



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.

"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

"If I'm losing a crowd, 'Delilah' picks things back up and puts smiles back on peoples' faces."

Edelle McMahon, vocals and guitar, Belfast

"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

"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

"'Mairi's Wedding' gets people clapping, singing and dancing along. Many ages seem to know it."

Siannie Moodie, vocals and Scottish harp, Edinburgh

"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

"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

"'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

"'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 Retroettes 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.

"Marilyn 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

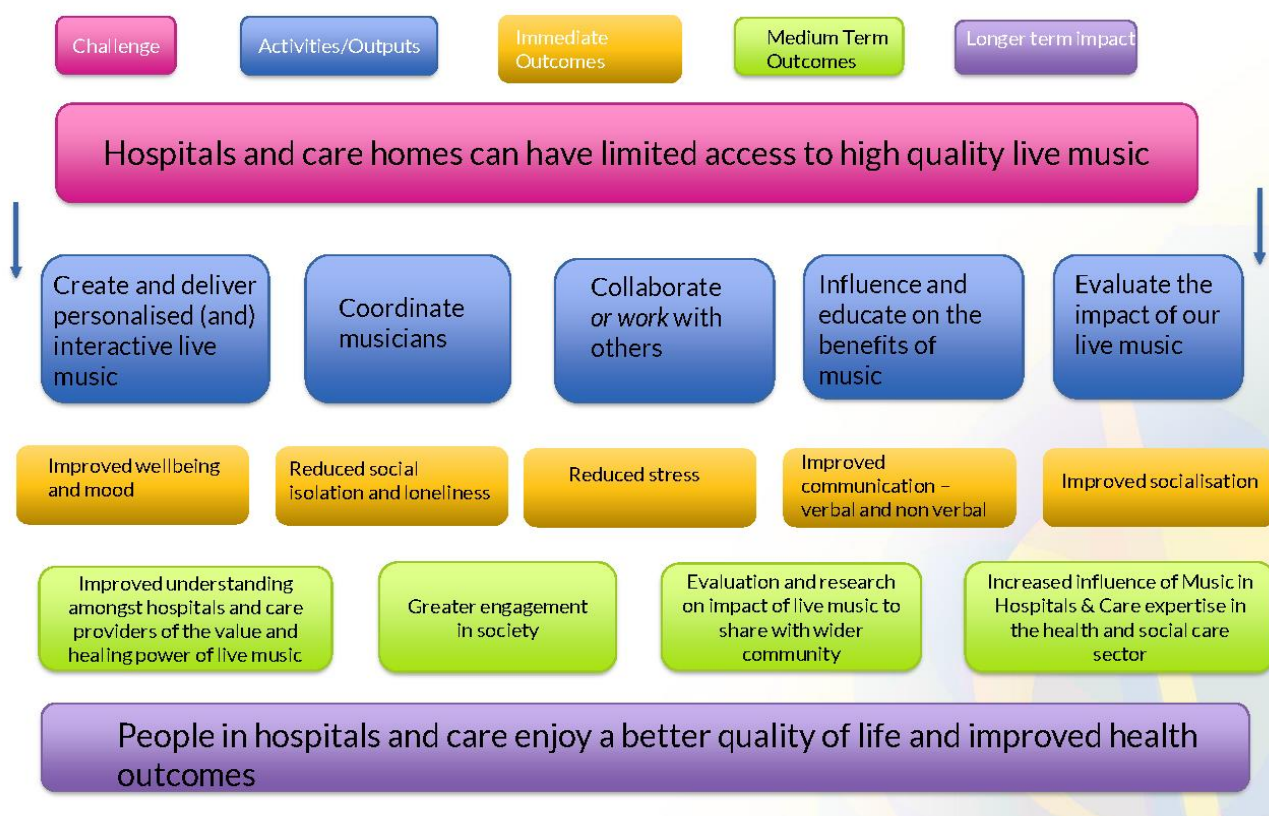
In 2021-22, we will develop our new impact-focused strategic plan to help us reach as many people as possible across the UK with the healing power of live music. We are preparing for this by working on four projects in 2020-21.

