£1,061.43**.

Our wonderful volunteers Robin and Anne Barr opened their beautiful garden on Orkney over the summer as part of the Scottish Gardens Scheme. They had over 100 visitors and raised **£331.50**, with further openings raising another **£425**!

The 14th annual Didsbury Guitar Trail in July raised **£380** and saw dozens of performers take up pitches around Fletcher Moss Gardens to provide a musical landscape.

Companies House choir entertained shoppers in Cardiff at Christmas with their fabulous harmonies and raised **£95**.

Scottish Fiddle Orchestra raised **£325** from the audience at their concert at the Glasgow Royal Concert Hall in September with our fundraiser Sue, volunteer Gillian and Chair Maureen on bucket duty!

The NHS Health Economics Unit rock band, The HEUristics, staged their debut gig in March at Hoxton Underbelly, raising **£550**.

Marathon heroes

We had nine runners at the 2023 London Marathon in April who raised a phenomenal **£32,451** to share the healing power of live music. We are also very grateful to Finlay, who ran the Scottish Half Marathon in September and raised **£515**, and to Nick, who ran the Cardiff Half Marathon in October and raised **£425**.

We had such an amazing time on Sunday. The entire experience from start to finish was unforgettable. To run for such a great charity was a real honour, and to have raised more than I could have imagined is the cherry on top! Thank you for the opportunity – we absolutely loved it."

Callum
London Marathon runner

Summer fun in Pontypridd

In August we held our first ever Family Fun Day at Pontypridd Rugby Club. The event raised **£1,314** and Welsh families had a great day with stalls, food, fairground rides and, of course, live music!
Long-standing Music in Hospitals & Care duo Huw and Mel were there to provide the tunes.

Christmas choirs

It was another holly jolly Christmas with our regular singing spots in England, Scotland and Wales taking place. Companies House choir sang for us at St David's Shopping Centre in Cardiff, while in Edinburgh Pitchcraft choir and The Song Space were jingle bell rocking at John Lewis and Dynamic Earth. Our musician Laura Stephenson once again led the chorus under the tree at Trafalgar Square. Our festive fundraising choirs raised a total of **£401.25**.

Winter Warmer

Supporters, volunteers, staff and musicians got together at Murrayfield Parish in Edinburgh for our Winter Warmer event in November. Music in Hospitals & Care musicians Daniela and Matthew were joined by supporters Hector on the bagpipes and Emma on the flute. It was a fantastic evening to celebrate 75 years of Music in Hospitals & Care's wonderful community. **£1,542.79** was raised from ticket sales and a bucket collection.

Doubling the difference with Big Give

In March we were selected by Big Give for their match funding campaign. Donations up to **£5,000** made during the appeal week were matched by Big Give to double the difference the campaign could make. Our Vice President Katie Derham, who has been involved with the charity for many years and voiced our Radio 4 appeal in 2015, endorsed our Big Give campaign.

Powerful quotes and images were used to support the appeal for donations, which raised a fantastic total of **£14,759** towards our work in serious illness.

What a sensational experience – I instantly felt relaxed and mellowed. Knowing this benefitted our critical care patients as well seeing them engage and smile lifted my spirits. The power of music is second to no other. Thank you so much. I hope we see a lot more experiences like this."

Staff member at Conquest Hospital, St Leonards-on-Sea

75 miles in September

Facebook followers and new supporters were challenged to walk, jog or run 75 miles in September to celebrate our 75th anniversary. We had 363 members in the challenge Facebook group, which had a great community feel with participants sharing their efforts and cheering each other on. 103 group members set up a fundraising page to receive donations, raising **£2,958.48**.

Following this success, we invited running clubs and individuals to do a festive fun run in Santa hats that were sent out to them. In February our third Facebook challenge to achieve 200,000 steps during the month was a great way to make an active start to the year.

Tea at the palace

Our musicians Peter and Moira Gutteridge raised **£274.67** for us through busking this year. They were also invited to attend a Royal Garden Party in May to celebrate the King's Coronation.

We had a lovely time, met The Duchess of Gloucester and had a chat about Music in Hospitals & Care and her patronage. We saw the King as he walked around and enjoyed the sandwiches and ice cream."

Financial summary

How we raised money

Our total income for the year was £1,090,144. We have seen an increase of more than 27% in income, compared to 2022/23 (£852,018).

In 2023/24, 61% of our income came from a variety of trusts and foundations, and from our fantastic individual supporters and committed corporate partners (£669,572). This is an increase of 51% compared to 2022/23 (£444,607).

Once again, we are hugely grateful to the individuals who remember Music in Hospitals & Care in their will; we received £158,853 from legacies this year.

Contributions from health boards, hospitals and social care environments increased to £158,662 in 2023/24, marking a steady increase from the previous year (£140,283).

Our income strategy continues to focus on our recovery and diversification of funds. In our 75th anniversary year, we delivered growth through an ongoing investment in our relationships. We saw growth in income from our individual supporters, trusts and foundations and our health and care partners. This work will support the recovery of our income and live music after the pandemic, and help us to achieve our strategic aims.

Our musicians

We paid our musicians' fees and expenses and hosted training which cost the charity £242,962 in 2023/24, compared to £202,657 in 2022/23. This is due to a 20% increase in the live music experiences we were able to share and ongoing investments in our musicians.

How we spent our money

In 2023/24, we spent £1,454,833 – a £222,631 increase compared to 2022/23 (£1,232,202). This is because we continue to invest in our people and infrastructure to support the delivery of our strategy.

We planned for the deficit for 2023/24. Before investment gains and losses, it was £364,689. This was less than originally forecast, primarily due to spending restricted funds received in the previous year.

Planning for the future

We still have restricted funds to spend over the next year and plan to invest some of our reserves in our continuing recovery and delivery against our organisational strategy.

Year two is a significant year in our strategy. We are implementing our evaluation framework, to deliver on our impact aims and ensure we are more impact led demonstrating the value of our live music. This is crucial to our recovery as we develop more partnerships and seek future support so we can continue to deliver live music experiences where there is the greatest need. The organisation will also reach a key milestone in our digital transformation as we realise the savings and efficiencies of new systems.

Our strategy and looking ahead

In August, we launched our new strategy, setting out our plans for the next three years and our vision: that everyone can access and experience the joy of live music. In our 75th year, we invited everyone to play their part in composing our future.

People have always been at the heart of our organisation. We developed our new vision, mission and purpose by talking to our communities who create and experience our live music, which helped us to compose our long-term strategy, together with our staff and trustees.

Over the last year, we have made significant progress against our three original aims, and reflected on areas that were previously identified in the strategy but we feel need equal emphasis to help us move forward. These are: **Equality, Diversity, Inclusion and Accessibility**, and our **Organisational capability**, which includes our investment in our systems and infrastructure. These sit alongside our existing aims: **Impact**, **Voice** and **Recovery**.

Impact

Demonstrating our impact and proving the difference we make.

Impact and research have a long history with the charity. We have continued to collaborate on demonstrating the benefits of live music over the years. Our first research subcommittee was founded in the early 1950s. Since then research has informed our programmes, from insights across the music and health sector and our own live music experiences, such as our recent IMAGINED project on page 19.

What have we achieved so far?

- Updated our theory of change to create the evaluation framework, incorporating musicians' and settings' voices and aligning with our strategic direction.
- Continued our return to sharing live music in critical care through our ICU Hear® and Lullaby Hour programmes.
- Recruited two new strategic roles within the live music team: Creative Engagement and Development Manager and Live Music Programme Manager.

What success looks like in the future

- **Our live music:** We will continue to share live music with people who cannot otherwise experience it. Creating unique moments and life-affirming impact through our personalised live music experiences.
- **Musician engagement:** Deepen engagement with our network of professional freelance musicians so that we can continue to share high-quality live music. Enable them to have the time and skills to be part of the evaluation process.
- **A better quality of life:** Apply our learning around impact outcomes to programme design, creating new live music experiences which engage and positively impact physical and mental health outcomes.

Voice

Elevating our profile by being a visible voice.

Raising awareness of the benefit of live music in health and care was a longstanding part of our previous mission. It is embedded in how we work as an organisation and essential to our future recovery.

What have we achieved so far?

- Our yearlong celebration communications for our 75th anniversary, which informed our approach to our new communication strategic plan to increase engagement and awareness.
- A Christmas press campaign to raise greater awareness of the benefits of live music in hospitals and care.

What success looks like in the future

- **Increasing access to live music:** Through greater awareness and an elevated profile, we aim to engage more health and care partners and increase access to live music.
- **Brand recognition:** This is essential to helping people access our live music and in creating more awareness of the impact.
- **Reflecting the communities we work with:** Sharing individual stories and findings on the impact of live music and continuing to have a voice as part of vital research and decision making about music and health. Representing the voices that make up our communities.
- **Engaging content:** We will continue to demonstrate the difference live music has on someone in health and care. We aim to bring a live music experience to life for our supporters and funders.

Recovery

Building future financial stability and sustainable music delivery.

In the 1970s, Sylvia Lindsay began leading the charity and saved it from near closure. This was through increasing our fundraising efforts and taking a fresh outlook while staying true to what we do. She began to lay the foundations of a deeper understanding of the needs of the people we share live music with. We have kept this approach close to mind when planning our recovery from the pandemic.

What have we achieved so far?

- Continued to engage funders, health and care partners and supporters in the value of live music, which supported our recovery and increase in income from the previous year.
- Developed a digital fundraising strategy, with support from an external consultant to highlight the opportunities available to us to diversify our income.

What success looks like in the future

- **Remove funding gap:** We recover our income to ensure we have what need to deliver and to invest in our future resilience and ambitions. This includes working with our investment managers to achieve our strategic vision and to mitigate for potential future financial challenges.
- **Establish new income streams:** Successfully diversify our income to include new income streams, such as corporate fundraising and individual giving, that ensure future financial resilience.
- **Sustainable live music:** Working with health and care partners to secure more formal service level agreements. Seeking out different sources of funding through demonstrating the value and impact of our live music and building long-term partnerships with decision makers.

EDIA

Equality, Diversity, Inclusion and Accessibility has always been at the core of the Charity.

Music is universal; it breaks down barriers. We want to understand and reflect the communities we work with and those we aim to work with.

What we have achieved so far?

- Joined Black Talent on Board as a host board, taking on two participants as shadow trustees.
- Recruited to the role of Head of Operations and formalised the development of a People and Culture Strategic Plan.
- Launched a strategy detailing our commitments to equality, diversity and inclusion.

What success looks like in the future

- **Inclusive and accessible live music:** Continue to work with people from a diverse range of backgrounds and communities living with different health and wellbeing challenges. Our live music reflects and enables people to experience different needs, tastes and cultures.
- **Engagement, belonging and effective voice:** We aim to foster an empowering environment and culture where our people can say they belong to an organisation that truly values equality, diversity, inclusion and accessibility.
- **Learning and understanding:** This isn't just about delivering training. Equality, diversity, inclusion and accessibility will be an ongoing and organisation-wide learning conversation.
- **Policies, practices and data:** All of our organisational policies and working practices are assessed through a lens of equality, diversity, accessibility and inclusion – from fair and inclusive recruitment, to accessible technology.

Organisational capability

Ensuring we have the systems, resources, processes and infrastructure we need allows us to focus on what we have always done – working together with our health and care partners, funders and supporters.

What have we achieved so far?

- Tendered and selected our new CRM and began the design and implementation.
- Tendered and onboarded our new IT provider who will support with our move to cloud-based storage and systems.
- Scoped and agreed new online learning platform to support staff development and musicians' essential training.

What success looks like in the future

- **Strengthening relationships and communications:** Our new CRM systems will help us to do this and allow us to provide a more personalised and consistent experience for people engaging with Music in Hospitals & Care.
- **Operating more efficiently and effectively:** Changes to our finance, HR and cloud-based systems will allow us to work more effectively and efficiently.
- **Contributing to the wider picture:** We have a role to play in helping meet the UK net zero target by 2050. In the lifetime of this strategy, we will have taken significant steps to reduce our emissions and developed our creative practice and process to influence partners.

Get involved

Make a donation

Your support has helped people in hospitals, care homes and the community to feel connected, remembered and cared for. You can help ensure we are able to share live music for another 75 years.

£15

could help a person living with dementia remember songs from their childhood and share a special moment with their family through live music.

£30

could pay for two stroke survivors to take part in a live music experience, helping them to interact and improve their speech and movement.

£50

could go towards sharing live music in an intensive care unit for seriously ill people, creating a relaxing environment to aid their recovery.

mihc.org.uk/donate

Fundraise

From sports events to bake sales, you can have lots of fun raising vital funds for Music in Hospitals & Care. Whatever way you'd like to fundraise, we'll support you all the way.

mihc.org.uk/fundraise

Volunteer

It's a great way to meet like-minded people and develop new skills while making a difference. We're always looking for people to help spread the word about Music in Hospitals & Care and lend a hand at events.

mihc.org.uk/volunteer

Leave a legacy

You could make a difference for years to come by leaving a gift in your will. Create lasting memories for children and adults through the healing power of live music.

mihc.org.uk/leave-a-legacy

Keep the music playing

Set up a regular monthly donation of £5 or more and you'll help more people benefit from live music.

mihc.org.uk/friends

Fund us

Generous funding from charitable trusts and foundations helps make our live music possible.

mihc.org.uk/become-a-funder

Thank you

Ever since the grant that established the charity in 1948 from the Ex-services Mental Welfare Association, donations from charitable trusts and foundations have been making our live music possible. We are so grateful to the 93 that donated in 2023/24. Here are some of the wonderful funders who have supported us with large grants this year:

- Players of People's Postcode Lottery
- The Peter Sowerby Foundation
- Arts Council England
- Greenwich Hospital
- Drapers' Charitable Fund
- Arts Council Wales
- Robert Barr Trust
- Sir John Fisher Foundation
- Calleva Foundation
- The Childwick Trust
- Eveson Trust
- Lady Marian Gibson Trust
- McLay Dementia Trust
- The Haramead Trust
- Plum Trust
- Merchant Taylors' Company Charities
- Baily Thomas Charitable Fund
- Millennium Stadium Charitable Trust
- Pilkington Charities' Fund
- London Freemasons' Charity
- The Grateful Society
- Scott (Eredine) Charitable Trust
- Crispa Charitable Trust
- DWT Cargill Fund

MUSIC IN HOSPITALS & CARE
Joy through live music

Annual accounts for the year ended 31 March 2024

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Public benefit

Trustees have referred to guidance issued by the Charity Commission concerning public benefit. They are satisfied that the information given in this report, in particular how planned activities contribute to the charity's aims and objectives, demonstrate that requirements to identify public benefit have been met.

Financial review for the year to 31 March 2024

The total income for the year was £1,090,144. In 2022/23, it was £852,018. In 2023/24, our expenditure was £1,454,833 This compares to £1,232,202 in 2022/23. The deficit for this year before gains/losses on investments and transfers between funds, was (£364,689). Last year, this figure was (£380,184).

Principal funding sources

This year, we had a planned operational deficit, partly funded through our restricted funds and former 'endowment funds' (which are now treated as restricted funds). We used funds to invest in staff and infrastructure so we can recover and deliver our organisational strategy. This approach aligns with our reserves policy.

In 2023/24, we continued to deliver and progress our fundraising strategy. It lays out how we recover and diversify our income. As part of this, and in our 75th anniversary year, we focused on engaging our existing regular supporters and acquiring new donors and funders.

Next year, as part of our strategy, we will continue to diversify funds by focusing on generating more contributions from health boards, hospitals and social care. Alongside seeking funding from trusts and foundations to fund other areas of the organisation, such as our work to support musicians' development and our core costs.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. Some of our principal supporters are shown at Note 17. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children in health and care.

Investments

The charity's investment policy is to produce a reasonable long-term overall return by means of a balanced portfolio. The policy is regularly reviewed by trustees in conjunction with the charity's independent investment managers.

We continue to monitor our investment portfolio on a regular basis at Trustee and Finance and Audit Committee meetings and through regular contact with our investment managers.

This year we have made investment gains of £53,585. The portfolio has decreased to £1,120,367. Trustees are grateful to the investment managers for minimising the investment losses during this difficult year.

Reserves

Reserves are that part of the unrestricted funds which are freely available to spend on any of the charity's purposes.

Reserves policy

The organisation takes a strategic approach to managing our reserves policy. In assessing the appropriate level of reserves the charity requires, we weigh up potential changes in income and expenditure and the level of potential substitute reserves the charity holds.

Potential changes in income and expenditure assess the probability and impact of a number of different scenarios. This could include: unexpected falls in different income sources, additional unexpected expenditure and potential costs in the event of closing the charity or needing to launch new initiatives.

Examples of our potential substitute reserves, that the charity may hold are: restricted income, designated funds or fixed assets, such as property.

The Finance and Audit committee monitor the charity's management accounts, which include notification of the reserves, before submission to all trustees.

Full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

The current strategic assessment, weighing up risks in terms of probability and impact, indicates that the current level of unrestricted reserves held at 31 March 2024 of £647,401 (2022/23 £990,159 re-stated) is considered in excess of our agreed minimum level of reserves and within the appropriate range of reserves required.

We will be spending more of our reserves in the next two years to invest in the future of the organisation and support our long-term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

Reserves at 31 March 2024

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2024 amounted to £647,401. (2022/23 £990,159 re-stated). Refer to note 16 for a full breakdown of unrestricted funds.

The designated fixed assets funds represent the net book value of tangible and intangible fixed assets.

The Development Fund is being used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system. In 2023/24, the Development Fund was partly used with £23,267 of expenditure (2022/23 £21,349). At the end of the year, there was £16,479 still in fund (2022/23 balance was £39,476). This is due to be spent during 2024/25 to support our digital transformation.

Funds

There were three different types of funds held by the charity:

(a) Restricted funds

These funds come from donations with express wishes attached. They can be restricted to a specific area or, most commonly, our live music. Trustees have no discretion in the use of these funds.

(b) Designated funds

These funds cover the net book value of tangible and intangible assets and fund the development and expansion of the charity, including offices and IT infrastructure.

(c) Unrestricted funds

This fund is available to be used for any of the charity's purposes. A summary of the funds at 31 March 2024 was (see overleaf):

	2024 £	Re-Stated 2023 £
a) Restricted funds	706,253	697,404
b) Designated funds	96,320	73,520
	802,573	770,924
c) Unrestricted funds: available to the trustees to be used for the purposes of the charity	647,401	990,159
Total funds	**1,449,974**	**1,761,083**

Structure, governance and management

Governing document

Music in Hospitals & Care is registered as a charity with the Charity Commission and the Office of the Scottish Charity Regulator.

Music in Hospitals & Care is a company limited by guarantee registered in England no. 3138683. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals & Care by special resolution on 28 June 2017.

The charity is governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The registered objects are the relief of physical or mental sickness and the preservation and protection of health by the use of high-quality music as a therapeutic agent.

Trustees (Board of Directors)

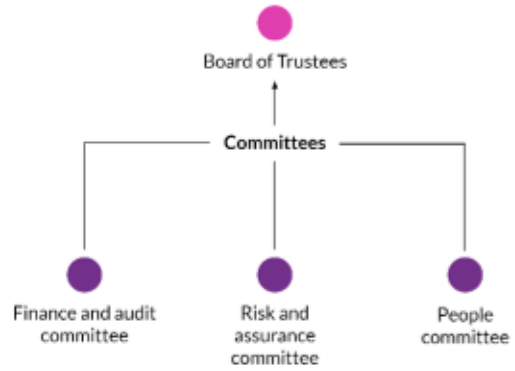
Our Board of Trustees, who are also Directors of the Charity for the purposes of the charity law, have overall responsibility for the strategy, management, and control of Music in Hospitals & Care. The trustees are listed on page 43. Our Chief Executive, working with the Senior Leadership team, is responsible for delivering the vision and strategy and for the day-to-day operations.

The charity regularly reviews the board of trustees to ensure it aligns with our strategic aims of equality, diversity and inclusion, through ensuring we have a diverse and representative board. 60% of board members have lived experience of dementia, mental health problems or serious illness (whether personally or through caring responsibilities) and 80% have experienced live music while in a health or care setting.

Trustees are appointed for a three-year term of office, with the option of renewal for two further terms to a maximum of nine years. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

Trustees have all received the Charity Commission Guidelines on Trustees' Responsibilities. All trustees have sufficient understanding of the charity's activities and resources to allow them to properly fulfil their responsibilities. Job descriptions are in place for the Chair, Honorary Treasurer and trustees.

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also undergo a briefing with the Chair and appropriate senior management staff across the charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending live music. In carrying out their responsibilities for governance and setting the strategic direction of the organisation, the Board is supported by a number of committees. There are terms of reference for each of these sub-committees which guide how they operate. All Committees are accountable to, and report to, the Board:



All trustees have the benefit of a qualifying third-party indemnity provision as defined by the Companies Act 2006.

Key management

Key management personnel are the trustees, the Chief Executive and the Senior Leadership team. All Trustees carry out their roles on a voluntary basis and received no benefits from the charity. They are unpaid but may claim legitimate expenses incurred. Details of trustees' expenses are disclosed in note eight to the accounts.

Chief Executive Officer pay and benefits, as well as the payment and benefits of the remaining Senior Leadership Team and all other staff members are approved by the Trustee Board, based on review and recommendations by the People Committee. In considering pay and benefits, the People Committee is provided with information on the sector and similar-sized charities, to inform decisions.

Fundraising regulation and management

Fundraising is managed by the Head of Fundraising and Communications and is carried out in-house by the fundraising team, where possible. We also work with fundraising consultants when we don't have capacity or specialist knowledge in-house. This helps us to deliver fundraising of a high standard.

We also have a number of volunteers who fundraise on behalf of the organisation. They follow the same policies and best practice as staff and liaise with the in-house fundraising team on all activities.

All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner.

Music in Hospitals & Care is registered with the Fundraising Regulator and is committed to following its standards. During the financial year, there have not been any recorded breaches of these standards nor have there been any complaints received by the charity with regards to its fundraising activities.

We continue to be responsible in our fundraising practice and will never exploit vulnerability. We have a Safeguarding Children and Vulnerable Adults policy to ensure best practice is embedded throughout our work, including fundraising. Music in Hospitals & Care does not accept donations where it has reason to believe the donor may be experiencing vulnerable circumstances and accepting the donation would be harmful to the donor or morally wrong.

Risk management and assurance

Trustees have overall responsibility for the management of risk within Music in Hospitals & Care. Trustees view this as an essential discipline to support the Charity in achieving its strategy and aims. This includes setting the risk appetite for the charity, ensuring that there are reasonable procedures in place for the prevention and detection of major risks, including fraud risk and other irregularities.

Trustees review the risk management policy on a regular basis. The risk management strategy for the Charity comprises:

- an ongoing review of the risks the charity may face
- establishing systems and procedures to mitigate identified risks
- putting procedures into place that are designed to minimise the negative impact on the charity of any risks that happen.

The terms of reference for the subcommittees were reviewed recently with agreement from the Trustees for the Risk and Assurance committee to support the Board and the Senior Leadership Team in their responsibilities for ensuring the adequacy of risk management arrangements, internal controls, and compliance with the organisation's regulatory obligations.

Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

The subcommittee reviews the risks that have been highlighted from all levels of the organisation, and monitors our strategic risk register. This register is then reviewed by the full Board of Trustees annually.

The strategic risk register is informed by departmental risk registers, which have been developed by staff within each department (Operations, Finance, Fundraising and Communications, and Music Delivery) to highlight specific risks within each area of our work.

Below, we have shared what we consider are our greatest challenges to achieving our strategy and the context and mitigations around them.

- Risks: Destabilisation of organisation due to failure of effective management of the programme of change (leading to negative impact on staff motivation and reduced engagement).
- Mitigations: Appropriate secondments and training in place to support organisational change. Project plans and milestones with project leads for each function; and associated communications plan offering opportunities for feedback. Review of People & Operations roles.

- Risks: Reduction of or inability to deliver due to capacity issues within the staff team.
- Mitigations: Implementation of findings from Fair Work survey. Continue to back fill secondments and vacancies.

- Risks: Failure to comply with data protection law. Caused by vulnerabilities in systems or processes resulting in personal data breaches, fraud or cyber-attack.
- Mitigations: Updating policies and processes, complying with relevant regulations and legislations. Implementation of new systems to add additional security. Staff training on data protection through a new e-learning platform.

- Risks: Failure to comply with legislation and regulations as applicable to the charity's activities.
- Mitigations: Staff training and guidance on relevant legislation and regulations specific to their roles. Trustee handbook and induction programme for all new trustees. Employment law retainer in place with dedicated advisor to support with legislation changes. Relevant H&S risk assessments in place across all functions for activities and offices. Mandatory training on new e-learning platform for staff and trustees. Internal review of policies and procedures.

- Risks: Safeguarding risk to musician and or vulnerable person, which could result in harm, investigation by statutory authorities and legal action.
- Mitigations: Safeguarding training for all staff and musicians. Risk assessment required by all health and care partners. Setting staff required to stay with musicians. Clear safeguarding procedures in place. Implement new e-learning training.

- Risks: Misrepresentation of our brand or voice in public.

- Mitigations: All volunteers and musicians receive inductions and resources. All communications reflect our voice and key messages.

- Risks: Lack of sufficient funds due to not achieving required income targets and underperformance of investment portfolio.

- Mitigations: Monthly review of management accounts and forecasting. Live forecast tracker to monitor income. Treasurer regularly meets with Investment managers. Investment managers appraised of our strategy and the planned reduction of funds.

Statement of trustees' responsibilities

The trustees (who are also directors of Music in Hospitals & Care for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 – the Financial Reporting Standard applicable in the UK and Republic of Ireland.

Company law requires trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charitable company and the income and expenditure of the charitable company 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 Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements

Trustees are responsible for keeping proper accounting records that disclose, with reasonable accuracy, at any time the financial position of the charitable company and allow them to make sure the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps to prevent and detect fraud and other irregularities.

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

Disclosure of information to auditors

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware
- they have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

The Board approved the appointment of SB Audit LLP on 26 January 2024. SB Audit LLP merged with Sumer Auditco Limited and their audit registration ceased with effect from that date. Therefore, the Company is audited by Sumer Auditco Limited, United Kingdom in 2023. In accordance with Section 485 of the Companies Act 2026, the auditor has been appointed for the financial year 2024 for the first time.

Signed:

Maureen Hall, Chair Date: 21 August 2024

Administrative information

Music in Hospitals & Care is a company limited by guarantee, Registered in England and Wales No.3138683.

Registered Charity in England and Wales No. 1051659 and in Scotland SC038864.

Registered office:
Unit 40 Enterprise House, 44-46 Terrace Road
Walton on Thames
Surrey
KT12 2SD

Royal Patron: HRH the Duchess of Gloucester GCVO

President: Sir Thomas Allen CBE

Vice Presidents: Dame Evelyn Glennie CH DBE, Julian Lloyd Webber, Dame Felicity Lott DBE, Sir Richard Stilgoe OBE, Toby Spence, Katie Derham, Sir Andrew Parmley, Christopher Glynn

Presidents Emeriti: Nella Kerr MBE

Chair: Maureen Hall

Vice Chair: Dr Jeremy Huw Williams

Hon Treasurer: Andrew Ling

Trustees (Directors): The following trustees served to 31 March 2024 and up to the date covered by this report: Maureen Hall, Dr Jeremy Huw Williams, Andrew Ling, Sarah Mallock, Charmian May, Dimple Keen, Angharad Thomas, Atheer Al-Salim, Silvia Denaro, Dr Alasdair Dow, Dr Jennifer MacRitchie, Thomas Parker (from 28 September 2023).

The following trustees also served during the period: Fiona McIntosh (to 3 November 2023) and Helen Dutta (to 3 November 2023).

Solicitors:
Turcan Connell
Princes Exchange

1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:
Sumer Auditco Limited
Fitzroy House
Crown Street
Ipswich
Suffolk
IP1 3LG

Bankers:
National Westminster Bank plc
Walton-on-Thames
Surrey
KT12 1DW

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Evelyn Partners
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

Independent auditor's report to the trustees of Music in Hospitals and Care

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 March 2024 and of its 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, regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as 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 charity 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 trustees' 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 charity'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 other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

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.

In connection with our audit of the financial statements, 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 course of 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 there is a material misstatement in the financial statements or a material misstatement of the other information. 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, the Charities and Trustee Investment (Scotland) Act 2005 and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

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

- the information given in the Trustees' Report which includes the Directors' 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 Directors' Report included within the Trustees' Report has 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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 returns adequate for our audit have not been received from branches not visited by us; 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; or
- the Trustees' were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 41, 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 charity'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 charity 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 regulations made under those Acts.

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 the financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with

implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to use of restricted funds, income recognition (which we consider to be pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the trustees and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006, section 44 (1) C of the Charities and Trustee Investment (Scotland) Act 2005, regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and with Part 4 of the Charities (Accounts and Reports) Regulations 2008.

Our audit work has been undertaken so that we might state to the charity'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 charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed:

John Perry (Senior Statutory Auditor)
for and on behalf of Sumer Auditco Limited

Statutory Auditor
Fitzroy House, Crown Street, Ipswich, Suffolk IP1 3LG

Date: 27 August 2024

Statement of financial activities for the year ended 31 March 2024

	Notes	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total funds 2024 £	Unrestricted Funds 2023 Re-Stated £	Restricted Funds 2023 Re-Stated £	Total funds 2023 Re-stated £
Income & Endowments							
Donations and legacies	2	487,272	341,152	828,424	437,936	193,079	631,015
Charitable activities	3	161,560	-	161,560	140,283	-	140,283
Events		56,682	-	56,682	44,245	-	44,245
Income from investments	4	43,477	-	43,477	36,455	-	36,455
Other income			-		20	-	20
Total operating income		**748,991**	**341,152**	**1,090,144**	**658,939**	**193,079**	**852,018**
Expenditure on raising funds							
Fundraising costs	5	281,940	-	281,940	254,932	-	254,932
Investment management costs	5	10,296	-	10,296	9,318	-	9,318
Total cost of raising funds		**292,236**	**-**	**292,236**	**264,250**	**-**	**264,250**
Expenditure on charitable activities							
Musicians' fees and expenses for live music		-	242,987	242,987	-	202,657	202,657
Other expenditure		830,299	89,311	919,610	393,803	371,492	765,295
Total charitable expenditure	5	830,299	332,298	1,162,597	393,803	574,149	967,952
Total operating expenditure		**1,122,535**	**332,298**	**1,454,833**	**658,053**	**574,149**	**1,232,202**

Net operating (expenditure)/income		**(373,544)**	**8,854**	**(364,689)**	**886**	**(381,070)**	**(380,184)**
Gains/(losses) on investment assets		**53,585**	**-**	**53,585**	**(93,199)**	**-**	**(93,199)**
Net income/(expenditure) before transfers		**(319,959)**	**8,854**	**(311,104)**	**(92,313)**	**(381,070)**	**(473,383)**
Transfers between funds				**-**			**-**
Net movement in funds		**(319,959)**	**8,854**	**(311,104)**	**(92,313)**	**(381,070)**	**(473,383)**
Total funds brought forward		1,063,679	697,404	1,761,083	997,137	1,237,329	2,234,466
Total funds carried forward		**743,721**	**706,253**	**1,449,974**	**1,063,679**	**697,404**	**1,761,083**

There are no recognised gains or losses other than those included above. All amounts relate to continuing activities.

Balance sheet as at 31 March 2024

	Notes	2024 £	2023 Re-stated £
Fixed assets			
Intangible fixed assets	9	45,758	0
Tangible assets	10	34,352	34,044
Investments	11	1,120,367	1,437,662
		1,200,477	**1,471,706**
Current Assets			
Debtors	12	95,214	149,775
Cash at bank and in hand		466,149	449,196
		561,363	**598,971**
Creditors: amounts falling due within one year	13	**(311,867)**	**(309,594)**
Net current assets		**249,496**	**289,377**
Net assets	15	**1,449,974**	**1,761,083**
Represented by:			
Unrestricted funds	16	**743,721**	**1,063,679**
Restricted funds	17	**706,253**	**697,404**
		1,449,974	**1,761,083**

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf by:

Maureen Hall
Chair of Trustees

Andrew Ling
Hon. Treasurer

Date: 21 August 2024

Statement of cash flows for the year ended 31 March 2024

	2024 £	2023 £
Cash flows from operating activities		
Net (expenditure)/income	**(311,104)**	**(473,383)**
Adjustments for:		
Amortisation	-	539
Depreciation	10,368	13,702
(Gain)/loss on investments	(53,585)	93,199
Investment income	(43,477)	(36,455)
Trade and other debtors	54,561	129,637
Trade and other creditors	2,273	239,331
Cash flows (used in)/generated from operating activities	**(340,964)**	**(33,430)**
Purchase of investments	(263,011)	(106,532)
Proceeds on disposal of investments	633,832	71,114
Investment income	43,477	36,455
Movement in investment cash	-	21,406
Purchase of tangible fixed assets Purchase of intangible fixed assets	(10,676) (45,758)	- -
Cash flows (used in)/generated from investing activities	**357,864**	**22,443**
Net (decrease) in cash and cash equivalents	**16,900**	**(10,987)**
Cash and cash equivalents at 1 April	**449,196**	**460,183**
Cash and cash equivalents at 31 March	**466,096**	**449,196**

Notes to the financial statements for the year ended 31 March 2024

Note 1 - Accounting policies

Music in Hospitals & Care is a company limited by guarantee no. 3138683 and a registered charity in England and Wales 1051659 and in Scotland SC038864. It does not have share capital.

Every member of the company undertakes to contribute to its assets in the event that it is wound up during the time that they are a member or within one year after they cease to be a member. This is for the payment of the debts and liabilities of the company contracted before they ceased to be a member. It is for an amount as may be required, not exceeding £10.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102. Therefore, the charity also prepared its financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006, the Charities Act 2011 and Charities Accounts (Scotland) Regulations 2006 as amended by the Charities Accounts (Scotland) Amendment (No. 2) Regulations 2014.

(b) Going concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the Trustees have considered the charitable company's forecasts and projections and have taken account of pressures on donation and investment income by having adequate cash resources to meet liabilities.

We are forecasting a three-year budget with regular reforecasting and review points for our trustees and senior leadership team.

They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2025.

The risk committee meets regularly to consider and report on key risks. This allows trustees and the senior leadership team to regularly monitor and manage these risks.

The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Intangible fixed assets and amortisation

Amortisation is not charged on assets in the course of construction. Amortisation will be charged from the date implementation is complete.

(d) Tangible fixed assets and depreciation

Depreciation has been provided on tangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Freehold property	2% straight line on cost
Office equipment	20% straight line on cost
Computer equipment	20% straight line on cost
Musical equipment	17.5% reducing balance

Freehold property and equipment are stated at cost less accumulated depreciation.

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted, if necessary. In addition, if events or changes in circumstances indicate the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

All grants and donations, whether received specifically for live music or to contribute to the shortfall in income from live music, or for any other purpose, are treated as donation income. Costs attributable to live music specifically funded by a grant or a donation may fall in a subsequent accounting period to that in which the grant or donation was received.

(f) Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party. It is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accrual's basis.

Expenditure is allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration on each activity, comprising the salaries and office costs, is apportioned as set out in note 5.

(g) Pension costs

The charity operates pension schemes for certain employees. The schemes are defined contribution schemes and contributions are charged against income as they are paid. All employees have the opportunity to join the schemes.

(h) Fixed asset investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on their quoted price (inclusive of accrued income) at the balance sheet date without deduction of the estimated future selling costs. Changes in fair value and gains and losses arising on the disposal of investments are credited or charged to the income or expenditure section of the Statement of financial activities as 'gains or losses on investments'.

(i) Realised gains and losses

All gains and losses are taken to the income and expenditure section of the Statement of Financial Activities as they arise. Realised gains and losses are calculated as the difference between the sale proceeds and the opening market value, or cost, if purchased during the year. Unrealised gains and losses are calculated as the difference between the market value at the end of the year and the opening market value, or cost, if purchased during the year.

Realised and unrealised gains are not separated in the Statement of financial activities.

(j) Restricted funds

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund.

(k) Leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

(l) Critical accounting estimates and areas of judgement

In the view of the trustees in applying the accounting policies adopted, judgement determining useful economic lives has been applied. The annual depreciation charge for tangible fixed assets is sensitive to changes in the estimated useful economic value of the assets. The useful economic lives are reassessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets.

