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About Music in Hospitals & Care

We're a charity that improves the health and wellbeing of children and adults through the healing power of live music.

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

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

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

We see people interacting with our musicians by doing everything from smiling to getting up to dance or sing.

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

Welcome from The Broughtons Care Home

Our live music has helped staff and residents at The Broughtons Care Home in Salford to recover from the pandemic. They share the impact they have seen Music in Hospitals & Care make in 2021/22.



Mandy Collins, Manager

“Our home has always been a very lively place with music and all different activities going on. So, to go from everything to nothing – as we did in the pandemic – was extremely hard.

It was like a ghost town in the home. Residents were isolating in their rooms and their mental health deteriorated.

As a care worker, there was less space for one-to-one time with the residents.

When we began bringing small groups out into the social areas, the residents enjoyed the Music in Hospitals & Care live streams. It was nice to hear them talk about the music.

But not everyone understood why the musicians weren't there in person. If they had dementia, for example.

There is a big difference now that the performers are back in the home again. The engagement from the residents is absolutely brilliant. When the musicians come in, they're part of the residents' family. The experiences are something they always look forward to.

Music in Hospitals & Care has been a lifeline for us. They're our superheroes and have helped to give residents what they want and need.”



Debra Travis, Activities Coordinator

“When Covid hit, residents' lives were taken away. They had nothing. Just a television screen with constant bad news. They were in their room because they couldn't socialise. Lockdown affected their communication – and music was the thing that we turned to.

During the Music in Hospitals & Care live streams, residents requested George Formby. I wish the musicians could have seen the tears rolling down their faces.

But really, they wanted musicians to come back into the home and make them happy. And when we had our first Music in Hospitals & Care musician back, you could see the lights come back on for the residents.

To watch people who couldn't speak anymore actually sing, choked me up. I wish you could have seen that moment. It was like two different groups of people. First you could see a foot or finger tap. Or a smile. Then the words started to come.

We've had eight Music in Hospitals & Care in-person live music experiences now.

I can't thank Music in Hospitals & Care and their supporters enough. As you will see from this annual report, the charity makes amazing things happen.”

Introduction from our Chair and Chief Executive

Meeting our objectives in 2021/22

Music in Hospitals & Care's overall aim is to improve the health and wellbeing of an increasing number and diverse range of people through the healing power of live music.



It has been another challenging year for sharing in-person live music with people in health and care environments. There were more restrictions because of a new Covid-19 variant, which meant our musicians couldn't go in and share live music. Yet, in spite of these continuing challenges, we achieved a 13-fold increase in our in-person live music experiences since 2020/21.

As Claire Owen, Head of Music Delivery, discusses on page 7, **our**

plan to get #BackToLive for in-person live music with our health and care partners is ongoing. We must move at our partners' pace and restrictions vary enormously between environments and locations.

Indeed, as well as having an impact on our work, the pandemic has affected our finances. On average, we've seen around a 54% reduction in income this financial year compared to pre-pandemic levels. This is because:

- Contributions for live music from hospitals and care homes increased this year but are still 79% down on pre-pandemic levels. This is because we couldn't share as much in-person live music. It will take time to recover this income and there is uncertainty around the future availability of budgets for health and care environments.

- Income from community and events fundraising has reduced because of the pandemic.

We're happy to report that, despite this reduction, **we remain in a strong position financially as we recover from the pandemic.**

We'd expected to need to use our reserves this year. We had a healthy level of unrestricted reserves and had anticipated using them for the gradual return to onsite live music. However, we didn't need to because we successfully secured funding from emergency and resilience funds (see page 26). This has protected the charity and strengthened our ability to get back to sharing live music in person, whenever we can.

Ongoing covid restrictions meant we were prevented from spending some of our restricted funds. We couldn't meet funders' criteria for the way the money is spent; for example not being allowed into critical care environments to share in-person live music.

We continue to review our funding model and have a three-year fundraising strategy to help us recover from the pandemic. In summary, we want to raise more unrestricted funds so we can meet the needs of the people we support and pivot to share both live stream and in-person live music.

Last year, we said we'd **develop a strategic plan**. We were looking to build on the work we'd done on our theory of change, and our impact-focused vision and mission. We've made some progress towards this but haven't completed it. In part, this is because we prioritised sharing live music and focused our resources on adapting to the ongoing challenges in 2021/2022. It's also because we couldn't get access to health and care environments to gather evidence to help us work strategically.

We welcomed three **new trustees** to the Board this year:

Angharad Thomas is a communications expert with experience at an older people's charity and a parliamentary watchdog.

Atheer Al-Salim is European Head of Social at a global sports and fashion retailer with experience in PR and social media.

Dimple Keen is a senior manager in healthcare with experience in the NHS and improving clinical services across the UK.

We plan to **invest in our monitoring and evaluation** to better understand the needs of the people we support and provide evidence of the impact of our live music. We will clearly articulate our strategy so we can collaborate with new and existing partners and achieve our vision to make live music an integral part of everyone's health and care.

We had planned to **improve and update our IT systems and processes to increase our fundraising and communications with supporters** and make us more efficient. This couldn't be a priority this year but we made some progress with it. We have partnered with an organisation dedicated to supporting non-profits with digital transformation. A new trustee will be appointed in 2022/2023 to help prioritise this aspect of how we work.

Equality, diversity and inclusion (EDI) has been a key focus this year as we have embedded our EDI strategy into the charity. This has included reviewing job adverts to remove barriers for application, using new recruitment platforms like Evenbreak, which reaches disabled people, and identifying staff and trustee training needs in relation to EDI. Expanding our staff team and recruiting new trustees gave us an opportunity to increase our diversity. We're also looking at how we can improve diversity in our live music experiences and who accesses them.

Our EDI action plan will be reviewed annually by the Board. We couldn't have made the impact we have this year without our amazing **staff**. Their **wellbeing has continued to be a priority**. For example, for World Mental Health Day, staff received a wellbeing package, including a card of positive affirmations at work and a personal note from Barbara. We compiled a team motivational playlist featuring everything from *Bohemian Rhapsody* to *Block Rockin' Beats*, and have supported staff to get together in person and return to the office safely, if they have wanted to.

Thank you to every one of you who has supported Music in Hospitals & Care over the last year. As you will see from this annual report, it has been a busy year and we couldn't have shared the healing power of live music without you.

As Debra and Mandy have said (see page 4), getting #BackToLive this year has improved people's health and wellbeing. And – with your continued support – we're hopeful that we will reach more people in 2022/23, including people with dementia, mental health problems and serious illness.



A handwritten signature in black ink, appearing to read 'Peter Fairlie'.

Peter Fairlie
Chair



A handwritten signature in black ink, appearing to read 'Barbara Osborne'.

Barbara Osborne
Chief Executive

Message from our Head of Music Delivery

When the pandemic hit, no one expected it would affect live music for as long as it did – least of all our musicians. And yet it's been another year of uncertainty. As of May 2022, when we completed this report, we were operating at around 26% of our live music activity, compared to pre-pandemic levels.



However, we've been passionately continuing with our **plan for getting #BackToLive in person with our health and care partners**, in line with the objective we set in 2020/21.

Things are beginning to look more positive in health and care environments as restrictions have eased throughout the UK. But it's a gradual process. We're continuing to take advantage of warmer months by sharing live music in

outdoor locations. We're currently planning to get #BackToLive with tours in places such as Orkney and Jersey.

Sadly, some restrictions need to remain. We still can't share in-person live music in critical care wards, for example. We know patients and staff there miss our music experiences and our musicians are missing sharing the healing power of live music.

#BackToLive – working with our musicians

Last year, as part of our journey #BackToLive, we were able to offer more work to more musicians. We also reviewed and increased their fees and continued to support their return to in-person live music.

We also sent out personal protective equipment (PPE) to musicians and offered them information and advice on playing live with Covid-19 restrictions. You can read more about what this support means to our musicians on page 15.

Listening and learning

Hearing from the people we share live music with is essential. The ongoing Covid-19 restrictions have affected our 2020/21 goal to **research and develop our live music programme with our health and care partners, focusing on those who are living with dementia, have mental health problems, or are seriously ill.**

We need to talk directly to people with those conditions, and the people who provide their care. As they share their experiences, we'll find out what they want and need, and how our musicians can make even more of a difference to people's lives. Now that restrictions are lifting, we can continue gathering evidence and evaluating the impact of our work, which will help us develop the strongest possible live music programme.



Claire Owen
Head of Music Delivery

What a Year

Our impact

In 2021/22, we:



reached over
30,000
people with the
healing power of
live music



worked with
334
professional
musicians



broadcasted
271
#MusicEveryDay
live streams



shared
936
in-person live
music experiences

#MusicEveryDay



109
public live streams



162
personal live streams



13
health and care settings
tuned in regularly

#BackToLive



visited
206
health and care
settings in person



During the live music
89% of people sang along
56% requested a special
song



After the live music
96% of people were more
relaxed and happy
70% interacted more with staff
and peers

Music Moments

"I was visiting a care home in South Ronaldsay and had brought my fiddle, so I played a few tunes including Victor Sylvester's *You're Dancing On My Heart*. A lady came over in her wheelchair to tell me that she had been a ballroom dancer at Blackpool Tower with Victor Sylvester himself on the podium. I just love hearing people's stories inspired by the music."

"It has been lovely to have Ruth play gently outside people's rooms. It helped them to relax, settle and focus on the music. One gentleman who Ruth has played for both times, said: 'I never thought I'd have a harpist play music especially for me. It's absolutely beautiful.'"

"I went with our musicians A4 Brass Quartet to Lancasterian special school in Manchester. It was amazing to see how the group of multi-sensory impaired children interacted with the instruments and used new signals they had learnt to request changes in the tempo or volume."

"I was playing a Lullaby Hour at a hospital in Swansea and a young girl stood beside me the whole time singing along and bowing at the end of each song. As I left, a hand-drawn card was handed to me with a list of songs I could play for her next time. These are precious moments!"

"Seeing the engagement in the room and the skilled interactions of the musicians with the patients left me in no doubt about the positive physical and emotional impact of the music and the way it is tailored for each recipient."





