



Annual report

2024/25

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Welcome

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

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

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

On a more positive note and thanks to the funding we have obtained, we have still been

able to work on new initiatives such as a pioneering new monthly residency to share live music in oncology and paediatric wards in collaboration with University Hospitals Coventry and Warwickshire. Our live music continues to spread joy at the most difficult and challenging times.

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

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



Maureen Hall
Maureen Hall
Chair



Barbara Osborne
Barbara Osborne
Chief Executive



About us

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

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

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

Our vision

Everyone can access and experience the joy of live music.

Why do we share live music in hospitals and care?



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



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



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



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

How we work

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



We are person-centred...

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



We work together...

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



We understand and learn...

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

What we do

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



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

Outcomes

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



People



...engage with and access live music.

In 2024/25 we shared

2,363

hours of live music...



...in 454 health and care settings.

Reaching over

47,000

patients, residents and service users.



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

We visited

145

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

Staff reported that

of patients were less bored.

76%

At 99%

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



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

We visited

164

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

Staff reported that

100%

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



Live music



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

We visited

88

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

Staff reported that

90%

of patients had respite from emotional pain and distress and 100% felt more connected to other people.



...is embedded in health and care.

We visited

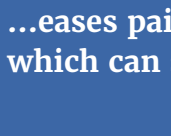
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different serious illness settings, including 578 hours in hospital wards, 41 hours in hospices, 18.5 hours in the community and 11 hours in care homes.

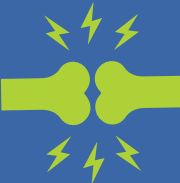


96%

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



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



Staff reported that

55%

of patients in their care experienced less physical pain according to staff.

Musicians



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

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

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

194

musicians visited health and care settings.*



11

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



90%

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

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

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

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

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



Marged's story

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

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

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

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

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

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

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

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

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

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

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



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

Music in Hospitals & Care musician Marged Hall



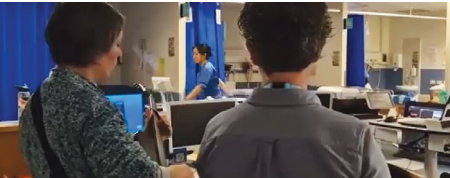
“We’re so thankful for our relationship with Music in Hospitals & Care. In the environment that we are in, it can be very scary for young children. All the procedures that they’re going through. Something like live music, everybody needs. It brings so much joy to them.”

Queen Elizabeth Hospital Safari ward school room, London



Highlights

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



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



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



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



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



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

 **297.5**
hours of live music in paediatric settings

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

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

Voice

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

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

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



Moving to music is a natural physiotherapy

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

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

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

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

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

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



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

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

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

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

Music in Hospitals & Care musician Elkie Jeffery

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

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

Highlights

I believe in the healing power of live music for patients, families and staff on critical care wards.



3,174
pledged over £16,000

Add your name


Email

Firstname

Lastname

Add my name

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



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

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

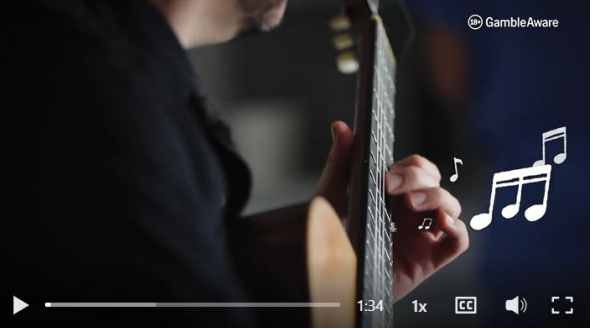


Shared 12 hours of live music in April, May and August for staff at Charing Cross Hospital as part of its Pathway to Excellence.