Note 2 – Voluntary income

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £	Total Funds 2023 £
Donations from individuals	102,625	-	102,625	51,481
Grants and donations	257,644	309,302	566,947	393,106
Legacies	127,003	31,850	158,853	186,429
	487,272	**341,152**	**828,424**	**631,015**

Note 3 - Income from charitable activities

	Total funds 2024 £	Total funds 2023 £
Contributions from healthcare partners	158,662	140,283
Products and merchandising	2,898	3,742
Other income	-	20
	161,560	**144,045**

Note 4 - Investment income

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Bank Interest	2,269	-	2,269
Investment income	41,209	-	41,209
	43,477	**-**	**43,477**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Bank Interest	787	-	787
Investment income	35,668	-	35,668
	36,455	**-**	**36,455**

Note 5 – Expenditure

	Fundraising costs 2024 £	Charitable activities 2024 £	Total 2024 £	Fundraising costs 2023 £	Charitable activities 2023 £	Total 2023 £
Expenditure directly allocated to activities						
Musicians' fees and expenses	-	242,987	242,987	-	203,789	203,789
Staff costs	198,787	718,032	916,819	194,189	573,612	767,801
Advertising	12,192	-	12,192	5,142	-	5,142
Travelling	-	20,912	20,912	-	15,823	15,823
Cost of fundraising Cost of Communications	37,158 23,294	-	37,158 23,294	44,414	-	44,414
	271,431	**981,932**	**1,253,363**	**243,745**	**793,224**	**1,036,969**
Support costs allocated to activities						
Premises and equipment expenses	10,508	59,547	70,056	11,187	63,393	74,580
General office costs	-	91,850	91,850	-	81,674	81,674
Depreciation & Amortisation	-	10,368	10,368	-	14,241	14,241
	281,939	1,143,697	1,425,637	254,932	952,532	1,207,464
Investment management costs	10,296	-	10,296	9,318	-	9,318
Audit fees	-	18,900	18,900	-	15,420	15,420
	292,236	**1,162,597**	**1,454,833**	**264,250**	**967,953**	**1,232,202**

Support costs have been allocated on the following basis:

Staff costs – time spent
Depreciation and amortisation – usage
Other expenses – usage

This year, we spent £332,298 on restricted funds (2023: £574,149)

Note 6 – Net operating income

	Total 2024 £	Total 2023 £
This is stated after charging:		
Auditors' remuneration	18,900	15,420
Fees paid to audit firm for other services	-	4,194
Depreciation of intangible fixed assets	-	539
Depreciation of tangible fixed assets	10,368	13,702
Operating lease rentals – land and buildings	21,427	20,138
Operating lease rentals – other	4,092	4,560

Note 7 – Employees

	Total 2024 £	Total 2023 £
Wages and salaries	779,054	663,999
Social security costs	68,844	64,687
Pension costs	47,551	27,626
Other staff costs	8,550	3,382
Staff costs	**904,000**	**759,694**

	Total 2024	Total 2023
The average number of staff employed by the charity was:		
Chief Executive	1	1
Fundraising and publicity	9	8
Live music organisation and support	18	15
	28	**24**

Employees earning £60,000 to £70,000 Nil (2023 – Nil)

Employees earning £70,000 to £80,000 1 (2023 – 1)

Note 8 - Trustees and key management personnel

No trustees received emoluments in the year (2023: none)

There was £865 of travel expenses paid to trustees in 2023/24 for three trustees. In 2022/23 £33 of travel expenses was paid to one trustee.

The total employee emoluments of the charity's key management personnel were £94,058. Last year this was £93,776.

The charity spent nil on Board meetings in 2023/24. In 2022/23, the figure was £2,658.

This year, four trustees donated £886 to unrestricted funds. Last year, six trustees donated £2,298 to unrestricted funds.

Note 9 - Intangible fixed assets

	Website Development /CRM Development £
Cost	
At 1 April 2023	28,041
Additions - CRM development	45,758
	-
At 31st March 2024	**73,799**

Depreciation	
At 1 April 2023	28,041
Charge for the year	0
At 31st March 2024	**28,041**
Net Book Value	
At 31st March 2024	**45,758**
At 31st March 2023	**0**

Note 10 - Tangible fixed assets

Our freehold premises, which are in Edinburgh, are occupied by Music in Hospitals & Care for charitable purposes.

	Freehold Premises	Office Equipment	Musical Equipment	Computer Equipment	Total
Cost					
At 1 April 2023	42,253	11,886	15,505	114,706	184,350
Additions	-	153	-	10,523	10,676
Disposals	-	-	-	-	-
At 31st March 2024	42,253	12,039	15,505	125,229	195,026
Depreciation					
At 1 April 2023	23,660	11,438	14,471	100,737	150,306
Charge for the year	845	414	181	8,928	10,368
At 31st March 2024	24,505	11,852	14,652	109,665	160,674
Net Book Value					
At 31st March 2024	17,748	187	853	15,564	34,352
At 1 April 2023	18,593	448	1,034	13,969	34,044

Note 11 – Investments

	Total 2024 £	Total 2023 £
Quoted shares and securities		
Market value at 1 April	1,437,603	1,516,849
Additions at cost	263,011	106,532
Disposals at opening market value	(633,832)	(71,114)
Movement in investment cash	-	(21,406)
Gains/(Losses) on revaluation	53,585	(93,199)
Market value at 31 March	**1,120,367**	**1,437,662**
Historic cost at 31 March	1,019,779	1,357,294

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March 2024:

	£	%
Liontrust Fund 12,260		5.36%
WS Liddell TR UK 17,000		5.25%
Artemis Fd Mgrs 55,000		5.46%

Note 12 – Debtors

	Total 2024 £	Total 2023 £
Sundry debtors	17,825	16,712
Accrued Income	59,111	126,094
Prepayments and other debtors	18,278	6,969
	95,214	**149,775**

Note 13 - Creditors

	Total 2024 £	Re-Stated Total 2023 £
Musicians' fees and expenses	20,457	16,338
Taxation and social security	20,026	18,118
Deferred Postcode Lottery grant	200,000	200,000
Deferred Income – others	14,193	17,417
Other creditors	57,191	57,721
	311,867	**309,594**

Deferred Income:

At 1 April 2023	217,417
Income deferred in current year	214,193
Amounts released from previous year	(217,417)
Deferred income at 31 March 2024	**214,193**

Deferred income comprises grants received in advance of the conditions having been met and fees received in advance for which entitlement has not been met.

2023 creditors figures have been restated to correct the analysis previously reported. There is no change to the overall 2023 creditors total.

Note 14 - Financial commitments

The charity's future minimum lease payments are as follows:

	Total 2024 £	Total 2023 £
Land and buildings		
Within one year	13,696	-
Between one and five years	-	-
Other		
Within one year	-	-
Between one and five years	-	-
	13,696	**-**

Note 15 - Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Tangible and intangible assets	80,110	-	80,110
Investments	414,114	706,253	1,120,367
Current assets	561,363	-	561,363
Current liabilities	(311,867)	-	(311,867)
	743,721	**706,253**	**1,449,974**

Note 15 – Analysis of net assets between funds (continued)

	Re-Stated Unrestricted Funds £	Re-Stated Restricted Funds £	Re-Stated Total Funds 2023 £
Tangible and intangible assets	34,044	-	34,044
Investments	740,258	697,404	1,437,662
Current assets	598,971	0	598,971
Current liabilities	(309,594)	-	(309,594)
	1,063,679	**697,404**	**1,761,083**

Note 16 - Unrestricted funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	(Losses)/Gains £	At 31 March 2024 £
Designated Unrestricted Funds Fixed asset funds:						
Scotland	22,025	-	-	(2,904)	-	19,121
England and Wales	12,020	-	-	3,212	-	15,232
Development Fund	39,476	-	-	(23,267)	-	16,209
Intangible Fixed Assets	-	-	-	45,758	-	45,758
Total designated funds	**73,520**	-	-	**22,799**	-	**96,319**
General Unrestricted Funds	990,159	748,991	(1,122,535)	(22,799)	53,585	647,401
Total	**1,063,679**	**748,991**	**(1,122,535)**	-	**53,585**	**743,720**

The designated fixed assets funds represent the net book value of tangible fixed assets and intangible fixed assets.

In 2023/24, the Development Fund was partly used with £23,267 of expenditure. At the end of the year, there was £16,209 still in the fund to support our digital transformation.

Note 17 - Restricted funds

Donors	As previously stated at 31 March 2023	Prior Year Adjustment (see note 20)	Re-Stated at 31 March 2023	Income	Expenditure		At 31 March 2024
Aileen Young Legacy	374,851		374,851	-	-		374,851
Gibson Graham Charitable Trust	27,332		27,332	-	(27,332)		-
Margaret J Stephen's Charitable Trust	145,230		145,230	-	(48,676)		96,554
Peter Sowerby Foundation	23,135		23,135	25,000	(48,135)		-
William Roy Legacy	158,855	(158,855)	-	-	-		-
Iain McGlashan Legacy	-			31,850	-		31,850
Live music in specific areas of the UK	82,865		82,865	147,555	(119,301)		111,119
Live music in specific categories of healthcare environment	43,990		43,990	136,747	(88,860)		91,877
	856,258	**(158,855)**	**697,404**	**341,152**	**(332,304)**		**706,251**

Funder	Restrictions
Aileen Young Legacy	For live music in Scotland
Gibson Graham Charitable Trust	For live music in Strathclyde (preference for Kintyre)
Margaret J Stephen's Charitable Trust	For live music in Dundee and Angus
Peter Sowerby Foundation	Final instalment of £100k Music for Mental Health & Wellbeing UK-wide project grant
William Roy Legacy	Prior Year adjustment - transferred from restricted to unrestricted funds 2022/23
Iain McGlashan Legacy	For any use in Scotland

Note 18 – Commitments

There were capital commitments at 31 March 2024 of £24,000 (2023: nil). This relates to the continuing design implementation phase of our new CRM.

Note 19 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £47,551. Last year, it was £27,807. Contributions of £6,693 were payable to the scheme at the end of the year and are included as creditors. In 2022/23, the figure was £15,510.

Note 20 – Prior year adjustment

During the period, information was provided to the Charity that made it clear that funds in the amount of £158,855 should have been classified as unrestricted rather than restricted funds. Given the amount involved, the Trustees consider it appropriate to update the financial statements to reflect the correct position. Accordingly, the comparatives have been restated which has resulted in an increase in the opening restricted reserves of £158,855 with a corresponding decrease in the opening restricted reserves for the same amount.

MUSIC
IN HOSPITALS & CARE
Joy through live music

Music in Hospitals & Care is a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those who are living with dementia, have mental health problems, or are seriously ill.

Only with your support will we help more people benefit from the healing power of live music.

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hello@mihc.org.uk

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@MiHCUK

Music in Hospitals & Care is a registered charity in England & Wales 1051659 and in Scotland SC038864
Registered office: Unit 40, Enterprise House, 44-46 Terrace Road, Walton-on-Thames, KT12 2SD

MUSIC IN HOSPITALS AND CARE

England & Wales - Charity number 1051659

Accounts

MUSIC
IN HOSPITALS & CARE
Joy through live music

Annual Report for the year ended 31 March 2023

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About Music in Hospitals & Care

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those living with dementia, mental health problems, or who are seriously ill.

We believe live music needs to be part of everyone's health and social care. Why? Because research shows that live music heals. It helps people feel relaxed and confident, and can relieve frustration, stress and isolation. Music can also reduce the perception of pain. It brings back memories and helps create new ones. When you move your body to music – even just tapping a finger – it's natural physiotherapy.

Our dedicated music team handpicks professional musicians through audition. They're chosen for their blend of musical talent, sensitivity and people skills. The live music experiences they create and share unlock all kinds of emotions – from joy to loss, pleasure to nostalgia. Unlocking these emotions supports people's wellbeing.

Live music can transform relationships between patients, families, health and care professionals, residents and carers. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Our vision

Everyone can access and experience the joy of live music.

Our mission

We take care to create connections and shared, meaningful live music experiences for people in hospitals and care.

Our purpose

Live music makes people feel more alive. It makes us human.

Welcome from Lifted Carers Centre

Keshia, who looks after her four children, two of whom have additional needs, started coming to Lifted Carers Centre in Wythenshawe in 2022. One of the first activities she took part in at the centre was a Music in Hospitals & Care live music experience.

Keshia and Emma, Centre Manager at Lifted Carers, welcome you to this annual report. They share what they see as the impact of our live music.

"As you will read in this annual report, Music in Hospitals & Care creates connections through live music," says Keshia (pictured right).

"Their live music experiences have helped me to connect with other members of the group at Lifted Carers and to feel part of a community. I've connected with happy memories around music that I hadn't thought about for a long time.

I used to write songs when I was at school, but it's something I'd forgotten about. When you're a carer, the kids' stuff just takes over everything. So, the live music from Music in Hospitals & Care reminded me that I absolutely love music.

It was really nice that the music was familiar songs I had heard before, but not necessarily genres I would have thought of listening to myself. It uplifted my emotions and put a smile on my face.

It takes you away from everyday life and brings you into a completely new world."

"The mental health challenge for parent carers is reducing their isolation and giving them the opportunity to feel part of something," says Centre Manager, Emma.

"Live music from Music in Hospitals & Care provides such a fantastic opportunity for the parent carers who come to our centre.

The live music experiences have many benefits, as you will see from this annual report. They encourage parent carers to revisit something they wouldn't have done for themselves. Carers can really let go and remember what a fun and relaxing experience live music can provide.

The musicians involve the carers in such a lovely way. It's beautiful."

Message from our new Chair

It is a privilege to welcome you to the Annual Report for Music in Hospitals & Care for the first time since I became Chair of the Board in November 2022.

Since I became involved with the charity as a trustee in 2018, I have been conscious of the passion of all those who have gone before us to build Music in Hospitals & Care into what it is today. This report shows that we continue to have the same energy to drive the organisation forward, and keep sharing live music with those in greatest need.

I have worked as an in-house lawyer in the NHS, so am very aware of the challenges our health and care sector faces. I inherited a love of music from my mother who was a beautiful singer, and I witnessed the healing power of music for her even when Parkinson's disease took away her ability to communicate in other ways.

I learnt much from the calm and courteous approach to the role that previous Chair, Peter Fairlie, brought. We continue to benefit from his leadership. In particular, his drive to create the UK-wide organisational structure we have today, while still keeping the benefit of strong local identities and links.

Very many thanks go to Peter for all his hard work and dedication, and also to our two former Treasurers, Anne O'Hagan and Helen Ashley Taylor. They both stepped down as trustees after many years in various capacities. Particular tribute should be paid to Helen for all her work in helping to establish our ICU Hear® programme, which remains a key part of our work going forwards.

In the last year, we have welcomed four new trustees, who have particular skills and expertise that we have already benefitted from:

- **Silvia Denaro** brings her expertise as an IT professional and a background in charity organisations
- **Alasdair Dow** brings skills and insights from his years as an NHS ICU consultant anaesthetist
- **Dr Jennifer MacRitchie** shares invaluable expertise from her academic work and has a particular interest in researching the impact of music and dementia
- Chartered Accountant **Andrew Ling** has brought his expertise from a long career in finance to the role of Treasurer.

I am very grateful to have the support of all of our trustees who give their time and expertise generously, both to ongoing Board business, and also as part of our various committees.

The Board recently confirmed its support for our new strategy. It is an exciting but challenging time to build and re-establish long term relationships with the NHS and other partners, in accordance with our agreed areas of focus.

As a Board, we aim to support our Chief Executive, senior leadership team and all of our staff to achieve our goals. We also want to give voice to our musicians, volunteers, fundraisers and those who experience our live music. I do hope you enjoy reading this report and we look forward to your continuing support in the years to come.

Maureen Hall
Chair

Message from our Chief Executive

This year has been about transition and change in readiness for the launch of our strategy. Our key focus has been making sure we return to sharing live music by working with our partners to support their needs.

Last year, we said we would **reach more people with healing live music**. To help do this, we said we would do **more impact-focused work with people who are living with dementia, mental health problems or are seriously ill**. In this report, you will hear about how we have been collaborating with our partners, and seeking the views of the people they care for, to create programmes that help people in these groups lead happier, healthier and more connected lives.

Another goal was to **work closely with our partners to clearly communicate the difference we make**. This is why, through surveys and phone calls with our supporters, volunteers, care teams, staff and musicians, we aimed to capture the essence of who we are and what we do.

This helped us to refresh our vision and mission, which are on page 3. These are integrated within our equality, diversity and inclusion strategy, which outlines how live music is a powerful tool that should be accessible to all.

The exercise of articulating our purpose helped us to recognise the longevity of the passion that our President Emeritus and former Director Sylvia Lindsay, MBE had for sharing live music in health and care environments. Sadly, Sylvia died in December 2022. We will continue to commemorate her life and legacy. She was an incredibly special individual, and I feel very privileged to have met her a few times. We have much to thank her for in the charity's journey.

Our people are vital to shaping the success of Music in Hospitals & Care. I feel very proud of our team of staff and musicians, who are passionate about sharing live music to create meaningful experiences and help people feel better.

Our monthly all-team sessions, as well as surveys, polls and informal get togethers have all helped to **improve our culture and support for staff**. We have supported the team to develop ways of working, including through learning sessions on productivity. Our organisational values are currently being updated, which will help to **strengthen our positive workplace culture, encouraging and embedding inclusive behaviours** and support our new strategy.

This work has supported our goal to **become more efficient through better systems**. We have **prioritised our digital transformation project**, an objective we also set ourselves for this year. The project shapes our ambition to be more data-driven and better placed to share evidence of the difference we make.

By focusing on flexible funding and reviewing our revenue model, we have been able to continue to successfully navigate the challenging financial and funding landscape. This has helped us to **strengthen our finances and resilience**, which will support the investment we need to achieve our strategy and long term ambition – for people in health and care to enjoy a better quality of life and improved health outcomes.

Barbara Osborne
Chief Executive

Our impact

Every year in the UK...

209,600 people will develop dementia - that's one every three minutes

1 in 6 people over the age of 16 will experience mental health problems

Nearly **350,000** people will spend over three weeks in hospital

Our live music reaches people in health and care settings to achieve positive outcomes

91% of people sang along, tapped their feet or clapped during the music

97% were more relaxed and happy afterwards

77% interacted more with staff and peers

69% felt less agitated, stressed and lonely

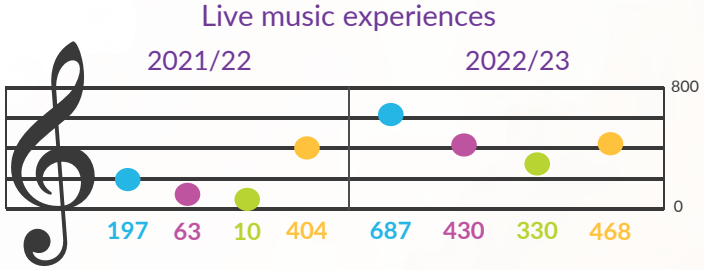
In 2022/23...

Our musicians shared

1,966 hours of live music

Dementia Mental health
Serious illness Wellbeing

We continue to get #BackToLive following the pandemic



Reaching

10,665 people living with dementia

6,060 people experiencing mental health problems

4,755 people who are seriously ill

6,960 people in health and community environments, improving their wellbeing

Where the people we reach are

925 Hospitals

48 Hospices

541 Care homes

423 Day centres

33 Special schools

Why our partners choose to work with Music in Hospitals & Care

84% High quality live music

71% Positive outcomes for people

66% Professional staff and musicians

4/5 care staff said they benefitted from the live music

We work with 343 professional musicians

This year's live music experiences were:

69% soloists

28% duos

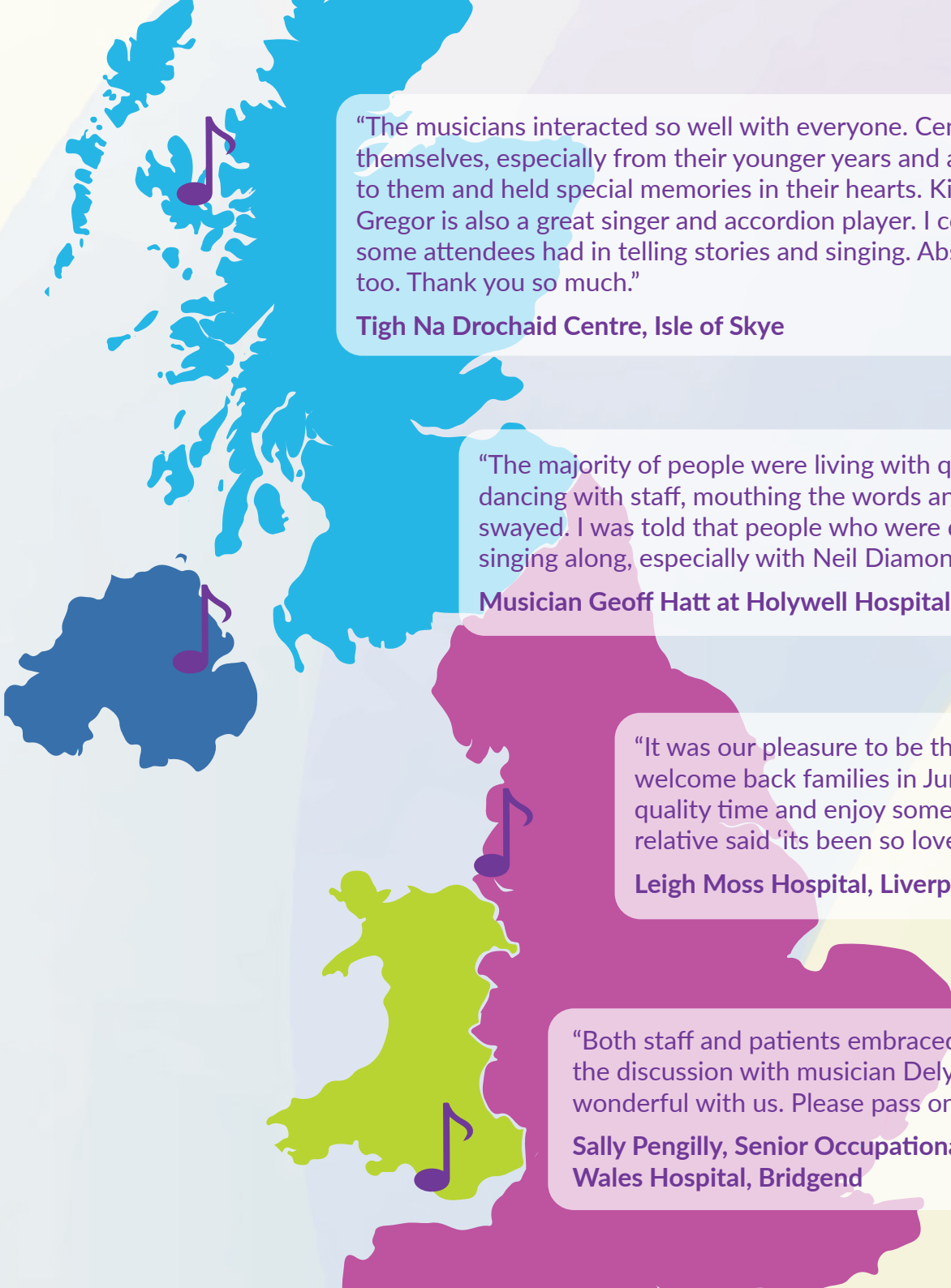
3% trios

59% of musicians attended an in-person Musicians' Day or online 'Tea and Jam' event

They most enjoyed:

85% Meeting other musicians

69% Hearing updates about the charity



"The musicians interacted so well with everyone. Centre attendees told stories about themselves, especially from their younger years and asked for songs that meant a lot to them and held special memories in their hearts. Kirsten has a beautiful voice and Gregor is also a great singer and accordion player. I couldn't believe the confidence some attendees had in telling stories and singing. Absolutely brilliant for staff morale too. Thank you so much."

Tigh Na Drochaid Centre, Isle of Skye

"The majority of people were living with quite advanced dementia. Several were up dancing with staff, mouthing the words and singing along. Some tapped feet and swayed. I was told that people who were down the hallway were even engaging and singing along, especially with Neil Diamond's *Sweet Caroline*!"

Musician Geoff Hatt at Holywell Hospital, County Antrim

"It was our pleasure to be the first inpatient setting within our local division to welcome back families in June. They expressed their joy at being able to spend real quality time and enjoy something with their loved one outside of restrictions. One relative said 'its been so lovely to be a part of, to see them light up again'."

Leigh Moss Hospital, Liverpool

"Both staff and patients embraced the calming nature of the music and thoroughly enjoyed the discussion with musician Delyth on the history and traditions of the harp. She was wonderful with us. Please pass on our thanks and appreciation."

Sally Pengilly, Senior Occupational Therapist at Coity Mental Health Clinic, Princess of Wales Hospital, Bridgend

Wellbeing

Live music can have a positive impact on everyone, from babies to older people, helping them feel relaxed and confident. It's our goal to reach as many as possible. Our music for wellbeing activities extend far beyond hospitals and care homes. Throughout the year, we also hosted live music online and our musicians visited rural island communities.

Reaching remote communities

We want everyone to be able to benefit from live music – including people in island communities around the UK. Since September 2022, our musicians have gone back to Guernsey and Jersey to share live music bi-monthly. In May, Music in Hospitals & Care singer and guitarist Paul Kerr travelled to Guernsey to share live music with people living on the island.

Paul visited 25 hospitals, care homes and respite centres in the Channel Islands, reaching 476 people - including residents, patients, staff, carers and family members.

Special moments

"It was very rewarding, at times intense, emotional, with some very special moments," says Paul. "There was a lovely session where there were three generations present. There was grandma, who was in the care home, her daughter and granddaughter. The grandma was really enjoying the music, dancing in her seat.

"The granddaughter and the mum started crying because they were just so moved by it. And then they started laughing at each other because they were being so emotional. They were euphoric, in a way. Their emotions just came out and it was a very touching moment."

We're also reaching island communities in Scotland. Singer and bodhran (drum) player Kirsten Easdale and accordionist Gregor Lowrey went to the Isle of Skye in June and Orkney in July.

Sharing live music online

We want to reach as broad and diverse a range of people as possible with our live music experiences to improve their wellbeing. This year, we reached over 5,000 people by sharing live music through our social media channels, including Facebook and YouTube.

To mark **South Asian Heritage Month** in August, we worked with Leeds trio Kinaara to share Punjabi folk songs on our Facebook page.

The live online music was watched by 223 people on Facebook and the video is now available on our Music in Hospitals & Care YouTube channel.

For **International Day of Sign Languages** on 23 September, signed song expert Dr Paul Whittaker OBE, went live on our Facebook page. He gave an introduction to British Sign Language and how it can be used for music.

St Dwynwen's Day is much like Valentine's Day in Wales, except it's celebrated on 25 January. To get people in the mood for love, harpist Eleri Darkins shared her beautiful music live on our Facebook page, in both Welsh and English. The video was viewed 883 times and got 83 reactions, comments and shares.

Other live online music for wellbeing included uplifting tunes for **Mental Health Awareness Week**, **St George's Day** and a celebration of our health service in July on the day of the **NHS Big Tea**.

Our first ever hybrid live music took place on 21 June at Queensferry Care's Day Centre, The Haven, for **Make Music Day**. This is an annual global celebration of music making.

The live music brought together 16 older people, staff and volunteers at The Haven, with 29 members of the public who watched online on our Facebook page.

Festive cheer

In the run up to Christmas, we put together a festive programme of live music. The aim was to uplift people living and working in health and care environments and people in the community in need of a festive wellbeing boost.

Belfast based singer and guitarist Edelle McMahon shared some cosy Christmas classics from her home at the start of December. Health and care environments received exclusive on-demand access to this live music, which got 125 views on our YouTube channel.

A couple of weeks later, Edelle shared upbeat Christmas party tunes to get people in the festive spirit live on our Facebook page, with 593 views.

We also held live online Christmas music at Riverhouse Barn Arts Centre in Walton-on-Thames and on our Facebook page in our hybrid MusicaliTea event. There was an in-person audience of around 40 people and 54 views on Facebook.

Dementia

Our professional musicians visit care homes, day care centres and hospitals, sharing live music experiences with people living with dementia and their families. These can unlock all kinds of emotions, from joy to loss, pleasure to nostalgia, and they relieve frustration, stress and isolation.

Here are some of the projects we've been involved with over the past year that showcase the impact of live music on people living with dementia.

Creating Room for Music

This year, we got involved with Rights Made Real, a project that champions human rights and quality of life in care homes. It is delivered in partnership between Life Changes Trust, Scottish Care and the University of the West of Scotland.

We created a programme called Room for Music, in which musicians shared regular live music at three of Oakminster Healthcare's care homes in the Glasgow area. These two-hour live music experiences included group and one-to-one interactions in different spaces.

A wellbeing enabler at Oakbridge Care Home said: "I felt inspired by the difference one-to-one music could make to people and surprised that people I assumed wouldn't necessarily engage with the musician did and got so much out of it. You think you know someone well, but this experience brought out different things about people that I didn't know."

Jane Bentley (pictured) shared live music with residents and staff at Bankhall Court, a specialist dementia care home, for the first time. Jane is an experienced practitioner in music for wellbeing, who began working with us as a musician in 2019. She shares the impact on residents and Kristine Douglas, manager at Bankhall Court, offers her perspective on the difference the live music makes.

Jane's view

"I think what live music does, that recorded music can't do, is adapt to the person that's there in the moment. If I'm singing a song that most people know and I see somebody's lips moving, that they're just catching the words, I find if I slow down then they'll probably

have all the words and be able to sing along.

You see people, who might at other times be agitated or concerned, becoming joyful. If a staff member can sit next to somebody and have a great singsong with them, it levels the playing field a bit and we begin to see each other just as people again. Particularly with live music, it's that sense of togetherness, of participation, of that person being seen, recognised and responded to, and a sense of doing something together."

Kristine's perspective

"Even if they're non-verbal, residents will tap their toes, clap along, have a smile on their face. When it comes to people living with dementia, they appreciate the more person-led, personal touch that live music gives.

It's just about understanding the residents better, so in this project, the staff are looking at what music really interests them. We have 50-year-olds and we also have 90-year-olds here, so that's a wide range of genres and they all like something different."

Dementia Action Week

"It made me feel wonderful to see my dad so animated and singing and clapping along. I hope this music happens at least every month for him. Thank you."

This is just a snapshot of the positive feedback we received from the live music we put on to show support for Dementia Action Week, which was 16 to 20 May 2022.

Our musicians shared music in hospitals, care homes and Age UK centres across the UK, in locations ranging from Perthshire to Guernsey. The aim was to give people living with dementia the chance to connect and share experiences. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Some care home staff witnessed people who are no longer able to communicate verbally singing along to their favourite songs.

"My dad has late-stage dementia. He was very unresponsive and low in mood, but as soon as he heard the music he smiled and clapped. I could see the change in how relaxed he felt.

He enjoyed listening to the accordion and seeing everyone happy, smiling, singing and dancing around. He even told me that it was like being in Paris and thanked the musician himself. Thank you for this beautiful experience."

A family member at Coventry University Hospital

"Patients engage with the music in lots of different ways."

Music in Hospitals & Care musicians have been visiting specialist dementia services at Bowmere Hospital in Chester for over 15 years. Olivia Bartley is a Specialist Occupational Therapist on Cherry Ward, which offers 11 beds for the assessment and treatment of people living with dementia.

"It can sometimes be challenging to care for a person living with dementia. The ward environment is an unfamiliar place for most people. Often people can be disorientated and this can lead to distress and confusion. The individual can also experience frightening thoughts or beliefs, which can cause them to feel agitated or anxious.

Patients engage with the music shared by Music in Hospitals & Care in lots of different ways. Some like to sit and listen quietly while others prefer to sing along, dance or even play instruments. Afterwards, participants are more upbeat and there is a general brightening of mood on the ward. Sometimes people who may have been lower in mood prior to the session have become much more animated and engaged afterwards."

Mood-boosting music

"Reminded me of my father playing instruments in the house, happy times."

"It helped me relax, which is good as I've been down and struggling."

"Something incredibly human about it and the connectivity."

This is just some of the positive feedback we received about our regular live music in five wards at Llandough Hospital in Penarth. Staff there assess and treat people with organic dementia, functional cognitive disorder and young onset dementia.

Participants were observed by professionals from the Cardiff and Vale University Health Board to see what impact our live music had on their wellbeing. They used an evaluation method called "dementia care mapping" to observe four people during a one-hour live music experience.

The method measured the activity of the four people to assess their wellbeing. The tool has 23 categories of behaviour, such as interacting with others, moving around, eating and sleeping, that are logged every five minutes for each person.

Before the live music, the four people were sleeping and passively watching the environment. During the live music, all of them were more engaged, singing and playing musical instruments. They had a more positive mood.

Results showed that each of the four people had improved mood and engagement scores during the live music, suggesting that their wellbeing had improved.

"There is one gentleman, in particular, who usually only interacts briefly, but he danced the whole way through. He laughed, smiled and shook the hands of the musicians. He had a great time with them and the staff. It was very emotional for his family and carers to see how much the music brought him 'back'."

Staff member at Station Court Care Home in Ashington, Northumberland

"My mother-in-law has dementia and there are days where her communication is limited, but she seems to come alive when she hears music. It is a wonderful and powerful wellbeing activity and I just wanted to thank you and the team."

Feedback from a family member of a resident at a Parkhaven Trust service in Maghull, Merseyside

Mental health

Research shows that live music can boost a person's wellbeing, reducing feelings of stress and anxiety and improving their mood and the quality of their sleep. We reach people of all ages who have mental health problems by sharing live music experiences with them. These can help them to feel more relaxed and confident. Here is a snapshot of how our live music has helped to improve people's mental health over the last year.

Building a regular rapport

Singer and guitarist Charlie Gorman joined Music in Hospitals & Care in 2013 and has regularly shared live music at the Royal Edinburgh Hospital for the past eight years.

Here, Charlie talks about sharing live music on Eden Ward, a mental health unit for women aged 65 and older. Samantha Philps, Activities Coordinator at Eden Ward, also explains the impact Charlie's live music has.

Charlie's view

"I've known some of the patients at the Royal Edinburgh Hospital since I started working with Music in Hospitals & Care. You get to know their musical preferences and their personalities. It's really lovely to see people growing through those stages of being at quite a low point, to being so involved and alive in the music.

Eden Ward is so lively in terms of interaction, singing along and requests. The staff are brilliant and are so responsive to the impact of live music."

Samantha's perspective

"Especially in mental health, engaging people in activities, such as live music, is seen as incredibly important in recovery – as much as medication or therapy can be.

Charlie is great at interacting with the patients and they can participate in the group. The most amazing reactions are when

patients that you don't get as much from start to open up. You begin to see a different side to them when the music's playing. Even if that's just a wee smile, tapping their foot or mouthing the words. It's really special when you see that.

Regularity means relationships can develop between the musician and the patients. We have some patients that are here longer term, and it becomes part of their routine – a little light in the week that they can work towards."

In June, Samantha featured on broadcaster and Music in Hospitals & Care Vice President Katie Derham's podcast *Just the Tonic*, which shines a light on the positive impact the arts can have on people's lives. Samantha spoke about how our live music is helping the women at Eden Ward.

Katie also spoke to fellow Music in Hospitals & Care Vice President Sir Richard Stilgoe on the podcast about his many years of involvement with the charity.

Developing the best live music experiences to support people with mental health problems

Existing research shows that live music improves people's mental, physical and emotional health. Learning about how our live music is improving lives across key areas of healthcare is really important to us and we want to reach more people affected by mental health problems. We also want to create services alongside people with lived experience, as well as the staff who care for them.

In a new project, funded by the Peter Sowerby Foundation, we are working with five mental health support services across the UK to look at different approaches to providing live music.

"The musician Chris was fantastic and a massive hit with all three of our wards. He engaged with one male patient by tuning his guitar and they played a song together.

He also chatted with a female patient who said how helpful it was for her and how much she enjoyed singing songs that she knows well. We cannot thank you enough for enabling our patients to have this experience."

Staff member, Priory Ayr Clinic

The aims are to:

- Reignite relationships in these environments, following the pandemic
- Find the best way for live music to support people's treatment or recovery from mental health problems, and help them to feel less isolated
- Get feedback from people with mental health problems and staff to make sure our future live music programmes have the greatest impact.
- Establish a steering group of eight musicians, charity trustees, external experts and people with experience of mental health problems, to consider the way we evaluate these live music experiences.

Making an impact

As part of this research, we are sharing live music experiences in hospitals and a community mental health service. These are in Bridgend, Glasgow, Croydon, Manchester and Chester.

We asked participants and staff to give feedback on their experiences and established a steering group to consider their responses. The group is meeting regularly to see how we can adapt our live music experiences so people with mental health problems can get the most out of them. With the support of a professional evaluator, the group is considering the best ways to integrate evaluation into these live music experiences. The current project finished in June 2023.

Feedback on our live music experiences from participants at Ty Llidiard Child and Adolescent Mental Health Services at Princess of Wales Hospital in Bridgend:

83% of patients said they felt calmer

83% of patients said it improved their day

78% of staff agreed it helped them get to know the people they support

100% of staff strongly agreed they will have a better working day as a result of the live music

Magical moments of calm

We started a new project with our partners Swansea Bay University Health Board in July 2022, visiting mental health wards at Neath Port Talbot and Cefn Coed Hospitals weekly.

Harpist Delyth Jenkins, who plays regularly on the wards, says: "When I arrived, one patient was like a restless wanderer, never staying in one place for more than a few seconds. However, after a while she came over, sat down and started singing along to the songs and smiling. Towards the end I played a calm instrumental, and she listened intently."