Reach Out I'll Be There

Supporting people in health and care

This year, we reached 30,000 people with the healing power of live music. This included 936 in-person live music experiences and 271 online live streams. Despite the continuing challenges of the pandemic, we shared the benefits of live music with those living with dementia, who have mental health problems, or who are seriously ill.

It was tough keeping in-person live music on pause for so long because of the pandemic and it's an ongoing journey to get [#BackToLive](#).



From May 2021, we started to get back into care homes, hospices and hospitals. But with more Covid-19 restrictions in the winter, it has been a gradual return.

We've been determined to reach those who found it more difficult to connect with our online music programme [#MusicEveryDay](#). This includes those with late-stage dementia or people who are seriously ill.

In the last year, our musicians visited 206 health and care environments to share in-person live music experiences with 14,040 people. This has supported people to recover from isolation and trauma caused by the pandemic and improve their wellbeing.

Almost every week during the last year, our musicians were able to reach people in care homes and hospitals across the UK, despite the challenges of the pandemic. Through our open to all online [#MusicEveryDay](#) programme, we shared the healing power of live music with 15,260 people in 2021/22 on YouTube and Facebook Live. We also reached 2,430 people through private live streams via Zoom and Microsoft Teams.

The programme of live online music included:

- Music and Memories (until March 2022) on Tuesdays for people living with dementia and their carers. This encouraged people to share memories, make requests and start or join in conversations.
- Live in Your Lounge (until January 2022) every Friday, sharing uplifting music to help improve people's health and wellbeing.
- Weekend Wind Down (January-March 2022) offering soothing sounds that musicians might usually share with people in hospices or hospitals. This programme also emphasised the benefits of calming live music and having a moment to relax at the end of a busy week.





Reach Out I'll Be There

Supporting people in health and care

Sunny Afternoon

"The family and patient in the garden thought it was marvellous. There was a real excitement and buzz."

"It was so good to have some live music back on the ward. Patients and staff were sitting out in the sun enjoying the music."

"Having live music back has been a wonderful thing. Many of our clients are living with dementia and although we do our best to provide inclusive activities, live music is the one thing everybody can enjoy, no matter what stage they are at or what their abilities are."

This is just some of the feedback we received when our musicians began sharing live music in person again with people in health and care environments. At first, much of the live music was held outdoors in the warmer weather before we started to slowly move back inside.



Connecting through music in the pandemic

From regular testing to wearing masks, we've been led by health and care partners' Covid protocols when it comes to keeping people safe during our live music experiences. We've worked with our musicians and partners to make sure these restrictions have as little impact as possible on the people enjoying our music.

"Because of the many Covid restrictions that remain, there was a fear that they might create a barrier of sorts," said Ciaran Dorris, a musician based in Glasgow, after his first Music in Hospitals & Care experience since the pandemic. "But, thanks to the professionalism and support of care home and hospital staff, as well as the Music in Hospitals & Care team, I now have every hope that live music can once again flourish in these settings."

William Allen, a singer and guitarist, agrees that adapting to meet pandemic safety protocols has been a process but he has still witnessed the benefits of our live music.

"Strange conditions were in place because of Covid," he says about sharing music in a Lancashire care home. "I was behind a screen and had to have my amplifier placed in the area where the audience were. But staff told me that the residents were more engaged and animated than they had been in years."



Rockin' Around the Christmas Tree

In the run up to Christmas, our live music took on a distinctly festive feel – both in person and through live streaming.

In early December, Music in Hospitals & Care musicians shared free live music at an outdoor event on a floating park in Paddington, London. Key workers, patients from St Mary's Hospital, local residents and employees were invited to take some time out over lunch to enjoy an hour of feel-good music. The Boneshaker band, Phoebe Gorry Jazz Trio and accordionist Martina Schwarz played Christmas songs at the event.

"The class were extremely noise sensitive so their teacher asked us if we could play outside which we were happy to do. Chris showed them his euphonium without playing it and the pupils were amazed. So much so that the teacher asked if we could try playing inside – but very quietly. She was amazed that all of her class stayed in for the duration of the concert and they really enjoyed the live music."

Mike Cavanagh, musician from A4 Brass who shared live music with pupils from Lancasterian School for children with special educational needs and disabilities in Manchester



Around 300 people viewed our live stream specials on 23 and 30 December. They featured ukulele player Rob T with festive tunes and guitarist Bruce Davies who shared songs to bring in the new year.



Don't You Forget About Me

#MusicEveryDay weekly online streaming finished at the end of March 2022, as our in-person live music programme increased.

Monthly special celebration live streams continue into 2022/23, including for Mental Health Awareness Week, Make Music Day and South Asian Heritage Month. This will allow us to reach as many as people as possible with the healing power of live music in the future.

Our live streaming started in 2020 with the first lockdown.





Reach Out I'll Be There

Supporting people in health and care

I'll Be There for You

In December 2021, the Omicron variant led to increasing restrictions in health care environments. This meant we could not share in-person live music with as many people as we had hoped.

We developed eight pre-recorded and subtitled live music experiences for our YouTube channel, which we could use to reach people with live music at this difficult time. They included a variety of musicians and genres. Harpist and soprano Joy Cornock recorded a set of traditional Welsh and Irish folk songs. This was shared on Welsh Language Music Day with bilingual subtitles.



The Big Broadcast

Our live music reached over 40 hospital radio stations including in Llanelli, Glasgow, Isle of Wight and Plymouth during this event that ran live on New Year's Eve in 2021 for 48 hours. It was also available online for people supported by other health and care settings to tune in.

Music in Hospitals & Care musicians The Retrosettes took part in the event, which provided comfort and joy to people in hospital and care homes over the festive period.



Celebrating LGBT+ History Month

Music in Hospitals & Care musician Rob T shared live music and smiles with staff on their lunch break at Hillingdon Hospital in Uxbridge for LGBT+ History Month in February 2022. Catering Assistant Mary Sampson told us why the live music was so important to boost the mental health and wellbeing of everyone working at the hospital.

"I loved every bit of the music today. It made me feel energetic and ecstatic. It was priceless to see staff enjoying the music and having a little boogie. Especially the ambulance crew. They were dancing from the moment they heard the music and didn't want to leave."



It's been such a stressful time. Everyone working at the hospital – from doctors to cleaners – has had their struggles over the past couple of years. So, to watch everyone engaging in this today felt more normal and like we are on the right road back."



From Dunbar to Gatley, Wimbledon to Manchester, we made sure live music was happening up and down the country for the **National Day of Arts in Care Homes** in September. We also had a special live stream with banjoist Dan Walsh, live from his home in Shrewsbury, on our Facebook page.

"I suffer from anxiety and depression and found that the Music in Hospitals & Care musician was very healthy for my condition. It helps you forget about your anxiety and depression."

Patient at Balcarres Ward, Royal Edinburgh Mental Health Hospital

"Music can lift us up"

Staff at Laureate House in Wythenshawe Hospital have seen both colleagues and the people they support benefit from the return of live music. Rebekah Edgley is an Occupational Therapist and Holly Marland is a Music in Hospitals & Care harpist who shared live music there in March 2022. Here, Rebekah and Holly talk about the difference they have seen live music make to people with mental health problems.

Holly says: "During the pandemic, it's not been possible to go and share live music in hospitals. My visit to Laureate House was the first time I'd played live music on hospital wards post-Covid. It was a really lovely experience to meet people of all ages and ethnicities and share a broad range of music from India and Africa, as well as country and folk music. It's been lovely to see how people respond and join in, including mums singing with their babies. I could also see how the staff visibly relaxed.

When people are living with mental health problems, they need something that reaches them where they are. I hope that the type of music that I share is something that meets people at the energy levels where they are at that time."

Rebekah's perspective: "It's great to be able to run around the wards before the Hospitals & Care live music and say: 'There's a concert on in the dining room!'. At a recent live music experience, for example, a lady came along who spends the majority of her time in bed. Normally, she doesn't really engage. So, it was really lovely to see her enjoy the live music in that moment.

It gives us something to talk about with her in the days to come. It's something we can develop a therapeutic rapport around. We can play that type of music to her, which can help to lift her mood. Live music is a great leveller and we see both staff and patients getting something out of it."





Let the Music Play

Learning from musicians and staff

Our network of 334 professional musicians offer a special blend of musical talent, sensitivity and people skills. This year, there were highs, lows and challenges for our musicians, as they adapted to the ever-changing landscape of the pandemic. But, with the support of our dedicated team, they continued to share the healing power of live music, demonstrating just how passionate, determined and flexible they are.

Helping to keep people safe



Making sure the people we support and our musicians stay safe and well is a top priority for us. We set up a series of online information sessions to support musicians to start playing live again after the lockdowns. We listened to their concerns, answered queries and gave guidance. It was also an opportunity for musicians to share ideas and insight about going #BackToLive with their peers.

We provided packs of personal protective equipment (PPE). These included face masks, shields and hand sanitiser. "Music in Hospitals & Care has done a brilliant job of helping its musicians through the pandemic and back into live work," says Steve Barbé, a musician from London. "The Covid safety procedures were well thought through and prepared, with valuable materials supplied to musicians. I feel very well supported."

So far, we've sent out PPE packages to 224 musicians like Steve. We also gave them fleeces branded with the Music in Hospitals & Care logo, an instrument case sticker and a lanyard. These are helping to raise awareness of our charity and making our musicians stand out from the crowd.

Tea and Jam

Keeping in touch with our network of musicians has been more important than ever this year. We wanted to help them stay inspired, creative and connected during the pandemic, and show how much we appreciate their dedication to improving people's health and wellbeing through live music. Our monthly Tea and Jam events did just that.

The online sessions offer musicians across the UK a chance to come together to share experiences, connect, advise and support each other. Topics discussed have included: celebrations and challenges from recent live music experiences, the impact of changes to Covid-19 restrictions, and hopes for the future.



An adapted Musicians' Week

More Covid-19 restrictions put paid to some of our plans for Musicians' Week in November 2021. But we still hosted a series of successful events to show our appreciation and offer advice and support to our musicians.

Activities included a question and answer Zoom session with Mandy and Debra from The Broughtons Care Home (see page 4). They shared their thoughts on having musicians return in person to share live music with residents. We also hosted an online music quiz, a chance for musicians to meet up and test their knowledge.

