

LIVE MUSIC NOW LIMITED

England & Wales · Charity number 273596

Details

Other names L M N, LMN

Status Registered

Legal form Charitable company

Company number [01312283](#)

Registered 1977-05-25

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS ESTABLISHED ARE: (I) TO ADVANCE THE EDUCATION OF THE PUBLIC AND PROMOTE THEIR HEALTH AND WELLBEING, BY PROVIDING HIGH QUALITY INTERACTIVE MUSIC PERFORMANCES, IN PARTICULAR AMONG THOSE MEMBERS OF THE PUBLIC WHO WOULD OTHERWISE BE DEPRIVED OF THE BENEFIT OF PERFORMANCES OF LIVE MUSIC AND OTHER PERFORMING ARTS. (II) TO ADVANCE THE MUSICAL EDUCATION OF MUSICIANS AT THE OUTSET OF THEIR CAREERS AS PERFORMING ARTISTS BY PROVIDING THEM WITH SUPPORT, SPECIALIST TRAINING AND THE OPPORTUNITIES TO PERFORM AND WORK IN PUBLIC.

Activities: Live Music Now is a UK-wide music outreach charity, established in 1977 by Yehudi Menuhin with two strategic aims; To bring live music of the highest quality to those for whom access to its benefits is normally restricted; To support the professional development of musicians at the outset of their careers, ensuring the highest quality of delivery through a rigorous selection and training process.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, Other Defined Groups

Geography

- Northern Ireland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,362,782	£1,399,431	£358,362	17
2024-03-31	£1,544,746	£1,610,029	£395,010	23
2023-03-31	£1,281,623	£1,574,446	£460,292	17
2022-03-31	£1,392,090	£1,169,303	£753,115	16
2021-03-31	£971,419	£772,753	£570,935	17

Trustees

Name	Role	Appointed
Sir Vernon Ellis	Chair	2018-10-04
Dr Peter Sydney Freedman		2016-03-26
Dr Rumina Onac		2024-10-16
Edward James Charlesworth		2024-10-16
Lisa Marie Calmiano		2022-07-20
Lowri Mair Clement		2020-09-22
Michael Peter Andrew Bass		2024-10-16
PROFESSOR GEORGE ADAM OCKELFORD		2019-09-17
Peter Brian Gerard McInerney		2024-10-16
Simon Millward		2019-05-15

LIVE MUSIC NOW LIMITED

England & Wales - Charity number 273596

Accounts

Charity no: 273596
Company no: 01312283



Live Music Now

**Annual Report and Audited Financial Statements
Year Ended 31 March 2025**



Live Music Now

Annual Report 2024-25

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1. Introduction from the Chair

This year marked a period of profound transition for Live Music Now. We continued to respond to growing need across education, health and community settings, while navigating significant financial and operational challenges affecting the wider charity sector. At the same time, we laid important foundations for the organisation's future, strengthening our strategic focus and reaffirming our commitment to social impact through music.

The demand for Live Music Now's work has never been greater. Across England, Wales and Northern Ireland, our musicians have supported children with additional learning needs, people living with dementia, families experiencing isolation, and communities under sustained pressure. Music continues to offer something distinctive in these contexts: connection, dignity, expression and shared humanity. This year's work demonstrates both the scale of that need and the depth of impact that can be achieved when music is embedded thoughtfully and inclusively.

During the year, the charity undertook a necessary organisational restructure to ensure long-term sustainability. These changes were not taken lightly. I want to recognise the professionalism, resilience and care shown by staff throughout this process, and to thank our partners and funders for their continued trust and flexibility during a challenging period. The Board remains focused on strengthening Live Music Now's financial resilience, rebuilding unrestricted reserves, and supporting the leadership team to deliver the organisation's strategic intent.

We were deeply saddened by the loss of our Founder President, Sir Ian Stoutzker, in April 2024. His vision – shared with Lord Yehudi Menuhin – that live music should be accessible to everyone, regardless of circumstance, continues to guide our work. Nearly five decades on, that founding principle remains as urgent and relevant as ever.

As Chair, I am immensely proud of what Live Music Now has achieved this year: the quality of the work delivered, the leadership shown across the organisation, and the integrity with which difficult decisions have been made. With a clearer structure, strong partnerships and an unwavering belief in the power of music, Live Music Now is well placed to continue delivering meaningful change in the years ahead.

Sir Vernon Ellis
Chair of the Trustees

2. Introduction from CEO

This year has been one of challenge, reflection and renewed clarity for Live Music Now. Operating in an increasingly complex landscape – shaped by financial pressure, workforce strain and rising social need – we have continued to deliver high-quality music programmes while reshaping the organisation to ensure long-term impact and sustainability.

Between April 2024 and March 2025, Live Music Now delivered over 4,300 sessions, reaching more than 100,000 people across education, health and community settings. Behind these numbers sit deeply human stories: children finding their voice through music, families reconnecting, care staff gaining confidence, and communities coming together in ways that feel joyful, inclusive and meaningful. This is the heart of our work.

Alongside delivery, we undertook a significant organisational restructure to better align our resources with our mission. This included the introduction of clearer programme strands – Music in Education, Music in Health and Music in Place – enabling stronger strategic leadership, clearer communication with partners, and more effective national coordination. These changes have strengthened our ability to respond to need, while ensuring musicians remain at the centre of everything we do.

This year also reaffirmed the importance of partnership. Our work is only possible because of the trust placed in us by schools, healthcare providers, local authorities, community organisations and funders

across the UK. Together, we are developing models that go beyond one-off interventions, embedding music into systems, services and places where it can have lasting benefit.

I want to thank our staff team and musicians for their extraordinary commitment during a demanding year. Their care, creativity and professionalism have sustained Live Music Now through change and ensured the quality of our work never wavered. I am also grateful to our Trustees for their support, challenge and belief in the organisation's future.

As we look ahead, Live Music Now remains focused on what matters most: delivering social impact through music, supporting musicians to thrive, and ensuring that those who are most likely to be excluded from cultural life can experience the transformative power of live music.

Janet Fischer MBE
Chief Executive

Total Annual Impact

Total Sessions delivered in 2024-25: 4,302

- Music in Health: 1,447 sessions
- Music in Education: 2,819 sessions
- Music in Place: 31 sessions
- Musicians Workforce: 5 sessions

Total Audience: 104,831

- Music in Education: 84,206
- Music in Health: 19,498
- Music in Place: 1,127

3. Music in Education: Introduction

Disabled children and young people with additional learning needs often experience inconsistent access to music, limiting opportunities for expression, well-being and connection. Our Music in Education programme addresses this by working with schools, music services, hubs and children's hospitals across England, Wales and Northern Ireland. Through participatory concerts, creative workshops and Musicians in Residence programmes, we support personal development, emotional well-being and inclusion through live music.

This year, we delivered a total of 2,819 sessions, working across 120 venues and reaching around 84,000 children, young people and families. 85% of schools reported that student engagement in our activities exceeded expectations.

Our work supports the National Plans for Music Education in England and Wales, helping to ensure that more disabled and autistic children can access high-quality music-making and live performances.

This year our musicians delivered 324 concerts, each one adapted to suit the needs of the audience. This included 282 performances in specialist and mainstream schools, reaching around 9,000 children and 42 online Musical Monday concerts with a total audience of around 52,000. We also delivered 2,495 workshop sessions, of which around 90% were delivered as part of a creative music project or extended Musician in Residence programme with Disabled children and young people. The sessions offered opportunities to work in small groups with musicians to explore, create and perform their own music. This included Festival! project in Warrington and Halton where 100 children from six schools took part an eight-week creative project supported by Sound! Hub, culminating in performances of their own music.

We remain committed to improving inclusive music-making at a national level. Through our organisational restructure in Autumn 2024, we created a dedicated Music in Education team to lead this strategic work. Two national pilot programmes are now shaping our future direction:

- **Music in Autism Resource Bases (ARBs)**, a three-year initiative with partners in Liverpool (Resonate), Harrow and Somerset, supports autistic students in mainstream schools. Following two years of short-term projects that improved communication, emotional regulation and engagement, the final phase launched in Autumn 2024: year-long residencies in six ARBs.
- **Count Me In!**, launched in Spring 2024, supports group music-making for children with complex needs. Supported by the Daniell Trust, the project runs in 16 schools with a 10-week model and staff training. Our first PhD researcher, Ellen O'Brien, is studying its impact.

Training the workforce remains central to our mission. This year, 25 musicians took part in our Inspire training programme, gaining the skills needed for inclusive, accessible music-making, whilst over 100 classroom staff increased skill and confidence to lead musical activities.

Working with our partners across England, Wales and Northern Ireland, we continue to improve opportunities for all children to engage, express and thrive through music.

Count Me In – flagship programme promoting inclusive group music making

‘Pupils were ALL enabled to make sounds independently.’ (teacher)

Playing music together is known to enhance communication, social skills and musical development yet disabled students often face barriers to joining in and have fewer opportunities in music education.

Count Me In projects provide group music sessions that are accessible to all students in special schools. Songs are learnt as a group with parts tailored to the individuals’ skills and musical interests so everyone can join in.

During 2024-25, with a major grant from the Daniell Trust, Live Music Now has launched a national programme of Count Me In projects which has so far reached around 120 pupils and 50 members of staff in seven specialist schools in England. The projects have all culminated in a performance or recording, celebrating the musical community with students and staff.

“The end of project performance allowed them to demonstrate their skills in a very dignified way – it was amazing” (Staff member)

The Count Me In approach has also supported musicians to work more inclusively. As one musician described *‘It’s given me a much broader framework for how to work with participants that vary in musical ability... and allows you to really understand the participant’s musical voice.’*

This year also marked the beginning of a PhD research project with Ellen O'Brien into the Count Me In approach. It will allow us to understand further how to make music more accessible and share learning with the music education sector.

Music in Autism Resource Bases (ARBs) 2024-25

In 2024-25, we entered the final year of our three-year Youth Music-funded programme to expand creative music in Autism Resource Bases (ARBs). The programme is shaping a lasting model for inclusive, child-led music in mainstream schools.

In June 2024, we convened a round-table with sector experts – including Dr Beth Pickard (University of South Wales) and Open Up Music – to reflect on progress. Their insights reinforced the importance of supporting school staff and creating environments where autistic pupils can lead, explore and express themselves through music.

In September, we launched six year-long residencies in Liverpool, Harrow and Somerset, delivered by musicians who had completed earlier pilot placements and were supported through regular

mentoring. These longer placements enabled deeper trust-building and consistent musical routines. As one musician shared, “A year allows breakthroughs you don’t see in short projects.”

Across settings, pupils showed increased confidence, communication and emotional regulation, with many initiating ideas, taking musical leadership and engaging for longer. Staff reported improved turn-taking, greater sound tolerance and pupils using music to support transitions and calm. One child reflected, “It’s taught me about being together in music... and to be kind.”