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.



Our vision

Live music is an integral part of health and care in all settings across the UK



Our mission

Delivering tailored live music to improve health and wellbeing of people in hospitals and care

Raising awareness of the benefits of live music in health and care

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."

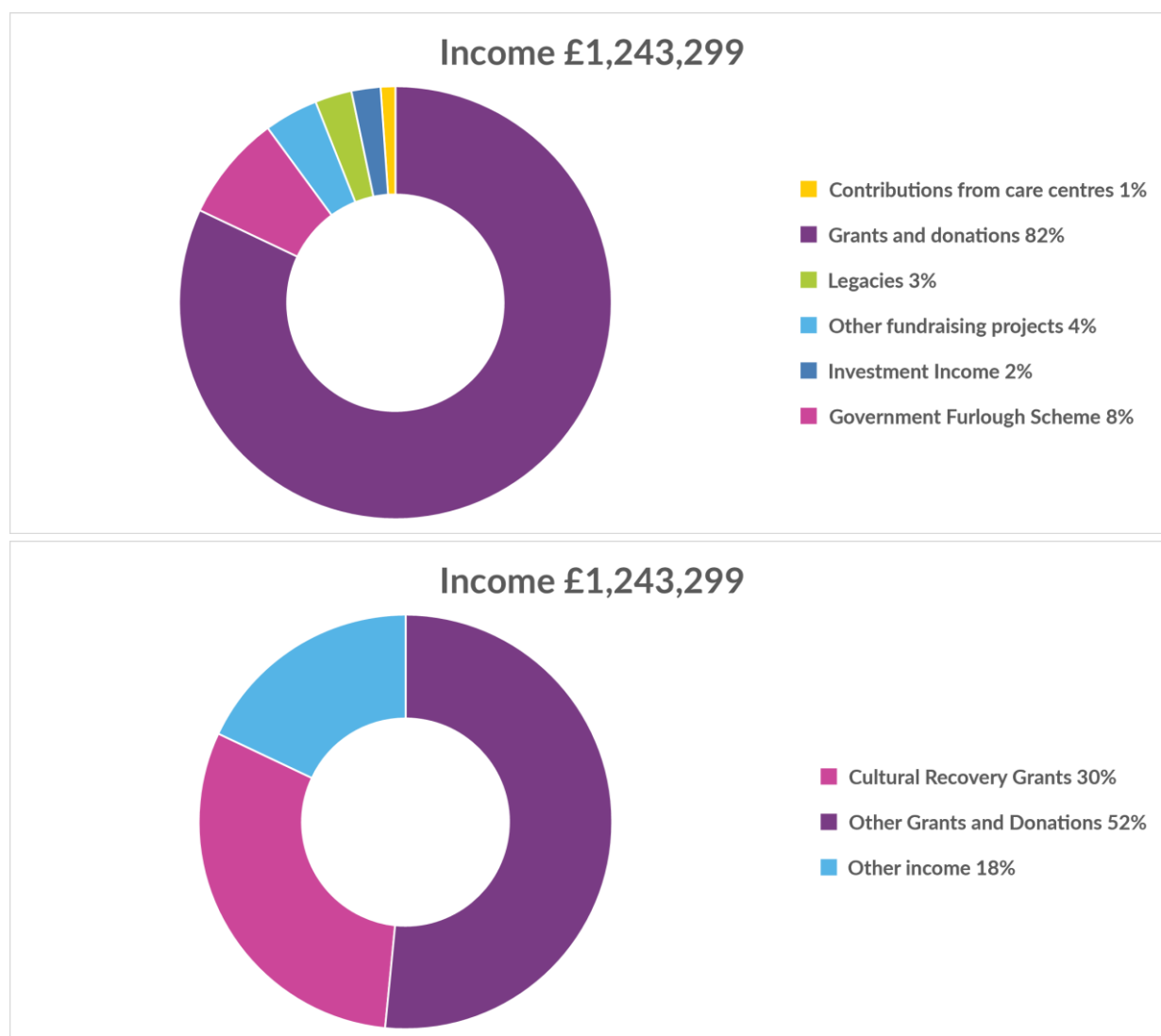
Jude Cormack, Member Pioneer at the Co-op

"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.