We were able to get together for one face-to-face event at Union workspace in Manchester. There, around a dozen musicians shared experiences, challenges and successes from the previous year, as well as tips on how to feel confident about returning to in-person live music. The event also included an open jam session for all musicians to sing and play together.

We took the opportunity to discuss how musicians view Music in Hospitals & Care and provide them with more information on the way we talk about the charity. This has helped us to support them to raise awareness of what we do and talk consistently about the impact we make.

"I really enjoyed Musicians' Day. There was space for musicians to share their experiences, get stuff off their chests and ask questions about plans and policies. All of which is really important for our wellbeing and sense of being part of a UK-wide organisation. I really appreciate how understanding and helpful Music in Hospitals & Care staff are. I feel like they really listen to us and make us feel valued."

Ged Camille, jazz musician based in Newcastle-upon-Tyne





Let the Music Play

Learning from musicians and staff

“Regular live music gave people an anchor in their week”



Northern Ireland-based singer and guitarist Edelle McMahon took part in our #MusicEveryDay programme. She shares her views on the benefits of live music during the pandemic and getting used to live streams.

“I’m very proud to work with Music in Hospitals & Care and wear their logo. To be able to take live music into care settings is a privilege. I love going to gigs myself, and to bring that live music experience to people who would otherwise have no access to it is a wonderful thing.

Having the online programme of live music available during lockdown has been crucially important. Regular live music gave people an anchor in their week. Logging into Zoom sessions from their homes helped people to feel less isolated. They could see other people, interact and feel part of something.

At first, it felt strange to be performing just to a camera. But when you can see how many people are tuned in on YouTube or Facebook, and the comments coming in on the live chat, it becomes easier to be more natural. You know that there’s an audience there.

It’s very different from playing in a care home, when you’re all singing together. Online it was just me and the guitar, so I had to finesse my skills. One of my lockdown silver linings is that it’s made me a much better guitarist.

It’s been a tough time for musicians, as it has for everybody. Having the option to do this work online was a real lifeline. It was a source of income when gigging dried up and it helped me keep my skills sharp as I could keep playing live music. But, most importantly, it helped me to still feel like a musician.”

Word Up

“Proud”

This word was a popular response when we asked our musicians to tell us how they feel about being part of Music in Hospitals & Care. Others included:

“Community”

“Healing”

“Emotions”

“Security”

More than 80 musicians took part in our survey, either online or in person during our Musicians’ Day in Manchester. It helped us to understand their thoughts on the charity, including what words they associate with what we do. We’ll use this knowledge to inform how we communicate with our musicians and talk about our work.



The Music in Hospitals & Care team's favourite moments from #MusicEveryDay

"Seeing someone's husband watching his wife tearfully when our musician Gina played Ludovico Einaudi and she sang along with every note."

"Singing in my kitchen and knowing that lots of others were doing the same."

"Discovering musician Siannie's soothing sounds with her clarsach (Scottish harp) just as I joined the charity. It was such a wonderful welcome and made me feel all warm and fuzzy!"

"It was one of the residents' birthdays and his family were there. When I played *In My Life* by The Beatles, I noticed that they all moved a tiny bit closer and held hands. I realised at that point that live music experiences have a unique contribution to make both to the quality of the residents' lives and their families too."

Nick Russell, rock musician based in Cardiff

Below are some words shared by staff when thinking about the #MusicEveryDay live stream programme.



Thanking retiring trustees



Following our Annual General Meeting in November 2021, we said goodbye to two of our long-standing trustees, Dr Alan Jacques and Roger Luxmoore-Styles. Both have been trustees for a number of years.

Alan has been involved with the charity for over 30 years, having been a committee member in Scotland and also a musician before joining our Board in 2013. In September 2019, he performed a solo piano recital raising over £3,000.

Roger joined the board in 2012, and brought his experience as a solicitor alongside a personal passion for music, having sung in Hadleigh Choral Society in Suffolk for over 25 years.



Thank You for the Music
Our amazing support act

We simply couldn't have kept the music playing throughout the past year without our supporters. Here's a selection of the fantastic things they've done to help reach as many people as possible with live music.

Shake, Rattle and Roll

London-based quartet The Boneshaker Band released a spooky single to raise funds for Music in Hospitals & Care at Halloween. Their toe-tapping version of the classic tune *Dem Bones* was available to download from Apple Music, Spotify, Amazon Music and Bandcamp. Profits from the downloads raised more than £100 for Music in Hospitals & Care.

Paul Kerr from the band said: "We had a lot of fun wrestling with the logistics to make our video to promote the single remotely, using shadows, a skeleton and a grumpy dog. By all accounts, we raised a lot of smiles and we were also able to raise funds for Music in Hospitals & Care."



Raising money for #BackToLive

We know how much our supporters missed live music during the height of the pandemic. In September 2021, we launched an appeal to support the return of live music for people in hospitals, hospices and care homes who've missed out on so much.

The appeal raised over £5,000 – and heaps of awareness about the positive impact of in-person live music. Our Facebook posts of stories and films, from musicians and people experiencing live music, reached more than 86,000 people. This was an increase of 1860% on our average social media posts.



Follow us on social media @MiHCUK.

Ethically sourced homeware and gifts company, Beancat & Co, continued to give a proportion of their profits to support our live music. They're part of the **Work for Good** project which helps small businesses fundraise through their sales.



To find out more about supporting Music in Hospitals & Care through your business, contact hello@mihc.org.uk.



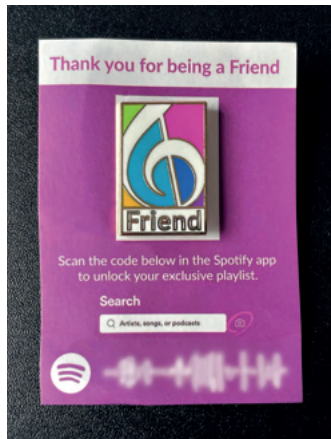
Thank You for the Music

Our amazing support act



With a Little Help From My Friends

Friends of Music in Hospitals & Care play an essential role in helping to share live music with people who need it most. To thank them for their generous gifts, we send them a specially compiled playlist and invitations to exclusive events.



This year, we also designed Friends their own Music in Hospitals & Care pin badge.

Here's what one Friend said: "Thank you so much for your nice card enclosing my Friend's badge. I'm not a great badge wearer but the design is so good that I might well be tempted! I have always approved strongly of what Music in Hospitals & Care does, hence my regular support. But I don't think I've ever had such a charming letter of thanks from any of the other charities I regularly contribute to."

To find out how to become a Friend, visit mihc.org.uk/friends.

"I went to watch a live music experience at a care home and chatted to some of the residents afterwards as the musician packed his portable piano away. One gentleman told me he was an RAF veteran and began whistling the *Royal Air Force March Past*. The musician then got his piano out again and played the tune through. It was wonderful, myself and the residents all clapping along."

Gillian Dinsmore, volunteer ambassador and Friend

We were thrilled to be chosen as **People's Postcode Lottery's Charity of the Week**. From the 21 to 28 June, we shared daily stories and messages about the healing power of live music with People's Postcode Lottery's networks.

During the week, Customer Experience Agents spoke to current and potential lottery players about Music in Hospitals & Care.

Players of People's Postcode Lottery have kindly supported us since 2014 with a series of grants. In 2018, they awarded us £300,000 over three years – funding which proved to be key to surviving the challenges of the pandemic. The money allowed us to develop and deliver our live stream music programme so we could reach people all over the UK.





Thank You for the Music
Our amazing support act

A fine ambassador

“I’ve been fortunate enough to visit a number of local care homes and see the joyous and transformational effect live music brings for residents,” says Roy Jones MBE. Roy became a Music in Hospitals & Care volunteer ambassador for North Wales six years ago.

In November, Roy visited Cross Lanes Co-op in Wrexham to receive donations from the supermarket’s Local Community Fund. For members that nominated us, 2p of every £1 spent on selected Co-op branded products was donated to fund our live music experiences. Last year, all participating Co-ops raised over £9,000 for Music in Hospitals & Care. Co-op members can still select us as a cause and raise money in locations around the UK.



Music and nature in Manchester

The botanical gardens in Didsbury, South Manchester, played host to the twelfth annual guitar trail in July.

Every year the Guitar Trail performers collect money to support Music in Hospitals & Care – and this year the event raised around £700.

Performers positioned themselves around every corner of the stunning setting, including Music in Hospitals & Care guitarists William Allen and The Hayes Sisters.

Mark Williams says that he was delighted to learn about the Didsbury Guitar Trail’s relationship with Music in Hospitals & Care when he took over as organiser of the event. “To be ill or confined and have music at a time when spirits may be low is a great thing,” says Mark.

“To add value to this by supporting local musicians and re-enforcing the established link between the performing arts and an attitude of giving back to the community, makes it even more special.”



Thank You for the Music

Our amazing support act



Keep On Running

Not all heroes wear capes - some of them lace up trainers. These incredible supporters were pounding the pavement this year to train for some of the UK's biggest races and raise funds for Music in Hospitals & Care.

"Music in Hospitals & Care is a fantastic charity close to my heart. During my time at the Royal Northern College of Music, I was fortunate to volunteer at the Manchester Children's Hospital, where I saw the amazing impact music had on the youngsters and their families."

Hannah Platt, who ran the Sheffield Half marathon for us in March 2022



"Music is a natural healer, and having more of an emphasis on music for patients in hospitals and residents in social care would be extremely beneficial for their wellbeing, health and quality of life."

As well as a medical student I am a musician and have first-hand been involved in countless musical performances. The power and emotion it evokes would be incredible to see more of in the NHS."

Akshaye Patel, who ran the Cardiff Half marathon for us in March 2022

A musical marathon

He shimmied his way over to *Mamma Mia*, hotfooted it to *Frozen*, and donned his breeches en route to *Hamilton*. Our musically-minded supporter Euan Mackenzie trained for the London Marathon by running to West End musicals dressed in themed costumes.

When marathon day came around in October 2021, Euan, who's originally from New Zealand, stepped over the finish line in a superfast three hours and 39 minutes. He raised £1,825 to help more people experience live music.