Inspire Programme – musicians’ development at Donard School, Banbridge

Inspire, our training programme for musicians, is central to delivering Live Music Now’s high-quality work in specialist schools. In Northern Ireland, musicians Cheylene Murphy and Ryan McGroarty, known for their indie-pop duo Beauty Sleep, successfully completed Inspire Level 1 and Level 2 residencies at Donard School, Banbridge during October 24 to March 2025.



Mentored by Gary Day, the training programme supported the musicians to develop specialised skills to lead engaging and impactful music sessions with children and young people with additional learning needs.

Using their unique musical approach as a starting point, Cheylene and Ryan built confidence to lead interactive sessions with the pupils, fostering communication, self-expression, and joy through creating and performing music.

Cheylene said: “The opportunity to learn how to work with young people with special education needs has made me view my skills in music in a whole new light.”

Teachers observed increased engagement, improved focus, and enhanced social interaction among pupils. The residency also provided invaluable professional development for the school's staff, offering new strategies and inspiration for integrating music into daily learning, thereby creating a more stimulating and inclusive educational environment.

Musician in Residence at The Hollies School, Cardiff

Musician Daisy Evans’ residency at The Hollies School has taken an integrated, whole-school approach to embedding music across the school community. The Hollies supports autistic learners aged 4-11, and Daisy’s work has shown how music can serve as a powerful foundation for learning—enhancing focus, communication, and wellbeing—while aligning with the school’s priorities and the National Plan for Music Education in Wales.

Key achievements include:

1. Embedding music within individual learning and wellbeing plans, ensuring every pupil engaged meaningfully in music-making
2. Strengthening home-school connections through parent training and collaboration with the Family Liaison Officer
3. Co-producing a school song exploring *Cynefin* (belonging) and supporting pupil transitions

4. Enhancing the school environment through curriculum development, creation of a sensory music space, and securing new instruments
5. Discovering and nurturing individual musical talent, including supporting one pupil's successful audition for the National Open Youth Orchestra

Daisy's residency demonstrates the transformative impact of sustained musical engagement—enhancing learning, confidence, and community connection for children with additional learning needs.

4. Music in Health – Introduction

Our Music in Health programme delivers impactful, evidence-based interventions across the life-course, tailored to the needs of individuals, communities, and settings. Active in hospitals, mental health units, care homes, Memory Cafés, and community venues across England, Wales, and Northern Ireland, we transform spaces and support wellbeing and health outcomes through live music.

Our dual role – frontline delivery and working across-nations– allows us to contribute meaningfully to Creative Health strategy and practice. We are strategic partners of the Culture Health and Wellbeing Alliance, and work with the National Centre for Creative Health, and contribute to Wales Arts Health and Wellbeing Network and the Northern

Our live music sessions in 34 hospitals, including in London, Somerset and Bristol, ease anxiety, alleviate isolation, and lift mood for patients, staff, and visitors. One hospital staff member noted, *“Live music makes the whole ward happier”* (Sue Binding, Musgrove Park Hospital).

We support NHS integrated care priorities, including non-clinical, preventative approaches as outlined in the NHS Long-Term Plan. Our *Songs & Scores* events, held in 11 libraries and community spaces across Medway, Manchester, Brough & Limavady, foster social connection and reduce loneliness, particularly among older people and carers.

Our *Lullaby* programme, in perinatal mental health services in England and Wales, uses song writing to help new parents manage mental health challenges. Participants report improved wellbeing, stronger parent-child bonding, enhanced trust in services, and increased personal agency.

Our work to integrating music into dementia care shows significant emotional benefits and reductions in anxiety in 62 care homes and 10 memory cafes. Staff reported a rise in top mood ratings from 4% to 84%, and engagement increased by 88% (from 31 feedback questionnaire responses from 28 evens in 23 care homes). Mary Garvey (Totnes Caring) described how music helped families reconnect through shared moments. Jessica Shiel (KYN Bickley care home) observed anxious residents visibly relax during sessions.

Our approach also supports adult social care sector priorities, contributing to Care Quality Commission quality assessment criteria and workforce wellbeing and workforce development, in line with the Skills For Care Workforce Strategy. As Indira Baster (The Params Care Home) said, *“The sessions lifted everyone's mood—staff and residents alike.”*

Workforce development is integral, training care staff to embed music in daily dementia care, to increase the frequency and effectiveness of music activities, with 80% reporting improved confidence and 100% reporting enhanced effectiveness (from 8 feedback questionnaires from 5 care homes taking part in Live Music in Care). Sarah Withey (Dalemead Care Home) noted, *“We now have the songs, instruments, and confidence to continue.”*

We partnered with Sounds of Intent and the University of Roehampton on their new *Take Note*, a resource for non-musicians in dementia care. In Wales, we piloted song writing to support care and health workforce wellbeing, and our Open Award Badge of Excellence was extended to four wards in Leighton Hospital, Cheshire, helping staff use music to support both themselves and patients.

Through delivery, innovation, collaboration and partnerships, Music in Health builds a healthier, more connected society.

Leighton Hospital Badge of Excellence Music Residency

In partnership with Mid-Cheshire NHS Foundation Trust, Live Music Now musicians Esme Bridie and Eleanor Mills led a 10-week pilot residency at Leighton Hospital, Crewe. They delivered music sessions across Children's, Stroke, and Chemotherapy wards, aiming to enhance patient wellbeing and support staff development.

A key objective was to build staff capacity to use music confidently in clinical settings. Musicians worked closely with staff, modelling techniques and co-delivering sessions to develop skills and confidence. As a result, five staff members achieved their Open Awards Badge of Excellence in Live Music in Care and Health—demonstrating their commitment to using music in their work.

“The best thing is learning how to engage more and more patients during therapy. We both are now confident to lead the music therapy.”

Jayesh Patel, Therapy Assistant

“You are working with the staff so closely. It's so nice to build that relationship with them because it means that when we leave the music can continue.”

Esme Bridie, Musician

“Some of the staff have been working towards Badge of Excellence, which means they're much more confident running musical activities, building it into the therapy that they do with patients. The legacy of the project is that the wards that we've worked on do have that confidence now, and I think they will continue trying to build music into the work that they do with patients.”

Deborah Riding, Arts Manager, Mid-Cheshire NHS Foundation Trust

[Esme, Danny & Jayesh](#) Therapy Assistants on Stroke Ward, Danny Pepper and Jayesh Patel with musician Esme Higgins - with their Open Awards Badge of Excellence Certificates

[Kayliegh & Shannon](#) Play Specialists Kayleigh Oakes and Shannon Stroud - with their Open Awards Badge of Excellence Certificates

You can watch a short video about the project here: <https://vimeo.com/1079762332>

Songs & Scones at Roe Valley, Limavady: Music, Connection & Community

Throughout 2024 and into early spring 2025, Live Music Now musicians brought joy, connection, and the power of live performance to the Roe Valley Arts & Cultural Centre in Limavady through its monthly *Songs & Scones* concert series. Supported by the Arts Council of Northern Ireland's Rural Engagement Arts Programme, the initiative was designed to reach older people at risk of isolation—offering them a welcoming space filled with music, conversation, and of course, tea and scones!

Each 90-minute session featured professional musicians performing a blend of traditional Irish folk, European songs, contemporary ballads, and acoustic jazz. Acts such as Aideen McGinn & Martin Coyle, Beauty Sleep, and The Henry Girls brought not only artistry, but genuine warmth—using music and storytelling to create meaningful moments of connection.

The series remains a highlight in the community calendar, drawing both regulars and first-time attendees. Many spoke of renewed friendships and lifted spirits. This project demonstrated the profound role live music can play in building community resilience, inclusion, and wellbeing in rural areas.

Notes for New Year: Caring for the Carers

Notes for New Year is a collaborative songwriting project supporting resilience and wellbeing among NHS and social care staff in Wales. It offers space for reflection, creative expression and practical tools for ongoing self-care at a time of continued system pressure. In 2024/25, we delivered three projects: one with staff from Hywel Dda University Health Board and two with care homes in Swansea and Flintshire.

In Hywel Dda, the programme adapted to shift patterns through one-to-one online sessions. Demand exceeded expectations, with participation doubled to 12 staff members; 11 completed the programme, resulting in 11 original songs. Survey results showed strong impact: staff feeling optimistic “often” rose from 27% to 50%, and those feeling “useful” often increased from 18% to over 60%. 80% reported the project positively influenced their ability to support patients.



At Hillside Care Home in Swansea, seven staff created and recorded their group song *Hillside Family* over two months. All participants completed the project, with one reflecting that they had “learnt to feel comfortable with [their] voice.”

At Marleyfield House in Flintshire, seven staff took part in their first creative wellbeing initiative for colleagues, meeting in person to compose *Croeso i Marleyfield*. Staff even came in on days off to rehearse, demonstrating the project’s value. The experience strengthened morale, built connection between teams working in separate buildings, and left staff feeling energised and united

through music.

“Notes for New Year brought staff together who don’t normally work alongside each other. We found ourselves practising in quiet moments on shift – starting or ending the day singing has been great for our wellbeing. We can’t wait to perform our song at our celebration concert.” **Lynne, Marleyfield House**

Billy Thompson and Eryl Jones with Marleyfield house staff recording their unique, collaboratively written song ‘Croeso I Marleyfield’ on site.

5. Music in Place – Introduction

Music in Place is Live Music Now’s place-based approach to strengthening communities through music. It brings together our expertise in participatory music-making with deep local partnerships, responding to the specific needs, identities and priorities of the places where we work.

Across England, Wales and Northern Ireland, Music in Place programmes support people across the life course – from families with additional needs to older people experiencing isolation, from veterans to new parents. These projects are rooted in long-term relationships with local authorities, cultural organisations, health and social care providers, and community groups. By working collaboratively, we ensure music is not delivered in isolation but integrated into wider networks of support.

This year, Music in Place activity focused on testing and developing sustainable models that respond to local context. In Medway, Limavady, Derry and across parts of Wales, our musicians worked alongside partners to create welcoming, inclusive spaces where people could connect, share stories and participate fully. Whether through social music events, collaborative songwriting or intergenerational projects, music acted as a catalyst for belonging, wellbeing and collective voice.

Music in Place also reflects Live Music Now’s commitment to equity and access. These programmes prioritise communities that are often underserved, geographically isolated or experiencing systemic disadvantage. By embedding music within familiar, trusted settings, we reduce barriers to participation and create opportunities for people to engage on their own terms.

As this strand continues to develop, Music in Place will play an increasingly important role in Live Music Now's work – strengthening communities, supporting local resilience, and demonstrating how music can contribute meaningfully to place-based health, education and wellbeing strategies.