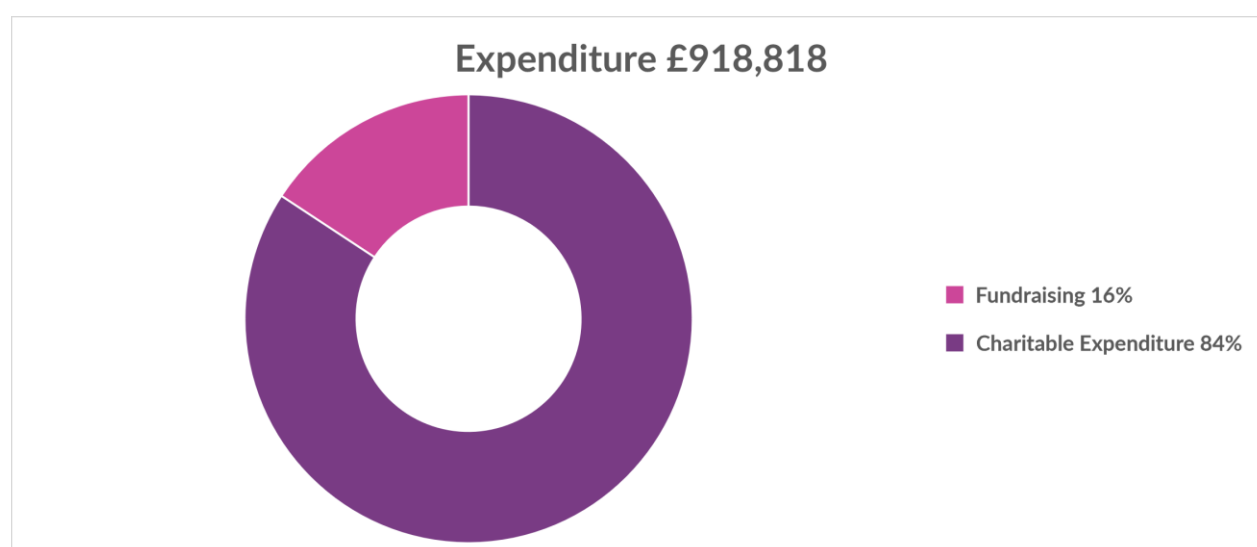
The grants were a lifeline and helped us look forward to our safe return to live music.

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	<u>£965,120</u>
Reserves at 31 March 2020	<u><u>£673,556</u></u>

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
	<hr/> 1,348,636	<hr/> 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	<hr/> 2,313,756 <hr/>	<hr/> 1,788,859 <hr/>

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.

<p>Not being aware of the changing fundraising environment during the pandemic or raising sufficient funds to be financially sustainable.</p>	<p>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.</p>
<p>Reduced capacity and a skeleton staff team and a detrimental impact on the mental health of staff because of stress and anxiety.</p>	<p>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.</p>
<p>The pandemic continuing for an extended period into the next financial year.</p>	<p>The management team are carefully monitoring government guidance. We are developing agile plans and forecasts to deal with the effects of Covid-19 on the organisation and cash flow forecasting.</p>

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:


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	<u>1,082,240</u>	<u>1,231,516</u>	<u>-</u>	<u>2,313,756</u>	<u>1,788,859</u>