If you'd like to take on a sporting challenge for Music in Hospitals & Care, visit mihc.org.uk/fundraise.





Thank You for the Music
Our amazing support act



Stand By Me

Their music programme has included everything from harpsichords, to jazz, to ABBA on ukuleles. The University of St Andrews Music Society has been going for more than 140 years – and we've been their chosen charity for more than 15 of them! Students collect donations for Music in Hospitals & Care at their weekly lunchtime concerts, which feature

both professional and student musicians. The group have continued to support us with online donations while experimenting with virtual and hybrid events.

"Lothian Buses have been connecting Edinburgh and the Lothians for over 100 years and are proud to be at the heart of the local communities we serve.

The pandemic has been an exceptionally challenging time for all of us. Music in Hospitals & Care has been able to provide some essential enjoyment and respite to people from across Edinburgh and the Lothians. It's a project that we are very proud to support."

Olivia Sklenar, Accessibility and Inclusion Officer at Lothian Buses

Last Christmas

Despite an uncertain backdrop of potential pandemic restrictions, we had seven musical fundraising events over the Christmas period. These included performances from a children's choir, a university a cappella group and various musical societies. Collectively, they raised around £2,000 to share the healing power of live music.

Some of our amazing supporters and staff took on a special festive challenge for the second year running. Throughout December, they completed a daily step target of their choice and collectively raised £2,000 through Step into Christmas.

"We have been musicians with Music in Hospitals & Care since 2016, so understand first-hand the benefits of live music for people's health. We decided to busk at a local monthly market in Worcestershire. Although we don't get huge amounts in the bucket each time, we have definitely raised awareness of the charity and often answer questions about what it does and who it reaches."

Dampier's Round, a folk band from Worcester



Get involved

Would you like to be our support act?

That's what we call our amazing, dedicated and passionate supporters who help as many people as possible experience our main act – the healing power of live music. There are lots of ways you can get involved and join the Music in Hospitals & Care community.



Make a donation: Help to share the healing power of live music with children and adults, improving their health and wellbeing.
mihc.org.uk/donate



Fundraise: From sports events to online quizzes, you can have lots of fun raising vital funds for Music in Hospitals & Care.
mihc.org.uk/donate



Volunteer: It's a great way to meet like-minded people and develop new skills while making a difference.
mihc.org.uk/volunteer



Leave a legacy: Create memories for children and adults for years to come with a gift in your Will to Music in Hospitals & Care.
mihc.org.uk/leave-a-legacy



Become our Friend: Give £4 a month or more to help improve people's health and wellbeing through live music.
mihc.org.uk/friends



Fund us: Generous funding from charitable trusts and foundations help make our live music possible.
mihc.org.uk/become-a-funder



Moving On Up Our ambitions

Music is an equaliser. Everyone can benefit, whoever they are, wherever they are, and whatever physical, mental and emotional challenges they face. We know that our specially-created live music experiences improve people's health and wellbeing – and that's why we want to share them with as many people as possible.

In 2023, Music in Hospitals & Care will be 75 years old. As we celebrate our anniversary, we'll take the opportunity to look to the future, and the next three-quarters of a century of life-changing work.

We know the upcoming year will be one of evolution and transition, as we strengthen our foundations ready for the launch of our new strategy. Our financial recovery from the pandemic will be aided by the fact we'd anticipated and planned for the deficit we experienced in 2021/22. The recovery funding we successfully applied for this year (see page 28) means we're in a strong position to be able to focus on sharing more in-person live music in 2022/23.

We still have restricted funds to spend which will influence where we share live music next year. We're planning to focus on securing flexible funds to allow us to be responsive to where there's the greatest need for live music in health and care.

"My favourite moment was playing on Remembrance Day at a care home for veterans. It just struck me how big an honour it was to play for people who sacrificed everything for the country, on the day that commemorates all they had done and remembers the loss of many lives during the war.

What Music in Hospitals & Care does is very important. Live music in care environments can really inject life into people who are sometimes less mobile and having fewer social interactions. It's good for them and I find it very beneficial as well, as a musician, to learn about people's lives."

Constance Chow, pianist based in Surrey



"We are looking forward to our upcoming partnership with Music in Hospitals & Care, which will develop and widen our offer to inpatients and staff by focusing on more public space delivery off-ward.

We are interested in exploring participation and engagement with the musicians to encourage ownership and involvement. It will be very exciting to work with different, high quality musicians and to strengthen and develop our service."

Jessica Kent, Arts for Health Lead at Midlands Partnership Foundation Trust

Our goals for 2022/23:

Reaching more people with healing live music



Incorporate the voice of the people who benefit from our live music into our theory of change.



Work closely with our partners to clearly communicate the difference we make.



More impact focused work with people who are living with dementia, mental health problems or seriously ill.

Improving our culture and support for staff



Continue to be flexible with our staff and prioritise their wellbeing.



Review and update our organisational values.



Strengthen our positive workplace culture, encouraging and embedding inclusive behaviours.

Becoming more efficient through better systems



Make sure our digital transformation project remains a core priority.



Enable a good data culture, which will help us with decision making and financial forecasting.



Support our staff to work effectively wherever they are and organise opportunities to bring teams together.

Strengthening our finances and resilience



Improve our financial stability by regularly forecasting and continuously reviewing our revenue model and business.



Focus on securing flexible funding to help us recover from the impact of the pandemic.



Develop our communications to share our impact in an accessible, inspiring way.



Make it Happen

Financial summary

How we raised money



Income: £816,097

- Legacies 2%
- Other fundraising projects 3%
- Investment income 3%
- Contributions from care centres 6%
- Grants and donations 40%
- Emergency recovery funds 46%

Our total income for the year was £816,097. In 2020/21, it was £1,243,299.

In 2021/22, 86% (£705,145) of our income came from a variety of trusts and foundations, and donations from our fantastic individual supporters and committed corporate partners. This includes £380,490 from cultural recovery and emergency funds. In 2020/21, we received £378,501.

Contributions from health and social care environments increased to £52,849 in 2021/22 – close to four times the level it was the previous year (£13,531). This was mainly down to the slow lifting of Covid-19 restrictions, which meant we could start sharing more live music in person. This is still 79% down on pre-pandemic levels. We know that it will take time to recover this income and there is uncertainty around the future availability of budgets for health and care environments.

Overall, we've seen an average reduction in income of 54% this financial year compared to pre-pandemic levels. This was partly down to the reduction in contributions from health and social care environments, the impact on the level of grants we could apply for whilst delivering fewer in-person live music experiences and far fewer community and fundraising events being able to take place, due to Covid-19 restrictions.

Despite this, we remain in a strong position financially as we recover from the pandemic, partly due to the generous funding from emergency and resilience funds.

To take the charity from recovery following the pandemic to maintaining income and future growth, we developed a three-year fundraising strategy. The strategy focuses on how we can achieve our mission to deliver tailored live music to improve the health and wellbeing of people in hospitals and care. It also shows how we can raise awareness of the benefits of live music in health and care.

Our strategy is to diversify our income, raising money in from wider range of sources. We also want to make sure more of our income from trusts and foundations is unrestricted so it can be spent on a breadth of projects. This will allow us to deliver tailored live music where it is needed most. The Cause4 Fundraising Culture Change programme is helping us develop our fundraising case for support. This will support us to diversify our income and revise our business model to increase our income from health and care environments.

We will continue to review our funding model to make sure we can continue the services it provides for the public benefit.

We're extremely grateful to have received funding from various emergency recovery funds, which have been vital for our return to live music. They have made up over 46% of our overall income.

July 2021: Arts Council England – £24,847 (this is the balance of our 2020 grant from the Department for Digital, Culture, Media and Sport Cultural Recovery Fund, which totalled £248,570)

August 2021: Creative Scotland (Cultural Organisations and Venues Recovery Fund: Round 2) – £75,000

August 2021: Arts Council Wales – £4,866 (this is the balance of our Round 1 grant in 2021, which totalled £48,657)

September and December 2021: Arts Council Wales – £33,333 (Round 2 grant)

March 2022: Creative Scotland (Cultural Organisations and Venues Recovery Fund: Round 3) – £242,434

How we spent money



Expenditure: £918,770

- Fundraising 16%
- Charitable expenditure 83%

In 2021/22, we spent £918,770 – a small decrease from £918,818 in 2020/21. Our charitable expenditure is 83% of our total expenditure, which is the same as the previous year. That means 83p in every £1 went on our charitable activities and the remaining 16p helped us raise more money.

Musicians are integral to what we do at Music in Hospitals & Care. We were able to offer more work to more musicians and also increased their fees. We paid them £112,287 in 2021/22, almost double the amount in 2020/21, due to the increase in the number of live music experiences we were able to share.

We were happy to be able to share 83% of our live music at no cost to the hospitals, care homes and other places where we reach the people we support.

The deficit for 2021/22, before gains and losses on investments and transfers between funds, was (£102,673). We'd anticipated and planned for a deficit, keeping a healthy level of unrestricted reserves we'd expected to use for the gradual return to in-person live music. However, generous funding from emergency and resilience funds meant that we didn't need to use our reserves.

We still have restricted funds to spend which will influence where we share live music next year. We're planning to focus on securing flexible funds to allow us to be responsive to where there's the greatest need for live music in health and care.

Public benefit

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

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high-quality music as a therapeutic agent. This year, our online live music programme provided a wider public benefit. We have supported those who were isolated, vulnerable or shielding throughout the pandemic.

Trustees publicise the work of the charity and, each year, produce annual review publications which are circulated to partners and other organisations that support Music in Hospitals & Care.

Financial review for the year to 31 March 2022

The total income for the year was £816,097. In 2020/21, it was £1,243,299. In 2021/22, our expenditure was £918,770. This compares to £918,818 in 2020/21. The deficit for this year before gains/losses on investments and transfers between funds, was (£102,673). Last year, this figure was a surplus of £324,481.

Principal funding sources

We planned for a deficit in our income this year. We could only carry out limited fundraising because of Covid-19 restrictions. We also had to prioritise using the restricted funds we had received and had been unable to spend last year. Sharing live music in person in health and care environments was often not possible over the last two years because of the pandemic. We used restricted funds that we had received in previous years to help us to get #BackToLive.