Strengthening Communities through Music: Live Music Now in Medway

Live Music Now's place-based programme in Medway has delivered impactful, music-making activities throughout 2024, benefiting a wide range of communities across the life course. Working in close partnership with Medway Council, Medway Libraries, Citizens Advice, AgeUK Medway, Intra Arts, the Royal Engineers Museum, and grassroots groups like the Armed Forces & Veterans Breakfast Club, we've supported wellbeing, tackled loneliness, and strengthened social connections.

Medway Veterans' Social Mornings, supported by the Utlely Foundation and Citizens Advice Veterans First, combined live music and hot breakfasts with tailored advice services. Veterans reported reduced isolation, increased access to support, and a stronger sense of community.

'We have been able to speak to veterans at every event and give follow-on advice and support through appointments at our office.... As a traditionally hard to access group, there was extremely high engagement at these events. Many of them have told Citizens Advice how important it is for events such as this to be held at a regular place that they can attend.' – Jack Lewis, Advice Services Manager, Citizens Advice Medway

The Cut of Her Cloth, a collaboration with Intra Arts, celebrated the stories of ten women leaders in Medway. Live Music Now musicians worked with local groups and care homes to co-create songs honouring each woman, empowering participants and amplifying community voices.

"Oh wow !! this is so beautiful! Such an honour and a tribute to all at MACA Thank you Dani and all at Live Music now for such an amazing project x" Carol Stewart, Chairperson Medway African and Caribbean Association



All Together Now delivered inclusive, family-friendly music events for children with additional learning needs and disabilities. Funded by the UK Shared Prosperity Fund and supported by Medway Council and Libraries, families described the sessions as safe, joyful spaces where all siblings could participate equally and feel understood.

"I really enjoyed it and it benefited all 3 of my children. 2 who have SEND and 1 who doesn't. It was lovely to watch them be able to participate in something together."

Celebrating Culture and Connection Through Live Music in Limavady and Derry

This year, Live Music Now in Northern Ireland delivered a vibrant series of music events across Limavady and Derry, bringing communities together through the power of live performance.

In Limavady, our *Songs & Scones* series offered monthly afternoons of live music, tea, and conversation at the Roe Valley Arts & Cultural Centre. Designed to reduce isolation among older people, these uplifting events featured a wide range of musical styles—from traditional Irish and classical to jazz and pop—performed by talented musicians including Anna Nolan, Rohan Armstrong, Amanda St. John, and The Henry Girls.

A major highlight was the June 2024 showcase *The Leap*, the culmination of a two-year project celebrating Limavady's cultural heritage. Blending storytelling, live music, and hand-drawn visuals by Peter Crann, the event featured poet Anne McMaster and performances by Réalta, Jimmy O'Hara, and young musicians from Comhaltas Ceoltóirí Éireann. One audience member described the event as "very special," praising the intergenerational spirit and celebration of Irish heritage.

In Derry, our *Big Folk Big Jazz* concert in March 2025 raised £11,235 for The Big Give campaign, thanks to standout performances by Martin Coyle, Aideen McGinn, Neil Burns, and Victoria Geelan. We look forward to continuing our work in Limavady and Derry, building on these strong community partnerships through music.

Lullaby in South Wales: Supporting New Parents Through Music and Connection

Since 2021, Live Music Now Cymru has worked with health boards, social care providers and charities to deliver Lullaby, supporting new parents' mental health through music-making, reflection and songwriting. Praised by Public Health Wales, the programme contributes to the Wellbeing of Future Generations Act, including a healthier Wales, cohesive communities and a thriving Welsh language.

In 2023, Lullaby secured £69,975 through ITV Cymru and the National Lottery Community Fund's *The People's Project*, enabling five projects in 2024. Forty families created 34 original lullabies – a 97% completion rate.

An external evaluation by PRD (October 2024) found significant benefits for parents, babies, health professionals and musicians. Four projects reported high demand for perinatal mental health support, with one parent saying the programme gave her confidence to visit a doctor. Staff wellbeing also improved: 100% of Tonna Mother and Baby Unit staff felt more cheerful, confident and energised after sessions.

"One of the staff members was first to cry... she couldn't get over the words the participant had written." – Musician

"He achieves more in physio when listening to his song – it reassures and soothes him." – Paediatric Physiotherapist

PRD recommends embedding Lullaby into wider care pathways, noting its accessible format strengthens engagement with services.

"One of the staff members was first to cry - she hadn't seen a session in action before and couldn't get over the words [the participant] had written." Musician, Lullaby at Tonna Mother and Baby Unit

One family's experience shows a long-term benefit, ongoing long after the Lullaby intervention delivery had finished:

"...we use his song during most physio sessions (mum uses it daily on her phone) as it is so calming for him. Physio is quite challenging for this little one ...but [he] is able to achieve more when listening to his song, as he finds it reassuring and soothing."

– Paediatric Physiotherapist

PRD recommends embedding Lullaby into wider place-based care programmes, noting its session-based design helps reduce barriers and complements existing services.

Live Music Now in England Strengthening Music for Learning, Health and Communities Across England

Across England, Live Music Now delivered over 3,589 sessions, engaging schools, care settings, hospitals and community venues through performances, workshops and residencies. Rooted in musical excellence, inclusion, and partnership, our new "Strand" structure - Music in Health, Music in

Education, and Music in Place - enables more strategic delivery and clearer communication with partners across the country.

This year brought significant change to England's music education landscape. In May 2024, Arts Council England introduced a new generation of 43 Music Education Hubs, replacing the previous 116. These hubs are tasked with delivering the National Plan for Music Education (NPME), with a strong emphasis on inclusion. Over the same period, national attention has grown around the "SEND crisis," highlighting rising numbers of children with additional learning needs and the increasing pressure on schools and local councils.

Live Music Now is working with many of the new Hubs to help meet these challenges, supporting the NPME focus on inclusion, making music accessible to all. Through our programme in Autism Resource Bases, we are seeing the positive impact of music on both mental health and learning. Programmes like Inspire and Count Me In are building the capacity of education and music professionals to meet growing demand in specialist education. Our Musical Mondays online concerts provide Hubs with an affordable way to bring joyful music experiences to large groups of primary and special school pupils.

In our Health programme, we respond to urgent national challenges including mental health, social isolation, overstretched services, and unequal access to care. Our work shows that live music can be a powerful, person-centred tool for addressing these needs.

In Medway, we supported veterans facing isolation by combining music with access to specialist advice. In libraries, dementia cafes and care homes across the country (incl. learning disability settings in Purley), participatory music reduced loneliness and improved emotional wellbeing. In hospital settings including at Leighton Hospital, our residencies helped staff integrate music into care practices, enhancing both patient engagement and long-term clinical capacity.

In Essex, we established a new Lullaby programme aiming to improve maternal and child health and wellbeing during the critical perinatal period.

These outcomes align with the NHS Long Term Plan, which emphasises prevention, community engagement, and integrated care. Live Music Now's work not only boosts wellbeing but also supports health equity, staff resilience, and sustainable cultural change in care environments.

Guided by research, lived experience, and national policy priorities, we place musicians where they can make the greatest impact—whether that's supporting inclusive education or enhancing care. Our work remains relevant and sustainable, grounded in the belief that live music should be accessible to all.

Music in Education: Music Masters Partnership

Our first collaboration with Music Masters combined Live Music Now's expertise in music-making with autistic learners and Music Masters' strength in inclusive classroom musicianship to pilot a new music programme in an Autism Resource Base at Prior Weston Primary School.

This project sits within Live Music Now's national initiative to support music-making in Autism Resource Bases (ARBs), developing sustainable models that can be shared across England and Wales. It was generously supported by the Vernon Ellis Foundation, enabling musicians and educators to work closely with pupils and staff over two terms.

Working together, Live Music Now and Music Masters explored how specialist and classroom-based approaches can complement one another to enrich learning for autistic children. Live Music Now Emma and Music Masters Emerging Educator Poppy worked weekly with 11 pupils, offering small-group and one-to-one sessions that built communication, confidence and emotional regulation through music.

Sessions blended sensory play, movement, play-based composition and familiar routines, helping children feel safe, curious and expressive.

“We tried lots of different things until we found the right approach for each group,” said Emma. “Seeing a pupil who once refused to take part now leading the group – those are the moments that stay with you.”

Approaches were refined week by week based on pupil responses and staff input.

“Trial and error, reflection, adapting each week... it was amazing to see children go from avoiding turns to volunteering with excitement,” said Poppy. “They knew the routines, they anticipated the songs, and they grew in confidence.”

Teachers noted improvements in attention, communication and confidence beyond music sessions:

“They’ve made huge progress this year, and I think the music’s got a big part to do with that,” shared class teacher Jess. “Turn-taking, joining in, trying new things – we’re seeing it in other lessons too.”

One pupil who initially relied on ear defenders now participates comfortably; another created his own “drum kit” and led group music-making. Staff confidence also grew, with singing and musical cues now used regularly throughout the day: *“Singing has become a daily thing – it’s part of our toolkit.”*

This successful pilot has provided a model for collaborative delivery in ARBs. Over the coming year, we will explore further partnership opportunities with Music Masters, including professional development, shared learning for educators, and potential expansion to additional schools, ensuring more autistic pupils benefit from inclusive, creative musical environments.

Music in Health: Medway Veterans' Social Mornings – Combating Isolation Through Music and Support

In 2024, Live Music Now, in collaboration with Medway Citizens Advice Veterans First and funded by The Utleby Foundation, launched a pilot initiative aimed at addressing isolation among veterans in Medway, Kent. The primary goal was to foster social connections and provide access to essential support services through engaging musical events.

The project sought to:

- Alleviate loneliness among Medway's veteran community.
- Facilitate access to specialist advice on housing, debt, and benefits.
- Improve the mental health and wellbeing of the local veteran community.
- Create a welcoming environment for veterans to connect and share experiences.

Following community consultations and partnership development, three participatory music events were organised at The Royal Engineers Museum in Gillingham during spring/summer 2024. Led by local musician Gavin Alexander, these sessions offered live music performances, refreshments, opportunities for social interaction, and on-site support from Citizens Advice representatives.

The initiative yielded significant positive outcomes:

- Veterans reported enhanced social connections and a renewed sense of community.
- Participants expressed increased self-esteem and wellbeing.
- Attendees became more aware of, and accessed, specialist advice services.

Feedback highlighted the unique value of these events in veterans' social calendars, with many expressing a desire for regular gatherings. Citizens Advice noted high engagement levels, successfully reaching a traditionally hard-to-access group.

‘Often veterans who are lonely and isolated are the least likely group of people to come forward and ask for help’ – Sarah, Help for Heroes Project Manager

‘We have been able to speak to veterans at every event and give follow-on advice and support through appointments at our office. It has made us more aware of local veterans and the networks and events they attend. We are also more aware of their needs and gaps in support in the community. As a traditionally hard to access group, there was extremely high engagement at these events. Many of them have told Citizens Advice how important it is for events such as this to be held at a regular place that they can attend.’ – Jack Lewis, Advice Services Manager at Citizens Advice Medway



The Medway Veterans' Social Mornings project effectively combined live music with essential support services, addressing both emotional and practical needs of veterans. The success of this pilot underscores the potential for similar initiatives to foster community, enhance wellbeing, and provide critical support to underserved populations.