This is an example of how live music reaches out to and brings people together in a moment in time. Our specially-created live music experiences give people creative way to express themselves and provide a sense of calm in a busy clinical environment.

Changing lives through music

In May 2022, we started to work with Midlands Partnership Foundation Trust, sharing two live music experiences each month at The Redwoods Centre in Shrewsbury and St George's Hospital in Stafford.

During one of these experiences, Lexi* shared the lyrics of a song she'd written with Bob Gessey, a guitarist, pianist and vocalist who has worked with Music in Hospitals & Care for 22 years.

Up until this point, Lexi had been uncommunicative and had not been taking care of her personal hygiene. She asked Bob if he would play her song while she sang. He improvised and accompanied her, despite not knowing the tune. It worked out perfectly. She got to sing her song, her way, for a big crowd.

Later that day, with the help of her activities coordinator, Lexi washed her hair and put on a face mask. Her dream of performing had come true. The staff were so pleased to see the effect the live music had on her.

This project has been so successful that the initial nine-month partnership with Midlands Partnership Foundation Trust has been extended to January 2024.

*Name has been changed

Serious illness

We believe live music needs to be part of everyone's health and social care. It offers comfort and connection in difficult times and reduces the perception of pain. More of our musicians have been able to return to hospitals, hospices and respite centres for the first time since the pandemic to share these benefits. This live music is for people who are critically ill or have life-limiting conditions, their families and the staff who work with them.

Making memories for families

Alexander, who is two , has Joubert syndrome, a rare genetic condition that affects his brain development. Louise is Alexander's mum and takes him to Kites Corner, a multi-sensory centre and gardens in Gloucester, for respite care and daytime support. In August 2022 Music in Hospitals & Care joined them there for a family music day. Louise, and Jo Bowden, a Play Leader at Kites Corner, explain the impact of our live music.

Louise's story

"Alexander requires full support with feeding, is non-verbal and has a visual impairment, but it doesn't stop him from communicating his wants and needs.

He responds really well to music and we love to sing together as a family. I came along to the music day with all three of my boys and we had a great time. Alexander loved doing the actions along with the nursery rhymes, so I know he thoroughly enjoyed it – his smile proved it too."

Jo's perspective

"Many of our children have sensory needs and music is a great way to communicate with them.

It was great to have musician Annie from Music in Hospitals & Care come to share upbeat songs. It's lovely to have some live music at Kites Corner to bring the families together in a relaxed social gathering that allows them to meet people they may not otherwise see."

"I always look forward to playing at Holy Cross Hospital in Surrey. The staff are so helpful and welcoming. The patients are very poorly and most of them are unable to communicate, so it can be very difficult to know if the music is being enjoyed. This is where eye contact for me is imperative, and I was rewarded with the most glorious smile from one of the patients today.

There is no doubt that performing here can be challenging, but for me, it's always one of the most rewarding afternoons I can spend and everything that Music in Hospitals & Care is about."

Margaret Watson, a harpist who has been working with us in the South of England since 2010

Going live in critical care wards

ICU Hear® is our award-winning project sharing live music in high dependency and intensive care units to improve care. Our professional musicians share specially-created live music experiences at people's bedsides.

This year, musicians returned to critical care wards at the Royal Infirmary of Edinburgh in October, sharing live music for the first time since the pandemic.

"I think live music is essential for the patients and their relatives in critical care as it helps to make the experience feel a little more human and less frightening," says Caroline Barker, Senior Charge Nurse at the infirmary's Intensive Care and High Dependency Units. "For patients who are awake, it is a link to normal life."

"We see some sedated patients on ventilators relax, with a noticeable change in their vital signs. For those who are agitated and distressed, we can see the calming effects when they are listening to the music. It evokes many memories, particularly for our older patients, and this helps staff to learn and connect more with the patient in the bed."

"Music helps to relieve pain"

In Wales, we've been working with musician Delyth Jenkins and Hywel Dda University Health Board. We have shared live music in

critical care at Glangwili, Withybush, Bronglais and Prince Philip Hospitals for the first time since before the pandemic.
"The patients in critical care are seriously ill and their family and loved ones are feeling stressed and emotionally drained. The music helps to relieve that pain, whether it's physical or emotional," says Delyth, who plays the Celtic harp and a smaller harp she can move from bed to bed in hospitals.

"There is not always an obvious response to the music. Some of the patients might not be able to move or speak. For someone in this situation, their illness can sometimes make them feel locked into their bodies and the music is a way of helping them to escape."

Staff have told Delyth that the sound of the harp is soothing and relaxing and that "it's lovely to hear something other than the continual bleeping of machines".

Musicians also returned to Manchester Royal Infirmary from January 2023 and St Mary's Hospital in London in March.

Connecting with people experiencing neurological conditions

"Welcoming" "Fandabbydozzy" "Caring"

These are a few of the words' patients used to describe our live music experiences at the Royal Victoria Hospital's new Centre for Brain Injury Rehabilitation in Dundee.

We are trialling a programme of live music with singer and guitarist Dave Webster at the centre. This is part of the Dundee and Angus Health and Social Care Partnership's review of rehabilitation for people who have had a stroke.

We hosted six pilot live music experiences as part of a redesign of stroke and brain injury services across the Tayside region and will continue sharing monthly live music.

Super Trouper

In Belfast, musicians Brendan Popplestone and Brian McAteer have been visiting the Neurology Unit at Musgrave Park Hospital twice a month since August. The unit provides respite care, assessment, monitoring and rehabilitation, as well as permanent beds for those facing life-limiting, serious neurological illness.

Wilnor Tennant, Activity Coordinator in the Neurology Unit, says: "We had a respite patient in for two weeks and she came to one of the events. She had wanted to go to an ABBA tribute band, but because of her condition, she couldn't. The guys did a set of ABBA songs which she loved and sang along as if she was on stage with them.

"On her discharge home, the following day, she said she'd loved every moment of the live music and it took her back to the days when her condition didn't hold her back. We heard the next week that she had sadly passed away, but I will always have the memory of her singing *Super Trouper*."

"What a wonderful afternoon of music making here at Little Bridge House. It was a joy to welcome back Caroline and her fabulous piano playing after almost three years. The children, parents and staff were all captivated by her playing. Her manner was so gentle, and she engaged with everyone so wonderfully."

Staff member at Little Bridge House Children's Hospice in Barnstaple

The return of Lullaby Hour

Music can reduce babies' heart rates and help them to sleep deeper. This can help babies who are seriously ill to spend less time in hospital.

To mark World Prematurity Day on 17 November, clarsach (Scottish harp) player, Siannie Moodie, shared some soothing melodies on our Facebook page, receiving 354 views and some lovely feedback.

This followed our welcome return to in-person Lullaby Hour in September. It offers babies, children and their parents or carers the chance to experience peaceful songs and melodies. Professional musicians create special moments and memories for families in hospital wards, neonatal units and hospices.

London-based singer Mica Bernard began visiting the neonatal intensive care units at Queen Charlotte's & Chelsea Hospital and St Mary's Hospital in Paddington. She continues to do this three times a month.

Singer and ukulelist Elkie Jeffery (pictured) has shared Lullaby Hour twice a month at Northwick Park Hospital in Harrow since February. After what had been a stressful morning with MRI scans and tests, one mum who experienced Elkie's live music said: "I felt like that music was as much for me as it was for my baby."

When Elkie arrived in the room, the mum's baby was crying and stirring. By the time Elkie shared her last song, the newborn was sleeping and the mum was smiling and swaying along.

> "One patient had been there for several months and had hardly ever spoken a word and the staff couldn't believe he was happily singing along to all the songs. That was nice to hear, and he also was smiling a lot. It's good to be back at the Astley Ainslie Hospital in Edinburgh with such a lovely group."
>
> **John Sampson, a multi-instrumental musician from the duo A Fyne Pear**

Meeting infection control measures and sharing healing live music

In November, we ran a pilot project in Newcastle to establish how successfully live music could take place on hospital wards with strict Infection Prevention Control measures in place. These measures mean that singing is not permitted, and musicians need to wear masks, adhering to individual health and hygiene practices.

For the pilot, three instrumental musicians shared live music across three wards in the Royal Victoria Hospital. This included the gynaecological care, major trauma and orthopaedics, and adult trauma orthopaedics wards. They also visited the haemodialysis unit at Freeman Hospital.

A staff member from the Royal Victoria Hospital said: "I think, as healthcare professionals, we prescribe medical, physical and cognitive treatments and sometimes forget the power of art and the importance of understanding patients' passions and what's actually important to them."

Feedback from patients and staff was overwhelmingly positive. Some 21 patients and 31 staff members completed feedback surveys. Of these:

- **17** patients said their mood had improved because of the music
- **27** staff members said that they felt happy during the music
- **11** patients said they felt less stressed
- **24** staff members said that patients felt relaxed
- **22** staff members said that their colleagues were more relaxed

A staff member in the gynaecological unit said: "It transformed the ward for both patients and staff."

People experiencing pregnancy loss said they felt comforted and as though they had a companion with them when they listened to the music. Staff saw that older people with delirium had a noticeable improvement in their mood.

Young people with personality disorders were visibly calmed by the music, and some people having palliative care felt emotional due to the beauty of what they were listening to.

"The live music carried connections between patients who had previously seemed strangers and allowed loved ones visiting to have conversations that centred around interests and enjoyment, rather than illness," says Katie Hickman, Arts Programme Manager at Newcastle Hospitals Charity.

"Live music has the capacity to consider individuals beyond their place in the hospital setting, and significantly help to practice person-centred care."

Our community

Thanks to our fantastic supporters, amazing musicians, brilliant volunteers and staff, and our valued health and care partners, 31,655 people have experienced the healing power of our live music this year. Here's a roundup of some of the inspirational activities they have been involved with over the past 12 months.

Our fantastic fundraisers

Showstopping student support

"We loved the opportunity to support such an amazing and worthwhile charity. We were supported the whole way by their wonderful team."

This was the response from Edinburgh Napier University students Rosie, Jemma, Jude and Robert, who organised a live music event and raffle for Music in Hospitals & Care as part of their course. Together, they raised an amazing £706.

Students from Cardiff University, meanwhile, organised an A Cappella Society showcase in May to raise funds for Music in Hospitals & Care. They sang uplifting tunes in front of an appreciative crowd and streamed the concert live online.

"The benefits of live music are clear to all of us who are members of music groups. Music in Hospitals & Care plays a vital role in bringing the healing power of music to those who need it most. Buxton Musical Society are privileged to be able to support such a fabulous organisation."

Kathryn, Buxton Musical Society's Chair

Born to Run

In October, nine supporters ran the London Marathon for Music in Hospitals & Care. Their efforts to raise vital funds to bring the healing power of live music to more people across the UK raised a fabulous total of £11,916.

Jenny Whiteway, one of the runners, says: "It was definitely a challenge, especially around 14 to 19 miles, but the atmosphere and the crowd really helped so much. I don't think I stopped smiling the whole five hours!

"The importance of music in the lives of people living with dementia became so clear to me, first-hand, when my grandad developed Alzheimer's in 2015.

When his memory had deteriorated, we found that music was one of the only things that could bring him peace and happiness in moments of agitation and stress. I'd often play guitar for him and watching him react to the music being played was really special."

Charlotte Mason-Mottram was another supporter who ran the marathon for us. She says: "It was the best day of my life so far, and I'm so glad I was able to raise so much money for such an awesome cause."

Festive fundraising

Choirs in the community

We were so grateful to have more choirs and community groups supporting us over the Christmas period. Funky Voices Choir donated the proceeds from three concerts in the Essex and Suffolk area in November and December, raising £225.

Chorleywood Community Choir, near Watford, and Edinburgh Choral Union also held their Christmas concerts in support of Music in Hospitals & Care.

In London, our supporters got together under the Christmas tree in Trafalgar Square with members from the London Symphony Chorus, ladies' singing ensemble Mama Vox and the public to share music and collect donations. They raised over £345.

A passer-by on holiday from Australia, who took part, wrote and thanked us for the experience. She said: "It was a great joy and privilege to have the enormous pleasure of joining in the carol singing with the magnificent choir from Music in Hospitals & Care.

"There was a tear in my eye knowing that I was just so lucky to be there on that day, at that time, experiencing the joy that the choir and their beautiful singing was giving us all."

Busking bonanza

In December, we spread festive cheer to Christmas shoppers at the John Lewis store in Edinburgh. Our Music in Hospitals & Care musicians donned their festive jumpers to busk alongside the NHS Fife Choir in a fun-filled fundraising evening of Christmas songs and carols. They raised £256, including a £100 donation from John Lewis.

Our amazing supporters also raised £4,500 for our Christmas appeal. This helped to bring music and connection to hospitals and care homes and improve wellbeing at what can be a lonely and isolating time.

"The Calleva Foundation support a number of musical initiatives, from instruments and concerts, to bursaries at all levels, from little ones to professional musicians. It is with great pleasure that we extend our support to Music in Hospitals & Care to help provide the joy, comfort and relief brought by music to those who are unwell."

The Calleva Foundation, a small family trust funding projects in London and Hampshire

Our vibrant volunteers

Volunteers' Week

Sandra McLennan has volunteered with Music in Hospitals & Care for 22 years and is one of the volunteer ambassadors we shone a spotlight on during Volunteers' Week in June.

"Volunteering for Music in Hospitals & Care is a privilege," says Sandra. "Watching anxious frowns turn to smiles, sensing the thrill from young children holding musical instruments, being in a room with dementia patients who recognise a harmony from their forgotten past – it is humbling, emotional and uplifting, all in equal measure."

As a volunteer ambassador, Sandra gives talks to local community groups and recently spoke to the Rubislaw Church Guild in Aberdeen. The feedback from Secretary Lorna McIntosh demonstrates the value of our wonderful ambassadors like Sandra.

"It was really interesting to hear about the work of Music in Hospitals & Care," says Lorna. "Sandra's commitment and enthusiasm was clear for all to see. We'll be spreading the word now. Music is so important to us all, and even more so to more vulnerable folks in care settings."

Thanking our trustees

Following our Annual General Meeting in November, trustees, volunteer ambassadors, musicians and supporters came together at London Canal Museum for a special event.

The evening was a celebration of Music in Hospitals & Care as we look forward to our 75th year. It was also an opportunity to thank former Chair, Peter Fairlie, and Anne O'Hagan, Honorary Treasurer, who stepped down from their roles.

Anne has been invaluable to the charity as its Honorary Treasurer, providing her expertise and input into the Annual Report and Accounts since 2017.

She said: "It has been a privilege to contribute to the work of the charity and to work with such great, committed people over the years. And to see the charity grow in strength and reach with superb communications showcasing the positive results obtained everywhere they go."

Peter added: "My time with the charity has been made extremely enjoyable by our many wonderful supporters and the impact of our live music."

Three cheers for the Co-op

We were extremely grateful to Co-op members who helped us raise a whopping £17,881 through the Co-op Community Fund.

Members from Co-op stores across Scotland and England, including Southampton, Bath, Crieff, Dunfermline, Melrose and Ealing, chose us as their local cause and charity of the year. That meant that 2p from every £1 that was spent on Co-op products was donated to Music in Hospitals & Care. The money is spent on live music experiences in the store's surrounding areas.

Volunteer ambassador Alison Frazer (pictured left) said: "Co-op members' generous support for Music in Hospitals & Care is inspirational and provides a great opportunity to raise the charity's profile in the local community. As a volunteer, it was wonderful to talk to people at the store in Crieff who understood the importance of live music and to let them know that their shopping could also support our work."

Our marvellous musicians

The beating heart of our charity is the wonderful musicians who give their time and skills to share live music with people across the UK. It was wonderful to be able to get them together at our Musicians' Days in London, Cardiff, Manchester and Edinburgh in Autumn 2022.

Our musicians discussed their current work, popular songs and safeguarding. They listened, shared ideas, made music and reflected on why we do what we do – share live music with those who might not otherwise experience it – and what that means for each of us. We also continued with monthly 'Tea and Jam' meet-ups on Zoom.

"I thought the Musicians' Day in Manchester was very valuable," says Bernie Fawcett, a singer, guitarist and pianist. "It was good to learn about how other musicians work and go about their programme. It's always an education for me, you never stop learning. I also look forward to the Zoom meetings."

Learning from our musicians

In February, we held focus groups with musicians to help us create resources which we will share throughout our 75th anniversary year to build on all of the research and knowledge Music in Hospitals & Care has gained about music and health.

We asked musicians to discuss how they start conversations and engage people in live music. Common themes included finding out about the person's mood or energy level before the music starts and relating songs to local history and experiences or memories.

These focus groups are part of wider efforts we are making to gather information on the impact of our work. It's vitally important that we listen to and learn from what musicians have to say. We thank them for their continued passion and commitment to sharing high quality live music where it is needed most.

Gathering feedback

"To my knowledge, there is no other organisation offering the carefully auditioned and selected musicians who are able to bring such joy and vitality to the very changed human landscape here."

This is a quote from one of the hospital staff members we surveyed last summer about the value of Music in Hospitals & Care's work. We sent surveys to our supporters, musicians, trustees and health and care partners. The aim was to find out more about them and what aspects of our work interests them the most.

Other feedback we received from the surveys included:

"When I play for Music in Hospitals & Care, it's about interacting with people. It's bringing a bit of joy and light into places that can be very dark."
Music in Hospitals & Care musician

"Live music is a direct and personal contact unlike recorded music. It should not be seen as an 'add on'. It can raise the spirits and set us on the road to recovery."
Music in Hospitals & Care supporter

Making the shortlist

We were invited to apply for the special Legacy category at the 2022 ScottishPower Foundation Awards. The award was introduced to celebrate the foundation awarding £10 million in grants to charities since it was established in 2014. It recognises the ongoing legacy of activities that improve people's quality of life.

We have partnered with ScottishPower Foundation since 2014 and are hugely grateful for their funding. It has allowed us to build our critical care projects ICU Hear® and Lullaby Hour from an idea to UK-wide initiatives that have a huge impact on people's health and wellbeing. We did not win the award but were delighted to be shortlisted and to attend the celebration evening.

75th anniversary celebration

To kick off a year of festivities to mark our 75th anniversary, we were joined by health and care professionals and musicians at the Pierhead Building in Cardiff on 14 March.

A panel discussion was hosted by Claire Owen, our Head of Music Delivery. It featured: Esyllt George, Arts in Health Coordinator for Cwm Taf Morgannwg University Health Board, Kathryn Lambert, Arts in Health Coordinator for Hywel Dda University Health Board, and Tim Nicholls, Clinical Nurse Specialist, Mental Health Services for Older People, Cardiff and Vale University Health Board.

They discussed what makes live music in hospitals and care homes successful and how we can work together to bring the healing power of music to those who need it most.

Demonstrating expertise

Some of our musicians shared the live music they bring to different health and care environments, demonstrating their expertise. This included singer and guitarist Nick Russell, who goes into care homes to reach people with dementia, and harp and violin duo Marged and Angharad, who share live music in mental health environments.

Special thanks go to Jayne Bryant, Member of the Senedd for Newport West and Chair of the Cross Party Working Group for Arts and Health, for sponsoring the event.

A year of special events

We were founded in the same year as the NHS and to mark our 75th year, in 2023, we'll host special events. These will commemorate where we have been and look ahead to where we are going next. We'll be diving into the archives to explore the charity's rich history, as well as sharing our new strategic direction.

Get involved

Thanks to our amazing supporters, volunteers, musicians, staff, funders and partners, this year we celebrate 75 years of sharing the healing power of live music.

Will you join us in this milestone year and help improve the health and wellbeing of children and adults through live music?

Make a donation: Over the past 75 years, your support has helped people in hospitals, care homes and the community to feel connected, remembered and cared for. Donating £30 today could help to share live music with someone in a care home.
mihc.org.uk/donate

Fundraise: Run, walk or dance your way to 75 miles. You could even host a quiz on music from the past 75 years. Or anything else you can think of to raise money and help share the healing power of live music.
mihc.org.uk/fundraise

Spread the word: Throughout 2023, we'll be sharing our research and knowledge about live music and health, as well as the stories of the people who experience our live music. Please share these with your friends and networks to raise awareness.
mihc.org.uk/celebrating-75-years

Leave a legacy: Make a gift in your Will to help make sure we can continue sharing the healing power of live music for the next 75 years and beyond.
mihc.org.uk/leave-a-legacy

Become our Friend: Set up a regular monthly donation of £5 or more and you'll help more people benefit from live music and receive an exclusive badge and playlist.
mihc.org.uk/friends

Fund us: Generous funding from charitable trusts and foundations helps make our live music possible.
mihc.org.uk/become-a-funder

Looking ahead

In 2023, we are celebrating our 75th anniversary year. We are also focusing on our new strategy which will help us deliver our long term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

The pandemic and the path it took us on have meant we have reflected on our purpose and vision. It reminded us that sharing live music with people in hospitals and care is at the core of what we do.

Over the next three years, three words will flow through our activities that shape our new strategy.

These are:

1. Impact

We are on a journey to be more impact-led through the programmes of live music you have read about in this report. We are committed to elevating the profile of live music in hospitals and care in an accessible and inclusive way. Our communications plan, which outlines how we will communicate our impact with our musicians, health and care partners and supporters, will help us do this.

2. Voice

We will only be able to deliver on our strategy if we engage people with the healing power of live music. That includes everyone from funders to health and care professionals. This is why supporters, musicians, health and care professionals, our staff and trustees all helped to create our new vision, mission and purpose (see page 3).

3. Recovery

We have built an investment budget to deliver our strategy over the next three years. This will help us recover from the pandemic to deliver sustainable programmes of live music that will improve people's lives. Our fundraising strategy, investment policy and approach to diversifying income from health and care partners are integral to us delivering this element of the strategy.

We asked our audiences to dream about the future vision or a perfect world for live music in hospitals and care:

"Accessing live music in hospital and care helps people to feel better, stronger and in control of their health. We're the world leaders in the field." **Trustee**

"Live music is accessible to everyone and a vital part of health and wellbeing plans for those receiving care and treatment." **Staff member**

"Somebody will say 'They need a doctor or a nurse' and live music might seem trivial – but it creates moments that are so beautiful." **Healthcare professional**

"Creative arts are no longer a 'nice to have'. The decision makers see the real reactions and impact that people are experiencing." **Supporter**

Our strategy for 2023 to 2026

Long term ambition: people in hospitals and care enjoy a better quality of life and improved health outcomes.

Impact

Understanding and demonstrating the impact of our live music

- Develop our theory of change and evaluation framework to show measurable outcomes for our live music.
- Implement a UK-wide return to critical care through our ICU Hear® and Lullaby Hour programmes.
- Maintain and deepen engagement with our network of professional freelance musicians so that we can continue to deliver high quality live music throughout the UK.

Voice

Elevating our profile by being a visible voice

- Embed our organisational values that will enable us to achieve our strategic ambition.
- Demonstrate our impact, share stories to engage funders, sector organisations and health and care partners so that they continue to work with us.
- Raise awareness and celebrate the voices that have made up our diverse community over the last 75 years and that inspire us for the future.

Recovery

Financial stability and sustainable music delivery

- Increase our work with NHS Trust partners to develop our future income.
- Improve our financial stability by regularly forecasting and continuously reviewing our revenue model.
- Continue to build relationships to engage new and existing supporters and funders so we can recover our income and become more sustainable.

Foundations

People and culture

Continue to put people first and build an empowering culture that supports us to deliver our strategy.

Systems and infrastructure

Continue to make progress with our digital transformation project and the systems that support it to operate efficiently.

Income generation

Monitor and generate income so we can recover and increase our resilience to share the healing power of live music.

Financial summary

How we raised money

Income: £852,018

- Grants and donations 52%
- Legacies 22%
- Contributions from healthcare partners 17%
- Other fundraising projects 5%
- Investment income 4%

Our total income for the year was £852,018. We have seen an increase of over 4% in income, compared to 2021/22 (£816,097). This indicates a gradual recovery of our income following the pandemic. That's despite cultural resilience funds being stopped by the UK government (which accounted for 46% of our income last year), and the current difficult economic environment.

We have still seen an overall reduction of income this financial year, compared to pre-pandemic levels (£1,792,726 in 2019/20). It is worth noting 2019/20 was an exceptional year for legacy income (£449,007).

Fundraising income

In 2022/23, 52% (£444,607) of our income came from a variety of trusts and foundations, and from our fantastic individual supporters and committed corporate partners. In 2021/22, this area gave us an income of £705,145, including £380,490 from cultural recovery and emergency funds which are no longer available.

It was a fortunate year for legacies – we received £186,428 this year, for which we are very grateful. This includes £91,120 accrued legacy income that is due to be received in 2023/24.

Contributions from healthcare partners

Contributions from health boards, hospitals and social care environments increased to £140,283 in 2022/23, close to three times the level it was in the previous year (£52,849). This was mainly because health and social environments have decreased restrictions that were put in place because of Covid-19, meaning we can share more in-person live music with their patients, residents and staff.

It also is an indication of the relationships between our music delivery team and health and social care partners, as well as recognition of the effectiveness of live music in these environments.

But the figure is still 44% less than 2019/20 pre-pandemic levels. It will take some time to recover this income stream. This year's figure was also adversely affected by the NHS, train and teacher strikes which reduced the amount of live music that we could share.

Plans to continue recovering our income streams and to diversify

Next year, our fundraising strategy enters its second year. It focuses on diversifying our income streams to manage risk and delivering future sustainable income from different sources.

As part of our organisational strategy, we will diversify funds by focusing on generating more contributions from health boards, hospitals and social care. We will develop and reignite partnerships to generate these contributions. Doing so will increase the number of hours of live music that we share in these environments.

How we spent our money

Expenditure: £1,232,202

Charitable expenditure 78%

Fundraising 22%

In 2022/23, we spent £1,232,202, a £313,432 increase compared to 2021/22 (2021/22 - £918,770). This is because we have been investing in our staff and infrastructure so that we can deliver our recovery plan.

This is outlined in our organisational strategy, which is supported by an investment budget. The aim is to prepare for the return to a higher level of activity in the next three years. We have also invested in fundraising to ensure our financial recovery, following the pandemic. Across the organisation we have continued to progress our digital transformation project to ensure we have the right infrastructure to support our team.

We planned for the deficit for 2022/23. Before investment gains and losses, it was £380,184. We paid for it using restricted funds from previous years. This included £242,434 of recovery funding which we received in 2021/22 from a generous grant from Creative Scotland for activities and investment in 2022/23.

Our musicians

Musicians continue to be an integral part of what we do at Music in Hospitals & Care. We pay them fees and expenses and host training which cost the charity £202,657 in 2022/23, compared to £112,287 in 2021/22. This is almost a two-fold increase. It's because we are sharing more live music and supporting our musicians to continue to share meaningful live music experiences in specialist areas.

Planning for the future

We still have restricted funds to spend next year, the majority of which are from the last financial year. We will spend more of these, and some of our reserves, to help achieve our new organisational strategy.

This is a planned approach to using these funds so that we can invest in our three-year organisational strategy which will help us to recover from the impact of the pandemic.

Our plan is to secure flexible funds over the next three years so that we can continue to share live music in heath and care where the need for it is greatest.

Public benefit

Trustees have referred to guidance issued by the Charity Commission concerning public benefit. They are satisfied that the information given in this report, in particular how planned activities contribute to the charity's aims and objectives, demonstrate that requirements to identify public benefit have been met.

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high-quality music as a therapeutic agent.

Trustees publicise the work of the charity and, each year, produce annual review publications which are circulated to partners and other organisations that support Music in Hospitals & Care.

Financial review for the year to 31 March 2023

The total income for the year was £852,018. In 2021/22, it was 816,097. In 2022/23, our expenditure was £1,232,202. This compares to £918,770 in 2021/22. The deficit for this year before gains/losses on investments and transfers between funds, was (£380,184). Last year, this figure was a surplus of £102,673.

Principal funding sources

This year, we had a planned operational deficit. We used funds to invest in staff and infrastructure so we can recover to pre-pandemic income levels over the course of our new organisational strategy.

This, 2022/23, was the first year of our fundraising strategy. It focuses on how we can acquire new supporters, as well as build income back to pre-pandemic levels. We have been working with external consultants to create our case for support and explore more digital fundraising opportunities. We hope to continue with this work in 2023/24.

Next year, as part of our new strategy, we will continue to diversify funds by focusing on generating more contributions from health boards, hospitals and social care. We will develop and reignite partnerships to generate these contributions.

Doing so will increase the number of hours of live music that we share in these environments.

We are spending our reserves, along with former 'endowment funds' (which are now treated as restricted funds), to help achieve the ambitions set out in our organisational strategy.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. Some of our principal supporters are shown at Note 17. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children in health and care.

Investments

The charity's investment policy is to produce a reasonable long-term overall return by means of a balanced portfolio. The policy is regularly reviewed by trustees in conjunction with the charity's independent investment managers.

As of 31 March 2023, we held £250,000 of our investment portfolio in the Goldman Sachs Money Market to "de-risk" part of the investments in the event of volatility in the market. We continue to monitor our investment portfolio on a regular basis at Trustee and Finance and Audit Committee meetings and through regular contact with our investment managers.

In this volatile market, we have made investment losses this year of £93,199. The portfolio has decreased to £1,437,662. Trustees are grateful to the investment managers for minimising the investment losses during this difficult year.

Reserves

Reserves are that part of the unrestricted funds which are freely available to spend on any of the charity's purposes.

Reserves policy

To consider the appropriate level of reserves required, trustees review:

- forecasts of income, expenditure and cash flow
- plans for future needs
- risk of income reducing or expenditure increasing which would jeopardise the continued provision of our services
- past trends of funding
- continued restrictions imposed by the Covid-19-pandemic by health and care environments
- risks of unplanned closure.

The above factors determine the possibility of reserves being required.

The finance and audit committee monitors the charity's management accounts, which include notification of the reserves, before submission to all trustees.

Full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

Trustees aim to hold reserves to make sure we have sufficient funds to avoid financial difficulties, and to mitigate challenges due to the pandemic and returning to in-person live music.

The current risk-based assessment indicates that the current level of unrestricted reserves held at 31 March 2023 of £831,304 is considered sufficient.

We will be spending more of our reserves in the next three years to invest in the future of the organisation and support our long term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

Reserves at 31 March 2023

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2023 amounted to £831,304. Refer to note 16 for a full breakdown of unrestricted funds.

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund was initially designated as a separate fund with the net proceeds of sale of the office premises in England in 2007/2008. This fund is used to meet future costs and liabilities of leasehold premises in England, such as dilapidations.

It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system. In 2022/23, the Development Fund was partly used with £21,349 of expenditure. At the end of the year, there was £39,476 still in fund. This is due to be spent during 2023/24 to support our digital transformation.

Funds

There were three different types of funds held by the charity:

(a) Restricted funds

These funds come from donations with express wishes attached. They can be restricted to a specific area or, most commonly, our live music. Trustees have no discretion in the use of these funds. With Covid-19, it has been difficult to spend restricted funds in the last few years. This is because the money is restricted for in-person live music, geographic areas or specific health and care partners, like hospitals. But, this financial year, we have made significant progress in spending restricted funds on delivering our live music experiences.

(b) Designated funds

These funds cover the net book value of tangible assets and fund the development and expansion of the charity, including offices and IT infrastructure.

(c) Unrestricted funds

This fund is available to be used for any of the charity's purposes.

A summary of the funds at 31 March 2023 was:

	2023 £	2022 £
a) Restricted funds	856,259	1,237,329
b) Designated funds	73,520	108,572
	929,780	1,345,901
c) Unrestricted funds: available to the trustees to be used for the purposes of the charity	831,304	888,565
Total funds	**1,761,804**	**2,234,466**

Structure, governance and management

Governing document

Music in Hospitals & Care is registered as a charity with the Charity Commission and the Office of the Scottish Charity Regulator.

Music in Hospitals & Care is a company limited by guarantee governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals and Care by special resolution on 28 June 2017.

Fundraising regulation and management

Fundraising is managed by the Head of Fundraising and Communications and is carried out in-house by the fundraising team, where possible We also work with fundraising consultants when we don't have capacity or specialist knowledge in-house. This helps us to deliver fundraising of a high standard.

We also have a number of volunteers who fundraise on behalf of the organisation. They follow the same policies and best practice as staff and liaise with the in-house fundraising team on all activities.

All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner.

Music in Hospitals & Care is registered with the Fundraising Regulator and is committed to following its standards. During the financial year, there have not been any recorded breaches of these standards nor have there been any complaints received by the charity with regards to its fundraising activities.

We continue to be responsible in our fundraising practice and will never exploit vulnerability. We have a Safeguarding Children and Vulnerable Adults policy to ensure best practice is embedded throughout our work, including fundraising. Music in Hospitals & Care does not accept donations where it has reason to believe the donor may be experiencing vulnerable circumstances and accepting the donation would be harmful to the donor or morally wrong.

Trustees (Board of Directors)

The charity's directors, for the purpose of charity law, are referred to as trustees in this report. The trustees of the charity are listed on page 43. Under the requirements of the Articles of Association, one third of the trustees are required to retire at each annual general meeting. New trustees are appointed in light of their specialist expertise.

All trustees gave their time voluntarily and received no benefits from the charity. No trustee remuneration was paid in the year. Details of trustees' expenses are disclosed in note eight to the accounts. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

Trustees have all received the Charity Commission Guidelines on Trustees' Responsibilities. All trustees have sufficient understanding of the charity's activities and resources to allow them to properly fulfil their responsibilities. Job descriptions are in place for the Chair, Honorary Treasurer and trustees.

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also

undergo a briefing with the Chair or Vice Chair and appropriate senior management staff across the charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending live music, where possible.

Indemnity disclosures

Music in Hospitals & Care has provided to the director "limited indemnities" in respect of the cost of defending claims against them and third-party liabilities. This is part of the overall insurance cost and cannot be separated. These are all third-party indemnity provisions for the purpose of the Companies Act 2006 and are all currently in force.

Organisational structure

The board of trustees administers the charity. The Board meets at least four times a year and there are sub-committees for finance and audit, risk and people. There are terms of reference for each of these sub-committees which guide how they operate.

The finance and audit committee monitors the financial health of the charity. Members make trustees aware of the financial position of Music in Hospitals & Care and key decisions that need to be approved.

This year, the people committee reviewed the total staff reward package. Their aim was to make sure we offer a suitable total package of benefits, learning and development, fair and up to date policies, and support for staff wellbeing.

Subject, in each case, to the overall responsibilities of the trustees, the business of the charity is managed under the direction of our Chief Executive, Barbara Osborne, who joined in August 2018.

Key management

Key management personnel are the trustees and the Chief Executive. Staff remuneration is reviewed annually by the finance and audit committee in full cognisance of the annual budget, with recommendations being laid before the full board of trustees.

Employee benefits

All staff receive an annual salary commensurate with their responsibilities and are eligible to join the company pension scheme under current auto-enrolment legislation, with a 5% contribution from the charity. Alternatively, they can elect to have a similar contribution paid into their personal pension plan. They also receive a death in service life insurance benefit. All full-time staff receive 35 days annual holiday. Part-time staff receive a pro rata equivalent.

Risk management

Trustees review the risk management policy on a regular basis. It is also reviewed through the trustee working group. Trustees' risk management strategy comprises:

- an ongoing review of the risks the charity may face
- establishing systems and procedures to mitigate identified risks
- putting procedures into place that are designed to minimise the negative impact on the charity of any risks that happen.

Performance and risk are measured against the charity's strategic objectives. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

The risk working group is a subcommittee of the Board. The committee has oversight of our risk management policy.

This is reviewed by each subcommittee at each meeting, and the full Board at least annually. Below, we have listed some of our main risks and how we are mitigating against them:

The principal risks to the charity's ability to deliver its objects are:

Governance

- Risks: Breach of General Data Protection Regulation (GDPR), insufficient disaster recovery planning and failure to comply with relevant regulations and legislation.

- Mitigations: Continuing to update our policies and processes, complying with relevant regulations and legislations and making sure the data we keep is relevant and stored safely.

Finance

- Risks: Investment portfolio not performing and the potential of an economic recession.
- Mitigations: Continuing to monitor the economic landscape and regularly monitoring the investment performance of our investment portfolios, finance and audit committee carrying out a regular review to make sure appropriate action is taken in line with investment policies.

Human resources

- Risks: Retaining staff and lack of staff capacity leading to an inability to deliver public benefit.
- Mitigations: Reviewing our full staff reward package to provide competitive jobs and assessing if there are any gaps in staff skills and capacity.

Income generation

- Risks: Unsuccessful diversification of funds and lack of statutory funding available.
- Mitigations: Ongoing monitoring through our management accounts and key performance indicators and horizon scanning (a way to analyse whether we are prepared for potential opportunities and threats), alongside delivering our strategic plan and making sure we have specialist fundraising knowledge in the team.

Communications

- Risks: Lack of external understanding of the charity and inconsistent public messaging.
- Mitigations: Creating clear processes and plans, including developing and delivering our communications plan.