We also invested in expanding our fundraising and music teams and making our website more accessible, as part of our recovery from the pandemic.

We have developed a three-year fundraising strategy to take the organisation through to future growth. The strategy focuses on how we can diversify our funding and secure more unrestricted income to support our deliver of tailored live music experiences. We have also been working as part of the Cause4 Fundraising Culture Change programme to develop our case for support, which will support this

work and help us review our funding model to increase income from health and care environments.

In 2021/22, 17% of health and care partners contributed to the cost of live music. Music in Hospitals & Care funded the rest from its own resources and fundraising. Thanks to income received from corporate partners, grant-making trusts and foundations, fundraising and the generosity of our supporters, 83% of live music experiences were fully subsidised for health and care partners.

It is thanks to the generosity of our funders that we have been able to get #BackToLive this year. We would like to thank all those who have provided financial support to Music in Hospitals & Care, particularly those we have enjoyed a long-term relationship with.

The charity is not dependent on any one donor or group of donors and receives support from a substantial number of separate sources. This includes individuals, companies, statutory authorities and charitable trusts. All fundraising activity was undertaken in-house; Music in Hospitals & Care did not employ any professional fundraisers or enter into any commercial participator agreements in 2021/22.

Some of our principal supporters are shown at Note 18. But it is not possible to list all individual supporters across the UK who give generously to Music in Hospitals & Care. Without them, we simply could not share live music with so many adults and children.

Investments

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

At 31 March 2021 we held £350,000 of our investment portfolio in the Goldman Sachs Money Market in order to "de-risk" part of the investments held in the event of volatility in the market.

This year we released £100,000 back into investments and we held £250,000 in the Money Market at 31 March 2022.

We continue to monitor our investment portfolio on a regular basis at Trustee finance and audit sub-committee meetings and through regular contact with our investment managers.

Investment gains of £23,383 have been realised in the year to 31 March 2022. The value of the investment portfolio has increased to £1,516,849. Trustees are grateful for the achievements of the investment managers during a difficult year.

Reserves

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

Reserves policy

To consider the appropriate level of reserves required, trustees review the:

- forecasts of income, expenditure and cash flow
- plans for future needs
- risk of income reducing or expenditure increasing which would jeopardise the continued provision of our services
- consider past trends of funding
- special restrictions imposed by the Covid-19-pandemic
- risks of unplanned closure.

The above factors determine the possibility of reserves being required.

The finance and audit committee monitors the charity's management accounts, which include notification of the reserves, before submission to all trustees.

Due to the challenges presented by Covid-19, and the difficulty of returning to in-person live music, full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

Trustees aim to hold reserves to make sure we have sufficient funds to avoid financial difficulties, and to mitigate challenges due to the pandemic and returning to in-person live music.

The current risk-based assessment indicates that the current level of unrestricted reserves held at 31 March 2022 of £888,565 is considered sufficient.

Reserves at 31 March 2022

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2022 amounted to £888,565 and this is made up of;

| | |
|-------------------------------------|-----------------|
| Unrestricted Funds per Accounts | £997,137 |
| Less: Designated fixed assets funds | |
| Scotland | £28,989 |
| England, Wales, NI & Channel Isles | £18,758 |
| Development Fund | £60,825 |
| | <u>£108,572</u> |
| Reserves at 31 March 2022 | <u>£888,565</u> |
| Reserves at 31 March 2021 | <u>£965,120</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 three different types of funds held by the charity:

(a) Restricted funds

These funds come from donations for live music with express wishes attached. Trustees have no discretion in the use of these funds. With Covid-19, we have not been able to spend most of our restricted funds in this financial year. This is because the money is restricted for in-person live music, geographic areas or specific health and care partners, like hospitals.

(b) Designated funds

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

(c) Unrestricted fund

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

A summary of the funds at 31 March 2022 was:

| | 2022 | 2021 |
|---|------------------|------------------|
| | £ | £ |
| a) Restricted funds | 1,237,329 | 1,231,516 |
| b) Designated funds | 108,572 | 117,120 |
| | <hr/> | <hr/> |
| | 1,345,901 | 1,348,636 |
| c) Unrestricted funds: available to the trustees to be used for the purposes of the charity | 888,565 | 965,120 |
| | <hr/> | <hr/> |
| Total funds | 2,234,466 | 2,313,756 |

Structure, governance and management

Governing document

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

Music in Hospitals and Care is a company limited by guarantee governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals and Care by special resolution on 28 June 2017.

As the charity brand name is Music in Hospitals & Care, it is referred to as that throughout this report.

Fundraising regulation and management

Fundraising is managed by the Head of Fundraising & Communications and is carried out in-house by the fundraising team. We also have a number of volunteers who fundraise on behalf of the organisation. They follow the same policies and best practice as staff and liaise with the in-house fundraising team on all activities. All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner.

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

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

Trustees (Board of Directors)

The charity's directors, for the purpose of charity law, are referred to as trustees in this report. The trustees of the charity are listed on page 35. Under the requirements of the Articles of Association, one third of the trustees are required to retire at each annual general meeting. New trustees are appointed in light of their specialist expertise.

All trustees gave their time voluntarily and received no benefits from the charity. No Trustee remuneration was paid in the year. Details of trustees' expenses are disclosed in note nine to the accounts. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

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

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also undergo a briefing with the Chair or Vice Chair and appropriate senior management staff across the charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending live music, where possible. In September 2022, all trustees attended a training session on inclusive behaviours.

Indemnity disclosures

Music in Hospitals & Care has provided to the director limited indemnities in respect of the cost of defending claims against them and third-party liabilities. These are all third-party indemnity provisions for the purpose of the Companies Act 2006 and are all currently in force.

Organisational structure

The board of trustees administers the charity. The Board meets at least four times a year and there are sub-committees for finance and audit, risk and people. There are terms of reference for each of these sub-committees which guide how they operate.

The finance and audit committee monitors the financial health of the charity. Members make trustees aware of the financial position of Music in Hospitals & Care and key decisions that need to be approved.

Trustees formed the people committee in 2020. This year, the committee helped develop the charity's Equality, Diversity and Inclusion (EDI) strategy and action plan. They also reviewed a new code of conduct for all trustees, staff and volunteers. The code sets out the principles of conduct that is expected from people involved in the charity, which includes upholding our values of EDI.

The people committee also prioritised supporting staff wellbeing.

Trustees agreed to make the risk assessment working group a sub-committee of the board.

Subject, in each case, to the overall responsibilities of the trustees, the business of the charity is managed under the direction of our Chief Executive, Barbara Osborne, who joined in August 2018.

Key management

Key management personnel are the trustees and the Chief Executive. Staff remuneration is reviewed annually by the finance and audit committee in full cognisance of the annual budget, with recommendations being laid before the full board of trustees.

Employee benefits

All staff receive an annual salary commensurate with their responsibilities and are eligible to join the company pension scheme under current auto-enrolment legislation, with a 5% contribution from the charity. Alternatively, they can elect to have a similar contribution paid into their personal pension plan. They also receive a death in service life insurance benefit. All full-time staff receive 35 days annual holiday. Part-time staff receive a pro rata equivalent.

Risk management

Trustees review the risk management policy on a regular basis. Trustees' risk management strategy comprises:

- an ongoing review of the risks the charity may face
- the establishment of systems and procedures to mitigate risks that are identified
- the implementation of procedures designed to minimise any potential impact on the charity should risks materialise.

The principal risks to the charity's ability to deliver its objects are the inability to raise sufficient funds and sharing live music in person because of Covid-19 restrictions.

Performance and risk are measured against the charity's strategic objectives. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

Initially a risk working group was formed to help support the board of trustees and the senior leadership team to conduct a frequent in-depth review and monitoring of our risks during the pandemic.

In 2020, a new Covid-19-related risk assessment tool was created. The tool covers the various risks to the charity, perceived by the board of trustees, as they relate to governance, finances, human resources, staff wellbeing, arranging live music and fundraising.

In 2021, the risk working group became another subcommittee of the board. Two newer trustees joined this subcommittee, which is chaired by Fiona McIntosh, a professional musician. The committee has oversight of our risk management policy.

This is reviewed by each subcommittee at each meeting, and the full board at least annually. Below we have listed some of the risks included in the assessment tool and how we are mitigating against them:

| Area of risk | How we are mitigating against this risk |
|---|--|
| Not planning adequately for the risks involved with Covid-19. | The senior leadership team created a risk register which is discussed by the risk and finance and audit committees regularly. It is also discussed more widely at Trustee board meetings. |
| The new funding environment as future income streams are unclear | We have developed a three-year fundraising strategy to help to mitigate this risk. Our strategy is to diversify our income streams and seek more flexible funding, including from trusts and foundations. This will allow us to deliver tailored live music where it is needed most. We will also develop our fundraising with individual donors. |
| Not planning adequately for the effects of the pandemic in terms of income levels, cash flow and reducing our costs | We have monthly management accounts and regularly update our cash flow forecast. This is reviewed by the senior leadership team, finance and audit committee and the board of trustees. The draft 2022/23 budget that we have created takes into account the effects of the pandemic on our organisation and has been reviewed and approved by the board of trustees. Our 2022/23 management accounts will be measured against our budgeted plans for that financial year. |
| Inadequate or outdated IT systems | Investment in a digital transformation project has been agreed in principle by our board of trustees. Initial funds have been allocated to the project, which is being supported by professionals with expertise in this area. |
| Inability to return to in-person live music in line with demand because of additional measures that are needed to make a safe return to these environments. | We are keeping up to date with advice and guidance from public health bodies, relevant care organisations and governments. We are considering how we can adapt how we work to safeguard musicians and the people we support when we share in-person live music. |
| Risks associated with Brexit. | The risk sub-committee regularly review the risks associated with Brexit. Currently there are none. |

Key performance indicators

This year, we:

- spent 83% on our charitable activities - compared to 84% In 2020/21.
- received 290% more income from health and care partners, up from £13,531 In 2020/21 to £52,756 this year
- shared 936 live music experiences with the people we support, compared to 562 in 2020/21
- reached around 30,000 people with live music, compared to 50,000 in 2020/21. The decrease is because of our shift to more in-person live music and the gradual return to health and care environments because of Covid-19 restrictions.
- worked with 334 professional musicians. Last year, we worked with 350
- reached 288,400 people on Twitter
- reached 171,143 people on Facebook

Statement of trustees' responsibilities

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

Company law requires trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charitable company and the income and expenditure of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements

- prepare the financial statements on a going concern basis, unless it is inappropriate to presume that the charitable company will continue in business.