Photo: Medway Veterans' Social Mornings at The Royal Engineers Museum, Gillingham, on Tuesday 18th June 2024 Musician: Gavin Alexander Photographer credit: Rikard Osterlund

Music in Place: All Together Now, Medway

The second series of the All Together Now programme in Medway. We continued to test, challenge and develop the programme, to suit this area's hard to reach audience and the towns geography. Working in collaboration with Medway Libraries, Danecourt School, and other local service providers, 8 concerts were produced across 2 venues; 226 bookings were made, with 182 actual attendees.

"... it was so refreshing to see my child enjoy the performance and she wasn't masking, she was being herself. She was also very regulated for the rest of the day."

"I enjoyed seeing my children having such a positive experience and I felt relaxed being part of a group with other children with additional needs."

"My youngest daughter really got into the music. She was joining in and dancing enthusiastically - often in group activities she doesn't want to participate or her attention isn't held so it was lovely to see her really enjoying herself." Parents feedback 2025



The 2024-25 programme further established Live Music Now's relationship in Medway's parent community for families with children with additional needs and/or disabilities.

There is a confident road map and programme plan for future editions in Medway and a strong demand from the community for a long-term project delivery.

6. Live Music Now in Cymru

Live Music Now Cymru delivers evidence-based music programmes supporting individual and community health across Wales and with all age ranges. From one-off concerts to multi-year residencies, our programmes align with the Social Services and Wellbeing Act, Healthier Wales Policy, and the Health and Wellbeing Wales Act as well as meeting objectives within the National Plan for Music Education.

In 2024-25, projects ran across North, South, East, and West Wales, delivered in partnership 100% of the time with trusted community and statutory organisations. Amid ongoing budget pressures, our work increasingly supports staff resilience within host organisations in addition to the impacts made on project participants. Through in-session modelling, resource provision and formal accredited

training, we leave partners with tools to foster sustainable music practices and knowledge long after our last note has been played.

In direct response to systemic pressures, decreasing wellbeing figures (particularly for new parents) and increasing child poverty rates in Wales, many of our programmes have focused on using music as a tool for strengthening participant voice, resilience and agency. Project outcomes align with the 5 principles of health and social care in Wales, which emphasise voice and control, prevention and early intervention, wellbeing, coproduction, multi agency collaboration and integrated care. Live Music Now's work improves immediate wellbeing but also supports health equity, staff resilience, and sustainable cultural change in care environments.

This year's highlights include:

- *Record, Release*, a collaborative songwriting project at Maple forensic unit. This programme was the first time an externally provided activity has taken place on this locked ward in Cardiff and Vale Health Board (Llandough Hospital)
- *Notes for New Year*, a staff wellbeing project in Hywel Dda Health Board and care homes in Swansea and Flintshire
- The *Lullaby* intervention and *Music in Hospitals* in partnership with Swansea Bay Health Board, BBC NOW, WNO, and RWCMD
- Education projects including a third-year *Musician in Residence* at The Hollies Special School and the bilingual *Musical Mondays* concert series with National Music Service colleagues

Guided by research, lived experience, and national policy priorities, we place musicians where they can make the greatest impact—whether that's supporting inclusive education or enhancing care. Our work remains relevant and sustainable, grounded in the belief that live music should be accessible to all.

Music in Education: Musical Mondays

In partnership with Powys' Schools Service, Live Music Now Cymru delivered online concerts to 38 schools, reaching 2,315 children across the county. At a time of reduced arts funding, the Musical Mondays model brings high-quality live music to all primary-aged pupils across Powys' 2,000 square miles, aligning with both the Well-being of Future Generations Act and the National Plan for Music Education.

Interactive elements – including clapping, singing and Q&As – introduced children to a range of instruments and supported key priorities: First Experiences, Live Music, Music Tuition and Making Music with Others.

“Working with Live Music Now Cymru has brought lively, engaging and bilingual concerts to every primary school in Powys. Over 1,000 pupils at a time have enjoyed excellent performances and learned from speaking directly with musicians about their careers and inspiration. The sessions link strongly with the Curriculum for Wales – not only in music and expressive arts, but also history, cynefin and science. We look forward to continuing this partnership next year.” **Lynsey McCrohon, Strategic Lead for Music and Expressive Arts, Powys Schools Service**

Music in Health: Creating Connection and Wellbeing Through Collaborative Songwriting

Collaborative songwriting programmes have become an important foundation of the Live Music Now Cymru offering. These pan age, pan Cymru projects are heavily invested in because of consistently high impact shown for individual participants, health and social care teams hosting projects, wider community and families of participants as well as Live Music Now musicians.

Our frameworks have been developed in tandem with research partners Liverpool John Moore's University and this year five Lullaby interventions have been externally evaluated by PRD.

This year, we have delivered 9 collaborative songwriting projects across North, South and West Wales with participant ages ranging from 2 months to 80 years old. Delivery partners have included Hywel Dda Health Board, Cardiff and Vale Health Board, Flying Start across Wales, Local Authorities, care and residential settings and charitable organisations such as Jig so and Mind Cymru.

Live Music Now collaborative songwriting interventions span months, culminating in a high-definition recording and celebratory sharing event of new compositions. Impact includes: increasing positive perception of own skills (including those as a parent for Lullaby intervention participants), fostering better and more appropriate engagement with health and community services (including advocating for own healthcare), infant development, increased ability to deal with life's challenges, reduced social isolation and immediate mental health benefits.

'Having one patient say 'I've written a song', another say 'I'm gonna be a music producer'. It's incredibly valuable. Patients initiating feedback. This is a significant change. Often this can be incredibly trying and vague. To tell a responsible clinician who is essentially responsible for your life, I've written a song and I'm going to meet up with (Occupational Therapist) and play the guitar, it's advocating for yourself and your healthcare.' Occupational Therapist, Llandough Hospital

Live Music Now continues to be a delivery partner for the Carnegie Hall instigated global perinatal mental health intervention 'Lullaby', this year hitting our 31st lullaby project delivery in Wales. We deliver these with partners deeply embedded in communities online, in person or as hybrid models and have developed a Volunteer Ambassador programme of parents who have experienced the mental health benefits of this intervention first hand.

Music in Place: Supporting perinatal mental health in South Wales through Lullaby

Since 2021, Live Music Now Cymru has worked with health boards, social service providers and charities to deliver the Lullaby intervention, supporting new parents' mental health through developing music, self reflection and composition skills. The Live Music Now Lullaby programme has been praised by Public Health Wales for its positive impact on participants.

In 2023, Lullaby won public voting support through ITV Cymru and the National Lottery Community Fund's *The People's Project*, securing £69,975 to deliver 5 projects this year. This funding enabled 40 more families in South Wales to take part in the Lullaby intervention and supported independent evaluation by PRD.

34 unique lullabies were created by new parents through the People's Project, a 97% success rate for participants who joined. Listen [here](#).

This programme contributes to these aims of the Wellbeing of Future Generations Act;

- A prosperous Wales
- A healthier Wales
- A more resilient Wales
- A Wales of cohesive communities
- A Wales of vibrant culture and thriving Welsh language

During four out of the five People's funded projects, participants highlighted a need for perinatal mental health support. One parent reported that the Live Music Now Lullaby intervention gave her the confidence to visit a doctor. Health professionals adopted an 'any door is an open door' approach, using the musical programme to strengthen access to support and appropriate use of support services responding to individual need.

These projects had a positive impact on the ability for social care and supporting staff to build relationships with participants as well as boosting the wellbeing of supporting staff themselves. 100% of staff members at the Tonna Mother and Baby Unit 'agreed' or 'strongly agreed' that supporting the workshops made them feel more 'cheerful, optimistic, confident, energised, and good about themselves' when responding to a ward staff wellbeing feedback form.

“One of the staff members was first to cry – she hadn’t seen a session in action before and couldn’t get over the words [the participant] had written.”

Musician, *Lullaby* at Tonna MBU

PRD recommends embedding Lullaby within wider place based care programmes, noting its session-based design helps reduce barriers and complements existing services.

One family’s experience shows a long-term benefit, ongoing long after the Lullaby intervention delivery had finished:

“...we use his song during most physio sessions (mum uses it daily on her phone) as it is so calming for him. Physio is quite challenging for this little one, who finds movement and sensory processing difficult and a little overwhelming, but is able to achieve more when listening to his song, as he finds it reassuring and soothing.”

– Paediatric Physiotherapist

Bilingual music-making across Wales, supporting Cymraeg 2050 and cultural belonging.

Live Music Now deliver programmes pan age range, across Cymru and often with people who would not otherwise have access to music and creative health interventions. This broad reach gives us an opportunity and responsibility to contribute to the Cymraeg 2050 targets; one million Welsh speakers by 2050 and increasing the number of people speaking Welsh daily in Wales.

This year all early years sessions and Lullaby interventions have been delivered fully bi-lingually or featuring group singing of Welsh language songs, ensuring infants and parents have access to the Welsh language whether they are hearing it at home, in school, in communities and workplaces, or not.

Capitalising on the momentum and appetite for Welsh language provision after the 2024 Pontypridd Eisteddfod, this year we partnered with Awen for a dementia friendly bi-lingual series ‘Be Hear Now’ in newly opened community asset, The Muni.

Through our Musical Mondays live stream series, partnered with Powys Music Service, we’ve brought another exciting mix of lively, engaging bilingual Welsh concerts to all primary schools across Powys. Feedback from the schools has shown that many elements of the New Curriculum for Wales have been covered including music and expressive arts, history, cynefin and science too.

Internally, we’ve provided 156 hours sponsored time for staff to attend Welsh language courses, with thanks to Arts Council Wales for course provision.

7. Live Music Now in Northern Ireland

Over the past year, Live Music Now in Northern Ireland has significantly expanded its reach and impact, fostering community engagement and supporting the professional development of musicians. We have delivered 377 sessions reaching over 3,100 people experiencing social isolation or difficult circumstances, from Limavady to Banbridge and Strabane to Ballymena.

Throughout the year we delivered a number of highly successful projects including a mental health and wellbeing programme in [Ashfield Boys School](#), we introduced 1200 children and young people to the magic jazz music as part of the [City of Derry Jazz Festival 2024](#) and we saw the continuation of the Forget me Notes singing group in Newtonabbey for people living with dementia and their carers.

In Spring 2024, we welcomed 16 new artists from diverse genres—including jazz, classical, Irish trad, and pop—through an inclusive recruitment process that attracted a record 70 applicants. Musicians included trad cross-over trio The Henry Girls; jazz duos Anna Nolan and Rohan Armstrong, and Victoria Geelan and Neil Burns; singer-songwriter Jared Green, classical quartet Glas Quartet, pop duo Beauty Sleep and folk duo Aidenn McGinn and Martin Coyle. These musicians have since delivered performances in special schools, health settings, and community venues, enriching the lives of various audiences.