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

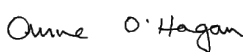
		2021	2020
		£	£
<u>Fixed assets</u>	<u>Notes</u>		
Intangible fixed assets	10	4,678	9,804
Tangible assets	11	54,432	60,308
Investments	12	1,205,849	1,000,735
		<u>1,264,959</u>	<u>1,070,847</u>
<u>Current assets</u>			
Debtors	13	12,115	100,698
Cash at bank and in hand		1,129,225	743,902
		<u>1,141,340</u>	<u>844,600</u>
Creditors: amounts falling due within one year	14	(92,543)	(126,588)
		<u></u>	<u></u>
Net current assets		1,048,797	718,012
Net assets	16	<u>2,313,756</u>	<u>1,788,859</u>
Represented by:			
Unrestricted funds	17	1,082,240	800,051
Restricted funds	19	1,231,516	770,426
Expendable endowment funds	18	-	218,382
		<u>2,313,756</u>	<u>1,788,859</u>

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
	<u>256,374</u>	<u>797,363</u>	<u>1,053,737</u>	<u>1,397,988</u>

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
	<u>27,277</u>	<u>-</u>	<u>-</u>	<u>27,277</u>

	Unrestricted funds	Restricted funds	Endowment funds	Total funds 2020
	£	£	£	£
Bank interest	486	-	-	486
Investment income	27,767	-	10,561	38,328
	<u>28,253</u>	<u>-</u>	<u>10,561</u>	<u>38,814</u>

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
	<u>133,382</u>	<u>605,402</u>	<u>738,784</u>
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
	<u>136,596</u>	<u>763,788</u>	<u>900,384</u>
Investment management costs	8,439	-	8,439
Audit fees	-	9,995	9,995
	<u>145,035</u>	<u>773,783</u>	<u>918,818</u>

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
	<u>230,263</u>	<u>982,087</u>	<u>1,212,350</u>
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
	<u>234,964</u>	<u>1,172,942</u>	<u>1,407,906</u>
Investment management costs	8,762	-	8,762
Audit fees	-	12,718	12,718
	<u>243,726</u>	<u>1,185,660</u>	<u>1,429,386</u>

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
	<hr/>	<hr/>

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	<hr/> 675,221 <hr/>	<hr/> 716,329 <hr/>

	Total 2021	Total 2020
	No.	No.
The average number of staff employed by the charity was;		
Chief Executive	1	1
Fundraising and publicity	8	7
Live music organisation and support	16	21
Total	<hr/> 25 <hr/>	<hr/> 29 <hr/>

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 31 March 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	<u>42,253</u>	<u>11,886</u>	<u>15,505</u>	<u>106,097</u>	<u>175,741</u>
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	<u>21,970</u>	<u>9,911</u>	<u>13,985</u>	<u>75,443</u>	<u>121,309</u>
Net book value					
At 31 March 2021	<u>20,283</u>	<u>1,975</u>	<u>1,520</u>	<u>30,654</u>	<u>54,432</u>
At 1 April 2020	<u>21,126</u>	<u>1,911</u>	<u>1,843</u>	<u>35,428</u>	<u>60,308</u>

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	<u>1,205,849</u>	<u>1,000,735</u>
Historic cost at 31 March	<u>1,020,027</u>	<u>977,791</u>

Note 13 – Debtors

	Total 2021	Total 2020
	£	£
Sundry debtors	8,588	96,328
Prepayments and other debtors	3,527	4,370
	<u>12,115</u>	<u>100,698</u>

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
	<u>92,543</u>	<u>126,588</u>

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
	<u>-</u>	<u>-</u>	<u>7,254</u>	<u>12,952</u>

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
	£	£	£	£	£	£
<u>Designated unrestricted funds</u>						
<u>Fixed asset funds:</u>						
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
	<hr/> 9,375
Transfer from restricted funds	24,597
	<hr/> 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	<hr/> 218,382 <hr/>	<hr/> - <hr/>	<hr/> - <hr/>	<hr/> - <hr/>	<hr/> (218,382) <hr/>	<hr/> - <hr/>

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
	<u>770,426</u>	<u>218,382</u>	<u>(24,597)</u>	<u>797,363</u>	<u>530,058</u>	<u>1,231,516</u>

* 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.