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

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

Disclosure of information to auditors

In so far as the trustees are aware:

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

Auditors

Mazars LLP have indicated their willingness to continue in office and in accordance with the provisions of the Companies Act. It is therefore proposed that they be re-appointed auditors for the ensuing year. The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf.


Peter Fairlie (Jul 14, 2022 10:01 GMT+1)

Peter Fairlie, Chair

Date: Jul 14, 2022

Administrative information

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

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

Registered office:

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

Royal Patron: HRH the Duchess of Gloucester GCVO

Scottish Patron: Sally Magnusson

Welsh Patron: Rebecca Evans CBE

President: Sir Thomas Allen CBE

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

Presidents Emeriti: Nella Kerr MBE, Sylvia Lindsay MBE

Chair: Peter Fairlie

Vice Chair: Maureen Hall

Hon Treasurer: Anne O'Hagan

Trustees (Directors): The following trustees served to 31 March 2022 and up to the date covered by this report: Peter Fairlie, Fiona McIntosh, Sarah Mallock, Dr Jeremy Huw Williams, Helen Ashley Taylor, Anne O'Hagan, Helen Dutta, Maureen Hall, Charmian May, Dimple Keen (from 3 November 2021), Angharad Thomas (from 3 November 2021) and Atheer Al-Salim (from 3 November 2021).

The following trustees also served during the period: Dr Alan Jacques (to 3 November 2021) and Roger Luxmoore-Styles (to 3 November 2021).

Solicitors:

Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:

Mazars LLP
2nd floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

Bankers:

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

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Smith & Williamson Investment Management Ltd
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

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

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2022 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the

going concern basis of accounting in the preparation of the financial statements is appropriate.

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

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

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether

there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

- the information given in the Trustees' Report which includes the Strategic Report and the Directors' Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Directors' Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report or the Directors' Report included within the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of Trustees

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

financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its activities, we identified that the principal risks of non-compliance with laws and regulations related to the Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation, employment regulation and health and safety regulation, anti-bribery, corruption and fraud, money laundering, non-compliance with implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

We evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in

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

relation to use of restricted funds, income recognition (which we consider to be pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

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

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

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

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


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

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

Use of the audit report

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

Signed:



Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: 19 July 2022

Statement of financial activities for the year ended 31 March 2022

| | Notes | Unrestricted funds £ | Restricted funds £ | Total funds 2022 £ | Total funds 2021 £ |
|--|----------|----------------------------|--------------------------|--------------------------|--------------------------|
| Income and endowments | | | | | |
| Donations and legacies | 2 | 127,985 | 591,845 | 719,830 | 1,053,737 |
| Charitable activities | 3 | 52,849 | - | 52,849 | 13,531 |
| Events | | 20,583 | - | 20,583 | 49,938 |
| Income from investments | 4 | 22,857 | - | 22,857 | 27,277 |
| Coronavirus Job Retention Scheme and the UK government furlough scheme | 5 | -22 | - | -22 | 98,816 |
| Total operating income | | 224,252 | 591,845 | 816,097 | 1,243,299 |
| Expenditure | | | | | |
| Expenditure on raising funds | | | | | |
| Fundraising costs | 6 | 146,300 | - | 146,300 | 136,596 |
| Investment management costs | 6 | 8,407 | - | 8,407 | 8,439 |
| Total cost of raising funds | | 154,707 | - | 154,707 | 145,035 |
| Expenditure on charitable activities | | | | | |
| Musicians' fees and expenses for live music | | - | 112,287 | 112,287 | 58,530 |
| Other expenditure | | 179,798 | 471,978 | 651,776 | 715,253 |
| Total charitable expenditure | 6 | 179,798 | 584,265 | 764,063 | 773,783 |
| Total operating expenditure | | 334,505 | 584,265 | 918,770 | 918,818 |

Statement of financial activities for the year ended 31 March 2022 (continued)

| | | | | |
|---|----------------|------------------|------------------|------------------|
| Net operating (expenditure)/income | (110,253) | 7,580 | (102,673) | 324,481 |
| Gains/(losses) on investment assets | 23,383 | - | 23,383 | 200,416 |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| Net income/(expenditure) before transfers | (86,870) | 7,580 | (79,290) | 524,897 |
| Transfers between funds | 1,767 | (1,767) | - | - |
| Net movement in funds | (85,103) | 5,813 | (79,290) | 524,897 |
| Total funds brought forward | 1,082,240 | 1,231,516 | 2,313,756 | 1,788,859 |
| Total funds carried forward | <hr/> | <hr/> | <hr/> | <hr/> |
| | 997,137 | 1,237,329 | 2,234,466 | 2,313,756 |
| | <hr/> | <hr/> | <hr/> | <hr/> |

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

Balance sheet as at 31 March 2022

| | | 2022 | | 2021 | |
|---|-------|----------------|------------------|------------------|------------------|
| | Notes | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible fixed assets | 10 | | 539 | | 4,678 |
| Tangible assets | 11 | | 47,746 | | 54,432 |
| Investments | 12 | | 1,516,849 | | 1,205,849 |
| | | | <u>1,565,134</u> | | <u>1,264,959</u> |
| Current Assets | | | | | |
| Debtors | 13 | 279,412 | | 12,115 | |
| Cash at bank and in hand | | <u>460,183</u> | | <u>1,129,225</u> | |
| | | 739,595 | | 1,141,340 | |
| Creditors: amounts falling due within one year | 14 | (70,263) | | (92,543) | |
| | | <u></u> | | <u></u> | |
| Net current assets | | | 669,332 | | 1,048,797 |
| Net assets | 16 | | <u>2,234,466</u> | | <u>2,313,756</u> |
| Represented by: | | | | | |
| Unrestricted funds | 17 | | 997,137 | | 1,082,240 |
| Restricted funds | 18 | | <u>1,237,329</u> | | <u>1,231,516</u> |
| | | | <u>2,234,466</u> | | <u>2,313,756</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 and signed on their behalf by.

Peter Fairlie
Peter Fairlie (Jul 14, 2022 10:01 GMT+1)

Peter Fairlie
Chair of Trustees

Anne O'Hagan

Anne O'Hagan
Hon. Treasurer

Jul 14, 2022

Statement of cash flows for the year ended 31 March 2022

| | 2022 | 2021 |
|---|-----------|-----------|
| | £ | £ |
| Cash flows from operating activities | | |
| Net (expenditure)/income | (79,290) | 524,897 |
| Adjustments for: | | |
| Amortisation | 4,139 | 6,743 |
| Depreciation | 15,295 | 13,685 |
| (Gain)/loss on investments | (23,383) | (200,416) |
| Investment income | (22,857) | (27,277) |
| Trade and other debtors | (267,297) | 95,116 |
| Trade and other creditors | (22,280) | (40,578) |
| Cash flows (used in)/generated from | (395,673) | 372,170 |
| Purchase of investments | (530,035) | (491,186) |
| Proceeds on disposal of investments | 242,418 | 486,488 |
| Investment income | 22,857 | 27,277 |
| Purchase of intangible fixed assets | - | (1,617) |
| Purchase of tangible fixed assets | (8,609) | (7,809) |
| Cash flows (used in)/generated from investing activities | (273,369) | 13,153 |
| Net (decrease) in cash and cash equivalents | (669,042) | 385,323 |
| Cash and cash equivalents at 1 April | 1,129,225 | 743,902 |
| Cash and cash equivalents at 31 March | 460,183 | 1,129,225 |

Notes to the financial statements for the year ended 31 March 2022

Note 1 - Accounting policies

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

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

(a) Basis of preparation

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

(b) Going concern

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

The trustees and the senior leadership team have continued to revise the business plan to account for the effects of Covid-19. They have maintained constantly

updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2023.

The risk working group meets regularly to consider and report on key risks related to Covid-19. This allows trustees and the senior leadership team to regularly monitor and manage these risks.

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

(c) Intangible fixed assets and amortisation

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

Website development 33% straight line on cost

(d) Tangible fixed assets and depreciation

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

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

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

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

(e) Income

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

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

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

(f) Expenditure

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

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

(g) Pension costs

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

(h) Fixed asset investments

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

(i) Realised gains and losses

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

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

(j) Restricted funds

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

(k) Leases

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

(l) Critical accounting estimates and areas of judgement

In the view of the trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements. Nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Note 2 – Voluntary income

| | Unrestricted Funds | Restricted Funds | Total Funds 2022 | Total Funds 2021 |
|----------------------------|--------------------|------------------|------------------|------------------|
| | £ | £ | £ | £ |
| Donations from individuals | 58,113 | - | 58,113 | 56,354 |
| Grants and donations | 55,094 | 591,845 | 646,939 | 963,335 |
| Legacies | 14,778 | - | 14,778 | 34,048 |
| | <u>127,985</u> | <u>591,845</u> | <u>719,830</u> | <u>1,053,737</u> |

Note 3 - Income from charitable activities

| | Total funds 2022 | Total funds 2021 |
|--|------------------|------------------|
| | £ | £ |
| Contributions from healthcare partners | 52,756 | 13,531 |
| Products and merchandising | 93 | - |
| | <u>52,849</u> | <u>13,531</u> |

Note 4 - Investment income

| | Unrestricted Funds | Restricted Funds | Total Funds 2022 |
|-------------------|---------------------------|-------------------------|------------------|
| | £ | £ | £ |
| Bank Interest | 69 | - | 69 |
| Investment income | 22,788 | - | 22,788 |
| | <u>22,857</u> | <u>-</u> | <u>22,857</u> |
| | <u>Unrestricted Funds</u> | <u>Restricted Funds</u> | <u>2021</u> |
| | £ | £ | £ |
| Bank Interest | 223 | - | 223 |
| Investment income | 27,054 | - | 27,054 |
| | <u>27,277</u> | <u>-</u> | <u>27,277</u> |