We were proud to secure a second year of support through the Arts Council of Northern Ireland's Annual Funding Programme (AFP) – a significant step in our mission to ensure access to high-quality live music for people across the region. AFP investment enables us to deliver programmes that support musicians' development, inclusive music-making for children and young people, community engagement, and improved wellbeing in health and care settings.

Ciaran Scullion, Head of Music and Opera at Arts Council of Northern Ireland, commented:

'The Arts Council of Northern Ireland is delighted to support Live Music Now. Thanks to National Lottery players, sixteen Northern Irish musicians will be taking part in Live Music Now's impressive outreach and development programme which creates access to high-quality music making, helping to bring great art to all. Not only do the programme participants benefit but the musicians themselves also reap rewards by receiving specialist training and mentoring, thus developing their professional careers through the learning of new skills. Well done to all involved.'

We are deeply grateful to ACNI for recognising our work and look forward to continuing to enrich lives across Northern Ireland through music.

Music in Education: Sound Minds - supporting mental wellbeing through music at Ashfield Boy's High School, Belfast

During May – December 2024, we delivered a music-based wellbeing programme at Ashfield Boys' High School, Belfast, supported by the National Lottery Young People & Wellbeing Arts Programme, funded through the Arts Council of Northern Ireland. The project responded to alarming youth mental health statistics, including a 2023 survey showing 45.2% of 16-year-olds in Northern Ireland experience probable mental ill-health.

Weekly creative music sessions were delivered to 23 boys aged 11–15 from the school's Autism Specific Centre by *Dancing Embers* - Ciara Jackson (flute/voice) and Rowan Warner Leicester (guitar/drums). Activities included creative improvisation, group jamming, and relaxation techniques, culminating in showcase performances by 18 students. 71% of participants reported a positive impact on their mental health.

The inclusive, student-led approach fostered self-esteem, expression of emotions, and friendships, with students gaining the confidence to perform live. Staff observed improved engagement and behaviour, and parents reported positive changes at home.

The wider school community benefited through 18 short concerts (reaching 600 students), two staff 'sound bath' sessions, and CPD training in using accessible music technology for wellbeing. This pilot highlights the transformative potential of group music-making in supporting autistic young people's wellbeing and lays the foundation for future programmes in specialist autism settings across Northern Ireland.

Music in Health: Music for Dementia - supporting wellbeing in Belfast Care Homes

A pilot project, *Music for Dementia*, funded by the Arts Council of Northern Ireland and the Public Health Agency, brought live music to more than 80 people living with dementia. Delivered by the duo AMPlify (Hannah Murray and William Brown) in partnership with Belfast Health and Social Care Trust, the 24-week programme offered participatory concerts and calming ambient music sessions across three day centres.

Evaluation evidence demonstrated significant positive impact. 95% of participants showed improved mood during and after sessions, expressed through singing, smiling, movement and increased eye contact. Staff reported reduced anxiety, smoother transitions between activities, and greater engagement from individuals who are often withdrawn.

Musicians tailored each session to individual needs – choosing familiar songs, responding to body language, and creating sensory soundscapes to encourage connection. The programme helped participants with speech and memory difficulties to communicate through rhythm, gesture and vocalisation.



The success of the pilot has led to further investment in dementia-related music programmes, strengthening awareness of music’s role in health and social care settings across Northern Ireland.

“One usually very anxious service user sang a full song – confidently. His mood lifted for the rest of the day.” Carlisle Day Centre Staff

Music in Place: Supporting music and culture in Limavady

In recent years, Live Music Now Northern Ireland has been active in Limavady, supporting local music and culture. This year, we continued that work with a vibrant programme of community activity.

At the Roe Valley Arts & Cultural Centre, our Songs & Scones series continued to bring live music, tea and conversation to older residents, offering moments of joy, connection and belonging. Monthly performances featured traditional, classical, jazz and pop artists including Anna Nolan, Rohan Armstrong, Amanda St John and The Henry Girls, helping reduce isolation and strengthen community ties.

A major artistic highlight was the premiere of *The Leap*, the culmination of a two-year Live Music Now project celebrating Limavady’s heritage and creative voice. The Arts Centre was transformed into a vibrant tapestry of art, poetry and music as a full audience experienced the unveiling of the handcrafted Crankie Box by visual artist Peter Crann, accompanied by a powerful live reading by poet Anne McMaster. Performances from traditional Irish band Réalta and young musicians from Jimmy O’Hara and Comhaltas Ceoltóirí Éireann showcased the richness of local talent across generations.

“Seeing young musicians playing alongside experienced performers filled me with pride in our rich cultural heritage.” – Audience member

Supported by the Arts Council of Northern Ireland’s Rural Engagement Arts Programme, *The Leap* affirmed Limavady’s place as a vibrant cultural hub – strengthening intergenerational cultural connection and leaving a lasting impression on audiences and artists alike.

Musician’s Spotlight: Cheylene Murphy

Cheylene Murphy, member of the indie-pop duo Beauty Sleep, joined Live Music Now in Spring 2024 as part of a new cohort of sixteen musicians in Northern Ireland. Reflecting on her experience to date, her journey exemplifies the programme’s transformative impact for musicians:

“Working with Live Music Now has really allowed me to upskill within my field. The opportunity to perform live in many different settings plus the training on how to engage a wide range of audiences has been extremely beneficial to my practice as a musician. It has given me a lot, as an artist, as a performer, as a freelancer - I’m so happy to be a part of the Live Music Now team. It has been profoundly meaningful to be a part of Live Music Now and made me view my skills in music in a whole new light.”



8. Musicians Development

“Live Music Now has opened doors I didn’t know existed. I’ve grown so much – not just as a performer, but as someone who can connect, support and create with people in ways that feel meaningful and human.”

At the heart of our work are the musicians who bring live music to children, families and communities every day. We work with exceptional performers across genres, supporting them to grow as artists, facilitators and socially engaged practitioners. Through training, mentoring and hands-on experience in schools, hospitals and community settings, musicians build confidence, creative flexibility and inclusive practice – skills that underpin sustainable, impactful careers.

This year, we welcomed 24 new musicians in Northern Ireland and East Anglia and continued to strengthen our network through induction, Inspire training and mentored performances. Our annual survey deepened understanding of musicians’ lived experience and motivations, helping us shape more inclusive routes into community-focused music careers.

What musicians told us

- They feel more confident leading creative sessions in specialist and community settings
- Training deepened their inclusive practice and ability to adapt for diverse participants
- Mentoring and peer support strengthened artistic identity and future career pathways

Inspire: Developing Music Leaders for Inclusive Education

Our Inspire pathway supports musicians to become confident, inclusive music practitioners equipped to work creatively with children with additional needs. Structured training, mentoring and supported placements in specialist schools build the sensitivity, imagination and communication skills needed to use music to support learning and wellbeing.

Thanks to dedicated funders, musicians progress from mentored introductory projects to independent delivery, and for some, year-long residencies – developing reflective practice, resilience and leadership in inclusive music-making.

In South Yorkshire, support from the Mayfield Valley Arts Trust continues to nurture emerging leaders. Clarinetist Jessica Tomlinson, after leading her first Inspire project at Greenacre School in Barnsley, reflected:

“Mentoring musicians has allowed me to reflect on my own practice... really loved it.”

Harpist Ruth Lee undertook an eight-week placement at Sheffield Children’s Hospital School, using our Minds Matter resources to support 1:1 sessions with pupils with profound and multiple learning disabilities. Staff shared: *“Ruth was a wonderful facilitator, and her harp worked really well in sensitive areas.”*

In London, funding from the John Lyons Charity enabled us to induct new musicians – including guest artists through Inner Vision and the Baluji Foundation – and support progression through Inspire. This year, ten musicians completed Level 1, six moved to Level 2, and two reached Level 3.

As Inspire Level 2 musician Chris Roberts shared: *“Working long-term and building relationships with students has given us such a boost in skills and confidence.”*

Minds Matter: Training Resource for Music in Children’s Healthcare

In September 2024, we were proud to support the launch of Minds Matter, a training toolkit developed with the Arts for Health programme at Alder Hey Children’s Hospital to strengthen music practice in paediatric healthcare settings.

The resource draws on learning from our 10-year Youth Music-funded partnership with Alder Hey, which has supported Live Music Now musicians to develop their skills in using music to enhance emotional wellbeing, recovery and resilience for young patients.

Created by cellist Georgina Aasgaard – a Live Music Now alumna and long-standing Musician in Residence at Alder Hey – the toolkit reflects deep frontline experience supporting children and young people through music, alongside insights from Live Music Now musicians who have taken part in the programme.

At its heart is Georgina’s **“scale of approaches in C”** – *Connection, Child-led practice, Creativity, Commitment and Care* – a stepped framework that helps musicians listen first, respond gently and move at the child’s pace, from quiet musical presence to creative co-music-making.

The toolkit is supporting Live Music Now musicians’ practice across the UK and has been shared with colleagues across the music and health sector.

9. Looking Forward

Looking ahead, Live Music Now enters the next year with renewed focus and a clear sense of purpose. The changes made during 2024–25 – organisationally, strategically and financially – provide a stronger platform from which to grow impact responsibly and sustainably.

Our priorities are clear. We will continue to deepen our work across Music in Education, Music in Health and Music in Place, focusing on long-term partnerships and evidence-based practice. We will strengthen our contribution to national conversations around inclusive education, creative health and place-based wellbeing, ensuring our learning is shared and our impact understood.

Rebuilding unrestricted reserves and diversifying income remain critical. Alongside this, we will continue to support staff wellbeing, invest in musicians’ development, and embed full cost recovery across programmes. These are essential steps in ensuring Live Music Now can meet rising demand without compromising quality or care.

We will also continue to evolve our place-based work, responding to community priorities and supporting models that embed music into local systems – from healthcare and education to libraries, cultural venues and community spaces.

Above all, Live Music Now will remain guided by its founding belief: that live music can change lives. In a time of uncertainty and pressure, music offers connection, dignity and hope. Our task is to ensure that its benefits are accessible to all.

10. Funding & Fundraising

During 2024–25, Live Music Now operated in a challenging fundraising environment, marked by increased competition for funding, rising costs and ongoing uncertainty across the charity sector. Despite these pressures, we continued to secure support from a broad range of funders, enabling the delivery of high-quality programmes across education, health and community settings.

Our income was drawn from charitable trusts and foundations, public funding bodies, local authorities, corporate supporters, individual donors and payments for services from project partners. This mixed funding model remains essential to sustaining our work and responding flexibly to local need.

Throughout the year, we placed increased emphasis on full cost recovery, core fundraising and strengthening unrestricted income. Alongside this, we focused on building longer-term partnerships with funders who share our commitment to social impact, inclusion and evidence-based practice. These relationships are central to developing programmes that move beyond short-term delivery towards lasting change.