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

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



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

Edinburgh News

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





Media coverage



 **245**
regular health and care partners

 **230,000**
website views from 44,000 visitors

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



Equality, Diversity, Inclusion and Accessibility (EDIA)

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

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

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

Deborah & Olawale's story



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

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

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

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

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

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

Former shadow trustee Deborah Omo-Obi

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

Former shadow trustee Olawale Ojo

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

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

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

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

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

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

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

Highlights

Staff completed accessible communications training

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

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

in October, from sarangi player Shem Jarrold.

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

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

We established new ways to collect EDI and demographic data

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

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

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

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

As part of our eLearning platform trial,

staff completed modules relating to an inclusive workplace culture.

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

In a survey completed by 74 of our musicians:



43.8%

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



9.6%

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



Recovery

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

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

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

Kate's story



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

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

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

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

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

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

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

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

Kate Turner



Highlights



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



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

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



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



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



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



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



£64,000

raised from individual donations

480

new donors

10

new regular givers



93.6%

increase in supporters on our email list



45.4%

of health and settings donated towards live music



Organisational Capability

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

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

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

Lara's story



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

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

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

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

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

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

Highlights

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

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

Retired our existing network server drives, replacing them with a cloud-based storage solution for **improved security and efficiency across the charity.**



96%

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

Trialled an online eLearning platform for staff and musician training.

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

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

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



84%

of staff agreed that they felt supported to undergo this change

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

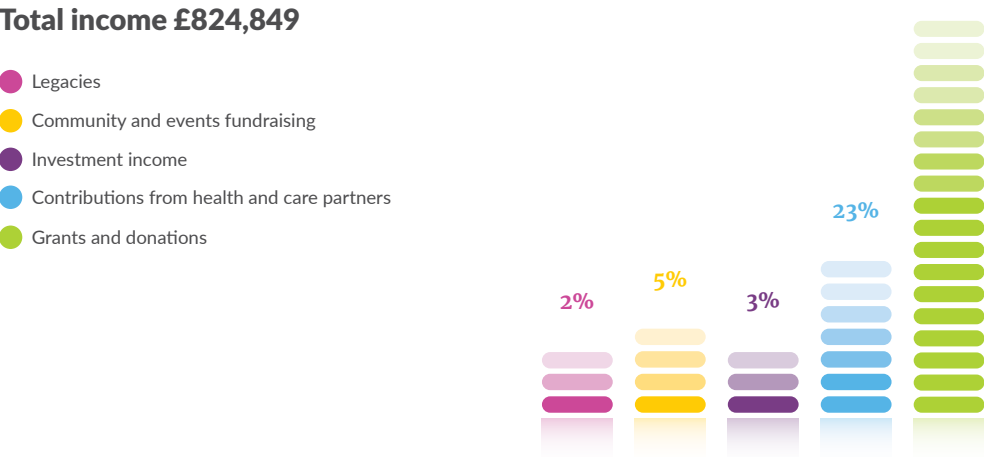
that represents the diverse communities we work with.

Took significant steps to address our environmental impact,

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

Financial summary

How we raised money



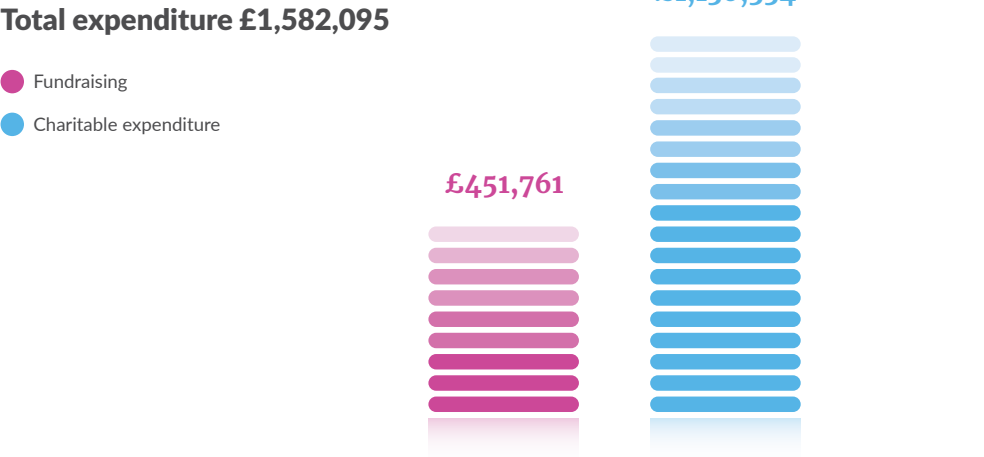
Once again, we are hugely grateful to the individuals who remember Music in Hospitals & Care in their Will, and our committed fundraisers and supporters throughout the year.