Note 5 - Other income

| | Total funds 2022 | Total funds 2021 |
|----------------------------------|------------------|------------------|
| | £ | £ |
| Coronavirus Job Retention Scheme | (22) | 98,816 |

Note 6 – Expenditure

| | Fundraising costs | Charitable activities | Total 2022 |
|---|-------------------|-----------------------|---------------|
| | £ | £ | £ |
| Expenditure directly allocated to activities | | | |
| Musicians' fees, training and expenses | - | 112,287 | 112,287 |
| Staff costs | 135,022 | 482,050 | 617,072 |
| Advertising | 533 | - | 533 |
| Travelling | - | 6,978 | 6,978 |
| Cost of fundraising events | 7,385 | - | 7,385 |
| | <hr/> 142,940 | <hr/> 601,315 | <hr/> 744,255 |
| Support costs allocated to activities | | | |
| Premises and equipment expenses | 3,360 | 19,039 | 22,399 |
| General office costs | - | 112,208 | 112,208 |
| Depreciation & Amortisation | - | 19,434 | 19,434 |
| | <hr/> 146,300 | <hr/> 751,996 | <hr/> 898,296 |
| Investment management costs | 8,407 | - | 8,407 |
| Audit fees | - | 12,067 | 12,067 |
| | <hr/> 154,707 | <hr/> 764,063 | <hr/> 918,770 |
| | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> |

Note 6 – Expenditure (continued)

| | Fundraising costs | Charitable activities | Total 2021 |
|---|-------------------|-----------------------|------------|
| | £ | £ | £ |
| Expenditure directly allocated to activities | | | |
| Musicians' fees and expenses | - | 58,530 | 58,530 |
| Staff costs | 128,636 | 546,585 | 675,221 |
| Advertising | 517 | - | 517 |
| Travelling | - | 287 | 287 |
| Cost of fundraising events | 4,229 | - | 4,229 |
| | 133,382 | 605,402 | 738,784 |
| Support costs allocated to activities | | | |
| Premises and equipment expenses | 3,214 | 18,214 | 21,428 |
| General office costs | - | 119,744 | 119,744 |
| Depreciation & Amortisation | - | 20,428 | 20,428 |
| | 136,596 | 763,788 | 900,384 |
| Investment management costs | 8,439 | - | 8,439 |
| Audit fees | - | 9,995 | 9,995 |
| | 145,035 | 773,783 | 918,818 |

Support costs have been allocated on the following basis:

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

This year, we spent £584,265 on restricted funds. (2021: £530,058)

Note 7 – Net operating income

| | Total 2022 | Total 2021 |
|--|-----------------------|-----------------------|
| This is stated after charging: | £ | £ |
| Auditors' remuneration | 12,067 | 9,995 |
| Fees paid to audit firm for other services | 4,976 | 3,448 |
| Depreciation of intangible fixed assets | 4,139 | 6,743 |
| Depreciation of tangible fixed assets | 15,295 | 13,685 |
| Operating lease rentals – land and buildings | 18,638 | 18,024 |
| Operating lease rentals – other | 3,694 | 12,522 |
| | <u> </u> | <u> </u> |

Note 8 – Employees

| | Total 2022 | Total 2021 |
|-----------------------|-----------------------|-----------------------|
| | £ | £ |
| Wages and salaries | 545,002 | 596,508 |
| Social security costs | 44,785 | 46,670 |
| Pension costs | 25,831 | 29,261 |
| Other staff costs | 1,454 | 2,782 |
| Staff costs | <u>617,072</u> | <u>675,221</u> |

| | Total 2022 | Total 2021 |
|--|-----------------------|-----------------------|
| The average number of staff employed by the charity was; | No. | No. |
| Chief Executive | 1 | 1 |
| Fundraising and publicity | 5 | 8 |
| Live music organisation and support | 14 | 16 |
| Total | <u>20</u> | <u>25</u> |

Employees earning £60,000 to £70,000 Nil (2021 – Nil)

Employees earning £70,000 to £80,000 1 (2021 – 1)

Note 9 - Trustees and key management personnel

No trustees received emoluments in the year (2021: none)

There were no travel expenses paid for trustees in 2021/22. In 2020/21 £119 was paid to one Trustee

Key management personnel include trustees and the Chief Executive. The total employee emoluments of the charity's key management personnel were £89,662. Last year this was £88,032. As stated above, Trustee emoluments were nil. In 2020/21 the figure was also nil.

The charity spent £1,239 on board meetings in 2021/22. In 2020/21 the figure was £299.

This year, five trustees donated £2,273 to unrestricted funds. Last year, five trustees donated £1,510 to unrestricted funds.

Note 10 - Intangible fixed assets

| | Website Development |
|---------------------|---------------------|
| Cost | £ |
| At 1 April 2021 | 28,041 |
| Additions | - |
| At 31st March 2022 | <u>28,041</u> |
| Depreciation | |
| At 1 April 2021 | 23,363 |
| Charge for the year | 4,139 |
| At 31st March 2022 | <u>27,502</u> |
| Net Book Value | |
| At 31st March 2022 | <u>539</u> |
| At 31st March 2021 | <u>4,678</u> |

Note 11 - Tangible fixed assets

| | Freehold Premises | Office Equipment | Musical Equipment | Computer Equipment | Total |
|---------------------|----------------------|------------------|-------------------|-----------------------|---------|
| Cost | £ | £ | £ | £ | £ |
| At 1 April 2021 | 42,253 | 11,886 | 15,505 | 106,097 | 175,741 |
| Additions | - | - | - | 8,609 | 8,609 |
| Disposals | - | - | - | - | - |
| At 31st March 2022 | 42,253 | 11,886 | 15,505 | 114,706 | 184,350 |
| Depreciation | | | | | |
| At 1 April 2021 | 21,970 | 9,911 | 13,985 | 75,443 | 121,309 |
| Charge for the year | 845 | 855 | 266 | 13,329 | 15,295 |
| At 31st March 2022 | 22,815 | 10,766 | 14,251 | 88,772 | 136,604 |
| Net Book Value | | | | | |
| At 31st March 2022 | 19,438 | 1,120 | 1,254 | 25,934 | 47,746 |
| At 1 April 2021 | 20,283 | 1,975 | 1,520 | 30,654 | 54,432 |

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

Note 12 – Investments

| | Total 2022 | Total 2021 |
|-----------------------------------|------------------|------------------|
| | £ | £ |
| Quoted shares and securities | | |
| Market value at 1 April | 1,205,849 | 1,000,735 |
| Additions at cost | 530,035 | 491,186 |
| Disposals at opening market value | (239,883) | (486,488) |
| Gains/(Losses) on revaluation | 20,848 | 200,416 |
| Market value at 31 March | <u>1,516,849</u> | <u>1,205,849</u> |
| Historic cost at 31 March | <u>1,348,774</u> | <u>1,020,027</u> |

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March 2022:

| | £ | % |
|--|---------|-------|
| Goldman Sachs Sterling Liquid Reserves | 250,000 | 16.48 |

Note 13 – Debtors

| | Total 2022 | Total 2021 |
|-------------------------------|----------------|---------------|
| | £ | £ |
| Sundry debtors | 32,111 | 8,588 |
| Prepayments and other debtors | 4,867 | 3,527 |
| Creative Scotland grant | 242,434 | - |
| | <u>279,412</u> | <u>12,115</u> |

Note 14 – Creditors

| | Total 2022 | Total 2021 |
|------------------------------|---------------|---------------|
| | £ | £ |
| Musicians' fees and expenses | 7,388 | 3,765 |
| Taxation and social security | 14,000 | 11,571 |
| Other creditors | 48,875 | 77,207 |
| | <u>70,263</u> | <u>92,543</u> |

Note 15 - Financial commitments

| | Land and buildings | | Other | |
|---|--------------------|------------|--------------|--------------|
| | Total 2022 | Total 2021 | Total 2022 | Total 2021 |
| | £ | £ | £ | £ |
| The charity's future minimum lease payments are as follows: | | | | |
| Within one year | - | - | 2,418 | 2,418 |
| Between one and five years | - | - | 2,418 | 4,836 |
| | <u>-</u> | <u>-</u> | <u>4,836</u> | <u>7,254</u> |

Note 16 - Analysis of net assets between funds

| | Unrestricted Funds | Restricted Funds | Total Funds 2022 |
|--------------------------------|--------------------|------------------|------------------|
| | £ | £ | £ |
| Tangible and intangible assets | 48,285 | - | 48,285 |
| Investments | 521,954 | 994,895 | 1,516,849 |
| Current assets | 497,161 | 242,434 | 739,595 |
| Current liabilities | (70,263) | - | (70,263) |
| | 997,137 | 1,237,329 | 2,234,466 |

| | Unrestricted Funds | Restricted Funds | Total Funds 2021 |
|--------------------------------|--------------------|------------------|------------------|
| | £ | £ | £ |
| Tangible and intangible assets | 59,110 | - | 59,110 |
| Investments | - | 1,205,849 | 1,205,849 |
| Current assets | 1,115,673 | 25,667 | 1,141,340 |
| Current liabilities | (92,543) | - | (92,543) |
| | 1,082,240 | 1,231,516 | 2,313,756 |

Note 17 - Unrestricted funds

| | At 1 April 2021 | Income | Expenditure | Transfers | (Losses)/Gains | At 31 March 2022 |
|--------------------------------------|-----------------|---------|-------------|-----------|----------------|------------------|
| <u>Designated Unrestricted Funds</u> | £ | £ | £ | £ | £ | £ |
| <u>Fixed asset funds:</u> | | | | | | |
| Scotland | 34,759 | - | - | (5,770) | - | 28,989 |
| England and Wales | 19,673 | - | - | (915) | - | 18,758 |
| Development Fund | 62,688 | - | - | (1,863) | - | 60,825 |
| TOTAL DESIGNATED FUNDS | 117,120 | - | - | (8,548) | - | 108,572 |
| Non-designated Unrestricted Funds | 965,120 | 224,252 | (334,505) | 10,315 | 23,383 | 888,565 |
| Total | 1,082,240 | 224,252 | (334,505) | 1,767 | 23,383 | 997,137 |

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

The Development Fund (formerly named Property Fund – England) is to be used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software. During the year to 31 March 2022, transfers of £1,862 were made from this fund to reflect IT-related improvements at the Edinburgh and Walton office, and to develop the website. The transfers on the fixed assets funds are movements to reflect the changes in the net book value of the tangible assets.