Music delivery

- Risks: Being unable to share live music due to external issues and not being able to meet demand for live music because of the number of enquiries we get or not having enough musicians.
- Mitigations: Continuing to follow health and safety guidance to make sure live music can safely return to health and care environments following the pandemic, supporting and engaging with musicians and carrying out strategic planning along with clear external communications.

Statement of trustees' responsibilities

The trustees (who are also directors of Music in Hospitals & Care for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 – the Financial Reporting Standard applicable in the UK and Republic of Ireland.

Company law requires trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charitable company and the income and expenditure of the charitable company 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 Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on a going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

Trustees are responsible for keeping proper accounting records that disclose, with reasonable accuracy, at any time the financial position of the charitable company and allow them to make sure the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps to prevent and detect fraud and other irregularities.

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

Disclosure of information to auditors

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware
- they have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

Mazars LLP have indicated their willingness to continue in office and in accordance with the provisions of the Companies Act. It is therefore proposed that they be re-appointed auditors for the ensuing year. The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf.

Signed:

Maureen Hall, Chair

Date: 13 September 2023

Administrative information

Music in Hospitals & Care is a company limited by guarantee, Registered in England and Wales No.3138683.

Registered Charity in England and Wales No. 1051659 and in Scotland SC038864.

Registered office:
Unit 40 Enterprise House, 44-46 Terrace Road
Walton on Thames
Surrey
KT12 2SD

Royal Patron: HRH the Duchess of Gloucester GCVO

Scottish Patron: Sally Magnusson

Welsh Patron: Rebecca Evans CBE

President: Sir Thomas Allen CBE

Vice Presidents: Dame Evelyn Glennie CH DBE, Julian Lloyd Webber, Dame Felicity Lott DBE, Sir Richard Stilgoe OBE, Toby Spence, Katie Derham, Sir Andrew Parmley, Christopher Glynn

Presidents Emeriti: Nella Kerr MBE, Sylvia Lindsay MBE (deceased)

Chair: Peter Fairlie (to 3 November 2022), Maureen Hall (from 4 November 2022)

Vice Chair: Maureen Hall (to 3 November 2023), Dr Jeremy Huw Williams (from 4 November 2022)

Hon Treasurer: Anne O'Hagan (to 3 November 2023), Helen Ashley Taylor (4 November 2022 to end of January 2023), Andrew Ling (from February 2023)

Trustees (Directors): The following trustees served to 31 March 2023 and up to the date covered by this report: Fiona McIntosh, Sarah Mallock, Dr Jeremy Huw Williams, Helen Dutta, Maureen Hall, Charmian May, Dimple Keen, Angharad Thomas, Atheer Al-Salim, Silvia Denaro (from 21 September 2022), Dr Alasdair Dow (from 21 September 2022), Andrew Ling (from 3 November 2022), Dr Jennifer MacRitchie (from 21 September 2022).

The following trustees also served during the period: Peter Fairlie and Anne O'Hagan (to 3 November 2022), Helen Ashley Taylor (to 10 February 2023).

Solicitors:
Turcan Connell
Princes Exchange

1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:
Mazars LLP
2nd floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

Bankers:
National Westminster Bank plc
Walton-on-Thames
Surrey
KT12 1DW

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Evelyn Partners
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

Independent auditor's report to the trustees of Music in Hospitals and Care

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 March 2023 and of its 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, regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as 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 charity 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 trustees' 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 charity'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 other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

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.

In connection with our audit of the financial statements, 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 course of 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 there is a material misstatement in the financial statements or a material misstatement of the other information. 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.

Independent auditor's report to the trustees of Music in Hospitals and Care (continued)

Opinions on other matters prescribed by the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

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

- the information given in the Trustees' Report which includes the Directors' 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 Directors' Report included within the Trustees' Report has 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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 returns adequate for our audit have not been received from branches not visited by us; 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; or
- the Trustees' were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 42, 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 charity'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 charity 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 regulations made under those Acts.

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 the financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with

implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to use of restricted funds, income recognition (which we consider to be pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the trustees and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006, section 44 (1) C of the Charities and Trustee Investment (Scotland) Act 2005, regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and with Part 4 of the Charities (Accounts and Reports) Regulations 2008.

Our audit work has been undertaken so that we might state to the charity'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 charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed: N J Wakefield
Nicola Wakefield (Oct 10, 2023 12:16 GMT+1)

Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: Oct 10, 2023

Statement of financial activities for the year ended 31 March 2023

	Notes	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total funds 2023 £	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total funds 2022 £
Income & Endowments							
Donations and legacies	2	437,936	193,079	631,015	127,985	591,845	719,830
Charitable activities	3	140,283	-	140,283	52,849	-	52,849
Events		44,245	-	44,245	20,583	-	20,583
Income from investments	4	36,455	-	36,455	22,857	-	22,857
Other income		20	-	20	(22)	-	(22)
Total operating income		**658,939**	**193,079**	**852,018**	**224,252**	**591,845**	**816,097**
Expenditure on raising funds							
Fundraising costs	5	254,932	-	254,932	146,300	-	146,300
Investment management costs	5	9,318	-	9,318	8,407	-	8,407
Total cost of raising funds		**264,250**	**-**	**264,250**	**154,707**	**-**	**154,707**
Expenditure on charitable activities							
Musicians' fees and expenses for concerts		-	202,657	202,657	-	112,287	112,287
Other expenditure		393,803	371,492	765,295	179,798	471,978	651,776
Total charitable expenditure	5	393,803	574,149	967,953	179,798	584,265	764,063
Total operating expenditure		**658,053**	**574,149**	**1,232,202**	**334,505**	**584,265**	**918,770**

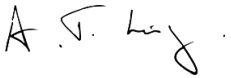
Net operating (expenditure)/income		**886**	**(381,070)**	**(380,184)**	**(110,253)**	**7,580**	**(102,673)**
Gains/(losses) on investment assets		**(93,199)**	**-**	**(93,199)**	**23,383**	**-**	**23,383**
Net income/(expenditure) before transfers		**(92,313)**	**(381,070)**	**(473,383)**	**(86,870)**	**7,580**	**(79,290)**
Transfers between funds				**-**	**1,767**	**(1,767)**	**-**
Net movement in funds		**(92,313)**	**(381,070)**	**(473,383)**	**(85,103)**	**5,813**	**(79,290)**
Total funds brought forward		997,137	1,237,329	2,234,466	1,082,240	1,231,516	2,313,756
Total funds carried forward		**904,824**	**856,259**	**1,761,083**	**997,137**	**1,237,329**	**2,234,466**

There are no recognised gains or losses other than those included above. All amounts relate to continuing activities.

Balance sheet as at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Intangible fixed assets	9	0	539
Tangible assets	10	34,044	47,746
Investments	11	1,437,662	1,516,849
		1,471,706	**1,565,134**
Current Assets			
Debtors	12	149,775	279,412
Cash at bank and in hand		449,196	460,183
		598,971	**739,595**
Creditors: amounts falling due within one year	13	**(309,594)**	**(70,263)**
Net current assets		**289,377**	**669,332**
Net assets	15	**1,761,083**	**2,234,466**
Represented by:			
Unrestricted funds	16	**904,824**	**997,137**
Restricted funds	17	**856,259**	**1,237,329**
		1,761,083	**2,234,466**

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf by:



Maureen Hall
Chair of Trustees

Andrew Ling
Hon. Treasurer

Date: 13 September 2023

Statement of cash flows for the year ended 31 March 2023

	2023 £	2022 £
Cash flows from operating activities		
Net (expenditure)/income	**(473,383)**	**(79,290)**
Adjustments for:		
Amortisation	539	4,139
Depreciation	13,702	15,295
(Gain)/loss on investments	93,199	(23,383)
Investment income	(36,455)	(22,857)
Trade and other debtors	129,637	(267,297)
Trade and other creditors	239,331	(22,280)
Cash flows (used in)/generated from operating activities	**(33,430)**	**(395,673)**
Purchase of investments	(106,532)	(530,035)
Proceeds on disposal of investments	71,114	242,418
Investment income	36,455	22,857
Movement in investment cash	21,406	-
Purchase of tangible fixed assets	-	(8,609)
Cash flows (used in)/generated from investing activities	**22,443**	**(273,369)**
Net (decrease) in cash and cash equivalents	**(10,987)**	**(669,042)**
Cash and cash equivalents at 1 April	**460,183**	**1,129,225**
Cash and cash equivalents at 31 March	**449,196**	**460,183**

Notes to the financial statements for the year ended 31 March 2022

Note 1 - Accounting policies

Music in Hospitals & Care is a company limited by guarantee no. 3138683 and a registered charity in England and Wales 1051659 and in Scotland SC038864. It does not have share capital.

Every member of the company undertakes to contribute to its assets in the event that it is wound up during the time that they are a member or within one year after they cease to be a member. This is for the payment of the debts and liabilities of the company contracted before they ceased to be a member. It is for an amount as may be required, not exceeding £10.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102. Therefore, the charity also prepared its financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006, the Charities Act 2011 and Charities Accounts (Scotland) Regulations 2006 as amended by the Charities Accounts (Scotland) Amendment (No. 2) Regulations 2014.

(b) Going concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the Trustees have considered the charitable company's forecasts and projections and have taken account of pressures on donation and investment income by having adequate cash resources to meet liabilities.

We are forecasting a three-year budget with regular reforecasting and review points for our trustees and senior leadership team.

They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2024.

The risk working group meets regularly to consider and report on key risks. This allows trustees and the senior leadership team to regularly monitor and manage these risks.

The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Intangible fixed assets and amortisation

Amortisation has been provided on intangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Website development	33% straight line on cost

(d) Tangible fixed assets and depreciation

Depreciation has been provided on tangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Freehold property	2% straight line on cost
Office equipment	20% straight line on cost
Computer equipment	20% straight line on cost
Musical equipment	17.5% reducing balance

Freehold property and equipment are stated at cost less accumulated depreciation.

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted, if necessary. In addition, if events or changes in circumstances indicate the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

All grants and donations, whether received specifically for live music or to contribute to the shortfall in income from live music, or for any other purpose, are treated as donation income. Costs attributable to live music specifically funded by a grant or a donation may fall in a subsequent accounting period to that in which the grant or donation was received.

(f) Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party. It is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis.

Expenditure is allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration on each activity, comprising the salaries and office costs, is apportioned as set out in note five.

(g) Pension costs

The charity operates pension schemes for certain employees. The schemes are defined contribution schemes and contributions are charged against income as they are paid. All employees have the opportunity to join the schemes.

(h) Fixed asset investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on their quoted price (inclusive of accrued income) at the balance sheet date without deduction of the estimated future selling costs. Changes in fair value and gains and losses arising on the disposal of investments are credited or charged to the income or expenditure section of the Statement of financial activities as 'gains or losses on investments'.

(i) Realised gains and losses

All gains and losses are taken to the income and expenditure section of the Statement of Financial Activities as they arise. Realised gains and losses are calculated as the difference between the sale proceeds and the opening market value, or cost, if purchased during the year. Unrealised gains and losses are calculated as the difference between the market value at the end of the year and the opening market value, or cost, if purchased during the year.

Realised and unrealised gains are not separated in the Statement of financial activities.

(j) Restricted funds

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund.

(k) Leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

(l) Critical accounting estimates and areas of judgement

In the view of the trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements. Nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Note 2 – Voluntary income

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £	Total Funds 2022 £
Donations from individuals	51,481	-	51,481	58,113
Grants and donations	200,027	193,079	393,106	646,939
Legacies	186,429	-	186,429	14,778
	437,936	**193,079**	**631,015**	**719,830**

Note 3 - Income from charitable activities

	Total funds 2023 £	Total funds 2022 £
Contributions from healthcare partners	140,283	52,756
Products and merchandising	3,742	93
Other income	20	(22)
	144,045	**52,827**

Note 4 - Investment income

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Bank Interest	787	-	787
Investment income	35,668	-	35,668
	36,455	**-**	**36,455**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Bank Interest	69	-	69
Investment income	22,788	-	22,788
	22,857	**-**	**22,857**

Note 5 – Expenditure

	Fundraising costs 2023 £	Charitable activities 2023 £	Total 2023 £	Fundraising costs 2022 £	Charitable activities 2022 £	Total 2022 £
Expenditure directly allocated to activities						
Musicians' fees and expenses	-	203,789	203,789	-	112,287	112,287
Staff costs	194,189	573,612	767,801	135,022	482,050	617,072
Advertising	5,142	-	5,142	533	-	533
Travelling	-	15,823	15,823	-	6,978	6,978
Cost of fundraising events	44,414	-	44,414	7,385	-	7,385
	243,745	**793,224**	**1,036,969**	**142,940**	**601,315**	**744,255**
Support costs allocated to activities						
Premises and equipment expenses	11,187	63,393	74,580	3,360	19,039	22,399
General office costs	-	81,674	81,674	-	112,208	112,208
Depreciation & Amortisation	-	14,241	14,241	-	19,434	19,434
	254,932	952,532	1,207,464	146,300	751,996	898,296
Investment management costs	9,318	-	9,318	8,407	-	8,407
Audit fees	-	15,420	15,420	-	12,067	12,067
	264,250	**967,953**	**1,232,202**	**154,707**	**764,063**	**918,770**

Support costs have been allocated on the following basis:

Staff costs – time spent
Depreciation and amortisation – usage
Other expenses – usage

This year, we spent £574,149 on restricted funds. (2022: £584,265)

Note 6 – Net operating income

	Total 2023 £	Total 2022 £
This is stated after charging:		
Auditors' remuneration	15,420	12,067
Fees paid to audit firm for other services	4,194	4,976
Depreciation of intangible fixed assets	539	4,139
Depreciation of tangible fixed assets	13,702	15,295
Operating lease rentals – land and buildings	20,138	18,638
Operating lease rentals – other	4,560	3,694

Note 7 – Employees

	Total 2023 £	Total 2022 £
Wages and salaries	663,999	545,002
Social security costs	64,687	44,785
Pension costs	27,626	25,831
Other staff costs	3,382	1,454
Staff costs	**759,694**	**617,072**

	Total 2023	Total 2022
The average number of staff employed by the charity was:		
Chief Executive	1	1
Fundraising and publicity	8	5
Live music organisation and support	15	14
	24	**20**

Employees earning £60,000 to £70,000 Nil (2022 – Nil)

Employees earning £70,000 to £80,000 1 (2022 – 1)

Note 8 - Trustees and key management personnel

No trustees received emoluments in the year (2022: none)

There was £33 of travel expenses paid to trustees in 2022/23 for one trustee. In 2021/22 there were none.

The total employee emoluments of the charity's key management personnel were £93,776. Last year this was £89,662.

The charity spent £2,658 on Board meetings in 2022/23. In 2021/22, the figure was £1,239.

This year, six trustees donated £2,298 to unrestricted funds. Last year, five trustees donated £2,273 to unrestricted funds.

Note 9 - Intangible fixed assets

	Website Development £
Cost	
At 1 April 2022	28,041
Additions	-
At 31st March 2023	**28,041**

Depreciation	
At 1 April 2022	27,502
Charge for the year	539
At 31st March 2023	**28,041**
Net Book Value	
At 31st March 2023	-
At 31st March 2022	**539**

Note 10 - Tangible fixed assets

Our freehold premises, which are in Edinburgh, are occupied by Music in Hospitals & Care for charitable purposes.

	Freehold Premises	Office Equipment	Musical Equipment	Computer Equipment	Total
Cost					
At 1 April 2022	42,253	11,886	15,505	114,706	184,350
Additions	-	-	-	-	-
Disposals	-	-	-	-	-
At 31st March 2023	42,253	11,886	15,505	114,706	184,350
Depreciation					
At 1 April 2022	22,815	10,766	14,251	88,772	136,604
Charge for the year	845	672	220	11,965	13,702
At 31st March 2023	23,660	11,438	14,471	100,737	150,306
Net Book Value					
At 31st March 2023	18,593	448	1,034	13,969	34,044
At 1 April 2022	19,438	1,120	1,254	25,934	47,746

Note 11 – Investments

	Total 2023 £	Total 2022 £
Quoted shares and securities		
Market value at 1 April	1,516,849	1,205,849
Additions at cost	106,532	530,035
Disposals at opening market value	(71,114)	(239,883)
Movement in investment cash	(21,406)	-
Gains/(Losses) on revaluation	(93,199)	20,848
Market value at 31 March	**1,437,662**	**1,516,849**
Historic cost at 31 March	1,357,294	1,020,027

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March 2023:

	£	%
Goldman Sachs Sterling Liquid Reserves	250,000	17.39%

Note 12 – Debtors

	Total 2023 £	Total 2022 £
Sundry debtors	16,712	32,111
Accrued Income	126,094	242,434
Prepayments and other debtors	6,969	4,867
	149,775	**279,412**

Note 13 - Creditors

	Total 2023 £	Total 2022 £
Musicians' fees and expenses	5,975	7,388
Taxation and social security	18,118	14,000
Deferred Postcode Lottery grant	200,000	-
Other creditors	85,501	48,875
	309,594	**70,263**

Note 14 - Financial commitments

The charity's future minimum lease payments are as follows:

	Total 2023 £	Total 2022 £
Land and buildings		
Within one year	-	-
Between one and five years	-	-
Other		
Within one year	-	2,418
Between one and five years	-	2,418
	-	**4,836**

Note 15 - Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Tangible and intangible assets	34,044	-	34,044
Investments	581,403	856,259	1,437,662
Current assets	598,971	-	598,971
Current liabilities	(309,594)	-	(309,594)
	904,824	**856,259**	**1,761,083**

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Tangible and intangible assets	48,285	-	48,285
Investments	521,954	994,895	1,516,849
Current assets	497,161	242,434	739,595
Current liabilities	(70,263)	-	(70,263)
	997,137	**1,237,329**	**2,234,466**

Note 16 - Unrestricted funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	(Losses)/Gains £	At 31 March 2023 £
Designated Unrestricted Funds						
Fixed asset funds:						
Scotland	28,989	-	-	(6,964)	-	22,025
England and Wales	18,758	-	-	(6,738)	-	12,020
Development Fund	60,825	-	-	(21,349)	-	39,746
Total designated funds	**108,572**	**-**	**-**	**(35,052)**	**-**	**73,520**
General Unrestricted Funds	888,565	658,939	(658,053)	35,032	(93,199)	831,304
Total	**997,137**	**658,939**	**(658,053)**	**-**	**(93,199)**	**904,824**

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund is used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system.

In 2022/23, the Development Fund was partly used with £21,349 of expenditure. But, at the end of the year, there was £39,476 still in fund.

Note 17 - Restricted funds

Donors	At 31 March 2022	Income	Expenditure	At 31 March 2023
Aileen Young Legacy	374,851	-	-	374,851
Creative Scotland	242,434	-	242,434	-
Gibson Graham Charitable Trust	72,350	1,000	46,018	27,332
Margaret J Stephen's Charitable Trust	146,032	-	802	145,230
Peter Sowerby Foundation	25,000	50,000	51,865	23,135
William Roy Legacy	158,855	-	-	158,855
Live music in specific areas of the UK	141,356	100,666	159,157	82,865
Live music in specific categories of healthcare environment	76,450	41,413	73,873	43,990
	1,237,329	**193,079**	**574,149**	**856,259**

Funder	Restrictions
Aileen Young Legacy	Legacy to enable live music in Scotland
Creative Scotland	Resilience grants for Scotland to support live music
Gibson Graham Charitable Trust	For live music in Strathclyde (preference for Kintyre)
Margaret J Stephen's Charitable Trust	For live music in Dundee and Angus
Peter Sowerby Foundation	Grant for "Music in Mental Health &Wellbeing" Project
William Roy Legacy	Legacy to support live music in Scotland

Note 18 – Commitments

There were no capital commitments at 31 March 2023 or 31 March 2022.

Note 19 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £27,807. Last year, it was £25,831. Contributions of £15,510 were payable to the scheme at the end of the year and are included as creditors. In 2021/22, the figure was £4,434.

Thank you

All of the generous grants, donations and fundraising efforts from our amazing supporters and funders make our live music possible. We couldn't do it without you — thank you for keeping the music playing.

Here are some of the trusts, foundations and corporate partners we would like to thank:

Birkdale Trust for Hearing Impaired
The Calleva Foundation
Co-op Local Community Fund
The Countess of Dunmore's Charitable Trust
Creative Scotland
David William Traill Cargill Fund
Esme Mitchell Trust
The Gannochy Trust
The Grey Court Trust
The Hugh & Mary Miller Bequest
The John Coates Charitable Trust
The Lady Marian Gibson Charitable Trust
The Merchant Taylors' Company Charitable Trust
NHS Lothian Charity
Opportunity Holiday Trust
The Peter Sowerby Foundation
Plum Trust
Players of People's Postcode Lottery
Royal Naval Benevolent Trust
The Worshipful Company of Insurers Charitable Trust

Music in Hospitals & Care is a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those who are living with dementia, have mental health problems, or are seriously ill.

Only with your support will we help more people benefit from the healing power of live music.

hello@mihc.org.uk

01932 260810

Registered with FUNDRAISING REGULATOR

MUSIC IN HOSPITALS & CARE
Joy through live music

mihc.org.uk

@MiHCUK

Music in Hospitals & Care is a registered charity in England & Wales 1051659 and in Scotland SC038864
Registered office: Unit 40, Enterprise House, 44-46 Terrace Road, Walton-on-Thames, KT12 2SD

MUSIC IN HOSPITALS AND CARE

England & Wales - Charity number 1051659

Accounts

MUSIC IN HOSPITALS & CARE
Joy through live music

Annual Report for the year ended 31 March 2022

Music in Hospitals & Care is a company limited by guarantee no. 3138683 and a registered charity in England and Wales 1051659 and in Scotland SC038864. Registered office: Unit 40, Enterprise House, 44-46 Terrace Road, Walton-on-Thames, KT12 2SD

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About Music in Hospitals & Care

We're a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those who are living with dementia, have mental health problems, or are seriously ill.

We believe live music needs to be part of everyone's health and social care. Why? Because research shows that live music heals. It helps people feel relaxed and confident, and can relieve frustration, stress and isolation. Music can also reduce the perception of pain. It brings back memories and helps create new ones. When you move your body to music – even just tapping a finger – it's natural physiotherapy.

Our dedicated music team handpicks professional musicians through audition. They're chosen for their blend of musical talent, sensitivity and people skills. The live music experiences they create and share unlock all kinds of emotions – from joy to loss, pleasure to nostalgia. Unlocking these emotions supports people's wellbeing.

We see people interacting with our musicians by doing everything from smiling to getting up to dance or sing.

Live music can transform relationships between patients, families, health and care professionals, residents and carers. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Welcome from The Broughtons Care Home

Our live music has helped staff and residents at The Broughtons Care Home in Salford to recover from the pandemic. They share the impact they have seen Music in Hospitals & Care make in 2021/22.

Mandy Collins, Manager

"Our home has always been a very lively place with music and all different activities going on. So, to go from everything to nothing – as we did in the pandemic – was extremely hard.

It was like a ghost town in the home. Residents were isolating in their rooms and their mental health deteriorated. As a care worker, there was less space for one-to-one time with the residents.

When we began bringing small groups out into the social areas, the residents enjoyed the Music in Hospitals & Care live streams. It was nice to hear them talk about the music.

But not everyone understood why the musicians weren't there in person. If they had dementia, for example.

There is a big difference now that the performers are back in the home again. The engagement from the residents is absolutely brilliant. When the musicians come in, they're part of the residents' family. The experiences are something they always look forward to.

Music in Hospitals & Care has been a lifeline for us. They're our superheroes and have helped to give residents what they want and need."

Debra Travis, Activities Coordinator

"When Covid hit, residents' lives were taken away. They had nothing. Just a television screen with constant bad news. They were in their room because they couldn't socialise. Lockdown affected their communication – and music was the thing that we turned to.

During the Music in Hospitals & Care live streams, residents requested George Formby. I wish the musicians could have seen the tears rolling down their faces.

But really, they wanted musicians to come back into the home and make them happy. And when we had our first Music in Hospitals & Care musician back, you could see the lights come back on for the residents.

To watch people who couldn't speak anymore actually sing, choked me up. I wish you could have seen that moment. It was like two different groups of people. First you could see a foot or finger tap. Or a smile. Then the words started to come.

We've had eight Music in Hospitals & Care in-person live music experiences now.

I can't thank Music in Hospitals & Care and their supporters enough. As you will see from this annual report, the charity makes amazing things happen."

Introduction from our Chair and Chief Executive

Meeting our objectives in 2021/22

Music in Hospitals & Care's overall aim is to improve the health and wellbeing of an increasing number and diverse range of people through the healing power of live music.

It has been another challenging year for sharing in-person live music with people in health and care environments. There were more restrictions because of a new Covid-19 variant, which meant our musicians couldn't go in and share live music. Yet, in spite of these continuing challenges, we achieved a 13-fold increase in our in-person live music experiences since 2020/21.

As Claire Owen, Head of Music Delivery, discusses on page 7, **our plan to get #BackToLive for in-person live music with our health and care partners** is ongoing. We must move at our partners' pace and restrictions vary enormously between environments and locations.

Indeed, as well as having an impact on our work, the pandemic has affected our finances. On average, we've seen around a 54% reduction in income this financial year compared to pre-pandemic levels. This is because:

- Contributions for live music from hospitals and care homes increased this year but are still 79% down on pre-pandemic levels. This is because we couldn't share as much in-person live music. It will take time to recover this income and there is uncertainty around the future availability of budgets for health and care environments.
- Income from community and events fundraising has reduced because of the pandemic.

We're happy to report that, despite this reduction, **we remain in a strong position financially as we recover from the pandemic**.

We'd expected to need to use our reserves this year. We had a healthy level of unrestricted reserves and had anticipated using them for the gradual return to onsite live music. However, we didn't need to because we successfully secured funding from emergency and resilience funds (see page 26). This has protected the charity and strengthened our ability to get back to sharing live music in person, whenever we can.

Ongoing covid restrictions meant we were prevented from spending some of our restricted funds. We couldn't meet funders' criteria for the way the money is spent; for example not being allowed into critical care environments to share in-person live music.

We continue to review our funding model and have a three-year fundraising strategy to help us recover from the pandemic. In summary, we want to raise more unrestricted funds so we can meet the needs of the people we support and pivot to share both live stream and in-person live music.

Last year, we said we'd **develop a strategic plan**. We were looking to build on the work we'd done on our theory of change, and our impact-focused vision and mission. We've made some progress towards this but haven't completed it. In part, this is because we prioritised sharing live music and focused our resources on adapting to the ongoing challenges in 2021/2022. It's also because we couldn't get access to health and care environments to gather evidence to help us work strategically.

We welcomed three **new trustees** to the Board this year:

Angharad Thomas is a communications expert with experience at an older people's charity and a parliamentary watchdog.

Atheer Al-Salim is European Head of Social at a global sports and fashion retailer with experience in PR and social media.

Dimple Keen is a senior manager in healthcare with experience in the NHS and improving clinical services across the UK.

We plan to **invest in our monitoring and evaluation** to better understand the needs of the people we support and provide evidence of the impact of our live music. We will clearly articulate our strategy so we can collaborate with new and existing partners and achieve our vision to make live music an integral part of everyone's health and care.

We had planned to **improve and update our IT systems and processes to increase our fundraising and communications with supporters** and make us more efficient. This couldn't be a priority this year but we made some progress with it. We have partnered with an organisation dedicated to supporting non-profits with digital transformation. A new trustee will be appointed in 2022/2023 to help prioritise this aspect of how we work.

Equality, diversity and inclusion (EDI) has been a key focus this year as we have embedded our EDI strategy into the charity. This has included reviewing job adverts to remove barriers for application, using new recruitment platforms like Evenbreak, which reaches disabled people, and identifying staff and trustee training needs in relation to EDI. Expanding our staff team and recruiting new trustees gave us an opportunity to increase our diversity. We're also looking at how we can improve diversity in our live music experiences and who accesses them.

Our EDI action plan will be reviewed annually by the Board.
We couldn't have made the impact we have this year without our amazing **staff**. Their **wellbeing has continued to be a priority**. For example, for World Mental Health Day, staff received a wellbeing package, including a card of positive affirmations at work and a personal note from Barbara. We compiled a team motivational playlist featuring everything from *Bohemian Rhapsody* to *Block Rockin' Beats*, and have supported staff to get together in person and return to the office safely, if they have wanted to.

Thank you to every one of you who has supported Music in Hospitals & Care over the last year. As you will see from this annual report, it has been a busy year and we couldn't have shared the healing power of live music without you.

As Debra and Mandy have said (see page 4), getting #BackToLive this year has improved people's health and wellbeing. And – with your continued support – we're hopeful that we will reach more people in 2022/23, including people with dementia, mental health problems and serious illness.

Peter Fairlie
Chair

Barbara Osborne
Chief Executive

Message from our Head of Music Delivery

When the pandemic hit, no one expected it would affect live music for as long as it did – least of all our musicians. And yet it's been another year of uncertainty. As of May 2022, when we completed this report, we were operating at around 26% of our live music activity, compared to pre-pandemic levels.

However, we've being passionately continuing with our **plan for getting #BackToLive in person with our health and care partners**, in line with the objective we set in 2020/21.

Things are beginning to look more positive in health and care environments as restrictions have eased throughout the UK. But it's a gradual process. We're continuing to take advantage of warmer months by sharing live music in outdoor locations. We're currently planning to get #BackToLive with tours in places such as Orkney and Jersey.

Sadly, some restrictions need to remain. We still can't share in-person live music in critical care wards, for example. We know patients and staff there miss our music experiences and our musicians are missing sharing the healing power of live music.

#BackToLive – working with our musicians

Last year, as part of our journey #BackToLive, we were able to offer more work to more musicians. We also reviewed and increased their fees and continued to support their return to in-person live music.

We also sent out personal protective equipment (PPE) to musicians and offered them information and advice on playing live with Covid-19 restrictions. You can read more about what this support means to our musicians on page 15.

Listening and learning

Hearing from the people we share live music with is essential. The ongoing Covid-19 restrictions have affected our 2020/21 goal to **research and develop our live music programme with our health and care partners, focusing on those who are living with dementia, have mental health problems, or are seriously ill**.

We need to talk directly to people with those conditions, and the people who provide their care. As they share their experiences, we'll find out what they want and need, and how our musicians can make even more of a difference to people's lives. Now that restrictions are lifting, we can continue gathering evidence and evaluating the impact of our work, which will help us develop the strongest possible live music programme.

Claire Owen
Head of Music Delivery

What a Year
Our impact

In 2021/22, we:

reached over **30,000** people with the healing power of live music

worked with **334** professional musicians

broadcasted **271** #MusicEveryDay live streams

shared **936** in-person live music experiences

#MusicEveryDay

109 public live streams

162 personal live streams

13 health and care settings tuned in regularly

#BackToLive

visited **206** health and care settings in person

During the live music **89%** of people sang along **56%** requested a special song

After the live music **96%** of people were more relaxed and happy **70%** interacted more with staff and peers

Music Moments

"I was visiting a care home in South Ronaldsay and had brought my fiddle, so I played a few tunes including Victor Sylvester's *You're Dancing On My Heart*. A lady came over in her wheelchair to tell me that she had been a ballroom dancer at Blackpool Tower with Victor Sylvester himself on the podium. I just love hearing people's stories inspired by the music."

"It has been lovely to have Ruth play gently outside people's rooms. It helped them to relax, settle and focus on the music. One gentleman who Ruth has played for both times, said: 'I never thought I'd have a harpist play music especially for me. It's absolutely beautiful.'"

"I went with our musicians A4 Brass Quartet to Lancasterian special school in Manchester. It was amazing to see how the group of multi-sensory impaired children interacted with the instruments and used new signals they had learnt to request changes in the tempo or volume."

"I was playing a Lullaby Hour at a hospital in Swansea and a young girl stood beside me the whole time singing along and bowing at the end of each song. As I left, a hand-drawn card was handed to me with a list of songs I could play for her next time. These are precious moments!"

"Seeing the engagement in the room and the skilled interactions of the musicians with the patients left me in no doubt about the positive physical and emotional impact of the music and the way it is tailored for each recipient."

This year, we reached 30,000 people with the healing power of live music. This included 936 in-person live music experiences and 271 online live streams. Despite the continuing challenges of the pandemic, we shared the benefits of live music with those living with dementia, who have mental health problems, or who are seriously ill.

It was tough keeping in-person live music on pause for so long because of the pandemic and it's an ongoing journey to get **#BackToLive**.

From May 2021, we started to get back into care homes, hospices and hospitals. But with more Covid-19 restrictions in the winter, it has been a gradual return.

We've been determined to reach those who found it more difficult to connect with our online music programme #MusicEveryDay. This includes those with late-stage dementia or people who are seriously ill.

In the last year, our musicians visited 206 health and care environments to share in-person live music experiences with 14,040 people. This has supported people to recover from isolation and trauma caused by the pandemic and improve their wellbeing.

Almost every week during the last year, our musicians were able to reach people in care homes and hospitals across the UK, despite the challenges of the pandemic. Through our open to all online **#MusicEveryDay** programme, we shared the healing power of live music with 15,260 people in 2021/22 on YouTube and Facebook Live. We also reached 2,430 people through private live streams via Zoom and Microsoft Teams.

The programme of live online music included:

- Music and Memories (until March 2022) on Tuesdays for people living with dementia and their carers. This encouraged people to share memories, make requests and start or join in conversations.
- Live in Your Lounge (until January 2022) every Friday, sharing uplifting music to help improve people's health and wellbeing.
- Weekend Wind Down (January–March 2022) offering soothing sounds that musicians might usually share with people in hospices or hospitals. This programme also emphasised the benefits of calming live music and having a moment to relax at the end of a busy week.

Sunny Afternoon

"The family and patient in the garden thought it was marvellous. There was a real excitement and buzz."

"It was so good to have some live music back on the ward. Patients and staff were sitting out in the sun enjoying the music."

"Having live music back has been a wonderful thing. Many of our clients are living with dementia and although we do our best to provide inclusive activities, live music is the one thing everybody can enjoy, no matter what stage they are at or what their abilities are."

This is just some of the feedback we received when our musicians began sharing live music in person again with people in health and care environments. At first, much of the live music was held outdoors in the warmer weather before we started to slowly move back inside.

Connecting through music in the pandemic

From regular testing to wearing masks, we've been led by health and care partners' Covid protocols when it comes to keeping people safe during our live music experiences. We've worked with our musicians and partners to make sure these restrictions have as little impact as possible on the people enjoying our music.

"Because of the many Covid restrictions that remain, there was a fear that they might create a barrier of sorts," said Ciaran Dorris, a musician based in Glasgow, after his first Music in Hospitals & Care experience since the pandemic. "But, thanks to the professionalism and support of care home and hospital staff, as well as the Music in Hospitals & Care team, I now have every hope that live music can once again flourish in these settings."

William Allen, a singer and guitarist, agrees that adapting to meet pandemic safety protocols has been a process but he has still witnessed the benefits of our live music.

"Strange conditions were in place because of Covid," he says about sharing music in a Lancashire care home. "I was behind a screen and had to have my amplifier placed in the area where the audience were. But staff told me that the residents were more engaged and animated than they had been in years."

Rockin' Around the Christmas Tree

In the run up to Christmas, our live music took on a distinctly festive feel – both in person and through live streaming.

In early December, Music in Hospitals & Care musicians shared free live music at an outdoor event on a floating park in Paddington, London. Key workers, patients from St Mary's Hospital, local residents and employees were invited to take some time out over lunch to enjoy an hour of feel-good music. The Boneshaker band, Phoebe Gorry Jazz Trio and accordionist Martina Schwarz played Christmas songs at the event.

"The class were extremely noise sensitive so their teacher asked us if we could play outside which we were happy to do. Chris showed them his euphonium without playing it and the pupils were amazed. So much so that the teacher asked if we could try playing inside – but very quietly. She was amazed that all of her class stayed in for the duration of the concert and they really enjoyed the live music."

Mike Cavanagh, musician from A4 Brass who shared live music with pupils from Lancasterian School for children with special educational needs and disabilities in Manchester

Around 300 people viewed our live stream specials on 23 and 30 December. They featured ukulele player Rob T with festive tunes and guitarist Bruce Davies who shared songs to bring in the new year.

Don't You Forget About Me

#MusicEveryDay weekly online streaming finished at the end of March 2022, as our in-person live music programme increased.

Monthly special celebration live streams continue into 2022/23, including for Mental Health Awareness Week, Make Music Day and South Asian Heritage Month. This will allow us to reach as many as people as possible with the healing power of live music in the future.

Our live streaming started in 2020 with the first lockdown.

I'll Be There for You

In December 2021, the Omicron variant led to increasing restrictions in health care environments. This meant we could not share in-person live music with as many people as we had hoped.

We developed eight pre-recorded and subtitled live music experiences for our YouTube channel, which we could use to reach people with live music at this difficult time. They included a variety of musicians and genres. Harpist and soprano Joy Cornock recorded a set of traditional Welsh and Irish folk songs. This was shared on Welsh Language Music Day with bilingual subtitles.