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

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

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

How we spent our money



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

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

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

Our musicians

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

Planning for the future

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

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

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

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

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

“A number of patients said the live music had made their day. Two patients in a lot of pain were able to settle a little while the music played. It connected some people to their emotions and there were hugs shared, also laughter and joy. Live music changes the dynamic in the hospice for patients, families and staff as well. It's very special.”

Northern Ireland Hospice, Belfast



Looking ahead

Impact

What success looks like in the future...

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

Next year we aim to

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

Voice

What success looks like in the future...

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

Next year we aim to

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

EDIA

What success looks like in the future...

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

Next year we aim to

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



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

Woodend Hospital Specialist Rehab Centre, Aberdeen

Recovery

What success looks like in the future...

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

Next year we aim to

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

Organisational capability

What success looks like in the future...

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

Next year we aim to

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

Thank you

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

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

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

Partner with us

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

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

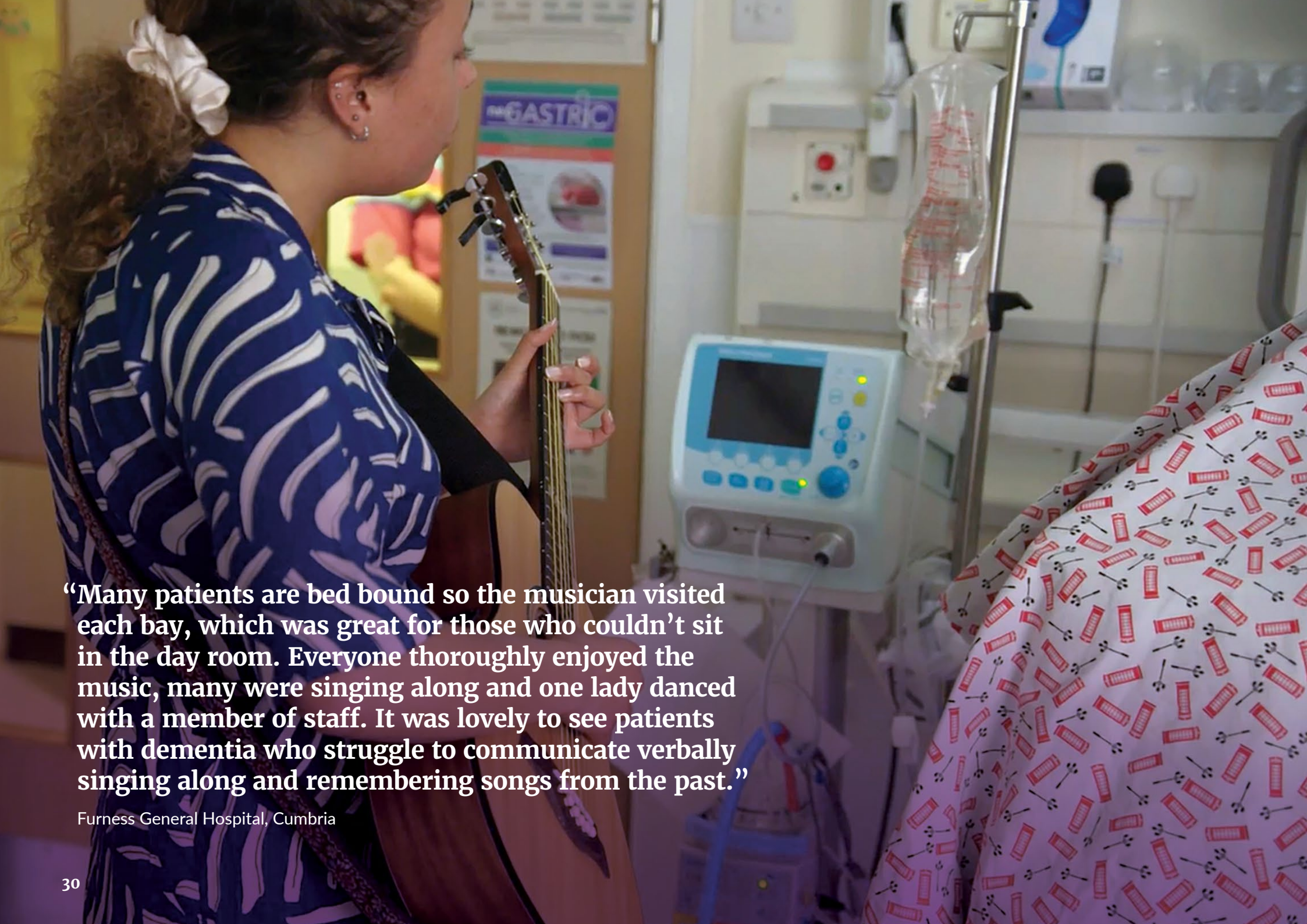
In the community this might look like inaccessible venues, or the financial impact of needing to bring a carer. In health and care environments, it can be due to staff capacity or, often, the cost of organising high-quality live music on very limited budgets.