The transfers to the non-designated unrestricted funds are;

| | |
|--|---------------|
| Transfer from Fixed Asset Fund - Scotland | 5,770 |
| Transfer from Fixed Asset Fund - England & Wales | 915 |
| Transfer from Development Fund | 1,863 |
| | <u>8,548</u> |
| Transfer from Restricted Funds | 1,767 |
| | <u>10,315</u> |

Note 18 - Restricted funds

| Donors | At 31 March 2021 | Transfer (to)/ from | Income | Expenditure | At 31 March 2022 |
|--|------------------|------------------------|---------|-------------|---------------------|
| ABF The Soldiers' Charity | 10,000 | - | - | 9,524 | 476 |
| Aileen Young Legacy | 374,851 | - | - | - | 374,851 |
| Arts Council England | 22,725 | - | 24,857 | 47,582 | - |
| Arts Council of Wales | - | - | 38,199 | 38,199 | - |
| Calleva Foundation | - | - | 10,000 | 5,000 | 5,000 |
| Community Foundation for Surrey (Burnett Music Fund) | 5,300 | - | - | 2,900 | 2,400 |
| Co-op Local Community Fund | 6,107 | - | 9,403 | 1,105 | 14,405 |
| Creative Scotland | - | - | 317,434 | 75,000 | 242,434 |
| Edinburgh & Lothians Health Foundation | 1,800 | - | 31,551 | 32,681 | 670 |
| Gatwick Airport Community Trust | 2,250 | - | - | 2,250 | - |
| Glasgow Council for the Voluntary Sector (GCVS) | - | - | 9,873 | - | 9,873 |
| Greenwich Hospital | 12,300 | - | - | 10,500 | 1,800 |
| Lady Marion Gibson Trust | 15,667 | - | 10,000 | 17,334 | 8,333 |
| Meikle Foundation | 4,000 | *(2,000) | - | 2,000 | - |
| Peter Sowerby Foundation | - | - | 25,000 | - | 25,000 |
| Plum Trust | 10,000 | - | 10,000 | 10,000 | 10,000 |
| Robertson Trust | 20,000 | - | - | 20,000 | - |
| Roger & Douglas Turner Charitable Trust | 5,000 | - | - | 1,562 | 3,438 |
| ScottishPower Foundation | 11,410 | 233* | 3,000 | - | 14,643 |
| The Drapers' Charitable Fund | 9,000 | - | - | 9,000 | - |
| The Gannochy Trust | 11,850 | - | - | 11,850 | - |

| | | | | | |
|--|------------------|---------------|----------------|----------------|------------------|
| The Moondance Foundation | 58,751 | - | - | 37,329 | 21,422 |
| The National Lottery Community Fund – Partnerships | 64,470 | - | 21,833 | 85,075 | 1,228 |
| William Roy Legacy | 158,855 | - | - | - | 158,855 |
| Worshipful Company of Insurers | 2,700 | - | - | 2,700 | - |
| Gibson Graham Charitable Trust | 72,350 | - | - | - | 72,350 |
| Margaret J Stephen's Charitable Trust | 146,032 | - | - | - | 146,032 |
| Sharing live music in specific areas of the UK | 122,266 | - | 70,950 | 110,605 | 82,611 |
| Sharing live music in specific healthcare environments | 83,832 | - | 9,745 | 52,071 | 41,506 |
| | 1,231,516 | -1,767 | 591,845 | 584,265 | 1,237,329 |

* Restricted status has been changed on these funds following an in-depth review, including contact with funders, where appropriate.

| Funder | Restriction |
|--|--|
| ABF The Soldiers' Charity | Grant for live music for former members of the armed forces in care homes in England and Wales |
| Aileen Young Legacy | Legacy to enable live music in Scotland |
| Arts Council England | Resilience grant to support live music |
| Arts Council of Wales | Resilience grant for Wales to support live music |
| Calleva Foundation | Improving children's mental health in England and supporting #BackToLive in England |
| Community Foundation for Surrey (Burnett Music Fund) | Grant for eight live music experiences for babies in neonatal units in Surrey (Lullaby Hour) |
| Co-op Local Community Fund | Funding for live music experiences across specific locations in the UK |
| Creative Scotland | Emergency support funding for recovery and resilience in Scotland |
| Edinburgh & Lothian Health Foundation | Grant for live music across Edinburgh, Midlothian, East Lothian and West Lothian |
| Gatwick Airport Community Trust | Grant for eight live music experiences in the vicinity of Gatwick Airport |
| Glasgow Council for the Voluntary Sector (GCVS) | Live music for adult mental healthcare in Glasgow |

Note 18 - Restricted funds (Continued)

| | |
|--|--|
| Greenwich Hospital | Funding for live music to support former members of the Royal Navy |
| Lady Marion Gibson | Grant for live music in Scotland |
| Meikle Foundation | Grant for live music in Scotland |
| Peter Sowerby Foundation | First instalment for the Music in Mental Health & Wellbeing project |
| Plum Trust | Grant for live music in Scotland |
| Robertson Trust | Grant to build capacity for sharing live music in Scotland |
| Roger & Douglas Turner Charitable Trust | For 16 live music experiences in Birmingham, the Black Country and Worcestershire |
| Scottish Power Foundation | Grant to fund Open for Music and ICU-Hear projects |
| The Drapers' Charitable Fund | Grant for 30 online live music experiences |
| The Gannochy Trust | Grant for live music in Perth and Kinross |
| The Moondance Foundation | Grants to support live music in Wales in 2021/22 and 2022/23 |
| The National Lottery Community Fund - Partnerships | Grant for our partnership with Age UK to share live music for the wellbeing of older people in North England |
| William Roy Legacy | Legacy to support live music in Scotland |
| Worshipful Company of Insurers | Grant in memory of Mike Cooper Mitchell for live music in London hospitals |
| Gibson Graham Charitable Trust | For live music in Strathclyde (with a preference for Kintyre) |
| Margaret J Stephen's Charitable Trust | For live music in Dundee and Angus |

Note 19 - Commitments

There were no capital commitments at 31 March 2022 or 31 March 2021.

Note 20 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £25,831. Last year, it was £29,261.

Contributions of £4,434 were payable to the scheme at the end of the year and are included as creditors. In 2020/21, the figure was £3,383.

Note 21 - Statement of financial activities for the year ended 31 March 2021

| | Unrestricted funds | Restricted funds | Expendable endowment funds | Total funds 2021 | Total funds 2020 |
|---|--------------------|------------------|----------------------------|------------------|------------------|
| | £ | £ | £ | £ | £ |
| Income and endowments | | | | | |
| Donations and legacies | 256,374 | 797,363 | - | 1,053,737 | 1,397,988 |
| Charitable activities | 13,531 | - | - | 13,531 | 249,682 |
| Events | 49,938 | - | - | 49,938 | 106,242 |
| Income from investments | 27,277 | - | - | 27,277 | 38,814 |
| Coronavirus Job Retention Scheme Government Furlough Scheme | 98,816 | - | - | 98,816 | - |
| Total operating income | 445,936 | 797,363 | - | 1,243,299 | 1,792,726 |
| Expenditure | | | | | |
| Expenditure on raising funds | | | | | |
| Fundraising costs | 136,596 | - | - | 136,596 | 234,964 |
| Investment management costs | 8,439 | - | - | 8,439 | 8,762 |
| Total cost of raising funds | 145,035 | - | - | 145,035 | 243,726 |
| Expenditure on charitable activities | | | | | |
| Musicians' fees and expenses for live music | - | 58,530 | - | 58,530 | 429,940 |
| Other expenditure | 243,725 | 471,528 | - | 715,253 | 755,720 |
| Total charitable expenditure | 243,725 | 530,058 | - | 773,783 | 1,185,660 |
| Total operating expenditure | 388,760 | 530,058 | - | 918,818 | 1,429,386 |

Note 21 - Statement of financial activities for the year ended 31 March 2021 (Continued)

| | | | | | |
|--|------------------|------------------|------------------|------------------|------------------|
| Net operating income | 57,176 | 267,305 | - | 324,481 | 363,340 |
| Gains/(losses) on investment assets | 200,416 | - | - | 200,416 | (135,501) |
| | | | | | |
| Net income before transfers | 257,592 | 267,305 | - | 524,897 | 227,839 |
| Transfers between funds | 24,597 | 193,785 | -218,382 | - | - |
| | | | | | |
| | 282,189 | 461,090 | (218,382) | 524,897 | 227,839 |
| Net movement in funds | | | | | |
| Total funds brought forward | 800,051 | 770,426 | 218,382 | 1,788,859 | 1,561,020 |
| Total funds carried forward | 1,082,240 | 1,231,516 | - | 2,313,756 | 1,788,859 |



Thank you

We want to say a huge thank you to everyone who has donated to, funded and raised money for Music in Hospitals & Care in another challenging year. Thanks to your support, we've been able to keep sharing live music, improving people's health and wellbeing.

Here are some of the trusts, foundations and corporate partners we would like to thank:

Arts Council England
Arts Council Wales
Calleva Foundation
Co-op Local Community Fund
Countess of Dunmore's Charitable Trust
Creative Scotland
D W T Cargill Fund
Edinburgh & Lothians Health Foundation
Eveson Trust
Gannochy Trust


Glasgow Council Voluntary Sector (GCVS)
Hugh Fraser Foundation
Lady Marian Gibson Trust
Moondance Foundation
National Lottery Community Fund
Peter Sowerby Foundation
Pilkington Charities Fund
Players of People's Postcode Lottery
Plum Trust
Rowan Trust

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

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

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

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 01932 260810



mihc.org.uk



Music in Hospitals & Care is a registered charity in England & Wales 1051659 and in Scotland SC038864
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