The Big Broadcast

Our live music reached over 40 hospital radio stations including in Llanelli, Glasgow, Isle of Wight and Plymouth during this event that ran live on New Year's Eve in 2021 for 48 hours. It was also available online for people supported by other health and care settings to tune in.

Music in Hospitals & Care musicians The Retrosettes took part in the event, which provided comfort and joy to people in hospital and care homes over the festive period.

Celebrating LGBT+ History Month

Music in Hospitals & Care musician Rob T shared live music and smiles with staff on their lunch break at Hillingdon Hospital in Uxbridge for LGBT+ History Month in February 2022. Catering Assistant Mary Sampson told us why the live music was so important to boost the mental health and wellbeing of everyone working at the hospital.

"I loved every bit of the music today. It made me feel energetic and ecstatic. It was priceless to see staff enjoying the music and having a little boogie. Especially the ambulance crew. They were dancing from the moment they heard the music and didn't want to leave.

It's been such a stressful time. Everyone working at the hospital – from doctors to cleaners – has had their struggles over the past couple of years. So, to watch everyone engaging in this today felt more normal and like we are on the right road back."

From Dunbar to Gatley, Wimbledon to Manchester, we made sure live music was happening up and down the country for the **National Day of Arts in Care Homes** in September. We also had a special live stream with banjoist Dan Walsh, live from his home in Shrewsbury, on our Facebook page.

"I suffer from anxiety and depression and found that the Music in Hospitals & Care musician was very healthy for my condition. It helps you forget about your anxiety and depression."

Patient at Balcarres Ward, Royal Edinburgh Mental Health Hospital

"Music can lift us up"

Staff at Laureate House in Wythenshawe Hospital have seen both colleagues and the people they support benefit from the return of live music. Rebekah Edgley is an Occupational Therapist and Holly Marland is a Music in Hospitals & Care harpist who shared live music there in March 2022. Here, Rebekah and Holly talk about the difference they have seen live music make to people with mental health problems.

Holly says: "During the pandemic, it's not been possible to go and share live music in hospitals. My visit to Laureate House was the first time I'd played live music on hospital wards post-Covid. It was a really lovely experience to meet people of all ages and ethnicities and share a broad range of music from India and Africa, as well as country and folk music. It's been lovely to see how people respond and join in, including mums singing with their babies. I could also see how the staff visibly relaxed.

When people are living with mental health problems, they need something that reaches them where they are. I hope that the type of music that I share is something that meets people at the energy levels where they are at that time."

Rebekah's perspective: "It's great to be able to run around the wards before the Hospitals & Care live music and say: 'There's a concert on in the dining room!'. At a recent live music experience, for example, a lady came along who spends the majority of her time in bed. Normally, she doesn't really engage. So, it was really lovely to see her enjoy the live music in that moment.

It gives us something to talk about with her in the days to come. It's something we can develop a therapeutical rapport around. We can play that type of music to her, which can help to lift her mood. Live music is a great leveller and we see both staff and patients getting something out of it."

Our network of 334 professional musicians offer a special blend of musical talent, sensitivity and people skills. This year, there were highs, lows and challenges for our musicians, as they adapted to the ever-changing landscape of the pandemic. But, with the support of our dedicated team, they continued to share the healing power of live music, demonstrating just how passionate, determined and flexible they are.

Helping to keep people safe

Making sure the people we support and our musicians stay safe and well is a top priority for us. We set up a series of online information sessions to support musicians to start playing live again after the lockdowns. We listened to their concerns, answered queries and gave guidance. It was also an opportunity for musicians to share ideas and insight about going #BackToLive with their peers.

We provided packs of personal protective equipment (PPE). These included face masks, shields and hand sanitiser. “Music in Hospitals & Care has done a brilliant job of helping its musicians through the pandemic and back into live work,” says Steve Barbé, a musician from London. “The Covid safety procedures were well thought through and prepared, with valuable materials supplied to musicians. I feel very well supported.”

So far, we’ve sent out PPE packages to 224 musicians like Steve. We also gave them fleeces branded with the Music in Hospitals & Care logo, an instrument case sticker and a lanyard. These are helping to raise awareness of our charity and making our musicians stand out from the crowd.

Tea and Jam

Keeping in touch with our network of musicians has been more important than ever this year. We wanted to help them stay inspired, creative and connected during the pandemic, and show how much we appreciate their dedication to improving people’s health and wellbeing through live music. Our monthly Tea and Jam events did just that.

The online sessions offer musicians across the UK a chance to come together to share experiences, connect, advise and support each other. Topics discussed have included: celebrations and challenges from recent live music experiences, the impact of changes to Covid-19 restrictions, and hopes for the future.

An adapted Musicians' Week

More Covid-19 restrictions put paid to some of our plans for Musicians' Week in November 2021. But we still hosted a series of successful events to show our appreciation and offer advice and support to our musicians.

Activities included a question and answer Zoom session with Mandy and Debra from The Broughtons Care Home (see page 4). They shared their thoughts on having musicians return in person to share live music with residents. We also hosted an online music quiz, a chance for musicians to meet up and test their knowledge.

We were able to get together for one face-to-face event at Union workspace in Manchester. There, around a dozen musicians shared experiences, challenges and successes from the previous year, as well as tips on how to feel confident about returning to in-person live music. The event also included an open jam session for all musicians to sing and play together.

We took the opportunity to discuss how musicians view Music in Hospitals & Care and provide them with more information on the way we talk about the charity. This has helped us to support them to raise awareness of what we do and talk consistently about the impact we make.

> "I really enjoyed Musicians' Day. There was space for musicians to share their experiences, get stuff off their chests and ask questions about plans and policies. All of which is really important for our wellbeing and sense of being part of a UK-wide organisation. I really appreciate how understanding and helpful Music in Hospitals & Care staff are. I feel like they really listen to us and make us feel valued."
>
> **Ged Camille, jazz musician based in Newcastle-upon-Tyne**

"Regular live music gave people an anchor in their week"

Northern Ireland-based singer and guitarist Edelle McMahon took part in our #MusicEveryDay programme. She shares her views on the benefits of live music during the pandemic and getting used to live streams.

"I'm very proud to work with Music in Hospitals & Care and wear their logo. To be able to take live music into care settings is a privilege. I love going to gigs myself, and to bring that live music experience to people who would otherwise have no access to it is a wonderful thing.

Having the online programme of live music available during lockdown has been crucially important. Regular live music gave people an anchor in their week. Logging into Zoom sessions from their homes helped people to feel less isolated. They could see other people, interact and feel part of something.

At first, it felt strange to be performing just to a camera. But when you can see how many people are tuned in on YouTube or Facebook, and the comments coming in on the live chat, it becomes easier to be more natural. You know that there's an audience there.

It's very different from playing in a care home, when you're all singing together. Online it was just me and the guitar, so I had to finesse my skills. One of my lockdown silver linings is that it's made me a much better guitarist.

It's been a tough time for musicians, as it has for everybody. Having the option to do this work online was a real lifeline. It was a source of income when gigging dried up and it helped me keep my skills sharp as I could keep playing live music. But, most importantly, it helped me to still feel like a musician."

Word Up

"Proud"

This word was a popular response when we asked our musicians to tell us how they feel about being part of Music in Hospitals & Care. Others included:

"Community"

"Healing"

"Emotions"

"Security"

More than 80 musicians took part in our survey, either online or in person during our Musicians' Day in Manchester. It helped us to understand their thoughts on the charity, including what words they associate with what we do. We'll use this knowledge to inform how we communicate with our musicians and talk about our work.

The Music in Hospitals & Care team's favourite moments from #MusicEveryDay

"Seeing someone's husband watching his wife tearfully when our musician Gina played Ludovico Einaudi and she sang along with every note."

"Singing in my kitchen and knowing that lots of others were doing the same."

"Discovering musician Siannie's soothing sounds with her clarsach (Scottish harp) just as I joined the charity. It was such a wonderful welcome and made me feel all warm and fuzzy!"

"It was one of the residents' birthdays and his family were there. When I played *In My Life* by The Beatles, I noticed that they all moved a tiny bit closer and held hands. I realised at that point that live music experiences have a unique contribution to make both to the quality of the residents' lives and their families too."

Nick Russell, rock musician based in Cardiff

Below are some words shared by staff when thinking about the #MusicEveryDay live stream programme.

Thanking retiring trustees

Following our Annual General Meeting in November 2021, we said goodbye to two of our long-standing trustees, Dr Alan Jacques and Roger Luxmoore-Styles. Both have been trustees for a number of years.

Alan has been involved with the charity for over 30 years, having been a committee member in Scotland and also a musician before joining our Board in 2013. In September 2019, he performed a solo piano recital raising over £3,000.

Roger joined the board in 2012, and brought his experience as a solicitor alongside a personal passion for music, having sung in Hadleigh Choral Society in Suffolk for over 25 years.

Thank You for the Music
Our amazing support act

We simply couldn't have kept the music playing throughout the past year without our supporters. Here's a selection of the fantastic things they've done to help reach as many people as possible with live music.

Shake, Rattle and Roll

London-based quartet The Boneshaker Band released a spooky single to raise funds for Music in Hospitals & Care at Halloween. Their toe-tapping version of the classic tune *Dem Bones* was available to download from Apple Music, Spotify, Amazon Music and Bandcamp. Profits from the downloads raised more than £100 for Music in Hospitals & Care.

Paul Kerr from the band said: "We had a lot of fun wrestling with the logistics to make our video to promote the single remotely, using shadows, a skeleton and a grumpy dog. By all accounts, we raised a lot of smiles and we were also able to raise funds for Music in Hospitals & Care."

Raising money for #BackToLive

We know how much our supporters missed live music during the height of the pandemic. In September 2021, we launched an appeal to support the return of live music for people in hospitals, hospices and care homes who've missed out on so much.

The appeal raised over £5,000 – and heaps of awareness about the positive impact of in-person live music. Our Facebook posts of stories and films, from musicians and people experiencing live music, reached more than 86,000 people. This was an increase of 1860% on our average social media posts.

Follow us on social media **@MiHCUK**.

Ethically sourced homeware and gifts company, Beancat & Co, continued to give a proportion of their profits to support our live music. They're part of the **Work for Good** project which helps small businesses fundraise through their sales.

To find out more about supporting Music in Hospitals & Care through your business, contact **hello@mihc.org.uk**.

With a Little Help From My Friends

Friends of Music in Hospitals & Care play an essential role in helping to share live music with people who need it most. To thank them for their generous gifts, we send them a specially compiled playlist and invitations to exclusive events.

This year, we also designed Friends their own Music in Hospitals & Care pin badge.

Here's what one Friend said: "Thank you so much for your nice card enclosing my Friend's badge. I'm not a great badge wearer but the design is so good that I might well be tempted! I have always approved strongly of what Music in Hospitals & Care does, hence my regular support. But I don't think I've ever had such a charming letter of thanks from any of the other charities I regularly contribute to."

To find out how to become a Friend, visit **mihc.org.uk/friends**.

"I went to watch a live music experience at a care home and chatted to some of the residents afterwards as the musician packed his portable piano away. One gentleman told me he was an RAF veteran and began whistling the *Royal Air Force March Past*. The musician then got his piano out again and played the tune through. It was wonderful, myself and the residents all clapping along."

Gillian Dinsmore, volunteer ambassador and Friend

We were thrilled to be chosen as **People's Postcode Lottery's Charity of the Week**. From the 21 to 28 June, we shared daily stories and messages about the healing power of live music with People's Postcode Lottery's networks.

During the week, Customer Experience Agents spoke to current and potential lottery players about Music in Hospitals & Care.

Players of People's Postcode Lottery have kindly supported us since 2014 with a series of grants. In 2018, they awarded us £300,000 over three years – funding which proved to be key to surviving the challenges of the pandemic. The money allowed us to develop and deliver our live stream music programme so we could reach people all over the UK.

A fine ambassador

"I've been fortunate enough to visit a number of local care homes and see the joyous and transformational effect live music brings for residents," says Roy Jones MBE. Roy became a Music in Hospitals & Care volunteer ambassador for North Wales six years ago.

In November, Roy visited Cross Lanes Co-op in Wrexham to receive donations from the supermarket's Local Community Fund. For members that nominated us, 2p of every £1 spent on selected Co-op branded products was donated to fund our live music experiences. Last year, all participating Co-ops raised over £9,000 for Music in Hospitals & Care. Co-op members can still select us as a cause and raise money in locations around the UK.

Music and nature in Manchester

The botanical gardens in Didsbury, South Manchester, played host to the twelfth annual guitar trail in July.

Every year the Guitar Trail performers collect money to support Music in Hospitals & Care – and this year the event raised around £700.

Performers positioned themselves around every corner of the stunning setting, including Music in Hospitals & Care guitarists William Allen and The Hayes Sisters.

Mark Williams says that he was delighted to learn about the Didsbury Guitar Trail's relationship with Music in Hospitals & Care when he took over as organiser of the event. "To be ill or confined and have music at a time when spirits may be low is a great thing," says Mark.

"To add value to this by supporting local musicians and re-enforcing the established link between the performing arts and an attitude of giving back to the community, makes it even more special."

Keep On Running

Not all heroes wear capes - some of them lace up trainers. These incredible supporters were pounding the pavement this year to train for some of the UK's biggest races and raise funds for Music in Hospitals & Care.

"Music in Hospitals & Care is a fantastic charity close to my heart. During my time at the Royal Northern College of Music, I was fortunate to volunteer at the Manchester Children's Hospital, where I saw the amazing impact music had on the youngsters and their families."

Hannah Platt, who ran the Sheffield Half marathon for us in March 2022

"Music is a natural healer, and having more of an emphasis on music for patients in hospitals and residents in social care would be extremely beneficial for their wellbeing, health and quality of life.

As well as a medical student I am a musician and have first-hand been involved in countless musical performances. The power and emotion it evokes would be incredible to see more of in the NHS."

Akshaye Patel, who ran the Cardiff Half marathon for us in March 2022

A musical marathon

He shimmied his way over to *Mamma Mia*, hotfooted it to *Frozen*, and donned his breeches en route to *Hamilton*. Our musically-minded supporter Euan Mackenzie trained for the London Marathon by running to West End musicals dressed in themed costumes.

When marathon day came around in October 2021, Euan, who's originally from New Zealand, stepped over the finish line in a superfast three hours and 39 minutes. He raised £1,825 to help more people experience live music.

If you'd like to take on a sporting challenge for Music in Hospitals & Care, visit **mihc.org.uk/fundraise**.

Thank You for the Music
Our amazing support act

Stand By Me

Their music programme has included everything from harpsichords, to jazz, to ABBA on ukuleles. The University of St Andrews Music Society has been going for more than 140 years – and we've been their chosen charity for more than 15 of them! Students collect donations for Music in Hospitals & Care at their weekly lunchtime concerts, which feature both professional and student musicians. The group have continued to support us with online donations while experimenting with virtual and hybrid events.

"Lothian Buses have been connecting Edinburgh and the Lothians for over 100 years and are proud to be at the heart of the local communities we serve.

The pandemic has been an exceptionally challenging time for all of us. Music in Hospitals & Care has been able to provide some essential enjoyment and respite to people from across Edinburgh and the Lothians. It's a project that we are very proud to support."

Olivia Sklenar, Accessibility and Inclusion Officer at Lothian Buses

Last Christmas

Despite an uncertain backdrop of potential pandemic restrictions, we had seven musical fundraising events over the Christmas period. These included performances from a children's choir, a university a cappella group and various musical societies. Collectively, they raised around £2,000 to share the healing power of live music.

Some of our amazing supporters and staff took on a special festive challenge for the second year running. Throughout December, they completed a daily step target of their choice and collectively raised £2,000 through Step into Christmas.

"We have been musicians with Music in Hospitals & Care since 2016, so understand first-hand the benefits of live music for people's health. We decided to busk at a local monthly market in Worcestershire. Although we don't get huge amounts in the bucket each time, we have definitely raised awareness of the charity and often answer questions about what it does and who it reaches."

Dampier's Round, a folk band from Worcester

Get involved

Would you like to be our support act?

That's what we call our amazing, dedicated and passionate supporters who help as many people as possible experience our main act – the healing power of live music. There are lots of ways you can get involved and join the Music in Hospitals & Care community.

Make a donation: Help to share the healing power of live music with children and adults, improving their health and wellbeing.
mihc.org.uk/donate

Fundraise: From sports events to online quizzes, you can have lots of fun raising vital funds for Music in Hospitals & Care.
mihc.org.uk/donate

Volunteer: It's a great way to meet like-minded people and develop new skills while making a difference.
mihc.org.uk/volunteer

Leave a legacy: Create memories for children and adults for years to come with a gift in your Will to Music in Hospitals & Care.
mihc.org.uk/leave-a-legacy

Become our Friend: Give £4 a month or more to help improve people's health and wellbeing through live music.
mihc.org.uk/friends

Fund us: Generous funding from charitable trusts and foundations help make our live music possible.
mihc.org.uk/become-a-funder

Music is an equaliser. Everyone can benefit, whoever they are, wherever they are, and whatever physical, mental and emotional challenges they face. We know that our specially-created live music experiences improve people's health and wellbeing – and that's why we want to share them with as many people as possible.

In 2023, Music in Hospitals & Care will be 75 years old. As we celebrate our anniversary, we'll take the opportunity to look to the future, and the next three-quarters of a century of life-changing work.

We know the upcoming year will be one of evolution and transition, as we strengthen our foundations ready for the launch of our new strategy. Our financial recovery from the pandemic will be aided by the fact we'd anticipated and planned for the deficit we experienced in 2021/22. The recovery funding we successfully applied for this year (see page 28) means we're in a strong position to be able to focus on sharing more in-person live music in 2022/23.

We still have restricted funds to spend which will influence where we share live music next year. We're planning to focus on securing flexible funds to allow us to be responsive to where there's the greatest need for live music in health and care.

"My favourite moment was playing on Remembrance Day at a care home for veterans. It just struck me how big an honour it was to play for people who sacrificed everything for the country, on the day that commemorates all they had done and remembers the loss of many lives during the war.

What Music in Hospitals & Care does is very important. Live music in care environments can really inject life into people who are sometimes less mobile and having fewer social interactions. It's good for them and I find it very beneficial as well, as a musician, to learn about people's lives."

Constance Chow, pianist based in Surrey

"We are looking forward to our upcoming partnership with Music in Hospitals & Care, which will develop and widen our offer to inpatients and staff by focusing on more public space delivery off-ward.

We are interested in exploring participation and engagement with the musicians to encourage ownership and involvement. It will be very exciting to work with different, high quality musicians and to strengthen and develop our service."

Jessica Kent, Arts for Health Lead at Midlands Partnership Foundation Trust

Our goals for 2022/23:

Reaching more people with healing live music

- Incorporate the voice of the people who benefit from our live music into our theory of change.
- Work closely with our partners to clearly communicate the difference we make.
- More impact focused work with people who are living with dementia, mental health problems or seriously ill.

Improving our culture and support for staff

- Continue to be flexible with our staff and prioritise their wellbeing.
- Review and update our organisational values.
- Strengthen our positive workplace culture, encouraging and embedding inclusive behaviours.

Becoming more efficient through better systems

- Make sure our digital transformation project remains a core priority.
- Enable a good data culture, which will help us with decision making and financial forecasting.
- Support our staff to work effectively wherever they are and organise opportunities to bring teams together.

Strengthening our finances and resilience

- Improve our financial stability by regularly forecasting and continuously reviewing our revenue model and business.
- Focus on securing flexible funding to help us recover from the impact of the pandemic.
- Develop our communications to share our impact in an accessible, inspiring way.

How we raised money

Income: £816,097

- Legacies 2%
- Other fundraising projects 3%
- Investment income 3%
- Contributions from care centres 6%
- Grants and donations 40%
- Emergency recovery funds 46%

Our total income for the year was £816,097. In 2020/21, it was £1,243,299.

In 2021/22, 86% (£705,145) of our income came from a variety of trusts and foundations, and donations from our fantastic individual supporters and committed corporate partners. This includes £380,490 from cultural recovery and emergency funds. In 2020/21, we received £378,501.

Contributions from health and social care environments increased to £52,849 in 2021/22 – close to four times the level it was the previous year (£13,531). This was mainly down to the slow lifting of Covid-19 restrictions, which meant we could start sharing more live music in person. This is still 79% down on pre-pandemic levels. We know that it will take time to recover this income and there is uncertainty around the future availability of budgets for health and care environments.

Overall, we've seen an average reduction in income of 54% this financial year compared to pre-pandemic levels. This was partly down to the reduction in contributions from health and social care environments, the impact on the level of grants we could apply for whilst delivering fewer in-person live music experiences and far fewer community and fundraising events being able to take place, due to Covid-19 restrictions.

Despite this, we remain in a strong position financially as we recover from the pandemic, partly due to the generous funding from emergency and resilience funds.

To take the charity from recovery following the pandemic to maintaining income and future growth, we developed a three-year fundraising strategy. The strategy focuses on how we can achieve our mission to deliver tailored live music to improve the health and wellbeing of people in hospitals and care. It also shows how we can raise awareness of the benefits of live music in health and care.

Our strategy is to diversify our income, raising money in from wider range of sources. We also want to make sure more of our income from trusts and foundations is unrestricted so it can be spent on a breadth of projects. This will allow us to deliver tailored live music where it is needed most. The Cause4 Fundraising Culture Change programme is helping us develop our fundraising case for support. This will support us to diversify our income and revise our business model to increase our income from health and care environments.

We will continue to review our funding model to make sure we can continue the services it provides for the public benefit.

We're extremely grateful to have received funding from various emergency recovery funds, which have been vital for our return to live music. They have made up over 46% of our overall income.

July 2021: Arts Council England – £24,847 (this is the balance of our 2020 grant from the Department for Digital, Culture, Media and Sport Cultural Recovery Fund, which totalled £248,570)

August 2021: Creative Scotland (Cultural Organisations and Venues Recovery Fund: Round 2) – £75,000

August 2021: Arts Council Wales – £4,866 (this is the balance of our Round 1 grant in 2021, which totalled £48,657)

September and December 2021: Arts Council Wales – £33,333 (Round 2 grant)

March 2022: Creative Scotland (Cultural Organisations and Venues Recovery Fund: Round 3) - £242,434

How we spent money

Expenditure: £918,770

- Fundraising 16%
- Charitable expenditure 83%

In 2021/22, we spent £918,770 – a small decrease from £918,818 in 2020/21. Our charitable expenditure is 83% of our total expenditure, which is the same as the previous year. That means 83p in every £1 went on our charitable activities and the remaining 16p helped us raise more money.

Musicians are integral to what we do at Music in Hospitals & Care. We were able to offer more work to more musicians and also increased their fees. We paid them £112,287 in 2021/22, almost double the amount in 2020/21, due to the increase in the number of live music experiences we were able to share.

We were happy to be able to share 83% of our live music at no cost to the hospitals, care homes and other places where we reach the people we support.

The deficit for 2021/22, before gains and losses on investments and transfers between funds, was (£102,673). We'd anticipated and planned for a deficit, keeping a healthy level of unrestricted reserves we'd expected to use for the gradual return to in-person live music. However, generous funding from emergency and resilience funds meant that we didn't need to use our reserves.

We still have restricted funds to spend which will influence where we share live music next year. We're planning to focus on securing flexible funds to allow us to be responsive to where there's the greatest need for live music in health and care.

Public benefit

Trustees have referred to guidance issued by the Charity Commission concerning public benefit. They are satisfied that the information given in this report, in particular how planned activities contribute to the charity's aims and objectives, demonstrate that requirements to identify public benefit have been met.

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high-quality music as a therapeutic agent. This year, our online live music programme provided a wider public benefit. We have supported those who were isolated, vulnerable or shielding throughout the pandemic.

Trustees publicise the work of the charity and, each year, produce annual review publications which are circulated to partners and other organisations that support Music in Hospitals & Care.

Financial review for the year to 31 March 2022

The total income for the year was £816,097. In 2020/21, it was £1,243,299. In 2021/22, our expenditure was £918,770. This compares to £918,818 in 2020/21. The deficit for this year before gains/losses on investments and transfers between funds, was (£102,673). Last year, this figure was a surplus of £324,481.

Principal funding sources

We planned for a deficit in our income this year. We could only carry out limited fundraising because of Covid-19 restrictions. We also had to prioritise using the restricted funds we had received and had been unable to spend last year. Sharing live music in person in health and care environments was often not possible over the last two years because of the pandemic. We used restricted funds that we had received in previous years to help us to get #BackToLive.

We also invested in expanding our fundraising and music teams and making our website more accessible, as part of our recovery from the pandemic.

We have developed a three-year fundraising strategy to take the organisation through to future growth. The strategy focuses on how we can diversify our funding and secure more unrestricted income to support our deliver of tailored live music experiences. We have also been working as part of the Cause4 Fundraising Culture Change programme to develop our case for support, which will support this work and help us review our funding model to increase income from health and care environments.

In 2021/22, 17% of health and care partners contributed to the cost of live music. Music in Hospitals & Care funded the rest from its own resources and fundraising. Thanks to income received from corporate partners, grant-making trusts and foundations, fundraising and the generosity of our supporters, 83% of live music experiences were fully subsidised for health and care partners.

It is thanks to the generosity of our funders that we have been able to get #BackToLive this year. We would like to thank all those who have provided financial support to Music in Hospitals & Care, particularly those we have enjoyed a long-term relationship with.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. All fundraising activity was undertaken in-house; Music in Hospitals & Care did not employ any professional fundraisers or enter into any commercial participator agreements in 2021/22.

Some of our principal supporters are shown at Note 18. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children.

Investments

The charity's investment policy is to produce a reasonable long-term overall return by means of a balanced portfolio. The policy is regularly reviewed by trustees in conjunction with the charity's independent investment managers.

At 31 March 2021 we held £350,000 of our investment portfolio in the Goldman Sachs Money Market in order to "de-risk" part of the investments held in the event of volatility in the market.

This year we released £100,000 back into investments and we held £250,000 in the Money Market at 31 March 2022.

We continue to monitor our investment portfolio on a regular basis at Trustee finance and audit sub-committee meetings and through regular contact with our investment managers.

Investment gains of £23,383 have been realised in the year to 31 March 2022. The value of the investment portfolio has increased to £1,516,849. Trustees are grateful for the achievements of the investment managers during a difficult year.

Reserves

Reserves are that part of the unrestricted funds which are freely available to spend on any of the charity's purposes.

Reserves policy

To consider the appropriate level of reserves required, trustees review the:

- forecasts of income, expenditure and cash flow
- plans for future needs
- risk of income reducing or expenditure increasing which would jeopardise the continued provision of our services
- consider past trends of funding
- special restrictions imposed by the Covid-19-pandemic
- risks of unplanned closure.

The above factors determine the possibility of reserves being required.

The finance and audit committee monitors the charity's management accounts, which include notification of the reserves, before submission to all trustees.

Due to the challenges presented by Covid-19, and the difficulty of returning to in-person live music, full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

Trustees aim to hold reserves to make sure we have sufficient funds to avoid financial difficulties, and to mitigate challenges due to the pandemic and returning to in-person live music.

The current risk-based assessment indicates that the current level of unrestricted reserves held at 31 March 2022 of £888,565 is considered sufficient.

Reserves at 31 March 2022

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2022 amounted to £888,565 and this is made up of;

Unrestricted Funds per Accounts		£997,137
Less: Designated fixed assets funds		
Scotland	£28,989	
England, Wales, NI & Channel Isles	£18,758	
Development Fund	£60,825	
		£108,572
Reserves at 31 March 2022		£888,565
Reserves at 31 March 2021		£965,120

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund was initially designated as a separate fund with the net proceeds of sale of the office premises in England in 2007/2008. This fund is used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system.

Funds

There were three different types of funds held by the charity:

(a) Restricted funds

These funds come from donations for live music with express wishes attached. Trustees have no discretion in the use of these funds. With Covid-19, we have not been able to spend most of our restricted funds in this financial year. This is because the money is restricted for in-person live music, geographic areas or specific health and care partners, like hospitals.

(b) Designated funds

These funds cover the net book value of tangible assets and fund the development and expansion of the charity, including offices and IT infrastructure.

(c) Unrestricted fund

This fund is available to be used for any of the charity's purposes.

A summary of the funds at 31 March 2022 was:

	2022	2021
	£	£
a) Restricted funds	1,237,329	1,231,516
b) Designated funds	108,572	117,120
	1,345,901	1,348,636
c) Unrestricted funds: available to the trustees to be used for the purposes of the charity	888,565	965,120
Total funds	**2,234,466**	**2,313,756**

Structure, governance and management

Governing document

Music in Hospitals and Care is registered as a charity with the Charity Commission and the Office of the Scottish Charity Regulator.

Music in Hospitals and Care is a company limited by guarantee governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals and Care by special resolution on 28 June 2017.

As the charity brand name is Music in Hospitals & Care, it is referred to as that throughout this report.

Fundraising regulation and management

Fundraising is managed by the Head of Fundraising & Communications and is carried out in-house by the fundraising team. We also have a number of volunteers who fundraise on behalf of the organisation. They follow the same policies and best practice as staff and liaise with the in-house fundraising team on all activities. All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner.

Music in Hospitals & Care is registered with the Fundraising Regulator and is committed to following its standards and during the financial year there have not been any recorded breaches of these standards nor have there been any complaints received by the charity with regards to its fundraising activities.

We continue to be responsible in our fundraising practice and will never exploit vulnerability. We have a Children and Vulnerable Adults policy to ensure best practice is embedded throughout our work, including fundraising. Music in Hospitals & Care does not accept donations where it has reason to believe the donor may be experiencing vulnerable circumstances and accepting the donation would be harmful to the donor or morally wrong.

Trustees (Board of Directors)

The charity's directors, for the purpose of charity law, are referred to as trustees in this report. The trustees of the charity are listed on page 35. Under the requirements of the Articles of Association, one third of the trustees are required to retire at each annual general meeting. New trustees are appointed in light of their specialist expertise.

All trustees gave their time voluntarily and received no benefits from the charity. No Trustee remuneration was paid in the year. Details of trustees' expenses are disclosed in note nine to the accounts. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

Trustees have all received the Charity Commission Guidelines on Trustees' Responsibilities. All trustees have sufficient understanding of the charity's activities and resources to allow them to properly fulfil their responsibilities. Job descriptions are in place for the Chair, Honorary Treasurer and trustees.

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also undergo a briefing with the Chair or Vice Chair and appropriate senior management staff across the charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending live music, where possible. In September 2022, all trustees attended a training session on inclusive behaviours.

Indemnity disclosures

Music in Hospitals & Care has provided to the director limited indemnities in respect of the cost of defending claims against them and third-party liabilities. These are all third-party indemnity provisions for the purpose of the Companies Act 2006 and are all currently in force.

Organisational structure

The board of trustees administers the charity. The Board meets at least four times a year and there are sub-committees for finance and audit, risk and people. There are terms of reference for each of these sub-committees which guide how they operate.

The finance and audit committee monitors the financial health of the charity. Members make trustees aware of the financial position of Music in Hospitals & Care and key decisions that need to be approved.

Trustees formed the people committee in 2020. This year, the committee helped develop the charity's Equality, Diversity and Inclusion (EDI) strategy and action plan. They also reviewed a new code of conduct for all trustees, staff and volunteers. The code sets out the principles of conduct that is expected from people involved in the charity, which includes upholding our values of EDI.

The people committee also prioritised supporting staff wellbeing.

Trustees agreed to make the risk assessment working group a sub-committee of the board.

Subject, in each case, to the overall responsibilities of the trustees, the business of the charity is managed under the direction of our Chief Executive, Barbara Osborne, who joined in August 2018.

Key management

Key management personnel are the trustees and the Chief Executive. Staff remuneration is reviewed annually by the finance and audit committee in full cognisance of the annual budget, with recommendations being laid before the full board of trustees.

Employee benefits

All staff receive an annual salary commensurate with their responsibilities and are eligible to join the company pension scheme under current auto-enrolment legislation, with a 5% contribution from the charity. Alternatively, they can elect to have a similar contribution paid into their personal pension plan. They also receive a death in service life insurance benefit. All full-time staff receive 35 days annual holiday. Part-time staff receive a pro rata equivalent.

Risk management

Trustees review the risk management policy on a regular basis. Trustees' risk management strategy comprises:

- an ongoing review of the risks the charity may face
- the establishment of systems and procedures to mitigate risks that are identified
- the implementation of procedures designed to minimise any potential impact on the charity should risks materialise.

The principal risks to the charity's ability to deliver its objects are the inability to raise sufficient funds and sharing live music in person because of Covid-19 restrictions.

Performance and risk are measured against the charity's strategic objectives. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

Initially a risk working group was formed to help support the board of trustees and the senior leadership team to conduct a frequent in-depth review and monitoring of our risks during the pandemic.

In 2020, a new Covid-19-related risk assessment tool was created. The tool covers the various risks to the charity, perceived by the board of trustees, as they relate to governance, finances, human resources, staff wellbeing, arranging live music and fundraising.

In 2021, the risk working group became another subcommittee of the board. Two newer trustees joined this subcommittee, which is chaired by Fiona McIntosh, a professional musician. The committee has oversight of our risk management policy.

This is reviewed by each subcommittee at each meeting, and the full board at least annually. Below we have listed some of the risks included in the assessment tool and how we are mitigating against them:

Area of risk	**How we are mitigating against this risk**
Not planning adequately for the risks involved with Covid-19.	The senior leadership team created a risk register which is discussed by the risk and finance and audit committees regularly. It is also discussed more widely at Trustee board meetings.
The new funding environment as future income streams are unclear	We have developed a three-year fundraising strategy to help to mitigate this risk. Our strategy is to diversify our income streams and seek more flexible funding, including from trusts and foundations. This will allow us to deliver tailored live music where it is needed most. We will also develop our fundraising with individual donors.
Not planning adequately for the effects of the pandemic in terms of income levels, cash flow and reducing our costs	We have monthly management accounts and regularly update our cash flow forecast. This is reviewed by the senior leadership team, finance and audit committee and the board of trustees. The draft 2022/23 budget that we have created takes into account the effects of the pandemic on our organisation and has been reviewed and approved by the board of trustees. Our 2022/23 management accounts will be measured against our budgeted plans for that financial year.
Inadequate or outdated IT systems	Investment in a digital transformation project has been agreed in principle by our board of trustees. Initial funds have been allocated to the project, which is being supported by professionals with expertise in this area.
Inability to return to in-person live music in line with demand because of additional measures that are needed to make a safe return to these environments.	We are keeping up to date with advice and guidance from public health bodies, relevant care organisations and governments. We are considering how we can adapt how we work to safeguard musicians and the people we support when we share in-person live music.
Risks associated with Brexit.	The risk sub-committee regularly review the risks associated with Brexit. Currently there are none.

Key performance indicators

This year, we:

- spent 83% on our charitable activities - compared to 84% In 2020/21.
- received 290% more income from health and care partners, up from £13,531 In 2020/21 to £52,756 this year
- shared 936 live music experiences with the people we support, compared to 562 in 2020/21
- reached around 30,000 people with live music, compared to 50,000 in 2020/21. The decrease is because of our shift to more in-person live music and the gradual return to health and care environments because of Covid-19 restrictions.
- worked with 334 professional musicians. Last year, we worked with 350
- reached 288,400 people on Twitter
- reached 171,143 people on Facebook

Statement of trustees' responsibilities

The trustees (who are also directors of Music in Hospitals & Care for the purposes of company law) are responsible for preparing the trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 – the Financial Reporting Standard applicable in the UK and Republic of Ireland.

Company law requires trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charitable company and the income and expenditure of the charitable company 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 Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on a going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

Trustees are responsible for keeping proper accounting records that disclose, with reasonable accuracy, at any time the financial position of the charitable company and allow them to make sure the financial statements comply with the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps to prevent and detect fraud and other irregularities.

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

Disclosure of information to auditors

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware
- they have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

Mazars LLP have indicated their willingness to continue in office and in accordance with the provisions of the Companies Act. It is therefore proposed that they be re-appointed auditors for the ensuing year. The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf.

Peter Fairlie

Peter Fairlie (Jul 14, 2022 10:01 GMT+1)

Peter Fairlie, Chair Date: Jul 14, 2022

Administrative information

Music in Hospitals & Care is a company limited by guarantee, Registered in England and Wales No.3138683.

Registered Charity in England and Wales No. 1051659 and in Scotland SC038864.

Registered office:
Unit 40 Enterprise House, 44-46 Terrace Road
Walton on Thames
Surrey
KT12 2SD

Royal Patron: HRH the Duchess of Gloucester GCVO

Scottish Patron: Sally Magnusson

Welsh Patron: Rebecca Evans CBE

President: Sir Thomas Allen CBE

Vice Presidents: Dame Evelyn Glennie CH DBE, Julian Lloyd Webber, Dame Felicity Lott DBE, Sir Richard Stilgoe OBE, Toby Spence, Katie Derham, Sir Andrew Parmley, Christopher Glynn

Presidents Emeriti: Nella Kerr MBE, Sylvia Lindsay MBE

Chair: Peter Fairlie

Vice Chair: Maureen Hall

Hon Treasurer: Anne O'Hagan

Trustees (Directors): The following trustees served to 31 March 2022 and up to the date covered by this report: Peter Fairlie, Fiona McIntosh, Sarah Mallock, Dr Jeremy Huw Williams, Helen Ashley Taylor, Anne O'Hagan, Helen Dutta, Maureen Hall, Charmian May, Dimple Keen (from 3 November 2021), Angharad Thomas (from 3 November 2021) and Atheer Al-Salim (from 3 November 2021).