Looking ahead, our fundraising priorities include rebuilding unrestricted reserves, reducing reliance on in-year fundraising, and continuing to diversify income streams across the UK. We are committed to transparency, good stewardship and demonstrating the value of every pound invested in Live Music Now's work.

We are deeply grateful to all our funders and supporters for their trust and generosity. Their continued investment enables us to bring live music to those who would otherwise be least likely to experience it – and to ensure that music remains a powerful force for connection, wellbeing and social change.

Funder List

Alice Ellen Cooper-Dean Charitable Foundation	Loudon Charitable Trust
AMP Music	Lucille Graham Trust
Arts Council England	Maingot Trust
Arts Council of Northern Ireland	McClay Dementia Trust
Arts Council of Wales	Medicash Charitable Trust
Belfast Cathedral Black Santa	Medway Council
Big Give Trust	Millichope Foundation
Boris Karloff Charitable Trust	Mayfield Valley Arts Trust
Boshier Hinton Foundation	National Centre for Creative Health
Britford Bridge Trust	Neath Port Talbot Council
Bryan Foster Charitable Trust	Noel Coward Foundation
Burghley Family Trust	Northbrook Community Trust
Cherry Family Foundation	Paragon Charity Foundation
Clare Milne Trust	Pat Ripley Trust
Community Foundation Wales	PH Holt Foundation
Constance Travis Charitable Trust	Purley Downs Golf Club
Daniell Trust	Rank Foundation
David Solomons Charitable Trust	Rayne Foundation
Dorothy Bayles Trust	Singer Foundation
Drapers Charitable Fund	Sir George Martin Trust
Essex County Council Public Health Accelerator Bid programme	Sir James Knott Trust
Fairfield Charitable Trust	Sound Foundation Somerset
Garrick Charitable Trust	SoundStorm Music Education Agency
Gibbons Family Trust	Totnes Caring
Grantscape	UK Shared Prosperity Fund
Hadrian Trust	Utley Foundation
Herbert & Stefanie Straus Memorial Trust	Valentine Charitable Trust
The Ironmongers' Company	Vernon Ellis Foundation
John Horseman Trust	Veronica Awdry Charitable Trust
John Lewis Partnership Foundation	Viscount Amory's Charitable Trust
John Lyon's Charity	Volant Fund
Kathleen Hannay Memorial Trust	Wade's Charity
Leathersellers' Company	W G Edwards Charity
Linbury Trust	Westminster City Council
Lord Cozens Hardy Trust	Whitaker Charitable Trust
	Whitwam Family Charitable Trust

Wimbledon Foundation Community Fund
Wixamtree Trust

Wynn Foundation
York Common Good Foundation

11. Trustees Annual Report

Live Music Now is a registered charity in England and Wales (273596).

Reference & Administrative Details of the Charity, its Trustees & Advisers:

Charity Name LIVE MUSIC NOW LIMITED (Live Music Now)

Charity Registration number 273596 (England and Wales)

Company Registration number 1312283

Registered address: Live Music Now, 337-341 High Street, Rochester England, ME1 1DA

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2024. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

Directors and Trustees

Members of the Board of Trustees are the directors of the charitable company ('the charity') and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

- Patron HM King Charles III
- Founder President Sir Ian Stoutzker (21 January 1929 - 6 April 2024)
- Sir Vernon Ellis
- Mr Michael Bass (appointed October 2024)
- Ms Lisa Calmiano
- Mr Edward Charlesworth (appointed October 2024)
- Mrs Lowri Clement
- Dr Peter Freedman
- Ms Colleen Keck (resigned July 2025)
- Mr Peter McInerney (appointed October 2024)
- Mr Simon Millward
- Professor Adam Ockelford
- Dr Rumina Önaç (appointed October 2024)
- Chief Executive Officer Janet Fischer MBE (appointed Company Secretary October 2024)
- Executive Director Nina Swann (appointed Company Secretary January 2023; resigned October 2024)

Auditor Kate Taylor FCA, Simpson Wreford LLP Wellesley House, Duke of Wellington Avenue Royal Arsenal, London, SE18 6SS

Bankers: NatWest, PO Box 1357, 169 Victoria Street, London, SW1E 5BT and CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Mailing, Kent, ME19 4JQ

In addition to the main central fund banks above, there are 5 regional bank accounts.

Structure, governance and Management Constitution

Live Music Now Limited ("Live Music Now") is a charity governed by its Memorandum and Articles of Association incorporated on 3 May 1977 and revised on 10 January 2006,

10 March 2008, 6 March 2012, 3 April 2017 and 7 March 2019, and is constituted as a company limited by guarantee and not having a share capital.

As of 31 March 2025, 11 members had guaranteed £1 each in the event of the winding up of the company.

Selection of Trustees

The first trustees were appointed by a majority of the subscribers to the Memorandum and Articles of Association. Every trustee has the power to nominate another trustee who must then be approved by the trustees. The minimum number of trustees is 5 and the maximum is 20.

Induction and Training of Trustees New

Trustees are recruited via an open application recruitment process or in partnership with specialist organisations. Potential new trustees are interviewed by the Chair and members of the Nominations committee before being invited to stand as candidates. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, the description of trustees' roles and responsibilities, background information and internal documents relating to the principal activities of the charity.

New trustees are supported during their induction by the Chair, Chief Executive Officer, Operations Manager and relevant Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational Structure

Live Music Now Limited operates across England, Wales and Northern Ireland. The registered office was, until October 2021, in London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity's new strategic intent. As of the 1 April 2013, Live Music Now Scotland operates as a devolved charity registered in Scotland. Governance and finance of Live Music Now Scotland is the responsibility of the Live Music Now Scotland Board of Trustees, and the Scottish charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity's trustees take final responsibility for the general and financial wellbeing of the scheme. Sir Ian Stoutzker was appointed Founder President of the charity on his retirement from the Board in 2018.

Objectives & Activities

The trustees meet at least three times a year, the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts. The Chief Executive Officer is responsible for the management and support of the team of Directors; overview of the financial position nationally; management of central tasks; development of the scheme nationally and development and coordination of national policies; reporting to the Board of Trustees on behalf of the team of Directors. The Senior Management Team (comprising of the CEO, Strategic Directors and Cymru National Director) are also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Trustees.

Two Strategic Directors lead the development of Live Music Now's Music in Education and Music in Health programmes, working with staff teams in England, Wales and Northern Ireland. Staff teams include a Programme Director, Project Managers and a Project Coordinator for each programme strand. Work in Cymru is led by the National Director Cymru with support from a Project Manager and Coordinator. Work in Northern Ireland is led by Programme Director Northern Ireland, with strategic oversight from the Strategic Director Music in Education and support from a Programme Coordinator. The CEO leads the development of Live Music Now's Music in Place Programme. National Director Cymru and Programme Director Northern Ireland are responsible for raising funds to support activities of the charity within their country. They are supported by a network of voluntary advisors, chaired by the Trustee based in their region. A Fundraising Director works with the staff teams to undertake fundraising for the charity; an

Operations Coordinators provide central support for the charity's HR and operations. An external bookkeeper undertakes financial operations for the charity. International activity across the UK (including Scotland) is coordinated by the International Development Director who is currently also the Director of Live Music Now Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis. The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this. The Senior Management Team reviewed the ongoing risks and issues monthly and the ongoing risks and mitigations at each

meeting. In particular:

- Increase in costs due to the increased cost-of-living, impacting on the Live Music Now's expenditure, but also placing significant pressure on partners and musicians.
- Loss in revenue due to a challenging fundraising climate.
- Staff wellbeing and burnout, including our musicians' workforce
- The lack of Unrestricted Reserve held by the charity. The organisation is supported by a letter of underwrite by the Chair but rebuilding the Unrestricted Reserve is a key priority.

Objects

The objects for which the Company is established are:

- To advance the education of the public and promote their health and wellbeing, by providing high quality interactive music performances, in particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and other performing arts.
- To advance the musical education of musicians at the outset of their careers as performing artists by providing them with support, specialist training and the opportunities to perform and work in public.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Live Music Now relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of Live Music Now activities for those on low incomes but balances this against the necessity to pay the musicians on our scheme a living wage, in line with the Musician Union's guidance 'Fair Pay for Fair Play'. We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular,

- the trustees consider how planned activities will contribute to the aims and objectives they have set.

Aims

Live Music Now aims to provide high quality participatory performances and workshops in community settings, especially for those who are normally excluded from opportunities to experience live music through ill health, disability, isolation or poverty. Live Music Now activities are intended to be entertaining, educational and therapeutic; the majority of its work regular music sessions and working over the medium to long term to provide lasting benefits for participants. It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession.

In 2021 we developed an ambitious new Strategic Intent for Live Music Now. The core of our new strategic intent is the belief that Live Music Now is an organisation delivering social impact through music. We create that social impact through musicians, whom we consider to be our most valuable partners and our greatest asset. We seek to serve the ever-increasing need from communities facing social exclusion and disadvantage, both across the UK and internationally.

In summary, it includes the following:

- Live Music Now aims to expand its Live Music in Health programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- Live Music Now aims to develop its Music in Education programme, with a focus on children with additional learning needs and their families, through specialist support in schools and the continued work on our Inspire training programme.
- Live Music Now aims to develop its Music in Place programme, working in -depth with communities to deliver impactful, music-making activities across the life course.
- Live Music Now will continue to diversify and develop the musicians on its scheme. They will all receive a high standard of care from recruitment, through induction, specialist training and further development. We will provide an even wider range of specialist training options.

Strategies for implementation

Project Delivery

Live Music Now delivers projects of local, regional and national significance through its three strategic programmes - Education, Health and Place - adapting programmes to address regional and national priorities. Beneficiaries include: children and young people, particularly those with additional learning needs and their families; older people living with dementia; isolated rural communities; those living with mental illness.

Live Music Now has prioritised the development of long-term, developmental projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our beneficiary groups. Trustees work closely with Directors as appropriate to support and develop activity. Trustees review summary reports about our Programmes to monitor progress on a regular basis.

Musicians

Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through an open and inclusive recruitment process to ensure best fit. Musicians joining the scheme are taken through a comprehensive induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Specialist training is embedded into project work across the programme strands.

Monitoring

Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work. Monitoring of activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.

The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery. Policies are reviewed annually with regard to Safeguarding Children, Working with Adults at Risk, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.

Promoting the charity

The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities and may from time to time employ PR consultants to assist on specific projects. Regular e-newsletters and social media communications are produced with additional printed materials relating to specific areas of work. The charity fosters relationships with key authorities and independent agencies in order to develop and strengthen work.

Finances

The CEO holds the key responsibility for coordinating and generating fundraising for central funds. All staff members support with income generation and fundraising, with support from the Fundraising Director, Strategic Directors and National Director. This is coordinated via a central funding database. Quarterly budgets and financial reports, showing programme performance as well as consolidated figures, are produced for the Trustees' monitoring purposes.