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

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

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





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

Furness General Hospital, Cumbria

Leave a gift in your Will

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

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

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

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

Our registered charity number in England and Wales: 1051659

Our registered charity number in Scotland: SC038864

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

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

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

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

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

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

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



Annual accounts for the year ended 31 March 2025

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Public benefit

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

Financial review for the year to 31 March 2025

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

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

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

Principal funding sources

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

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

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

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

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

applied learnings and insights from new fundraising activities to our future income generation plans.

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

Investments

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

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

Reserves

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

Reserves policy

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

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

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

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

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

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

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

Reserves at 31 March 2025

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

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

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

Funds

Three different types of funds are held by the charity:

(a) Restricted funds

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

discretion in the use of these funds.

(b) Designated funds

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

(c) Unrestricted funds

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

A summary of the funds at 31 March 2025 was:

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

Structure, governance and management

Governing document

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

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

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

Trustees (Board of Directors)

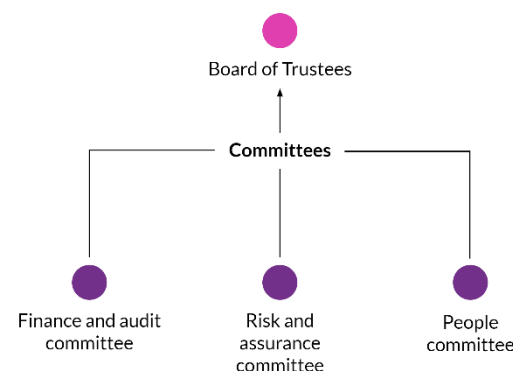
Our Board of Trustees, who are also Directors of the Charity for the purposes of the charity law, have overall responsibility for the strategy, management, and control of Music in Hospitals & Care. The trustees are listed on page 43. Our Chief Executive, working with the Senior Leadership team, is responsible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

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

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

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

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



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

Key management

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

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

Fundraising regulation and management

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

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

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

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

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

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

Risk management and assurance

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

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

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

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

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

Strategic risks, controls and mitigations



Impact



Voice



Recovery



EDIA



Organisational capability

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

Change from 2023/24: emerging risk

Target risk status: green

Current risk status: amber

Management and mitigations

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



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

Change from 2023/24: no change

Target risk status: green

Current risk status: green

Management and mitigations

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



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

Change from 2023/24: slight decrease

Target risk status: green

Current risk status: amber

Management and mitigations

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



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

Change from 2023/24: no change

Target risk status: green

Current risk status: green

Management and mitigations

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



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

Change from 2023/24: no change

Target risk status: green

Current risk status: amber

Management and mitigations

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



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

Change from 2023/24: slight increase

Target risk status: amber

Current risk status: amber

Management and mitigations

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



Statement of trustees' responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees must prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities Statement of Recommend Practice (SORP)
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK accounting standards have been followed subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue to operate.