The following trustees also served during the period: Dr Alan Jacques (to 3 November 2021) and Roger Luxmoore-Styles (to 3 November 2021).

Solicitors:
Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:
Mazars LLP
2nd floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

Bankers:
National Westminster Bank plc
Walton-on-Thames
Surrey
KT12 1DW

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Smith & Williamson Investment Management Ltd
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

Independent auditor's report to the trustees of Music in Hospitals and Care

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 March 2022 and of its 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.

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 charity 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 trustees' 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 charity'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 other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

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.

In connection with our audit of the financial statements, 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 course of 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

there is a material misstatement in the financial statements or a material misstatement of the other information. 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 the audit:

- the information given in the Trustees' Report which includes the Strategic Report and the Directors' 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 has 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 charity and its 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 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 the financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in

relation to use of restricted funds, income recognition (which we consider to be pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the trustees and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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.

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity'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 charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed:

Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: 19 July 2022

Statement of financial activities for the year ended 31 March 2022

	Notes	Unrestricted funds	Restricted funds	Total funds 2022	Total funds 2021
		£	£	£	£
Income and endowments					
Donations and legacies	2	127,985	591,845	719,830	1,053,737
Charitable activities	3	52,849	-	52,849	13,531
Events		20,583	-	20,583	49,938
Income from investments	4	22,857	-	22,857	27,277
Coronavirus Job Retention Scheme and the UK government furlough scheme	5	-22	-	-22	98,816
Total operating income		**224,252**	**591,845**	**816,097**	**1,243,299**
Expenditure					
Expenditure on raising funds					
Fundraising costs	6	146,300	-	146,300	136,596
Investment management costs	6	8,407	-	8,407	8,439
Total cost of raising funds		**154,707**	**-**	**154,707**	**145,035**
Expenditure on charitable activities					
Musicians' fees and expenses for live music		-	112,287	112,287	58,530
Other expenditure		179,798	471,978	651,776	715,253
Total charitable expenditure	6	179,798	584,265	764,063	773,783
Total operating expenditure		**334,505**	**584,265**	**918,770**	**918,818**

Net operating (expenditure)/income	**(110,253)**	**7,580**	**(102,673)**	**324,481**
Gains/(losses) on investment assets	**23,383**	**-**	**23,383**	**200,416**
Net income/(expenditure) before transfers	**(86,870)**	**7,580**	**(79,290)**	**524,897**
Transfers between funds	**1,767**	**(1,767)**	**-**	**-**
Net movement in funds	**(85,103)**	**5,813**	**(79,290)**	**524,897**
Total funds brought forward	1,082,240	1,231,516	2,313,756	1,788,859
Total funds carried forward	**997,137**	**1,237,329**	**2,234,466**	**2,313,756**

There are no recognised gains or losses other than those included above. All amounts relate to continuing activities.

Balance sheet as at 31 March 2022

		2022		2021	
Fixed assets	**Notes**	**£**	**£**	**£**	**£**
Intangible fixed assets	10		539		4,678
Tangible assets	11		47,746		54,432
Investments	12		1,516,849		1,205,849
			1,565,134		1,264,959
Current Assets					
Debtors	13	279,412		12,115	
Cash at bank and in hand		460,183		1,129,225	
		739,595		1,141,340	
Creditors: amounts falling due within one year	14	(70,263)		(92,543)	
Net current assets			669,332		1,048,797
Net assets	16		2,234,466		2,313,756
Represented by:					
Unrestricted funds	17		997,137		1,082,240
Restricted funds	18		1,237,329		1,231,516
			2,234,466		2,313,756

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the trustees and signed on their behalf by.

Peter Fairlie
Peter Fairlie (Jul 14, 2022 10:01 GMT+1)

Peter Fairlie
Chair of Trustees

Jul 14, 2022

Anne O'Hagan
Hon. Treasurer

Statement of cash flows for the year ended 31 March 2022

	2022		2021	
	£	£	£	£
Cash flows from operating activities				
Net (expenditure)/income	(79,290)		524,897	
Adjustments for:				
Amortisation	4,139		6,743	
Depreciation	15,295		13,685	
(Gain)/loss on investments	(23,383)		(200,416)	
Investment income	(22,857)		(27,277)	
Trade and other debtors	(267,297)		95,116	
Trade and other creditors	(22,280)		(40,578)	
Cash flows (used in)/generated from		(395,673)		372,170
Purchase of investments	(530,035)		(491,186)	
Proceeds on disposal of investments	242,418		486,488	
Investment income	22,857		27,277	
Purchase of intangible fixed assets	-		(1,617)	
Purchase of tangible fixed assets	(8,609)		(7,809)	
Cash flows (used in)/generated from investing activities		(273,369)		13,153
Net (decrease) in cash and cash equivalents		(669,042)		385,323
Cash and cash equivalents at 1 April		1,129,225		743,902
Cash and cash equivalents at 31 March		460,183		1,129,225

Notes to the financial statements for the year ended 31 March 2022

Note 1 - Accounting policies

Music in Hospitals & Care is a company limited by guarantee no. 3138683 and a registered charity in England and Wales 1051659 and in Scotland SC038864. It does not have share capital.

Every member of the company undertakes to contribute to its assets in the event that it is wound up during the time that they are a member or within one year after they cease to be a member. This is for the payment of the debts and liabilities of the company contracted before they ceased to be a member. It is for an amount as may be required, not exceeding £10.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102. Therefore, the charity also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006, the Charities Act 2011 and Charities Accounts (Scotland) Regulations 2006 as amended by the Charities Accounts (Scotland) Amendment (No. 2) Regulations 2014.

(b) Going concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the Trustees have considered the charitable company's forecasts and projections and have taken account of pressures on donation and investment income.

The trustees and the senior leadership team have continued to revise the business plan to account for the effects of Covid-19. They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2023.

The risk working group meets regularly to consider and report on key risks related to Covid-19. This allows trustees and the senior leadership team to regularly monitor and manage these risks.

The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Intangible fixed assets and amortisation

Amortisation has been provided on intangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Website development	33% straight line on cost

(d) Tangible fixed assets and depreciation

Depreciation has been provided on tangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Freehold property	2% straight line on cost
Office equipment	20% straight line on cost
Computer equipment	20% straight line on cost
Musical equipment	17.5% reducing balance

Freehold property and equipment are stated at cost less accumulated depreciation.

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted, if necessary. In addition, if events or changes in circumstances indicate the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

All grants and donations, whether received specifically for live music or to contribute to the shortfall in income from live music, or for any other purpose, are treated as donation income. Costs attributable to live music specifically funded by a grant or a donation may fall in a subsequent accounting period to that in which the grant or donation was received.

(f) Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party. It is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis.

Expenditure is allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration on each activity, comprising the salaries and office costs, is apportioned as set out in note six.

(g) Pension costs

The charity operates pension schemes for certain employees. The schemes are defined contribution schemes and contributions are charged against income as they are paid. All employees have the opportunity to join the schemes.

(h) Fixed asset investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on their quoted price (inclusive of accrued income) at the balance sheet date without deduction of the estimated future selling costs. Changes in fair value and gains and losses arising on the disposal of investments are credited or charged to the income or expenditure section of the Statement of financial activities as 'gains or losses on investments'.

(i) Realised gains and losses

All gains and losses are taken to the income and expenditure section of the Statement of Financial Activities as they arise. Realised gains and losses are calculated as the difference between the sale proceeds and the opening market value, or cost, if purchased during the year. Unrealised gains and losses are calculated as the difference between the market value at the end of the year and the opening market value, or cost, if purchased during the year.

Realised and unrealised gains are not separated in the Statement of financial activities.

(j) Restricted funds

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund.

(k) Leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

(l) Critical accounting estimates and areas of judgement

In the view of the trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements. Nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Note 2 – Voluntary income

	Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£	£
Donations from individuals	58,113	-	58,113	56,354
Grants and donations	55,094	591,845	646,939	963,335
Legacies	14,778	-	14,778	34,048
	127,985	**591,845**	**719,830**	**1,053,737**

Note 3 - Income from charitable activities

	Total funds 2022	Total funds 2021
	£	£
Contributions from healthcare partners	52,756	13,531
Products and merchandising	93	-
	52,849	13,531

Note 4 - Investment income

	Unrestricted Funds	Restricted Funds	Total Funds 2022
	£	£	£
Bank Interest	69	-	69
Investment income	22,788	-	22,788
	22,857	**-**	**22,857**

	Unrestricted Funds	Restricted Funds	2021
	£	£	£
Bank Interest	223	-	223
Investment income	27,054	-	27,054
	27,277	**-**	**27,277**

Note 5 - Other income

	Total funds 2022	Total funds 2021
	£	£
Coronavirus Job Retention Scheme	(22)	98,816

Note 6 – Expenditure

	Fundraising costs	Charitable activities	Total 2022
	£	£	£
Expenditure directly allocated to activities			
Musicians' fees, training and expenses	-	112,287	112,287
Staff costs	135,022	482,050	617,072
Advertising	533	-	533
Travelling	-	6,978	6,978
Cost of fundraising events	7,385	-	7,385
	142,940	601,315	744,255
Support costs allocated to activities			
Premises and equipment expenses	3,360	19,039	22,399
General office costs	-	112,208	112,208
Depreciation & Amortisation	-	19,434	19,434
	146,300	751,996	898,296
Investment management costs	8,407	-	8,407
Audit fees	-	12,067	12,067
	154,707	764,063	918,770

Note 6 – Expenditure (continued)

	Fundraising costs	Charitable activities	Total 2021
	£	£	£
Expenditure directly allocated to activities			
Musicians' fees and expenses	-	58,530	58,530
Staff costs	128,636	546,585	675,221
Advertising	517	-	517
Travelling	-	287	287
Cost of fundraising events	4,229	-	4,229
	133,382	605,402	738,784
Support costs allocated to activities			
Premises and equipment expenses	3,214	18,214	21,428
General office costs	-	119,744	119,744
Depreciation & Amortisation	-	20,428	20,428
	136,596	763,788	900,384
Investment management costs	8,439	-	8,439
Audit fees	-	9,995	9,995
	145,035	773,783	918,818

Support costs have been allocated on the following basis:

Staff costs – time spent
Depreciation and amortisation – usage
Other expenses – usage

This year, we spent £584,265 on restricted funds. (2021: £530,058)

Note 7 – Net operating income

	Total 2022	Total 2021
This is stated after charging:	£	£
Auditors' remuneration	12,067	9,995
Fees paid to audit firm for other services	4,976	3,448
Depreciation of intangible fixed assets	4,139	6,743
Depreciation of tangible fixed assets	15,295	13,685
Operating lease rentals – land and buildings	18,638	18,024
Operating lease rentals – other	3,694	12,522

Note 8 – Employees

	Total 2022	Total 2021
	£	£
Wages and salaries	545,002	596,508
Social security costs	44,785	46,670
Pension costs	25,831	29,261
Other staff costs	1,454	2,782
Staff costs	617,072	675,221

	Total 2022	Total 2021
The average number of staff employed by the charity was;	No.	No.
Chief Executive	1	1
Fundraising and publicity	5	8
Live music organisation and support	14	16
Total	20	25

Employees earning £60,000 to £70,000	Nil (2021 – Nil)
Employees earning £70,000 to £80,000	1 (2021 – 1)

Note 9 - Trustees and key management personnel

No trustees received emoluments in the year (2021: none)

There were no travel expenses paid for trustees in 2021/22. In 2020/21 £119 was paid to one Trustee

Key management personnel include trustees and the Chief Executive. The total employee emoluments of the charity's key management personnel were £89,662. Last year this was £88,032. As stated above, Trustee emoluments were nil. In 2020/21 the figure was also nil.

The charity spent £1,239 on board meetings in 2021/22. In 2020/21 the figure was £299.

This year, five trustees donated £2,273 to unrestricted funds. Last year, five trustees donated £1,510 to unrestricted funds.

Note 10 - Intangible fixed assets

	Website Development
Cost	**£**
At 1 April 2021	28,041
Additions	-
At 31st March 2022	**28,041**
Depreciation	
At 1 April 2021	23,363
Charge for the year	4,139
At 31st March 2022	**27,502**
Net Book Value	
At 31st March 2022	**539**
At 31st March 2021	**4,678**

Note 11 - Tangible fixed assets

	Freehold Premises	Office Equipment	Musical Equipment	Computer Equipment	Total
Cost	**£**	**£**	**£**	**£**	**£**
At 1 April 2021	42,253	11,886	15,505	106,097	175,741
Additions	-	-	-	8,609	8,609
Disposals	-	-	-	-	-
At 31st March 2022	42,253	11,886	15,505	114,706	184,350
Depreciation					
At 1 April 2021	21,970	9,911	13,985	75,443	121,309
Charge for the year	845	855	266	13,329	15,295
At 31st March 2022	22,815	10,766	14,251	88,772	136,604
Net Book Value					
At 31st March 2022	19,438	1,120	1,254	25,934	47,746
At 1 April 2021	20,283	1,975	1,520	30,654	54,432

Our freehold premises, which are in Edinburgh, are occupied by Music in Hospitals & Care for charitable purposes.

Note 12 – Investments

Quoted shares and securities	Total 2022 £	Total 2021 £
Market value at 1 April	1,205,849	1,000,735
Additions at cost	530,035	491,186
Disposals at opening market value	(239,883)	(486,488)
Gains/(Losses) on revaluation	20,848	200,416
Market value at 31 March	1,516,849	1,205,849
Historic cost at 31 March	1,348,774	1,020,027

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March 2022:

	£	%
Goldman Sachs Sterling Liquid Reserves	250,000	16.48

Note 13 – Debtors

	Total 2022	Total 2021
	£	£
Sundry debtors	32,111	8,588
Prepayments and other debtors	4,867	3,527
Creative Scotland grant	242,434	-
	279,412	12,115

Note 14 – Creditors

	Total 2022	Total 2021
	£	£
Musicians' fees and expenses	7,388	3,765
Taxation and social security	14,000	11,571
Other creditors	48,875	77,207
	70,263	92,543

Note 15 - Financial commitments

	Land and buildings		Other	
	Total 2022	Total 2021	Total 2022	Total 2021
	£	£	£	£
The charity's future minimum lease payments are as follows:				
Within one year	-	-	2,418	2,418
Between one and five years	-	-	2,418	4,836
	-	-	4,836	7,254

Note 16 - Analysis of net assets between funds

	Unrestricted Funds	Restricted Funds	Total Funds 2022
	£	£	£
Tangible and intangible assets	48,285	-	48,285
Investments	521,954	994,895	1,516,849
Current assets	497,161	242,434	739,595
Current liabilities	(70,263)	-	(70,263)
	997,137	**1,237,329**	**2,234,466**

	Unrestricted Funds	Restricted Funds	Total Funds 2021
	£	£	£
Tangible and intangible assets	59,110	-	59,110
Investments	-	1,205,849	1,205,849
Current assets	1,115,673	25,667	1,141,340
Current liabilities	(92,543)	-	(92,543)
	1,082,240	**1,231,516**	**2,313,756**

Note 17 - Unrestricted funds

	At 1 April 2021	Income	Expenditure	Transfers	(Losses)/Gains	At 31 March 2022
Designated Unrestricted Funds	£	£	£	£	£	£
Fixed asset funds:						
Scotland	34,759	-	-	(5,770)	-	28,989
England and Wales	19,673	-	-	(915)	-	18,758
Development Fund	62,688	-	-	(1,863)	-	60,825
TOTAL DESIGNATED FUNDS	117,120	-	-	(8,548)	-	108,572
Non-designated Unrestricted Funds	965,120	224,252	(334,505)	10,315	23,383	888,565
Total	1,082,240	224,252	(334,505)	1,767	23,383	997,137

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund (formerly named Property Fund – England) is to be used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software. During the year to 31 March 2022, transfers of £1,862 were made from this fund to reflect IT-related improvements at the Edinburgh and Walton office, and to develop the website. The transfers on the fixed assets funds are movements to reflect the changes in the net book value of the tangible assets.

The transfers to the non-designated unrestricted funds are;

Transfer from Fixed Asset Fund - Scotland	5,770
Transfer from Fixed Asset Fund - England & Wales	915
Transfer from Development Fund	1,863
	8,548
Transfer from Restricted Funds	1,767
	10,315

Note 18 - Restricted funds

Donors	At 31 March 2021	Transfer (to)/ from	Income	Expenditure	At 31 March 2022
ABF The Soldiers' Charity	10,000	-	-	9,524	476
Aileen Young Legacy	374,851	-	-	-	374,851
Arts Council England	22,725	-	24,857	47,582	-
Arts Council of Wales	-	-	38,199	38,199	-
Calleva Foundation	-	-	10,000	5,000	5,000
Community Foundation for Surrey (Burnett Music Fund)	5,300	-	-	2,900	2,400
Co-op Local Community Fund	6,107	-	9,403	1,105	14,405
Creative Scotland	-	-	317,434	75,000	242,434
Edinburgh & Lothians Health Foundation	1,800	-	31,551	32,681	670
Gatwick Airport Community Trust	2,250	-	-	2,250	-
Glasgow Council for the Voluntary Sector (GCVS)	-	-	9,873	-	9,873
Greenwich Hospital	12,300	-	-	10,500	1,800
Lady Marion Gibson Trust	15,667	-	10,000	17,334	8,333
Meikle Foundation	4,000	*(2,000)	-	2,000	-
Peter Sowerby Foundation	-	-	25,000	-	25,000
Plum Trust	10,000	-	10,000	10,000	10,000
Robertson Trust	20,000	-	-	20,000	-
Roger & Douglas Turner Charitable Trust	5,000	-	-	1,562	3,438
ScottishPower Foundation	11,410	233*	3,000	-	14,643
The Drapers' Charitable Fund	9,000	-	-	9,000	-
The Gannochy Trust	11,850	-	-	11,850	-

The Moondance Foundation	58,751	-	-	37,329	21,422
The National Lottery Community Fund – Partnerships	64,470	-	21,833	85,075	1,228
William Roy Legacy	158,855	-	-	-	158,855
Worshipful Company of Insurers	2,700	-	-	2,700	-
Gibson Graham Charitable Trust	72,350	-	-	-	72,350
Margaret J Stephen's Charitable Trust	146,032	-	-	-	146,032
Sharing live music in specific areas of the UK	122,266	-	70,950	110,605	82,611
Sharing live music in specific healthcare environments	83,832	-	9,745	52,071	41,506
	1,231,516	**-1,767**	**591,845**	**584,265**	**1,237,329**

* Restricted status has been changed on these funds following an in-depth review, including contact with funders, where appropriate.

Funder	**Restriction**
ABF The Soldiers' Charity	Grant for live music for former members of the armed forces in care homes in England and Wales
Aileen Young Legacy	Legacy to enable live music in Scotland
Arts Council England	Resilience grant to support live music
Arts Council of Wales	Resilience grant for Wales to support live music
Calleva Foundation	Improving children's mental health in England and supporting #BackToLive in England
Community Foundation for Surrey (Burnett Music Fund)	Grant for eight live music experiences for babies in neonatal units in Surrey (Lullaby Hour)
Co-op Local Community Fund	Funding for live music experiences across specific locations in the UK
Creative Scotland	Emergency support funding for recovery and resilience in Scotland
Edinburgh & Lothian Health Foundation	Grant for live music across Edinburgh, Midlothian, East Lothian and West Lothian
Gatwick Airport Community Trust	Grant for eight live music experiences in the vicinity of Gatwick Airport
Glasgow Council for the Voluntary Sector (GCVS)	Live music for adult mental healthcare in Glasgow

Note 18 - Restricted funds (Continued)

Greenwich Hospital	Funding for live music to support former members of the Royal Navy
Lady Marion Gibson	Grant for live music in Scotland
Meikle Foundation	Grant for live music in Scotland
Peter Sowerby Foundation	First instalment for the Music in Mental Health &Wellbeing project
Plum Trust	Grant for live music in Scotland
Robertson Trust	Grant to build capacity for sharing live music in Scotland
Roger & Douglas Turner Charitable Trust	For 16 live music experiences in Birmingham, the Black Country and Worcestershire
Scottish Power Foundation	Grant to fund Open for Music and ICU-Hear projects
The Drapers' Charitable Fund	Grant for 30 online live music experiences
The Gannochy Trust	Grant for live music in Perth and Kinross
The Moondance Foundation	Grants to support live music in Wales in 2021/22 and 2022/23
The National Lottery Community Fund - Partnerships	Grant for our partnership with Age UK to share live music for the wellbeing of older people in North England
William Roy Legacy	Legacy to support live music in Scotland
Worshipful Company of Insurers	Grant in memory of Mike Cooper Mitchell for live music in London hospitals
Gibson Graham Charitable Trust	For live music in Strathclyde (with a preference for Kintyre)
Margaret J Stephen's Charitable Trust	For live music in Dundee and Angus

Note 19 – Commitments

There were no capital commitments at 31 March 2022 or 31 March 2021.

Note 20 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £25,831. Last year, it was £29,261.

Contributions of £4,434 were payable to the scheme at the end of the year and are included as creditors. In 2020/21, the figure was £3,383.

Note 21 - Statement of financial activities for the year ended 31 March 2021

	Unrestricted funds	Restricted funds	Expendable endowment funds	Total funds 2021	Total funds 2020
	£	£	£	£	£
Income and endowments					
Donations and legacies	256,374	797,363	-	1,053,737	1,397,988
Charitable activities	13,531	-	-	13,531	249,682
Events	49,938	-	-	49,938	106,242
Income from investments	27,277	-	-	27,277	38,814
Coronavirus Job Retention Scheme Government Furlough Scheme	98,816	-	-	98,816	-
Total operating income	**445,936**	**797,363**	**-**	**1,243,299**	**1,792,726**
Expenditure					
Expenditure on raising funds					
Fundraising costs	136,596	-	-	136,596	234,964
Investment management costs	8,439	-	-	8,439	8,762
Total cost of raising funds	**145,035**	**-**	**-**	**145,035**	**243,726**
Expenditure on charitable activities					
Musicians' fees and expenses for live music	-	58,530	-	58,530	429,940
Other expenditure	243,725	471,528	-	715,253	755,720
Total charitable expenditure	243,725	530,058	-	773,783	1,185,660
Total operating expenditure	**388,760**	**530,058**	**-**	**918,818**	**1,429,386**

Note 21 - Statement of financial activities for the year ended 31 March 2021 (Continued)

Net operating income	**57,176**	**267,305**	**-**	**324,481**	**363,340**
Gains/(losses) on investment assets	**200,416**	**-**	**-**	**200,416**	**(135,501)**
Net income before transfers	**257,592**	**267,305**	**-**	**524,897**	**227,839**
Transfers between funds	**24,597**	**193,785**	**-218,382**	**-**	**-**
	282,189	**461,090**	**(218,382)**	**524,897**	**227,839**
Net movement in funds					
Total funds brought forward	800,051	770,426	218,382	1,788,859	1,561,020
Total funds carried forward	**1,082,240**	**1,231,516**	**-**	**2,313,756**	**1,788,859**

Thank you

We want to say a huge thank you to everyone who has donated to, funded and raised money for Music in Hospitals & Care in another challenging year. Thanks to your support, we've been able to keep sharing live music, improving people's health and wellbeing.

Here are some of the trusts, foundations and corporate partners we would like to thank:

Arts Council England
Arts Council Wales
Calleva Foundation
Co-op Local Community Fund
Countess of Dunmore's Charitable Trust
Creative Scotland
D W T Cargill Fund
Edinburgh & Lothians Health Foundation
Eveson Trust
Gannochy Trust
Glasgow Council Voluntary Sector (GCVS)
Hugh Fraser Foundation
Lady Marian Gibson Trust
Moondance Foundation
National Lottery Community Fund
Peter Sowerby Foundation
Pilkington Charities Fund
Players of People's Postcode Lottery
Plum Trust
Rowan Trust

Music in Hospitals & Care is a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those who are living with dementia, have mental health problems, or are seriously ill.

Only with your support will we help more people benefit from the healing power of live music.

hello@mihc.org.uk

01932 260810

Registered with FUNDRAISING REGULATOR

MUSIC IN HOSPITALS & CARE
Joy through live music

mihc.org.uk

@MiHCUK

Music in Hospitals & Care is a registered charity in England & Wales 1051659 and in Scotland SC038864
Registered office: Unit 40, Enterprise House, 44-46 Terrace Road, Walton-on-Thames, KT12 2SD

MUSIC IN HOSPITALS AND CARE

England & Wales - Charity number 1051659

Accounts

MUSIC IN HOSPITALS & CARE
Joy through live music

Annual Report and Accounts 2020-2021

Sharing the healing power of live music

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About Music in Hospitals & Care

We're a charity that improves the health and wellbeing of children and adults through the healing power of live music.

Every year, our professional musicians share live music with over 100,000 people from across the UK, who may not otherwise get to experience it. This includes those living with dementia, who have mental health problems, or who are seriously ill.

We believe live music needs to be part of everyone's health and social care. Why? Because research shows that live music heals. It helps people feel relaxed and confident, and can relieve frustration, stress and isolation. Music can also reduce the perception of pain. It brings back memories and helps create new ones. When you move your body to music – even just tapping a finger – it's natural physiotherapy.

Our dedicated music team hand picks professional musicians through audition. They're chosen for their blend of musical talent, sensitivity and people skills. The live music experiences they create and share unlock all kinds of emotions – from joy to loss, pleasure to nostalgia. Expressing these emotions supports people's wellbeing.

We see people interacting with our musicians by doing everything from smiling to getting up to dance or sing.

Live music can transform relationships between patients, families, health and care professionals, residents and carers. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Only with your support will we help more people benefit from the healing power of live music. Please support Music in Hospitals & Care today at mihc.org.uk.

Welcome from Mary

Mary is 79 and a resident at Grange Care Home in Kilmarnock, Scotland, who has benefited from our online live music over the last year. She is looking forward to our musicians coming in to her care home to share live music again and is happy to welcome you to our annual report.

"I've always loved music. Especially rock and roll and Jerry Lee Lewis. My mother loved music too, she played the accordion. When I got an accordion, then my sister did, we were like a three-piece band.

I've missed friends and family over the last year because of lockdown. 'It's going to lift.' That's what we kept saying to each other. But the activities in the home have kept us entertained, including the live music from Music in Hospitals & Care.

When Music in Hospitals & Care musician Neil Sturgeon came on the screen with his guitar, it was wonderful. We were all singing and dancing. Even Sheena and Margaret were singing, and they're about 90-odd. I felt happy because it just made you feel a wee bit more alive. We all went to bed happy.

Everyone should be able to take part in live music. I can't say enough about the live music from Music in Hospitals & Care. It's fabulous.

You don't feel lonely here because the live music and other activities mean there's always something to do.

I'm happy to introduce this annual report which will tell you more about this wonderful charity.

I'm looking forward to when we can regularly have people from Music in Hospitals & Care in the home again. We will have a wee party."

A message from our Chair

Prior to Covid-19, our network of 448 professional musicians shared live music with people in care, supported by over 1,400 healthcare partners. As this unimaginable crisis unfolded it had an immense impact on our staff, musicians, the health and care partners we work with, and of course, the people we support.

But, when meeting face to face wasn't possible, we were able to reach people like Mary, (see page four), through our innovative programme of online live music. We have received excellent feedback from the people who have benefited from our specially-created live music experiences online. The music has helped them to express themselves in whatever way they can at a hugely difficult time. It's been heartening to see how we have helped to improve people's mental, physical and emotional health during these unprecedented times.

We could only help people like Mary with your support.

Successful fundraising

The pandemic had a massive impact on our income, especially with the reduction in contributions from health and care partners who normally give when we share in-person live music. Initially, Trustees on our finance committee met weekly on Zoom to discuss the financial implications of the pandemic. This reduced over the months as our cashflow planning was carefully controlled and emergency funds came through.

As a charity, we successfully shifted our fundraising to focus on emergency grants, individual supporters and online events. We were so grateful to funders who allowed us to change the restriction of their grants so we could use them for core funding, or our online programme. We also used the Coronavirus Job Retention Scheme and received small business grants totalling £100,635, and we unfortunately decided it was necessary to close our office in Manchester. We were hugely fortunate to receive a number of emergency and UK government Culture Recovery Fund grants (page 31), which were our lifeline during this time.

Our professional musicians' income was also severely affected by the pandemic and we did what we could to support them. We were pleased to be able to raise funds to pay our fantastic musicians for cancelled live music sessions in March and April 2020.

Being strategic

We are sorry to see three Trustees retire this year. John Middleton, Sian Carter and Andrew Kelso. We wish you well and thank you so much for your many years of service to Music in Hospitals & Care.

The Board now has a few vacancies, which will provide an opportunity to fulfil our commitment to Equality, Diversity and Inclusion (EDI). Our People Committee has been helping to develop the charity-wide EDI strategy. We have an opportunity to recruit a diverse team as we move forward with our new vision and mission, and develop a refreshed strategic plan relevant to current circumstances and the challenges ahead.

The fallout from the pandemic will continue to stretch health and care services for some time to come. Our strategy requires careful thought going forward. Live music has to be an integral part of the recovery process and our collective healing.

Thank you so much to all the musicians, volunteers, supporters and funders for helping us to share the wide benefits of live music.

And to all our staff, a sincere thank you for all that has been done by our superb team throughout the pandemic under extreme circumstances. Together, we all look forward to sharing as much live music as possible.

Peter Fairlie
Chair

Introduction from our Chief Executive

What makes Music in Hospitals & Care live music special? This is something we asked ourselves again as the UK went into lockdown in March 2020.

We knew the Covid-19 pandemic would exacerbate the existing challenges of the people we support, including those living with dementia, mental health problems, or who are seriously ill. When we had to make the difficult decision to press pause on our in-person programme, we feared these people wouldn't get to experience the benefits of live music. From helping them to feel relaxed and connected to relieving frustration, stress and isolation.

Yet, we knew it was a time when the healing power of music could help improve more people's mental, physical and emotional health.

Our online programme #MusicEveryDay has helped live music become a part of people's wellbeing routine. Personal and interactive, our professional musicians have continued to offer live music which stay true to what makes us special. We've been able to collaborate innovatively with our healthcare partners and musicians to share live music with thousands of people in a new, safe and accessible way. By partnering with other organisations on specific projects, we have also been able to reach more people and raise awareness of the benefits of live music.

Team Music in Hospitals & Care

Our Music in Hospitals & Care team have been amazing throughout this challenging year. They had to adjust to a new way of working overnight and we all missed sharing in-person live music. We worked together to be as flexible as possible and support each other as we managed our personal responsibilities, like childcare. Fortnightly gatherings for staff on furlough at some point in 2020 offered the opportunity to get updates from across the charity and stay connected with colleagues. We also had a calendar of regular virtual social events, including breakfast clubs, quizzes, musical bingo and a Christmas social kindly hosted by some of our musicians.

We actively promoted wellbeing for staff and conducted surveys with them to help plan our activities. 'Drop in' virtual cuppas were popular for regular touchpoints with myself and the senior leadership team. Happily, 94% of staff told us they feel valued and 100% feel supported by their line manager and the charity as their employer.

Strong and focused

Now we need more people to join our fantastic team as we have some roles to fill to help us get #BackToLive.

As you will read in this annual report, we are now returning to sharing in-person live music which is fantastic. But we are keeping our online programme for now so we can still reach people who can't meet face to face.

We've also been doing some strategic work around our purpose as a charity. This makes us stronger than ever and more focused.

Our new vision is for live music to be an integral part of health and care across the UK. With your help, we will continue to share live music with people of all ages, from premature babies in hospitals, to older residents of care homes.

Thank you so much for your continued support.

Barbara Osborne
Chief Executive

Our aims and objectives

The overall aim of Music in Hospitals & Care is to improve the health and wellbeing of an increasing number and diverse range of people through the healing power of live music.

We said we would do this in 2020/21 by:

- developing new ways to reach and connect people with our live music programme
- increasing our knowledge of the musical needs of the people we support through our partners, networks and research
- building and developing our capacity through our staff, volunteers, musicians and partners
- developing a cohesive business plan with co-ordinated fundraising and music delivery strategies
- cultivating our communications and engagement programme to articulate our impact and increase the profile of the charity
- establishing agreed shared outcomes with our partners to evaluate and inform the transformative impact of our live music
- enhancing the relationship we have with our professional musicians, and the assistance we gain from the health and care partners that we work with.

Our year in numbers

In 2020-2021, we:

reached around
50,000
people with the healing power of live music, including everyone from a premature baby in an intensive care unit to an older person with dementia in a care home.

shared
562
live music experiences with people from across the UK. This includes 492 through online and 70 in-person live music experiences.

reached over
1,000
people through in-person live music experiences.

reached
47,660
people through our online music programme **#MusicEveryDay.**

raised
£1,243,299
in income, including 82% from grants and donations.

spent
£773,783
on sharing live music with the people we support, meaning 84p in every £1 goes on our charitable activities. The remaining 16p helps us raise more money.

called every single one of our
448
professional musicians to check how they were doing in spring 2021. Their insights informed our return to in-person live music.

partnered with
13
care homes and social care environments around the UK, including one in Scotland, four in Wales and eight in England to deliver in-person live music.

partnered with
7
hospitals and one hospice, including two in Scotland, three in Wales and three in England, to deliver in-person live music.

partnered with
220
health and care settings, including 18 hospitals in England, 10 day centres in Scotland, two hospices in Wales and a care home in Northern Ireland, to share private online live music.

found that
100%
of families who took part in Massage and Melodies in August 2020 said their experience helped them to interact and feel close to their baby.

found that
94%
of staff said they feel valued and 100% feel supported by their line manager and the charity as their employer.

Musical map

Our professional musicians share popular Music in Hospitals & Care songs around the UK.

"'Mairi's Wedding' gets people clapping, singing and dancing along. Many ages seem to know it."

Siannie Moodie, vocals and Scottish harp, Edinburgh

"Everyone joins in with 'You Are My Sunshine'. You'll get hands and feet tapping and hear wee songs coming out."

Marian Anderson, vocals and accordion, Falkirk

"The 'Maigret' theme tune. I was allowed to stay up and watch it when I was young. If you ask the room, staff never know it, but residents do."

Robert Whitehead, piano accordion, Newcastle

"If I'm losing a crowd, 'Delilah' picks things back up and puts smiles back on peoples' faces."

Edelle McMahon, vocals and guitar, Belfast

'Irish Jigs bring an infectious energy to a room and liven up the atmosphere. One of our favourites is 'Mouse in the Kitchen'."

Chris Roberts from folk duo Filkin's Drift, Birmingham

"At one care home, a lady who used to be a dance instructor didn't say a word for the whole session. But, when we played 'Blue Suede Shoes' by Elvis, she got up and danced. The nurses were amazed."

Paul Bytheway from The Retrosettes band, Manchester

"'Here Comes the Sun' by the Beatles has very poignant lyrics considering what we're coming out of and the times we're in. The lyric 'Little darling, the smile's returning to the faces' means an awful lot as people are starting to go back to some sort of normality."'

Rob T, vocals and ukulele, Maidstone, Kent

"I sang 'When I Grow Too Old to Remember' by Sigmund Romburg and a lady burst into tears. The carer went over and the lady said: 'My husband used to sing that song.' She hadn't spoken in three years."

John Sadler, high baritone vocals, Cardiff

"People join in with the chorus of 'Que Sera Sera' by Doris Day and 'The Blue Danube' always gets them dancing."

Janet Beale from multi-instrumental duo Adeste, Horsham, Surrey

"'The Skaters' Waltz' gets a physical reaction – it makes people want to get up!"

Margaret Lion, pianist, London

Come Together – Responding to the pandemic

Our existence is based on reaching audiences who otherwise wouldn't experience live music. By sharing live music with them, we help improve their mental, physical and emotional health. When Covid-19 caused a global pandemic, we had to find a way to adapt, survive and share live music during unprecedented times.

February and March 2020 – Pressing pause on our live music

The severity of the situation created by the pandemic became clear. The realisation hit home that it was going to deeply affect us all. We made the difficult decision to press pause on all our in-person live music.

The two sectors we work across – health and care and the arts – were hugely affected by the pandemic. We consulted with the people we work with in health and care and learned of the severity of the situation for them. They had to prioritise their own responses to Covid-19. We also confirmed with our professional musicians that our planned live music would not be able to continue because of the Covid-19 UK government restrictions.

April – Pause Play appeal

Through the Coronavirus Job Retention Scheme, we placed 60% of our team on furlough and made sure we kept in touch with them regularly. With a skeleton team, we needed to think of a new way to reach people.