12. Financial Review

Chairman's statement on Reserves Policy

The accounts as presented according to the Statement of Recommended Practice –Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities. The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. The charity now operates a full cost recovery policy, and the key priority is to restore a positive balance in the unrestricted reserve.

Reserves at the year-end will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is £3,656. Restricted reserves are £354,705. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £450,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

Live Music Now has undertaken a redundancy and restructure process to reduce core expenditure by 15% and improve efficiency alongside implementing mandatory full cost recovery across all programmes. There has been a particular focus on unrestricted and core fundraising and work towards reducing dependence on in-year fundraising.

As in previous years, the trustees have been comfortable that the charity is a going concern.

Principal Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the Fundraising Regulator's code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. Live Music Now has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Trustees' responsibilities

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

Approved by the trustees and signed on their behalf by:

Sir Vernon Ellis
Chairman
Date: 29/01/26



13. Independent Auditors Report to the Members of Live Music Now for the year ended 31 March 2025

Opinion

We have audited the financial statements of the Live Music Now ('the charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, Statement of Cashflows, Balance Sheet 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 the United Kingdom accounting standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

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

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

We have nothing to report in this regard

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the strategic report and the directors' report) have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the 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 Trustees' Annual Report.

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

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 26, the trustees 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 they 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.

Our responsibilities for the audit of the financial statements

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

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

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

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the computer software and support sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, data protection and safeguarding

- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

Audit response to risks identified

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in Note 1 were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation and;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Use of our report

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



**Kate Taylor FCA (Senior Statutory Auditor)
for and on behalf of Simpson Wreford LLP, Statutory Auditors
and Chartered Accountants**

Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London
SE18 6SS

Dated: 30 January 2026

14. Statement of Financial Activities
(Including Income and Expenditure account)
For the year ended 31 March 2025

	<i>Notes</i>	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	2	431,756	598,107	1,029,863	1,161,045
Charitable activities	3	304,145	28,568	332,713	383,415
Investments	4	206	-	206	286
Total		736,106	626,676	1,362,782	1,544,746
Expenditure on:					
Raising funds	5	40,906	76,110	117,016	104,611
Charitable activities	6	618,275	664,140	1,282,415	1,505,418
Total		659,181	740,249	1,399,431	1,610,029
Net income/ (expenditure)		76,925	(113,574)	(36,649)	(65,283)
Transfers between funds		(12,823)	12,823	-	
Net movement in funds		64,102	(100,750)	(36,649)	(65,283)
Reconciliation of funds:					
Total funds brought forward		(60,445)	455,455	395,010	460,292
Total funds carried forward	16	3,657	354,705	358,362	395,010

All amounts relate to continuing activities within the United Kingdom.

There are no recognised gains and losses other than those included in the statement of financial activities. The notes in section 17. form part of these financial statements.

15. Balance Sheet
As at 31 March 2025

		2025	2024
		£	£
Fixed assets	<i>Note</i> 12	1,898	3,082
Current assets			
Debtors	13	242,050	210,285
Cash at bank and in hand		<u>263,614</u>	<u>348,059</u>
Total current assets		505,664	558,344
Creditors: Amounts falling due within one year	14	(149,200)	(166,416)
Net current assets		356,463	391,928
Net assets		<u>358,362</u>	<u>395,010</u>
The funds of the charity:			
Restricted funds		354,705	455,455
Unrestricted income funds	16		
General funds		3,657	(60,445)
		<u>358,362</u>	<u>395,010</u>

The accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Approved by the board of trustees on 29 January 2026. and signed on its behalf by:



Sir Vernon Ellis
Chairman

Company Number - 1312283

16. Statement of Cashflows
For the year ended 31 March 2025

	2025	2024
	£	£
Cash used in operating activities		
Net cash provided by/(used in) operating activities	17 <u>(84,134)</u>	<u>(78,280)</u>
Cash flows from investing activities		
Interest income	206	286
Purchase of tangible fixed assets	(516)	-
Cash provided by/(used) in investing activities	<u>(311)</u>	<u>286</u>
Cash flows from financing activities		
Loan converted to donation	-	(100,000)
Cash provided by/(used) in financing activities	<u>-</u>	<u>(100,000)</u>
(Decrease)/Increase in cash and cash equivalents in the year	<u>(84,445)</u>	<u>(177,994)</u>
Cash and cash equivalents at the beginning of the year	<u>348,059</u>	<u>526,053</u>
Total cash and cash equivalents at the end of the year	<u><u>263,614</u></u>	<u><u>348,059</u></u>

17. Notes to the Financial Statements for the year ended 31 March 2025

1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Live Music Now is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is 46 Montclair Drive, Liverpool, L18 0HB

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial Report Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2025 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2025 and the results for the year ended on that date.

The Live Music Now meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS102 and the Charities SORP FRS102 the restatement of comparative items was required. No restatements were required.

Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements. There are no material uncertainties about the charity's ability to continue as a going concern.

Fund accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Unrestricted designated funds – these are funds that the Trustees have designated, to support the running costs of the Charity.

Restricted funds – these are funds that can only be used for particular purposes with the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted activities.

1 Accounting policies (*continued*)

Incoming resources

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they are receivable. If expenditure has been incurred for which sponsorship income or similar is expected to cover it then the associated income has been accrued.

Certain fundraising events are designated to provide reserves for future recurring costs. Such income is credited to the general fund. Other minor fundraising events are carried out by the branches and the income is in the general fund.

Resources expended

All expenditure is charged in the year in which it is incurred.

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians' fees and expenses which are under performance costs.

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the head office, 25% of costs are allocated in this way, whilst for other branches the percentage is 85%. Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising. Rental costs are charged to the SOFA on a straight-line basis over the lease term.

Tangible fixed assets

All tangible assets are stated at cost less depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Computer equipment	5 years straight line
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Pension costs

The charity operates a personal pension plan scheme for several employees. The contributions payable for the year are charged to the Statement of Financial Activities.

Termination benefits

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Taxation

The company is a registered charity and therefore is not liable for income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measure at their settlement value.

Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 Accounting policies (continued)

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Cash at bank and in hand

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

2 INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Government & other public authorities	224,014	95,185	319,199	168,562
Supporters, including corporate sponsors & general public	46,387	-	46,387	167,912
Charitable institutions	61,355	502,922	564,277	824,571
Legacies	100,000	-	100,000	-
	<u>431,756</u>	<u>598,107</u>	<u>1,029,863</u>	<u>1,161,045</u>

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Earned income	<u>304,145</u>	<u>28,568</u>	<u>332,713</u>	<u>383,415</u>

4 INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Bank interest	206	-	206	286
	<u>206</u>	<u>-</u>	<u>206</u>	<u>286</u>

5 RAISING FUNDS EXPENDITURE

	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Fundraising consultant	-	-	-	13,850
Fundraising costs	2,815	-	2,815	12,120
Community fundraiser	5,682.15	30,822	36,504	6,666
Development costs	32,408	45,288	77,696	71,975
	<u>40,906</u>	<u>76,110</u>	<u>117,016</u>	<u>104,611</u>

6 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2025			2024		
	General Funds £	Restricted Funds £	Total £	General Funds £	Restricted Funds £	Total £
Musicians fees and expenses	321,359	284,380	605,739	295,939	313,320	609,259
Recruitment, auditions and	235	29,280	29,515	1,541	44,360	45,901
Project expenses - other	14,505	28,217	42,722	51,474	42,532	94,006
Project delivery costs	213,375	133,602	346,977	176,906	269,675	446,581
Governance costs	25,338	-	25,338	16,679	2,661	19,339
Administration and office costs	43,463	188,660	232,123	174,202	72,059	246,261
Redundancy payments	-	-	-	44,069	-	44,069
	<u>618,275</u>	<u>664,140</u>	<u>1,282,415</u>	<u>760,811</u>	<u>744,607</u>	<u>1,505,418</u>

7 ANALYSIS OF GOVERNANCE COSTS

	General support £	Governance £	2025 Total £	2024 Total £
Board meeting costs	-	819	819	1,508
Accountancy fees	14,229	-	14,229	13,832
Audit fees	-	10,290	10,290	4,000
	<u>14,229</u>	<u>11,109</u>	<u>25,338</u>	<u>19,339</u>

8 ANALYSIS OF SUPPORT COSTS

	2025 Total £	2024 Total £
Rent, rates, heating & lighting	25,815	38,076
Office expenses (including accountancy)	53,323	56,788
Insurance	3,918	3,063
Bank charges	2,070	2,667
Staff Salaries and NI costs	608,411	663,535
Staff expenses	22,036	11,443
Sundry	478	921
Depreciation	1,701	1,598
	<u>717,752</u>	<u>778,090</u>
Allocated director and project costs to project delivery costs	368,331	453,188
Allocated development director to fundraising costs	77,696	71,975
Allocated community fundraiser to fundraising costs	36,504	6,666
Administration and office support	<u>235,220</u>	<u>246,261</u>

9 ANALYSIS OF STAFF COSTS & EXPENSES AND THE COST OF KEY MANAGEMENT PERSONNEL

	2025	2024
	Total	Total
	£	£
Wages & Salaries	552,855	598,085
Social security costs	44,368	53,158
Pension costs	11,188	12,292
	<u>608,411</u>	<u>663,535</u>

The number of higher paid employees was:

In the band £70,001 to £80,000 - 1 (2024: £60,001 to £70,000 - 1).

10 STAFF NUMBERS

	2025	2024
	Total	Total
Charitable activities and fundraising	14	19
Management	3	3
	<u>17</u>	<u>22</u>

11 TRUSTEE REMUNERATION AND EXPENSES

	2025	2024
	Total	Total
	£	£
Expenses reimbursed	99	373

No trustees received any remuneration during the year (2024: £nil)

The key management personnel remuneration totals £109,504 (2024: £130,000).

Additional payments totaling £3,666 were made to key management in respect of expenses reimbursed.

No special retirement payments were made during the year (2024: £nil).

Pension contributions totaling £11,188 (2024: £12,291) were made during the year. As at the 31 March 2025 there was £2,152 in outstanding contributions payable (2024: £2,831).

Redundancy payments totaling £nil have been accrued during the year (2024 £44,069), all payments were made in 2024/2025 from unrestricted funds.

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £605,739 (2024: £609,259) was paid.