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

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

Disclosure of information to auditors

In so far as the trustees are aware:

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

Auditors

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

Signed:



Maureen Hall, Chair

Date: 11/07/25

Administrative information

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

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

Registered office:

Canopi
82 Tanner Street
London
SE1 3GN

Royal Patron: HRH the Duchess of Gloucester GCVO

President: Sir Thomas Allen CBE

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

Presidents Emeriti: Nella Kerr MBE

Chair: Maureen Hall

Vice Chair: Dr Jeremy Huw Williams

Hon Treasurer: Andrew Ling

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

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

Solicitors:

Turcan Connell
Princes Exchange
1 Earl Grey Street
Edinburgh

EH3 9EE

Auditors:

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

Bankers:

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

Virgin Money UK
Edinburgh
EH2 2QW

Investment Advisors:

Rathbones, 30 Gresham Street, London EC2V 7QN

Chief Executive: Barbara Osborne

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

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated.

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

We have nothing to report in this regard.

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

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

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

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

Matters on which we are required to report by exception

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

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

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees' were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 42,

the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under Section 44 (1) C of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with regulations made under those Acts.

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

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

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

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

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

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

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

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

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

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

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

Use of the audit report

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

Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Signed:



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

Date: 23 July 2025

Statement of financial activities for the year ended 31 March 2025

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

Statement of financial activities for the year ended 31 March 2025 (continued)

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

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

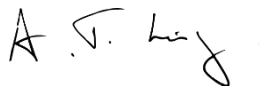
Balance sheet as at 31 March 2025

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

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



Maureen Hall
Chair of Trustees



Andrew Ling
Hon. Treasurer

Date: 11/07/25

Statement of cash flows for the year ended 31 March 2025

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

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

Note 1 - Accounting policies

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

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

(a) Basis of preparation

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

(b) Going concern

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

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

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

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

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

(c) Intangible fixed assets and amortisation

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

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

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

(d) Tangible fixed assets and depreciation

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

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

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

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

(e) Income

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

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

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

(f) Expenditure

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

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

(g) Pension costs

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

(h) Fixed asset investments

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

section of the Statement of Financial Activities as 'gains or losses on investments'.

(i) Realised gains and losses

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

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

(j) Restricted funds

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

(k) Leases

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

(l) Critical accounting estimates and areas of judgement

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

(m) Comparative information

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

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

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

(n) Financial Instruments

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

(o) Taxation

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

(p) Cash at bank and in hand

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

Note 2 – Voluntary income

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

Note 3 - Income from charitable activities

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

Note 4 - Investment income

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

Note 5 – Expenditure

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

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

Note 5a – Support costs

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

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

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

Note 6 – Net operating income

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

Note 7 – Employees

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

Note 7 – Employees (continued)

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

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

Note 8 - Trustees and key management personnel

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

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

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

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

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

Note 9 - Intangible fixed assets

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

Note 10 - Tangible fixed assets

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

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

Note 11 – Investments

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

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

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

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

Note 12 - Debtors

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

Note 13 - Creditors

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

Deferred Income:

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

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

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

Note 14 - Financial commitments

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

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

Note 15 - Analysis of net assets between funds

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

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

Note 16 - Unrestricted funds

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

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

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

Note 17 - Restricted funds

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

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

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

Note 18 - Analysis of changes in net debt

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

Note 19 – Commitments

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

Note 20 - Pension costs

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

Note 21 – Related parties

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



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