We knew that live music would be much missed and that anxiety, loneliness and isolation was now an increased risk for everybody, across communities. We wanted to find a way to continue to share live music to support everyone's mental health and wellbeing.

Many people found themselves using technology to come together. We began to test ways to share live music online, looking at how we could reach people in hospitals, care homes and hospices, as well as at home.

We launched Pause Play, our Covid-19 emergency appeal. Thanks to the generous donations of our friends, supporters, trustees, we were able to pay our musicians for cancelled live music in March and April. We were also able to start to develop our online live music programme, which we called #MusicEveryDay.

The 2.6 Challenge

Drawing 26 musicians for 260 seconds each. Performing 26 flute pieces in 26 minutes. Cross-stitching 26 musical motifs. Our fantastic supporters raised £7,500 by fundraising

around the number “26”. They were taking part in the 2.6 Challenge for charities who would have benefited from the cancelled London Marathon.

We hosted our own 2.6 Challenge event on Sunday 26 April 2020 – the original date of the London Marathon. It was a Music Marathon on our Facebook page, featuring 26 musicians each playing 26 minutes of live music from their homes.

“I watched a wee concert by Jason Sweeney with one of our patients and she loved it,” said a health professional from Astley Ainslie Hospital in Edinburgh. “This is a lady with a dual diagnosis of dementia and traumatic brain injury so many things are difficult, but she attended the whole 26 minutes and joined in with the songs she knew. It was lovely.”

You can find all of the Music Marathon performances on our YouTube channel: youtube.com/c/MiHCUK.

Meeting our objectives

We said we would: Develop a cohesive business plan with co-ordinated fundraising and music delivery strategies.

What we did: When the pandemic meant we couldn’t share live music in person any more, we immediately put an emergency strategy in place to change the way we fundraise and reach the people we support.

“One of the mums asked me to let you know how grateful she was. She said Ava had the biggest smile on her face all the way through the last concert and was happily bashing her drum. She went on to tell me how, when you have a child with Ava’s condition, people tend to speak to them as toddlers and not their actual age. So, it was a breath of fresh air to have something more age appropriate for her to engage in.”

Staff member at Little Haven’s Children’s Hospice

The Show Must Go On – Reaching people to share the benefits of live music

When meeting face to face wasn't possible because of Covid-19, our professional musicians shared live music online. They offered an opportunity to connect with others and improve the mental health of the people we support. The live music also helped people cope with stress, anxiety, isolation and loneliness caused by the pandemic.

May – #MusicEveryDay to build resilience

Through #MusicEveryDay we share live music for specific groups, on our Facebook page, YouTube channel and via Zoom. Some of these are open, meaning everyone can access them, and others are closed or private, so for a specific group of people. All of them are live. In fact, we were the first charity to offer a consistent programme of UK-wide interactive online live music during the pandemic.

We shared 290 open online live music experiences in 2020, around 11 a week. From Inverness to Eastbourne, Burnley to Carmarthen, going online allowed us to share the healing power of live music with new audiences through an incredibly difficult year.

#MusicEveryDay has increased our social media presence, generating more awareness of the benefits of live music. For example, in 2020, we reached 606,000 people on Twitter, an increase of 128% compared with 2019.

Improving wellbeing, decreasing loneliness

Our programme of live music online is influenced by research from Dr Daisy Fancourt, Associate Professor of Psychobiology and Epidemiology at University College London.

Her research focuses on the health benefits of taking part in cultural activities. It recognises the importance of the following for people's wellbeing and resilience: daily routine, staying connected, a sense of purpose, exercise and healthy eating.

This research helped us shape #MusicEveryDay to:

- be live wherever possible
- help people manage insomnia, anxiety, depression and confusion, and improve memory
- reach our regular partners in a recognisable and comforting way but also speak to wider communities, as more people felt lonely and isolated
- be part of people's regular wellbeing routine
- include opportunities for musicians to interact and react to the people they share the experience with

- have space for requests and conversation.

We offer:

- Music and Memories for people living with dementia. Attendees can share song requests, stories and memories beforehand or via live chat, which means musicians can respond and personalise the experience.
- Massage and Melodies for babies and their families. The aim is to create positive sensory experiences following their time on a neonatal unit which is often very stressful. It also provides an opportunity to connect and share with other families in a similar situation, which hasn't been possible in the pandemic.
- Live in your Lounge, sharing great music to support everyone's health and wellbeing through YouTube and Facebook Live.
- Lullaby Hour, our afternoon nap and early evening session for pre-schoolers and babies. It offers soothing lullabies once a week to help little ones drift off to sleep.

Impact of #MusicEveryDay

On Facebook and YouTube, we had 1,456 live connections to #MusicEveryDay with people accessing our music programme from care environments, hospitals and their own homes. A core group made Music and Memories, Live in Your Lounge or Lullaby Hour part of their weekly music activity throughout lockdown. Others joined in as, and when, they could.

We reached 1,550 people through closed online live music experiences. They shared live music with people in hospices, community groups, care homes and mental health hospitals. Veterans' groups also enjoyed sharing live music together from their own homes.

Massage and Melodies reached 12 families and their babies over 18 weeks with soothing and calming live music.

Of the six families who took part in our first four-week Massage and Melodies course:

- 100% felt the experience helped them to interact and feel close to their baby
- 85% felt that the experience helped their baby feel more relaxed
- 69% felt the experience helped them to understand their baby's behaviour.

"We felt grateful and fortunate to have live music and musicians of such a high quality. This is a trying time for everyone, not least for our people who have felt so cut off from family, friends, support and their usual care services. So, to have such lovely people come to share some time with us makes us forget our woes for a little while."

Kathie Mayer, Team Leader, Forget-Me-Not Café, Cardiff

“Music has been as helpful to me as my medication”

Alan is a stroke survivor who takes part in activities with the help of Donna, Stroke Communications Support Coordinator for The Stroke Association in Bridgend. One of these activities is Movement to Music, led by Anwen at Rubicon Dance, who we partnered with to share live music and dance in care homes and day centres. We spoke to Alan, Anwen and Donna about the group moving online.

Alan: “Lockdown was awful. I was unable to see family. It was difficult to be motivated to get myself going. Because if I didn’t wash the dishes, nobody was going to see it. That was the mood to begin with.

Slowly, I got to doing things. Movement to Music made me move and it gave me an interest. And when we get back to what everybody’s calling ‘normal’, mine will be a different normal. Hopefully it will be a more active normal because I’ve been able to prove to myself that I can do things and it’s encouraged me to do more.”

Donna: “That element of having live music performance was really uplifting and engaging. It was so nice to see everybody smiling and joining in. People who hadn’t joined in before, who were encouraged to come along, have now said that they are going to continue to come every week.”

Anwen: “That’s what’s so great about music. Alan couldn’t move because he had an operation, but he was still part of the group. Still listening, still singing along. It’s still engagement. So even if somebody’s movement range is so tiny, music just brings everybody together. It’s just so uplifting.”

Alan: “I feel that the music has been as helpful to me as my medication.”

June – Make Music Day

This year was the perfect time for us to take part in the annual Make Music Day event, a free celebration of music that takes place in 125 countries on 21 June every year. By taking part, our aim was to help people connect through live music during lockdown. The video of our musicians sharing live music on our Facebook page was viewed around 3,000 times and our sing-a-long and play-a-long sheets were downloaded 46 times.

“The patients love the fact it’s live and that they can request songs and hear direct feedback from the musicians. It’s the closest thing to live music for them in the wards due to the pandemic and we are all really thankful for that!”

Stephen Devine, Therapeutic Activity Nurse, Stobhill Hospital, Glasgow

September to October – Trialling in-person live music

We discussed the possibility and practicalities of returning to in-person live music as restrictions eased. We trialled this with a core group of our health and care partners and musicians. When all the necessary safety guidance and support had been agreed, and with support from funders, we successfully held 43 in-person live music experiences with 12 different health and care partners across the UK.

Hospitals, care and residential homes used gardens and cabins and found spaces in empty wards and dining rooms, to maintain social distance. The adaptations that they were willing to make at a time when staff were already incredibly busy showed how important live music is to people.

Just under three quarters (71%) were at hospitals, with the remaining 29% taking place in care or residential homes. Of the 860 people we reached:

- 71% requested a special song
- 86% said they enjoyed it
- 86% sang along

Virtual marathon

We had four runners taking part in the 2020 Virtual London Marathon in October, raising an amazing £36,353.46 for Music in Hospitals & Care. It was an exceptional year for fundraising for the virtual event as it has been such a challenging time for charities.

David, Kirsty and Keith Dinsmore battled the elements to run the marathon around central London, and Henrietta Stock completed a route around Guildford and Woking while playing the recorder.

“It was tough staying motivated over the summer after the original marathon was postponed,” says Henrietta. “But then one of my work colleagues messaged me to say that he had experienced the work of Music in Hospitals & Care first hand when his baby was born prematurely a few years ago and they came to do a Lullaby Hour session on the premature baby ward. This really helped me to get back out running.”

Meeting our objectives

We said we would: Develop new ways to reach and connect people with our live music programme.

What we did: Our #MusicEveryDay online music programme reached 47,660 people.

We said we would: Increase our knowledge of the musical needs of the people we support through our partners, networks and research.

What we did: We partnered with the Culture Health & Wellbeing Alliance to showcase the benefits of live music, including our Massage and Melodies programme for new parents. We worked with them to produce a report which looked at how cultural activities, including live music, helped to reach different groups and improve people's wellbeing in the pandemic.

We also worked with the Salford Institute of Dementia on research into the impact of live music on the wellbeing of people living with dementia. The research found that people living with dementia, who regularly experience live music, feel less isolated, and have improved wellbeing and support.

We said we would: Cultivate our communications and engagement programme to articulate our impact and increase the profile of the charity.

What we did: To thank them for their support, we invited our regular supporters, our Friends, to an online Christmas Cracker musical evening. Funders were invited to a special online event featuring updates from staff and musicians about the impact they were making through the charity.

Throughout the year, supporters received regular newsletters, including stories about the people we support, to show the difference they are making. We also produced an impact report for 2020 and developed a new tone of voice for the charity so we can reach more people (see page 28).

"Thank you so much for the opportunities given to me in this past year. It has really kept the music alive for me! Being able to still see people, connect and play music in this way means a lot to me and my practice. In many ways, it has been a really tough year, as it has been for everyone. But when I look back to these sessions, they have been real highlights and moments of joy. I really do appreciate Music in Hospital & Care's support and encouragement and I hope you know how much you mean to me as a musician, as well as to all the audiences that you bring music to." Siannie Moodie, harpist and Music in Hospitals & Care musician

Siannie Moodie, harpist and Music in Hospitals & Care musician

November – connecting people

Following easing of restrictions in summer 2020, autumn brought new local lockdowns. Thanks to additional funding, we were able to share more closed live music experiences with the hospitals and care homes we work with. More and more people were also tuning in to our open YouTube and Facebook live music. The online live music allowed us to be agile in our response to the ever-changing restrictions.

December – Christmas collaborations

As we couldn't share live music in person this year, we created something special for the festive season. Our musicians from across the UK came together to perform festive favourites in two pre-recorded videos which we released on Christmas Day and New Year's Eve on our social media channels. They were viewed 1,602 times.

"It was a lovely project to do and made all the more worthwhile and enjoyable knowing the audience it was finally created for," says pianist Caroline Clipsham. "Thank you to Music in Hospitals & Care for enabling us to do this."

Step into Christmas

This festive fundraising challenge saw our team, supporters and care staff commit to a daily step goal throughout December to improve their health and wellbeing. They raised an amazing £2,675 in total to help us share the healing power of live music in 2021.

"I ended up dragging my mum out for a good few walks and gossips in the pouring rain but it was worth it every time. Very good for clearing the head and winding down!" Julia, staff member at a care home in Glasgow.

Find out more about how you can get involved in fundraising for Music in Hospitals & Care at mihc.org.uk.

"It was a magical community experience"

"I've been a musician with Music in Hospitals & Care for over 30 years. It's been a huge part of my life and an enormous privilege. I've experienced first-hand the difference that music can make to people. It is humbling and fulfilling to be the vehicle for what is often a profound soul connection.

I have been the Director of the Treblemakers for nearly 20 years. We raise funds for charities with our singing and selected Music in Hospitals & Care to be our chosen charity three years ago.

Last Christmas, with the pandemic restrictions in place, it seemed even more important to reach out with music. Some of the Treblemakers did some socially distanced carol singing. People got in touch with us and asked us to sing in their street and everyone came outside to listen and sing along with the carols and wave to their neighbours. It was a magical community experience and just what we all needed then – both the singers and the listeners.

The Treblemakers have raised over £5,000 for Music in Hospitals & Care from concerts, busking and events. We are so proud to support the charity as we know the difference that live music makes to people in every sort of setting." Laura Stephenson, The Treblemakers.

"Your live music distracted the children from their discomfort, pain and worries"

Claire Van Opstal is a Play Specialist at Derian House Children's Hospice in Chorley. She says #MusicEveryDay helped the children the hospice supports and its staff to adapt and cope during the pandemic.

"Lockdown was a very challenging time for us and our families. Many were at home shielding. Some children were able to access respite and stay and play sessions at the hospice. But with all the Covid-19 guidelines, we had to think hard about how we deliver our services and support to the families that need it most.

We really missed live music. When I received an email from Music in Hospitals & Care to say we could access live stream music sessions, we jumped at the chance for the children and young people staying with us. We were able to advertise the links on our Facebook page for families to join in at home too.

The children love it when they hear their name mentioned and the musician played their favourite song. The sessions are so therapeutic, making us all happy and lifting the atmosphere. They reduced anxiety and stress and helped us communicate with our children, distracting them from any discomfort, pain or worries they have.

Whenever I tell staff that we have a live music session that day, they get excited and look forward to it just as much as the child they are caring for. The atmosphere is always lifted after these sessions, which is what we really need during this challenging time."

Here Comes the Sun - #BackToLive

In 2021, we have been working with our partners and musicians to gradually get back to sharing live music in person. We are very much looking forward to a fuller return to live music at hospitals, care homes, hospices and other health and care environments across the UK.

January to March 2021 – *I Just Called to Say…*

Returning Music in Hospitals & Care staff who had been furloughed began to catch up with our musicians through wellbeing calls. We called every single one of our 448 professional musicians to check how they were doing. These often-emotional calls helped to gather musicians' insights to inform our return to in-person live music

It has not been possible for many musicians to work this year, with live music events cancelled beyond Music in Hospitals & Care. During this difficult time, we supported our freelance professional musicians with regular get togethers, called Tea and Jam sessions. These video calls provide a space to update musicians about Music in Hospitals & Care and gives them a chance to discuss their challenges. It's also for sharing resources, knowledge and support. The sessions have provided an opportunity to stay connected with the talented and much-valued professionals who craft our live music.

Cultural celebrations

In January, Music in Hospitals & Care musician Bruce Davies took us through a wonderful Burns Day live music experience with history, stories, poetry and traditional and contemporary Scottish songs.

It was a big hit, with positive comments from those who joined, including those in care homes and people shielding or feeling lonely at home. It encouraged us to continue live music on special UK calendar days so we also enjoyed:

- Singer and guitarist Laura Jayne Hunter hosting a special Valentine's Day live music experience
- A St David's Day celebration with soprano Jess Robinson and pianist Rhiannon Pritchard
- Singer and guitarist Barry Carroll hosting special live music St Patrick's Day

"We absolutely love music and Music in Hospitals & Care is such a treat for us. The residents enjoy the personal interaction. The Retrosettes were excellent, like a ray of sunlight shining through our lounge. We had 17 people listening in. They loved the song choice, everyone's mood (three staff and 17 residents) lifted on this dark January afternoon."

Staff member at Ingham House, Eastbourne

February to March – a dose of music with your vaccination

The campaign Music for Dementia reports how research shows that music can lessen distress by almost half when it is used during vaccination programmes. It almost doubles people's ability to cope and can be a powerful distraction from pain. This is especially the case for people living with dementia.

It's why we worked with leading organisations in music and care for people with dementia on a new guide. It outlines how and why music can be used to alleviate anxiety around the Covid-19 vaccination.

Our musicians put this into action by sharing live music at Epsom Mass Vaccination Centre in nine sessions in February and March. They shared a variety of soothing and calming music to help people getting their vaccination feel less anxious, welcome and at ease.

"I just spoke to a chap in his 70s who was absolutely terrified of needles," said a volunteer at one vaccination centre. "You can forget that people feel that, and the music helps. It gives people something else to focus on which is great for people who don't have a family member to support them through."

March – Musicians' Week

From how music supports people living with dementia to the positive impact of the arts on health, our series of five talks and discussions for Musicians' Week helped to hone musicians' skills in working with the people we support. They were led by researchers and experts in health and music. "I loved that the research was backing up scientifically what we knew intuitively about the benefit of music," said one musician in anonymous feedback about the sessions. "The speaker shared her personal experience of working with dementia and the group discussion after was really effective," said another.

"One of my most treasured memories is when I was performing at a care home in Belfast. An elderly couple sat holding hands throughout the show. The lady was living with dementia and no

longer able to speak. Staff were delighted with how she engaged with the music and sang along. It made me realise how important music and singing are, not only for fun, but as a way to express emotion and communicate."

Edelle McMahon, singer and guitarist, who has been working with us in Northern Ireland since 2018

April 2021 – *Gradual Return*

Long-standing health partners Gartnavel Royal Hospital, Edinburgh & Lothians Health Foundation, and Holy Cross Hospital helped us create appropriate risk assessment and guidance for the safe return to in-person live music.

At the start of April, our musicians returned to Holy Cross Hospital. They have been going twice a month ever since, with hugely positive feedback from attendees. Musicians also started to return to the Royal Infirmary in Edinburgh at the end of April.

Staying safe

We invested in the continued safety of those that benefit from our live music, as well as our musicians, by running tailored training. Some 197 musicians attended training on safely returning to in-person live music and 344 completed recognised safeguarding certification. To keep our musicians safe, we provided personal protective equipment packs. They also received Music in Hospitals & Care fleeces to keep them warm when they lead live music outdoors and lanyards so they can be easily identified.

We respond to our health and care partners' needs to keep the people we support safe when we share in-person live music. This can include health declarations and lateral flow tests from musicians before in-person live music.

May and June - #BackToLive

More and more people are benefiting from in-person live music experiences, with 41 held around the UK across May and June.

This is great because online live music doesn't work for everyone we support – like those with late-stage dementia or people who're critically ill in hospital. Some health and care environments also face significant challenges with technical devices, wifi, and staff resource.

Now that restrictions have eased so, we can reach more people by going #BackToLive. We plan to launch our #BackToLive appeal in summer 2021.

Our in-person live music will help people in care homes, hospices and hospitals express all kinds of emotions – from joy to loss, pleasure to nostalgia. Live music will help us all heal as we recover from the stress and isolation of the pandemic.

So far in 2021, around 670 people have benefited from in-person live music experiences. This includes 53 in England, Wales and Northern Ireland and 14 in Scotland.

Meeting our objectives

We said we would: Enhance the relationship we have with our professional musicians, and the assistance we gain from the health and care partners that we work with

What we did: Musicians' Week and wellbeing calls helped us celebrate and support our amazing professional musicians in a challenging year.

Assistance from health and care partners helped us reach people through our online live music programme and get #BackToLive.

We said we would: Build and develop our capacity through our staff, volunteers, musicians and partners.

What we did: Safeguarding training for staff, Trustees and musicians has supported us to go #BackToLive following the pandemic. Specific training for musicians during Musicians' Week has helped to hone musicians' skills in working with the people we support

With 60% of our staff on furlough through the Coronavirus Job Retention Scheme this year, it was important that we continue to keep in touch with, and support, our amazing team. They make it possible for us to reach people with the healing power of live music.

"We've really missed live music during the pandemic. It was difficult to find something that engaged Mike, who has dementia, but when we found Music in Hospitals & Care live music, it was good for us both. It keeps his brain active. For me, it's respite. I think it's absolutely essential to be present with Music in Hospitals & Care live music because you get so much more from it than from a recording."

Liz Brookes, who used to go along to Music in Hospitals & Care live music with her husband Mike at the Salford Institute for Dementia at the University of Salford

Helping people like Marilyn and Chris share special moments again

Looking across at his wife, Marilyn, Chris Mercer sees her smile. They're sharing a Music in Hospitals & Care live music experience at Holy Cross Hospital in Surrey, where Marilyn lives at the moment, and Chris used to visit every day.

"Marylin had an accident which left her with brain damage. She has relatively low awareness and is often asleep," says Chris. "But when there's good live music going on, she reacts to it. She is more awake and it makes a big difference to her wellbeing."

The live music Chris is describing was in early 2020 – pre-pandemic. Before Covid-19, every other Friday, a Music in Hospitals & Care musician would visit Holy Cross Hospital. The live music means a lot to the patients and their families.

"Marilyn used to sing in a choir. Music has always been part of her life," says Chris. "Listening to live music together, you feel uplifted."

The difference live music makes

When restrictions meant Music in Hospitals & Care musicians couldn't visit Holy Cross Hospital anymore, they shared live music with Marilyn and other patients through a huge video screen in the activities room.

Charles Marriott is a Patient Activities Coordinator at Holy Cross Hospital. He says it has been a blessing to have the online live music at a very difficult time when relatives like Chris were unable to visit their loved ones. But he thinks there's nothing like in-person live music for connecting with people in low states of awareness, like Mary.

"While it's wonderful to be part of Music in Hospitals & Care's live music on the screen, you can't really put into words how in-person live music connects with people," says Charles.

"It's a lived experience. It's the physical live sound of the cello or the piano or drums resonating through the air. That's precious beyond words. It's such a nice focus for our staff and relatives, like Chris, to come and be with somebody they love. He can see how Marilyn really focuses on the music."

#BackToLive

Our professional musicians have been back at Holy Cross Hospital twice a month since April 2021. Charles is looking forward to sharing more live music with Marilyn and the other people at the hospital, and their families, as Covid-19 restrictions ease.

Chris thinks that going #BackToLive will provide more special moments for people like him and Marilyn. "Live music is so much better," he says. "I like being able to look at the performer and see what they're doing with their fingers, or whatever they're playing the instrument with, and how they move with the music. You feel you've shared an experience with everyone in the room. I shared an experience with Marilyn."

Looking ahead

In 2021-22, we will develop our new impact-focused strategic plan to help us reach as many people as possible across the UK with the healing power of live music. We are preparing for this by working on four projects in 2020-21.

Theory of change

Why do we do what we do, how and for what purpose? That's what our theory of change aims to answer. Staff and trustees have been involved in developing this framework over the last year. It's a map that sets out how we are going to achieve the change our charity is striving to make. The framework is often used by charities and funders. Ours will shape our strategic plan and activities in 2021-2022.

Our theory of change identifies our overall impact – people in hospitals and care enjoy a better quality of life and improved health.

It connects this with the problem that we are trying to solve – hospitals and care homes can have limited access to high quality live music. And it identifies the difference we make to people through live music, from helping them feel less stressed to improving mood and wellbeing. This will help us evaluate our impact and communicate the difference we make to people's lives so that we can inspire support for what we do.

Mission and vision

The overall aim of Music in Hospitals & Care is to improve the health and wellbeing of an increasing number and diverse range of people through the healing power of live music.

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high quality music as a therapeutic agent.

The theory of change work we did this year helped us develop impact-focused mission and vision statements which will guide what we do. We wanted to make sure we remain relevant and compelling in an increasingly challenging funding environment, and plan strategically for the future towards a clear goal.

Ideas that helped us form these include how health and care are becoming more integrated. There's more health and social care activities in the home now, for example. Wherever people are, we believe that experiencing live music needs to be part of health and social care because it brings so many benefits.

Equality, diversity and inclusion

This year, we formed a subcommittee of our Trustees Board to develop an equality, diversity and inclusion strategy. It will make sure diversity and inclusion runs through everything we do – now and in the future. We recognise that the process is ongoing and there's always more to do.

Tone of voice

For as many people as possible to benefit from our live music, we need everyone to know what we do and why we do it. We need them to recognise, trust and support us.

We must be clear and consistent and sound like us. This is why we have worked on developing our tone of voice, coming up with ways to describe what we do and our impact.

Meeting our objectives

We said we would: Establish agreed shared outcomes with our partners to evaluate and inform on the transformative impact of our live music sessions.

What we did: Insight from our funders and health and care partners will help us develop our strategy and agreed shared outcomes next year. This will build on our theory of change work, refreshed vision and mission and evaluation framework.

"To bring some comfort and peace through music for a patient who has relatives round a bedside and hospital staff is incredibly intimate and emotionally powerful. Through eye contact, tears and smiles, these precious minutes are little capsules of time. Knowing that the music I'm playing is having a positive impact is what Music in Hospitals & Care is all about for me."

Margaret Watson, harpist and Music in Hospitals & Care musician since 2010

Our goals and objectives for 2021/2022

- Develop a new impact-focused strategic plan.
- Recover from Covid-19 financially.
- Plan for going #BackToLive for in person live music with our health and care partners.
- Recruit new Trustees.

- Embed our Equality, Diversity and Inclusion (EDI) strategy into the charity through our action plan.
- Improve and update our IT systems, including introducing a new customer. relationship management system to increase our fundraising and communicate with supporters.
- Research and develop our live music programme with our health and care partners, focusing on those living with dementia, who have mental health problems, or who are seriously ill.
- Continue to prioritise the wellbeing of our staff.

Thank you

We could only bring the healing power of live music to the people mentioned in this annual report with your support. A big thank you to everyone who has donated to, funded and raised money for, Music in Hospitals & Care in this challenging year. We couldn't share live music with over 100,000 people a year without you.

"We are delighted that funding from players of People's Postcode Lottery has supported Music in Hospitals & Care to bring the joy and benefits of live music to even more people across Great Britain. Throughout the last year, we are proud that funding has been used flexibly to support the charity to adapt its offer in the face of the pandemic and help audiences to engage in new ways."

Lisa Belletty, Charities Team, People's Postcode Lottery

"At the Co-op, we select our Local Community Fund causes as a team. We were all very excited to see Music in Hospitals & Care's application. Straight away, we could understand their objectives, activities and beneficial outcomes.

Due to the pandemic, we haven't been able to work together on face-to-face events. But we have learnt so much about the difference the charity makes, including how they efficiently managed to go virtual and brighten lives with music.

It has been a joy working with Music in Hospitals & Care. They are brilliant team players."

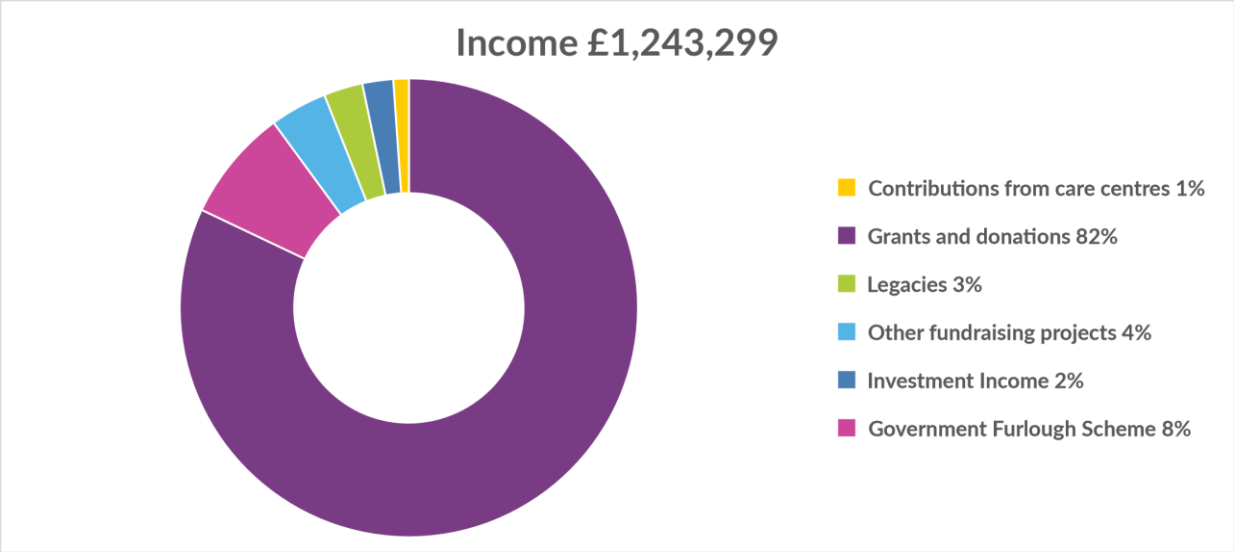
Jude Cormack, Member Pioneer at the Co-op

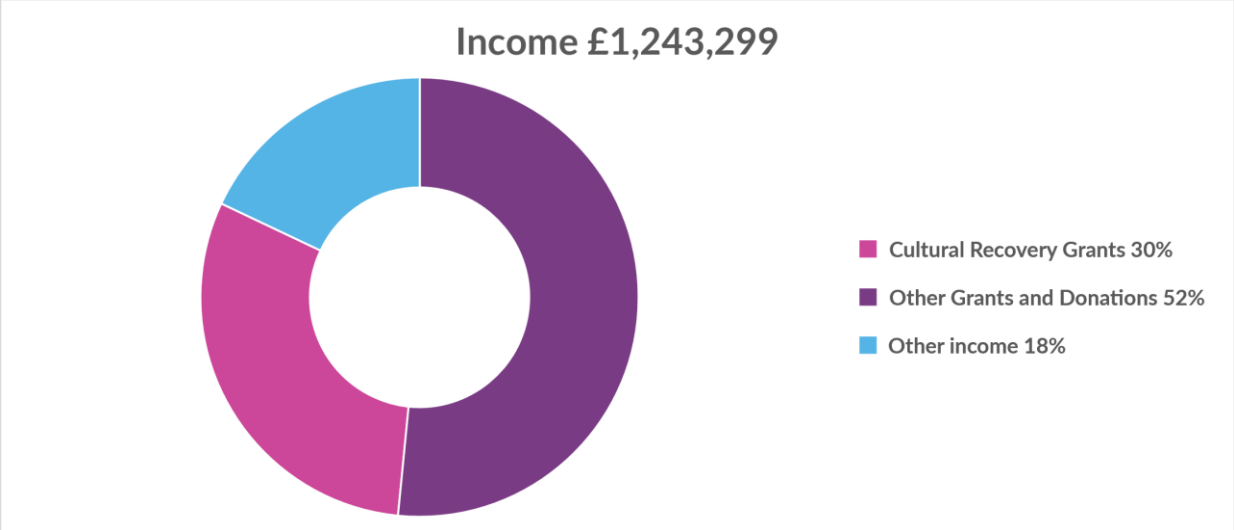
"Baillie Gifford are delighted to support Music in Hospitals & Care. We recognise that the support provided to those unable to meet face to face during the pandemic is exactly the work our Community Awards programme looks to promote."

Baillie Gifford, an investment management company

Financial summary – year ended 31 March 2021

How we raised money





Our total income for the year 2020/21 was £1,243,299, with 52% of this coming from a variety of trusts and foundations and donations from our fantastic individual supporters and committed corporate partners. The support and flexibility from so many trusts and foundations, such as Postcode Care Trust, has been amazing.

Nearly a third of the money we received this year – 30.44% - came from the UK government's Culture Recovery Fund. The grants were essential to our survival as a charity during the pandemic.

We were happy to be able to share 93% of our live music at no cost to the hospitals, care homes and other places where we reach the people we support.

Culture Recovery Fund income

We were overjoyed to be awarded funding from various recovery funds, including:

- £248,570 from the UK government's Culture Recovery Fund through Arts Council England. Income from this grant that was received and recognised in this year's accounts was £223,713. We will receive the remaining 10% of the total grant when we submit our final evaluation report.
- £48,657 from the Welsh government's Cultural Recovery Fund delivered by the Arts Council of Wales. Income received and recognised in this year's accounts was £43,791.
- £110,997 from the Scottish government's Culture Organisations and Venues Recovery Fund via Creative Scotland.

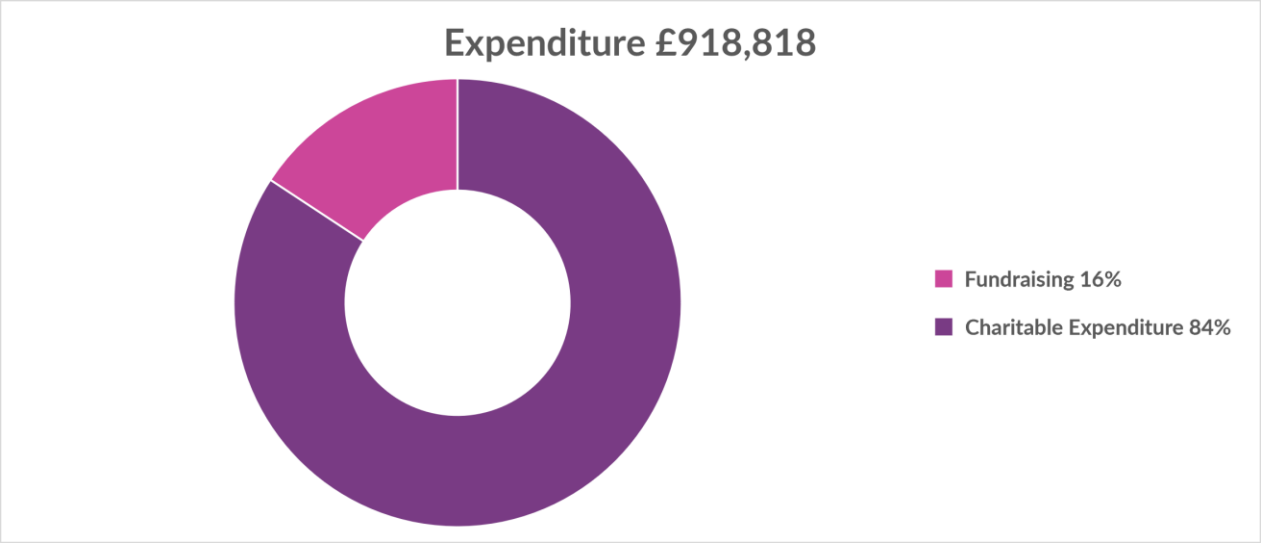
The grants were a lifeline and helped us look forward to our safe return to live music.

Emergency funding

We were very grateful to receive emergency funding from the following organisations:

- Third Sector Resilience Fund in Scotland (£35,700)
- Scottish Wellbeing Fund (£13,666)
- The National Lottery Community Fund for staff resource in England (£30,217)
- Arts Council England Emergency Response Fund (£35,000)
- The Moondance Foundation (£18,404)

How we spent our money



Our total expenditure for 2020/21 was £918,818.

This means we had a surplus of £324,481 before gains on investments and transfers. We successfully fundraised for emergency and Culture Recovery Fund grants. We also received restricted funds from grants and foundations but could only spend the money on in-person live music or at specific health and care environments, like hospitals. This wasn't possible because of the pandemic. This surplus money is much-needed to help us get #BackToLive.

Musicians are integral to what we do at Music in Hospitals & Care. In 2020/2021, we paid £58,530 to musicians to cover fees and expenses for their live music.

Public benefit

Trustees have referred to guidance issued by the Charity Commission concerning public benefit. They are satisfied that the information given in this report, in particular how planned activities contribute to the charity's aims and objectives, demonstrate that requirements to identify public benefit have been met.

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high quality music as a therapeutic agent.

This year, our online live music programme provided a wider public benefit. We have supported those who were isolated, vulnerable or shielding throughout the pandemic.

Trustees publicise the work of the charity and, each year, produce annual review publications which are circulated to members, relevant beneficiary organisations and other organisations that support Music in Hospitals & Care.

Financial review for the year to 31 March 2021

The total income for the year was £1,243,299. Last year, in 2019/20, it was £1,792,726. In 2020/21, our expenditure was £918,818. This compares to £1,429,386 in 2019/20. The surplus for this, year before gains/losses on investments and transfers between funds, was £324,481. Last year, this figure was £363,340.

See page 31 and 32 for more information about our surplus and the Culture Recovery Fund and emergency funds that were essential to our income this year.

Principal funding sources

We have reviewed our business model and developed a theory of change and a new vision and mission (see pages 26 and 27). This is allowing us to be strategic about achieving the change our charity is striving to make.

The charity continues to review its funding model to make sure we can continue the services it provides for the public benefit.

We have been accepted onto the Cause4 Fundraising Culture Change programme for 2021/22. The programme aims to help us fundraise more effectively as an organisation. It will support staff and Trustees to work collaboratively to increase our fundraising and generate more income.

In 2020/21, 7% of health and care partners contributed to the cost of live music. Music in Hospitals & Care funded the rest from its own resources and fundraising. Thanks to income received from corporate partners, grant-making trusts and foundations, fundraising and the generosity of our supporters, 93% of live music experiences were fully subsidised for health and care partners.

We couldn't spend some restricted funds as they had to be applied to in-person live music. Some funders allowed us to use their restricted funding for our online live music programme so we could reach as many people as possible.

It is thanks to the flexibility and generosity of our funders that we have been able to overcome the obstacles that faced us in the last year. We would like to thank all those who have provided financial support to Music in Hospitals & Care for their generosity, particularly those we have enjoyed a long-term relationship with.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. Some of our principal supporters are shown at Note 19. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children.

Investments

The charity's investment policy is to produce a reasonable long term overall return by means of a balanced portfolio. The policy is regularly reviewed by Trustees in conjunction with the charity's independent investment managers.

Due to the impact of Covid-19 on the stock markets, a loss on investment of £135,501 was incurred in the year to 31 March 2020. Although the value of the investments at £1,000,735 on 31 March 2020 was sufficient to cover the value of restricted funds and the expendable endowment funds, Trustees decided, considering the previous volatility in the market, to "de-risk" part of the investment portfolio. This was to make sure funds would be available for operational needs and to cover possible repayment of restricted funds when services could not be provided due to Covid-19 restrictions. This meant £350,000 was converted to cash and placed on the money market with Goldman Sachs. This cash has not been drawn down and is still held within the investment portfolio.

Investment gains of £200,416 have been realised in the year to 31 March 2021. The value of the investment portfolio has increased to £1,205,849. Trustees are grateful for the achievements of the investment managers during a difficult year.

Reserves

Reserves are that part of the unrestricted funds which are freely available to spend on any of the charity's purposes.

Reserves policy

To consider the appropriate level of reserves required, Trustees review the:

- forecasts of income, expenditure and cash flow
- plans for future needs
- risk of income reducing or expenditure increasing which would jeopardise the continued provision of our services
- consider past trends of funding
- special restrictions imposed by the Covid-19-pandemic
- risks of unplanned closure.

The above factors determine the possibility of reserves being required.

The finance and audit committee monitors the charity's management accounts, which include notification of the reserves, before submission to all Trustees.

Due to the challenges presented by Covid-19, and the difficulty of returning to in-person live music, full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

In previous years, Trustees endeavoured to hold reserves equal to 12 months unrestricted expenditure and current risk-based calculations indicate that the level of reserves considered sufficient is £700,000. Trustees aim to hold reserves at that level to make sure we have sufficient funds to avoid financial difficulties as we return to in-person live music.

Reserves at 31 March 2021

Free unrestricted reserves available to Trustees to be used for the purposes of the charity at 31 March 2021 amounted to £965,120. This is made up of:

Unrestricted funds per accounts		£1,082,240
Less: Designated fixed assets funds		
Scotland	£34,759	
England and Wales	£19,673	
Development fund	£62,688	
		£117,120
Reserves at 31 March 2021		£965,120
Reserves at 31 March 2020		£673,556

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund was initially designated as a separate fund with the net proceeds of sale of the office premises in England in 2007/2008. This fund is used to meet future costs and liabilities of leasehold premises in England such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system.

Funds

There were four different types of funds held by the charity.

(a) Expendable endowment funds

These are restricted and used in line with the express wishes of the original donors. At a meeting of the Trustees on 1 July 2020, it was agreed that these funds be converted to

restricted income funds to be spent on live music in the geographical areas specified by the donors. These changes have been incorporated in the year to 31 March 2021.

(b) Restricted funds

These funds come from donations for live music with express wishes attached. Trustees have no discretion in the use of these funds. With Covid-19, we have not been able to spend most of our restricted funds in this financial year. This is because the money is restricted for in-person live music, geographic areas or specific health and care partners, like hospitals.

(c) Designated funds

These funds cover the net book value of tangible assets and fund the development and expansion of the charity, including offices and IT infrastructure.

(d) Unrestricted fund

This fund is available to be used for any of the charity's purposes.

A summary of the funds at 31 March 2021 was:

	2021	2020
	£	£
a) Endowment funds	-	218,382
b) Restricted funds	1,231,516	770,426
c) Designated funds	117,120	126,495
	1,348,636	1,115,303
d) Unrestricted funds: available to the Trustees to be used for the purposes of the charity	965,120	673,556
Total funds	**2,313,756**	**1,788,859**

Structure, governance and management

Governing document

Music in Hospitals and Care is registered as a charity with the Charity Commission and the Office of the Scottish Charity Regulator.

Music in Hospitals and Care is a company limited by guarantee governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals and Care by special resolution on 28 June 2017.

As the charity brand name is Music in Hospital & Care, it is referred to as that throughout this report.

Trustees (Board of Directors)

The charity's directors, for the purpose of charity law, are referred to as Trustees in this report. The Trustees of the charity are listed on page 43. Under the requirements of the Articles of Association, one third of the Trustees are required to retire at each annual general meeting. New Trustees are appointed in light of their specialist expertise.

All Trustees gave their time voluntarily and received no benefits from the charity. No Trustee remuneration was paid in the year. Details of Trustees' expenses are disclosed in note nine to the accounts. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

Trustees have all received the Charity Commission Guidelines on Trustees' Responsibilities. All Trustees have sufficient understanding of the charity's activities and resources to allow them to properly fulfil their responsibilities. Job descriptions are in place for the Chair, Hon Treasurer and Trustees.

As part of their induction, new Trustees receive full details of the charity and its operations, including information on governance and finances. New Trustees also undergo a briefing with the Chair or Vice Chair and appropriate senior management staff across the charity. All Trustees are encouraged to attend appropriate external training where these will help them in their role, as well as attending live music, where possible. This year, all Trustees received safeguarding training in February 2021.

Organisational structure

The Board of Trustees administers the charity. The Board meets at least four times a year

and there are sub-committees for finance and audit, and people. There's also a risk assessment working group.

The finance and audit committee monitors the financial health of the charity. Members make Trustees aware of the financial position of Music in Hospitals & Care and key decisions that need to be approved.

Trustees agreed to form the people committee in 2020. It will work on developing a charity-wide Equality, Diversity and Inclusion strategy, helping to recruit a diverse team of Trustees and making sure we prioritise the wellbeing of staff and musicians.

There's more information about the risk assessment working group in the following section, "Risk management".

Subject, in each case, to the overall responsibilities of the Trustees, the business of the charity is managed under the direction of our Chief Executive, Barbara Osborne, who joined in August 2018.

Key management

Key management personnel are the Trustees and the Chief Executive. Staff remuneration is reviewed annually by the finance and audit committee in full cognisance of the annual budget, with recommendations being laid before the full Board of Trustees.

Employee benefits

All staff receive an annual salary commensurate with their responsibilities and are eligible to join the company pension scheme under current auto-enrolment legislation, with a 5% contribution from the charity. Alternatively, they can elect to have a similar contribution paid into their personal pension plan. They also receive a death in service life insurance benefit. All full-time staff receive 35 days annual holiday. Part-time staff receive a pro rata equivalent. This year, to give staff a well-earned break after a challenging year, the charity provided an additional five days of annual leave over Christmas and New Year.

Risk management

Trustees review the risk management policy on a regular basis. Trustees' risk management strategy comprises:

- an ongoing review of the risks the charity may face
- the establishment of systems and procedures to mitigate risks that are identified
- the implementation of procedures designed to minimise any potential impact on the charity should risks materialise.

The principal risks to the charity's ability to deliver its objects are the inability to raise sufficient funds and sharing live music in-person because of Covid-19 restrictions.

Performance and risk are measured against the charity's strategic objectives. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

This year, a new Covid-19-related risk assessment tool has been created. The tool covers the various risks to the charity, perceived by the Board of Trustees, as they relate to governance, finances, human resources and staff wellbeing, arranging live music and fundraising. The tool is monitored by a Trustee risk assessment working group which meets to look in-depth at risks to the charity. The Chief Executive and Senior Leadership Team meet with the working group regularly.

Below we have included some of the risks included in the assessment tool and how we are mitigating against them:

Covid-19-related risk	**How we are mitigating against this risk**
Not delivering a public benefit throughout the Covid-19 pandemic, as per the object of the charity.	We have developed an online music programme which has allowed us to reach 50,000 people with the benefits of live music.
Not planning adequately for the risks involved with Covid-19.	Our risk working group meet regular to highlight potential problems caused by the pandemic and improve our management of them. We are monitoring our cash flow forecasting weekly, sharing management accounts with the senior leadership team and board of Trustees monthly and monitoring government guidance, adjusting plans to adapt and respond.

Not being aware of the changing fundraising environment during the pandemic or raising sufficient funds to be financially sustainable.	We quickly changed the way that the charity raised money, focusing on Covid-19 resilience grants. This year, these have amounted to £408,224, or £378,501 that is received and recognised in our financial statements. The funds have allowed Music in Hospitals & Care to maintain its strong financial stability during these hard times, building its unrestricted reserves to £1,082,240. This will help the charity to remain financially strong in 2021/2022.
Reduced capacity and a skeleton staff team and a detrimental impact on the mental health of staff because of stress and anxiety.	We are monitoring staff health and wellbeing through regular one to ones. We are also: using instant messaging software Workplace from Facebook to help staff feel engaged and informed; promoting access to the Employee Assistance Programme helpline and portal for staff; encouraging staff to take annual leave and monitoring the changes in their roles and workflow; and promoting tools to encourage staff to check in with their mental health.
The pandemic continuing for an extended period into the next financial year.	The management team are carefully monitoring government guidance. We ae developing agile plans and forecasts to deal with the effects of Covid-19 on the organisation and cash flow forecasting.

Key performance indicators

This year, we:

- spent 1% more on our charitable activities – 84% in 2020/21, compared to 83% last year
- received 95% less income from health and care partners, down from £249,682 in 2019/20 to £13,531 this year
- shared 562 live music experiences with the people we support, compared to 4,424 in 2019/20
- reached around 50,000 people with live music, compared to 88,480 in 2019/20
- worked with 350 professional musicians. Last year we worked with 448
- reached 606,000 people on Twitter – 128% more than last year (326,400)
- reached 121,613 people on Facebook – almost 3 times more people reached than in 2019/20 (42,533).

Brexit

It is not currently possible to evaluate in full all the potential implications of Brexit to the charity. We will continue to review this as part of our normal risk assessment processes. We currently hold sufficient reserves to allow for any adverse situations, including the impact of Brexit and cash flow issues.

Statement of Trustees' responsibilities

The Trustees (who are also directors of Music in Hospitals & Care for the purposes of company law) are responsible for preparing the Trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 – the Financial Reporting Standard applicable in the UK and Republic of Ireland.

Company law requires Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charitable company and the income and expenditure of the charitable company 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 judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on a going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

Trustees are responsible for keeping proper accounting records that disclose, with reasonable accuracy, at any time the financial position of the charitable company and allow them to make sure the financial statements comply with the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps to prevent and detect fraud and other irregularities.

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

Disclosure of information to auditors

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware
- they have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Auditors

Mazars LLP have indicated their willingness to continue in office and in accordance with the provisions of the Companies Act. It is therefore proposed that they be re-appointed auditors for the ensuing year.

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Trustees and signed on their behalf.

Peter Fairlie (Sep 23, 2021 12:49 GMT+2)

Peter Fairlie, Chair

Date: Sep 23, 2021

Administrative information

Music in Hospitals & Care is a company limited by guarantee, Registered in England and Wales No.3138683.

Registered Charity No. in England and Wales 1051659 and in Scotland SC038864.

Registered Office:
Unit 40 Enterprise House
44-46 Terrace Road
Walton on Thames
Surrey
KT12 2SD

Royal Patron: HRH the Duchess of Gloucester GCVO

Scottish Patron: Sally Magnusson

Welsh Patron: Rebecca Evans CBE

President: Sir Thomas Allen CBE

Vice Presidents: Dame Evelyn Glennie CH DBE, Julian Lloyd Webber, Dame Felicity Lott DBE, Sir Richard Stilgoe OBE, Toby Spence, Katie Derham, Sir Andrew Parmley, Christopher Glynn

Presidents Emeriti: Nella Kerr MBE, Sylvia Lindsay MBE

Chair: Peter Fairlie

Vice Chair: John Middleton (to 4 November 2020), Maureen Hall (from 4 November 2020)

Hon Treasurer: Anne O'Hagan

Trustees (Directors): The following Trustees served to 31 March 2021 and up to the date covered by this report: Peter Fairlie, Dr Alan Jacques, Roger Luxmoore-Styles, Fiona McIntosh, Sarah Mallock, Dr Jeremy Huw Williams, Helen Ashley Taylor, Anne O'Hagan, Helen Dutta, Maureen Hall and Charmian May.

The following Trustees also served during the period: John Middleton (to 4 November 2020), Sian Carter (to 4 November 2020) and Dr Andrew Kelso (to 4 November 2020).

Solicitors:
Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:
Mazars LLP
2nd floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

Bankers:
National Westminster Bank plc
Walton-on-Thames
Surrey
KT12 1DW

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Smith & Williamson Investment Management Ltd
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

Independent auditor's report to the Trustees of Music in Hospitals and Care

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 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 charity's affairs as at 31 March 2021 and of its 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, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006.

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 charity 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 trustees' 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

Independent auditor's report to the Trustees of Music in Hospitals and Care (continued)

on the charity'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 other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. 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.

In connection with our audit of the financial statements, 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 course of 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 there is a material misstatement in the financial statements or a material misstatement of the other information. 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.

In connection with our audit of the financial statements, 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 there is a material misstatement in the financial statements or a material misstatement of the other information. 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 the audit:

Independent auditor's report to the Trustees of Music in Hospitals and Care (continued)

- the information given in the Trustees' Report which includes the Directors' 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 Directors' Report included within the Trustees' Report has 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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 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 returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specific by law are not made; or
- we have not received all the information and explanations we require for our audit.
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemption in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 41 and 42, 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Independent auditor's report to the Trustees of Music in Hospitals and Care (continued)

Auditor's responsibilities for the audit of the financial statements

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 the financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006 and the Charities Statement of Recommended Practice.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to use of restricted and endowment funds, and significant one-off or unusual transactions.

Our audit procedures were designed to respond to those identified risks, including non-compliance with laws and regulations (irregularities) and fraud that are material to the financial statements. Our audit procedures included but were not limited to:

- Discussing with the trustees and management their policies and procedures regarding compliance with laws and regulations;
- Communicating identified laws and regulations throughout our engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

Our audit procedures in relation to fraud included but were not limited to:

Independent auditor's report to the Trustees of Music in Hospitals and Care (continued)

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity'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 charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed:

NJ Wakefield
Nicola Wakefield (Oct 1, 2021 17:23 GMT+1)

Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: Oct 1, 2021

Statement of financial activities for the year ended 31 March 2021

	Notes	Unrestricted funds	Restricted funds	Expendable endowment funds	Total funds 2021	Total funds 2020
		£	£	£	£	£
Income and endowments						
Donations and legacies	2	256,374	797,363	-	1,053,737	1,397,988
Charitable activities	3	13,531	-	-	13,531	249,682
Events		49,938	-	-	49,938	106,242
Income from investments	4	27,277	-	-	27,277	38,814
Coronavirus Job Retention Scheme Government Furlough Scheme	5	98,816	-	-	98,816	-
Total operating income		**445,936**	**797,363**	**-**	**1,243,299**	**1,792,726**
Expenditure						
Expenditure on raising funds						
Fundraising costs	6	136,596	-	-	136,596	234,964
Investment management costs	6	8,439	-	-	8,439	8,762
Total cost of raising funds		**145,035**	**-**	**-**	**145,035**	**243,726**
Expenditure on charitable activities						
Musicians' fees and expenses for live music		-	58,530	-	58,530	429,940
Other expenditure		243,725	471,528	-	715,253	755,720
Total charitable expenditure	6	243,725	530,058	-	773,783	1,185,660
Total operating expenditure		**388,760**	**530,058**	**-**	**918,818**	**1,429,386**
Net operating income		**57,176**	**267,305**	**-**	**324,481**	**363,340**
Gains/(losses) on investment assets		**200,416**	**-**	**-**	**200,416**	**(135,501)**
Net income before transfers		**257,592**	**267,305**	**-**	**524,897**	**227,839**
Transfers between funds		**24,597**	**193,785**	**-218,382**	**-**	**-**

Statement of financial activities for the year ended 31 March 2021 (continued)

	282,189	**461,090**	**(218,382)**	**524,897**	**227,839**
Net movement in funds					
Total funds brought forward	800,051	770,426	218,382	1,788,859	1,561,020
Total funds carried forward	**1,082,240**	**1,231,516**	**-**	**2,313,756**	**1,788,859**

There are no recognised gains or losses other than those included above. All amounts relate to continuing activities.

Balance sheet as at 31 March 2021

		2021		2020	
Fixed assets	**Notes**	**£**	**£**	**£**	**£**
Intangible fixed assets	10		4,678		9,804
Tangible assets	11		54,432		60,308
Investments	12		1,205,849		1,000,735
			1,264,959		1,070,847
Current assets					
Debtors	13	12,115		100,698	
Cash at bank and in hand		1,129,225		743,902	
		1,141,340		844,600	
Creditors: amounts falling due within one year	14	(92,543)		(126,588)	
Net current assets			1,048,797		718,012
Net assets	16		2,313,756		1,788,859
Represented by:					
Unrestricted funds	17		1,082,240		800,051
Restricted funds	19		1,231,516		770,426
Expendable endowment funds	18		-		218,382
			2,313,756		1,788,859

The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Trustees on Sep 23, 2021 and signed on their behalf by

Peter Fairlie (Sep 23, 2021 12:49 GMT+2)

Peter Fairlie
Chair of Trustees

Anne O'Hagan
Hon. Treasurer

Statement of cash flows
for the year ended 31 March 2021

	2021		2020	
	£	£	£	£
Cash flows from operating activities				
Net income	524,897		227,839	
Adjustments for:				
Amortisation	6,743		8,808	
Depreciation	13,685		14,174	
(Gain)/loss on investments	(200,416)		135,501	
Investment income	(27,277)		(38,814)	
Trade and other debtors	95,116		(49,380)	
Trade and other creditors	(40,578)		49,312	
Cash flows (provided by) operating activities		372,170		347,440
Purchase of investments	(491,186)		(180,541)	
Proceeds on disposal of investments	486,488		175,152	
Investment income	27,277		38,814	
Movement in investment cash	-		48,149	
Purchase of intangible fixed assets	(1,617)		(5,472)	
Purchase of tangible fixed assets	(7,809)		(16,844)	
Cash flows generated from investing activities		13,153		59,258
Net increase in cash and cash equivalents		385,323		406,698
Cash and cash equivalents at 1 April		743,902		337,204
Cash and cash equivalents at 31 March		1,129,225		743,902

Notes to the financial statements for the year ended 31 March 2021

Note 1 - Accounting policies

Music in Hospitals & Care is a company limited by guarantee and a registered charity. It does not have share capital.

Every member of the company undertakes to contribute to its assets in the event that it is wound up during the time that they are a member or within one year after they cease to be a member. This is for the payment of the debts and liabilities of the company contracted before they ceased to be a member. It is for an amount as may be required, not exceeding £10.

The company is a registered charity.

(a) Basis of preparation

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102. Therefore, the charity also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS 102 Charities SORP), the Companies Act 2006, the Charities Act 2011 and Charities Accounts (Scotland) Regulations 2006 as amended by the Charities Accounts (Scotland) Amendment (No. 2) Regulations 2014.

(b) Going concern

The Trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The Trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the Trustees have considered the charitable company's forecasts and projections and have taken account of pressures on donation and investment income.

The Trustees and the Senior Leadership Team have continued to revise the business plan to account for the effects of Covid-19. They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2023.

The risk working group meets regularly to consider and report on key risks related to Covid-19. This allows Trustees and the Senior Leadership Team to regularly monitor and manage these risks.

The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

(c) Intangible fixed assets and amortisation

Amortisation has been provided on intangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Website development 33% straight line on cost

(d) Tangible fixed assets and depreciation

Depreciation has been provided on tangible fixed assets at rates calculated to write off the cost less estimated net residual value of each asset over its effective life, as follows:

Freehold property 2% straight line on cost

Office equipment 20% straight line on cost

Computer equipment 20% straight line on cost

Musical equipment 17.5% reducing balance

Freehold property and equipment are stated at cost less accumulated depreciation

At the end of each reporting period, the residual values and useful lives of assets are reviewed and adjusted, if necessary. In addition, if events or changes in circumstances indicate the carrying value may not be recoverable then the carrying values of tangible fixed assets are reviewed for impairment.

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

Income is deferred when the donor attaches conditions outside the charity's own control or specifies that the resources are to be used in a future accounting period.

All grants and donations, whether received specifically for live music or to contribute to the shortfall in income from live music, or for any other purpose, are treated as donation income. Costs attributable to live music specifically funded by a grant or a donation may fall in a subsequent accounting period to that in which the grant or donation was received.

(f) Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis.

Expenditure is allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration on each activity, comprising the salaries and office costs, is apportioned as set out in note six.

(g) Pension costs

The charity operates pension schemes for certain employees. The schemes are defined contribution schemes and contributions are charged against income as they are paid. All employees have the opportunity to join the schemes.

(h) Fixed asset investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on their quoted price (inclusive of accrued income) at the balance sheet date without deduction of the estimated future selling costs. Changes in fair value and gains and losses arising on the disposal of investments are credited or charged to the income or expenditure section of the Statement of financial activities as 'gains or losses on investments'.

(i) Realised gains and losses

All gains and losses are taken to the income and expenditure section of the Statement of Financial Activities as they arise.

Realised gains and losses are calculated as the difference between the sale cost and opening market value, or cost, if purchased during the year.

Unrealised gains and losses are calculated as the difference between the market value at the end of the year and the opening market value, or cost, if purchased during the year.

Realised and unrealised gains are not separated in the Statement of financial activities.

(j) Restricted funds

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets this criterion is charged to the fund.

(k) Leases

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

(l) Critical accounting estimates and areas of judgement

In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements. Nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Note 2 – Voluntary income

	Unrestricted funds	Restricted funds	Total funds 2021	Total 2020
	£	£	£	£
Donations from individuals	56,354	-	56,354	58,785
Grants and donations	200,020	763,315	963,335	890,196
Legacies	-	34,048	34,048	449,007
	256,374	**797,363**	**1,053,737**	**1,397,988**

Note 3 - Income from charitable activities

	Total funds 2021	Total funds 2020
	£	£
Contributions from healthcare partners	13,531	249,682

Note 4 - Investment income

	Unrestricted funds	Restricted funds	Endowment funds	Total funds 2021
	£	£	£	£
Bank interest	223	-	-	223
Investment income	27,054	-	-	27,054
	27,277	**-**	**-**	**27,277**

	Unrestricted funds	Restricted funds	Endowment funds	Total funds 2020
	£	£	£	£
Bank interest	486	-	-	486
Investment income	27,767	-	10,561	38,328
	28,253	**-**	**10,561**	**38,814**

Note 5 - Other income

	Total funds 2021	Total funds 2020
	£	£
Coronavirus Job Retention Scheme	98,816	-

Note 6 – Expenditure

	Fundraising costs	Charitable activities	Total 2021
	£	£	£
Expenditure directly allocated to activities			
Musicians' fees, training and expenses	-	58,530	58,530
Staff costs	128,636	546,585	675,221
Advertising	517	-	517
Travelling	-	287	287
Cost of fundraising events	4,229	-	4,229
	133,382	605,402	738,784
Support costs allocated to activities			
Premises and equipment expenses	3,214	18,214	21,428
General office costs	-	119,744	119,744
Depreciation and Amortisation	-	20,428	20,428
	136,596	763,788	900,384
Investment management costs	8,439	-	8,439
Audit fees	-	9,995	9,995
	145,035	773,783	918,818

Note 6 – Expenditure (continued)

	Fundraising costs	Charitable activities	Total 2020
	£	£	£
Expenditure directly allocated to activities			
Musicians' fees and expenses	-	429,940	429,940
Staff costs	195,382	520,946	716,328
Advertising	15,879	-	15,879
Travelling	7,393	31,201	38,594
Cost of fundraising events	11,609	-	11,609
	230,263	982,087	1,212,350
Support costs allocated to activities			
Premises and equipment expenses	4,701	26,637	31,338
General office costs	-	141,236	141,236
Depreciation and amortisation	-	22,982	22,982
	234,964	1,172,942	1,407,906
Investment management costs	8,762	-	8,762
Audit fees	-	12,718	12,718
	243,726	1,185,660	1,429,386

Support costs have been allocated on the following basis:

Staff costs – time spent
Depreciation and amortisation – usage
Other expenses – usage

This year, we spent £530,058 on restricted funds. (2020:£765,616)

Note 7 – Net operating income

	Total 2021	Total 2020
This is stated after charging:	£	£
Auditors' remuneration	9,995	12,718
Fees paid to audit firm for other services	3,448	4,188
Depreciation of intangible fixed assets	6,743	8,808
Depreciation of tangible fixed assets	13,685	14,174
Operating lease rentals – land and buildings	18,024	25,516
Operating lease rentals – other	12,522	9,167

Note 8 – Employees

	Total 2021	Total 2020
	£	£
Wages and salaries	596,508	633,592
Social security costs	46,670	45,623
Pension costs	29,261	32,511
Other staff costs	2,782	4,603
Staff costs	**675,221**	**716,329**

	Total 2021	Total 2020
The average number of staff employed by the charity was;	No.	No.
Chief Executive	1	1
Fundraising and publicity	8	7
Live music organisation and support	16	21
Total	25	29

Employees earning £60,000 to £70,000	Nil (2020 – Nil)
Employees earning £70,000 to £80,000	1 (2020 – 1)

Note 9 - Trustees and key management personnel

No trustees received emoluments in the year (2020: none).

Total travel expenses for Trustees of £119 were paid to one Trustee. In 2019/20, £2,161 was paid to seven Trustees.

Key management personnel include Trustees and the Chief Executive. The total employee emoluments of the charity's key management personnel were £88,032. Last year, this was £83,632. As stated above, Trustees emoluments were nil. In 2019/20, this figure was also nil.

This year, five Trustees donated £1,510 to unrestricted funds. Last year, three Trustees donated £480 to unrestricted funds.

Note 10 - Intangible fixed assets

	Website development
Cost	**£**
At 1 April 2020	26,424
Additions	1,617
At 31st March 2021	**28,041**
Depreciation	
At 1 April 2020	16,620
Charge for the year	6,743
At 31 March 2021	**23,363**
Net book value	
At 31 March 2021	**4,678**
At 31March 2020	**9,804**

Note 11 - Tangible fixed assets

	Freehold premises	Office equipment	Musical equipment	Computer equipment	Total
Cost	**£**	**£**	**£**	**£**	**£**
At 1 April 2020	42,253	10,950	15,505	99,224	167,932
Additions	-	936	-	6,873	7,809
Disposals	-	-	-	-	-
At 31 March 2021	42,253	11,886	15,505	106,097	175,741
Depreciation					
At 1 April 2020	21,127	9,039	13,662	63,796	107,624
Charge for the year	843	872	323	11,647	13,685
At 31 March 2021	21,970	9,911	13,985	75,443	121,309
Net book value					
At 31March 2021	20,283	1,975	1,520	30,654	54,432
At 1 April 2020	21,126	1,911	1,843	35,428	60,308

Our freehold premises, which are in Edinburgh, are occupied by Music in Hospitals & Care for charitable purposes.

Note 12 – Investments

	Total 2021	Total 2020
Quoted shares and securities	**£**	**£**
Market value at 1 April	1,000,735	1,178,996
Additions at cost	491,186	180,541
Disposals at opening market value	(486,488)	(175,152)
Movement in investment cash	-	(48,149)
Gains/(Losses) on portfolio	200,416	(135,501)
Market value at 31 March	1,205,849	1,000,735
Historic cost at 31 March	1,020,027	977,791

Note 13 – Debtors

	Total 2021	Total 2020
	£	£
Sundry debtors	8,588	96,328
Prepayments and other debtors	3,527	4,370
	12,115	100,698

Note 14 – Creditors

	Total 2021	Total 2020
	£	£
Musicians' fees and expenses	3,765	20,285
Taxation and social security	11,571	55,076
Other creditors	77,207	51,227
	92,543	126,588

Note 15 - Financial commitments

	Land and buildings		Other	
	Total 2021	Total 2020	Total 2021	Total 2020
	£	£	£	£
The charity's future minimum lease payments are as follows:				
Within one year	-	-	2,418	4,250
Between one and five years	-	-	4,836	8,702
	-	-	7,254	12,952

Note 16 - Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Expendable endowment	Total funds 2021
	£	£	£	£
Tangible and intangible assets	59,110	-	-	59,110
Investments	-	1,205,849	-	1,205,849
Current assets	1,115,673	25,667	-	1,141,340
Current liabilities	(92,543)	-	-	(92,543)
	1,082,240	**1,231,516**	**-**	**2,313,756**

	Unrestricted funds	Restricted funds	Expendable endowment	Total funds 2020
	£	£	£	£
Tangible and intangible assets	70,112	-	-	70,112
Investments	71,927	710,426	218,382	1,000,735
Current assets	784,600	60,000	-	844,600
Current liabilities	(126,588)	-	-	(126,588)
	800,051	**770,426**	**218,382**	**1,788,859**

Note 17 - Unrestricted funds

	At 1 April 2020	Income	Expenditure	Transfers	Gains	At 31 March 2021
Designated unrestricted funds	£	£	£	£	£	£
Fixed asset funds:						
Scotland	39,645	-	-	(4,886)	-	34,759
England and Wales	20,663	-	-	(990)	-	19,673
Development Fund	66,187	-	-	(3,499)	-	62,688
TOTAL DESIGNATED FUNDS	126,495	-	-	(9,375)	-	117,120
Non-designated unrestricted funds	673,556	445,936	(388,760)	33,972	200,416	965,120
Total	800,051	445,936	(388,760)	24,597	200,416	1,082,240

Note 17 – Unrestricted funds (continued)

The designated fixed assets funds represent the net book value of tangible fixed assets.

The Development Fund (formerly named Property Fund – England) is to be used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software. During the year to 31 March 2021, transfers of £3,499 were made from this fund to reflect consultancy costs on IT review and property strategy. The transfers on the fixed assets funds are movements to reflect the changes in the net book value of the tangible assets.

The transfers to the non-designated unrestricted funds are;

Transfer from Fixed Asset Fund - Scotland	4,886
Transfer from Fixed Asset Fund - England and Wales	990
Transfer from Development Fund	3,499
	9,375
Transfer from restricted funds	24,597
	33,972

Note 18 - Expendable endowment funds

	At 1 April 2020	Income	Expenditure	Investment Gains/ (Losses)	Transfer to restricted funds	At 31 March 2021
	£	£	£	£		£
Live music in Scotland - Fund A	146,032	-	-	-	(146,032)	-
Live music in Scotland - Fund B	72,350	-	-	-	(72,350)	-
Total	**218,382**	-	-	-	**(218,382)**	-

Note 18 – Expendable endowment funds (continued)

Live music in Scotland Fund A: The income generated from this fund, donated from Margaret J Stephen's Charitable Trust, was for live music with healthcare partners in the Dundee and Angus area.

Live music in Scotland Fund B: The income generated from this fund, donated from the Gibson Graham Charitable Trust, was for live music with healthcare partners in Strathclyde, with a special preference for Kintyre (Campbeltown and Minard).

At a meeting of the Trustees on 1 July 2020, it was agreed that the expendable endowment funds were to be transferred to restricted funds. They would be spent on sharing live music with people in health and care environments in the Dundee, Angus and Strathclyde areas. These changes have been incorporated into the financial statements for the year to 31 March 2021.

Note 19 - Restricted funds

Donors	At 31 March 2020	Transfer from Endowment Funds	*Transfer (to) / from unrestricted	Income	Expenditure	At 31 March 2021
ABF The Soldiers' Charity	10,000	-	-	-	-	10,000
Aileen Young legacy	360,000	-	-	14,851	-	374,851
Arts Council England	-	-	-	258,713	235,988	22,725
Arts Council of Wales	-	-	-	43,791	43,791	-
Community Foundation for Surrey (Burnett Music Fund)	-	-	-	5,300	-	5,300
Co-op Local Community Fund	4,697	-	-	7,374	5,964	6,107
Creative Scotland	-	-	-	110,997	110,997	-
Edinburgh & Lothians Health Foundation	-	-	-	9,750	7,950	1,800
Gartnavel General Hospital	-	-	-	8,000	8,000	-
Gatwick Airport Community Trust	-	-	-	2,250	-	2,250
Greenwich Hospital	12,300	-	-	-	-	12,300
Lady Marion Gibson Trust	5,667	-	-	10,000	-	15,667
Mary Kirkwood legacy	-	-	-	14,198	14,198	-
Meikle Foundation	-	-	-	4,000	-	4,000
Oglesby Charitable Foundation	1,092	-	(900)	-	192	-
Perth & Kinross Council	-	-	-	1,080	1,080	-
Plum Trust	10,000	-	-	-	-	10,000
Postcode Care Trust	39,451	-	(39,451)	-	-	-
Poppyscotland	13,290	-	-	(13,290)	-	-
Robertson Trust	-	-	-	20,000	-	20,000
Roger & Douglas Turner Charitable Trust	5,000	-	-	-	-	5,000
ScottishPower Foundation	7,250	-	4,160	-	-	11,410
Wellbeing Fund	-	-	-	13,666	13,666	-
The Drapers' Charitable Fund	-	-	-	9,000	-	9,000
The Gannochy Trust	-	-	-	11,850	-	11,850
The Moondance Foundation	-	-	-	77,155	18,404	58,751
The National Lottery Community Fund - PARTNERSHIPS	-	-	22,104	72,583	30,217	64,470
Third Sector Resilience Fund	-	-	-	35,700	35,700	-
William Roy legacy	158,855	-	-	-	-	158,855
Worshipful Company of Insurers	3,000	-	-	-	300	2,700
Gibson Graham Charitable Trust - Transfer from expendable endowment funds	-	72,350	-	-	-	72,350
Margaret J Stephen's Charitable Trust - Transfer from expendable endowment funds	-	146,032		-	-	146,032

Note 19 – Restricted funds (continued)

Live music in specific areas of the UK	81,592	-	(10,510)	53,895	2,711	122,266
Live music in specific healthcare environments	58,232	-		26,500	900	83,832
	770,426	**218,382**	**(24,597)**	**797,363**	**530,058**	**1,231,516**

* Restricted status has been changed on these funds following an in-depth review, including contact with funders, where appropriate.

Funder	**Restriction**
ABF The Soldiers' Charity	Grant for live music for former members of the armed forces in care homes in England and Wales
Aileen Young legacy	Legacy for live music in Scotland
Arts Council England	Resilience grant to support live music
Arts Council of Wales	Resilience grant for Wales to support live music
Burnett Music Fund	Grant for eight live music experiences for babies in neonatal units in Surrey (Lullaby Hour)
Co-op Local Community Fund	Funding for live music for people living with dementia across specific locations in the UK
Creative Scotland	Resilience grant for Scotland to support live music
Edinburgh & Lothians Health Foundation	Grant for live music across Edinburgh, Midlothian, East Lothian and West Lothian
Gartnavel General Hospital	For live music at Gartnavel Royal Hospital
Gatwick Airport Community Trust	Grant for eight live music experiences in the vicinity of Gatwick Airport
Gibson Graham Charitable Trust	For live music in Strathclyde (preference for Kintyre)
Greenwich Hospital	Funding for live music to support former members of the Royal Navy
Lady Marion Gibson Trust	Grant for live music in Scotland
Margaret J Stephen's Charitable Trust	For live music in Dundee and Angus
Mary Kirkwood legacy	Legacy to support live music in Scotland
Meikle Foundation	Grant for live music in Scotland
Oglesby Charitable Foundation	For live music in intensive care units for children
Perth & Kinross Council	Fund to expand live music in Tayside
Plum Trust	Grant for live music in Scotland
Postcode Care Trust	Grant transferred to support the core activities of Music in Hospitals & Care
Poppyscotland	These project funds were not spent and were returned to the funder
Robertson Trust	Grant to build capacity for sharing live music in Scotland
Roger & Douglas Turner Charitable Trust	For 16 live music experiences in Birmingham, the Black Country and Worcestershire
ScottishPower Foundation	Grant to fund "Open for Music" and ICU-Hear projects
Wellbeing Fund	Grant to support live music in Scotland
The Drapers' Charitable Fund	Grant for 30 online live music experiences
The Gannochy Trust	Grant for live music in Perth and Kinross

Note 19 – Restricted funds (continued)

The Moondance Foundation	Grants to support live music in Wales in 20/21
The National Lottery Community Fund - PARTNERSHIPS	Grant for our partnership with Age UK to share live music to improve the wellbeing of older people in the north of England
Third Sector Resilience Fund	Resilience grant for Scotland to enable live music
William Roy legacy	Legacy to support live music in Scotland
Worshipful Company of Insurers	Grant in memory of Mike Cooper Mitchell for live music in London hospitals

Note 20 – Commitments

There were no capital commitments at 31 March 2021 or 31 March 2020.

Note 21 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £29,261. Last year, it was £32,511.

Contributions of £3,383 were payable to the scheme at the end of the year and are included as creditors. In 2019/20, the figure was £4,740.