12 TANGIBLE FIXED ASSETS

	Total £
Cost	
At 1 April 2024	7,988
Additions	516
Disposals	-
At 31 March 2025	<u>8,504</u>
Depreciation	
At 1 April 2024	4,905
Depreciation charge	1,701
At 31 March 2025	<u>6,606</u>
Net book values	
31 March 2025	<u>1,898</u>
31 March 2024	<u>3,083</u>

13 DEBTORS

	2025 Total £	2024 Total £
Sundry debtors	142,050	143,768
Accrued income	100,000	66,517
	<u>242,050</u>	<u>210,285</u>

14 CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2025 Total £	2024 Total £
Other creditors	71,236	81,078
Accruals	54,328	47,569
Taxation and social security	23,636	37,769
	<u>149,200</u>	<u>166,416</u>

15 FINANCIAL INSTRUMENTS

	2025	2024
	Total	Total
	£	£
Carrying value of financial assets measured at amortised cost	<u>235,093</u>	<u>204,305</u>
Carrying value of financial liabilities measured at amortised cost	<u>125,564</u>	<u>128,647</u>

16 FUNDS

	Balance at 1 Apr	Incoming	Resources	Transfers	Balance at
	2024	resources	expended	31 Mar 2025	31 Mar 2025
	£	£	£	£	£
Restricted funds	455,455	626,676	(740,249)	12,823	354,705
General fund	(60,445)	736,106	(659,181)	(12,823)	3,656
	<u>395,010</u>	<u>1,362,782</u>	<u>(1,399,431)</u>	<u>-</u>	<u>358,361</u>

Within restricted reserves there are material funds carried forward as follows:

The Daniell Trust	£41,592
Youth Music	£47,597

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net movements in funds	(36,649)	(65,283)
Add back: Depreciation	1,701	1,598
Deduct: Interest shown in investing activities	(206)	(286)
(Increase) in debtors	(31,765)	(110,722)
(Decrease) in creditors	<u>(17,216)</u>	<u>96,414</u>
	<u><u>(84,134)</u></u>	<u><u>(78,280)</u></u>

18 CONTROLLING PARTY

The trustees of Live Music Now Limited are considered to be the controlling party of the company.

19 RELATED PARTY TRANSACTIONS

During the year a payment of £nil (2024: £555) was received from Live Music Now Scotland, a charity with a number of common trustees. During the year Live Music Now also received donations on behalf of Live Music Now Scotland, totaling £nil (2024 £450), these were paid direct to Live Music Now Scotland in full.

During the year total donations of £1,660 (2024: £5,100) were received directly from the trustees.

The Vernon Ellis Foundation also made a restricted donation in the year ended 31 March 2025 of £5,000 (2024 - £11,522)

20 CAPITAL

Live Music Now Limited is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company contracted before he or she ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

17. Image Credits

1. Donard School
2. Lyn, Activities Coordinator, Marleyfield House
3. Rikard Osterlund
4. Rikard Osterlund
5. Rikard Osterlund
6. James Ward
7. Donard School

18. Contact us

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Registered Charity No. 273596 (England & Wales)

Live Music Now Limited is registered in England and Wales No.1312283

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www.livemusicnow.org.uk

LIVE MUSIC NOW LIMITED

England & Wales - Charity number 273596

Accounts

Live
Music
Now

TRANSFORMING COMMUNITIES



Annual Report

2023 - 2024

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Message from the Chair of the Trustees

Sir Vernon Ellis

In 1977, Sir Ian Stoutzker, alongside his close friend Lord Yehudi Menuhin, founded a groundbreaking organisation to bring live music to those who had little access to it. The vision laid out by Ian and Yehudi has touched the lives of countless individuals over the past 47 years. Live Music Now has brought joy, comfort and healing to those in need through over 100,000 interactive music workshops led by thousands of specially trained musicians. His passing in April 2024 leaves a legacy of improved well-being and community connections, which will continue to grow. Ian's vision and commitment will always be seen as the sine qua non.

This was a challenging year for the charity. The continued funding and financial pressures affecting the entire charity sector have been juxtaposed against an ever-increasing need for our work. Adapting to these challenges, Live Music Now has undertaken a restructure to both improve our economic outlook and support the development of our impact.

The Board remains committed to Live Music Now's role as a leader, working locally and nationally in collaboration with others to forge a unified strategy for change. The evolution of Live Music Now will enable us to continue in that role, driving forward research, building deep expertise, and supporting our partners across Education, Health and Place. Work with Arts Councils across the UK has focused on diversifying our musicians' workforce, increasing employment for disabled and neuro-divergent musicians' and better reflecting our participants in our workforce.



Live Music Now is thinking carefully about our role across the sector, and how our 47 years of experience and knowledge can be shared more broadly. The changes made in this year will enable us to take a cause-based approach. Over the next year we will step up our work to articulate that impact and advocate for the role music has to play in addressing significant social needs.

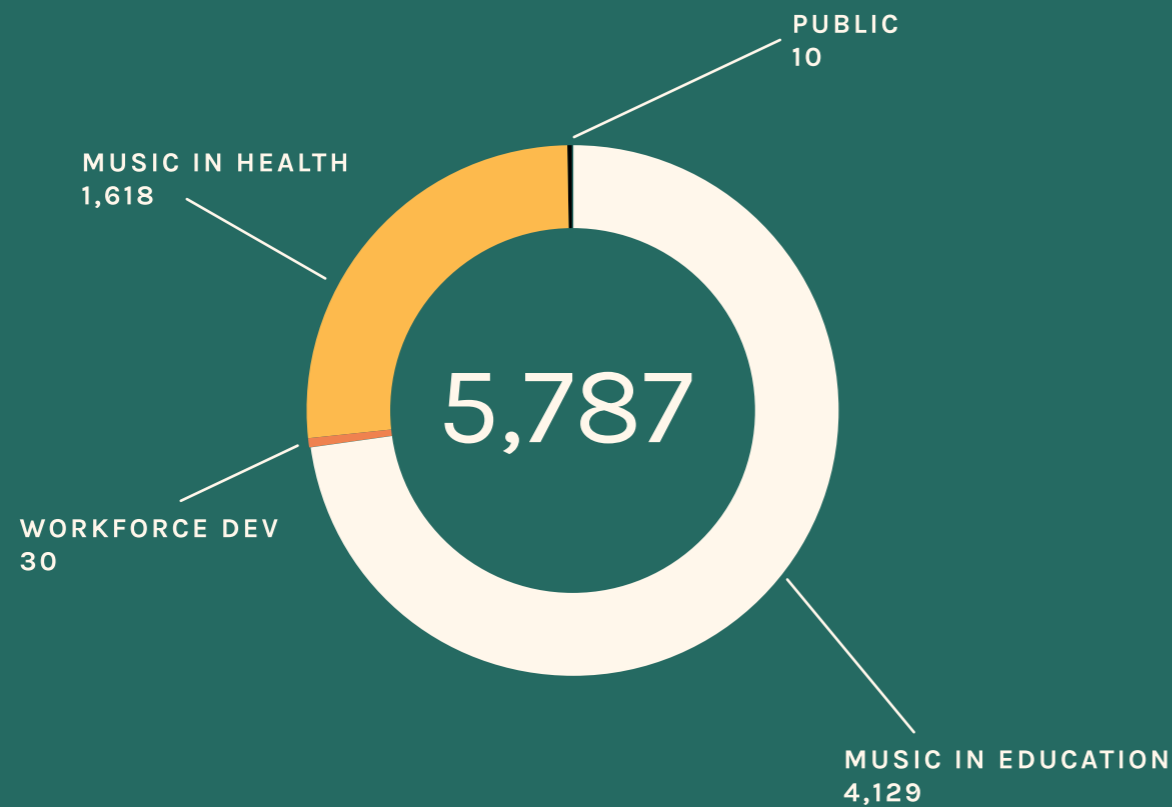
This has not been an easy year for our staff, and I commend their continued dedication to musicians, our participants and each other. Our funding partners have shown flexibility and openness, and an ongoing commitment to delivering change alongside communities.

I remain deeply convinced that music provides a unique role in our society, providing joy, inspiration and opportunity, speaking across all facets of our community. The changes undergone by Live Music Now will enable us to adapt to the continuously evolving landscape and ensure that, as with Sir Ian and Yehudi's vision, everyone has access to the life-changing power of music.

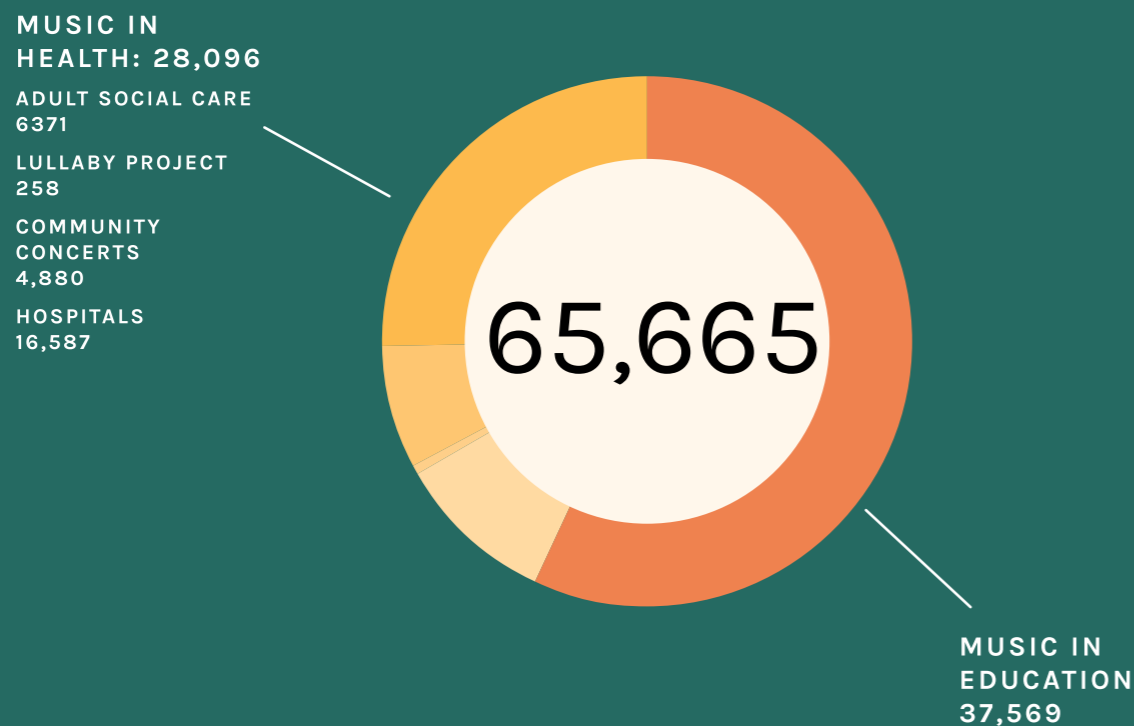


Sir Ian Stoutzker and Sir Vernon Ellis in 2018. Read more about Sir Ian Stoutzker's remarkable contributions to the music and art world [here](#).

Total Sessions 2023-24



Total Audience 2023-24



Message from the Chief Executive

Janet Fischer



Chief Executive Janet Fischer about to run the TCS London Marathon raising funds for Live Music Now.

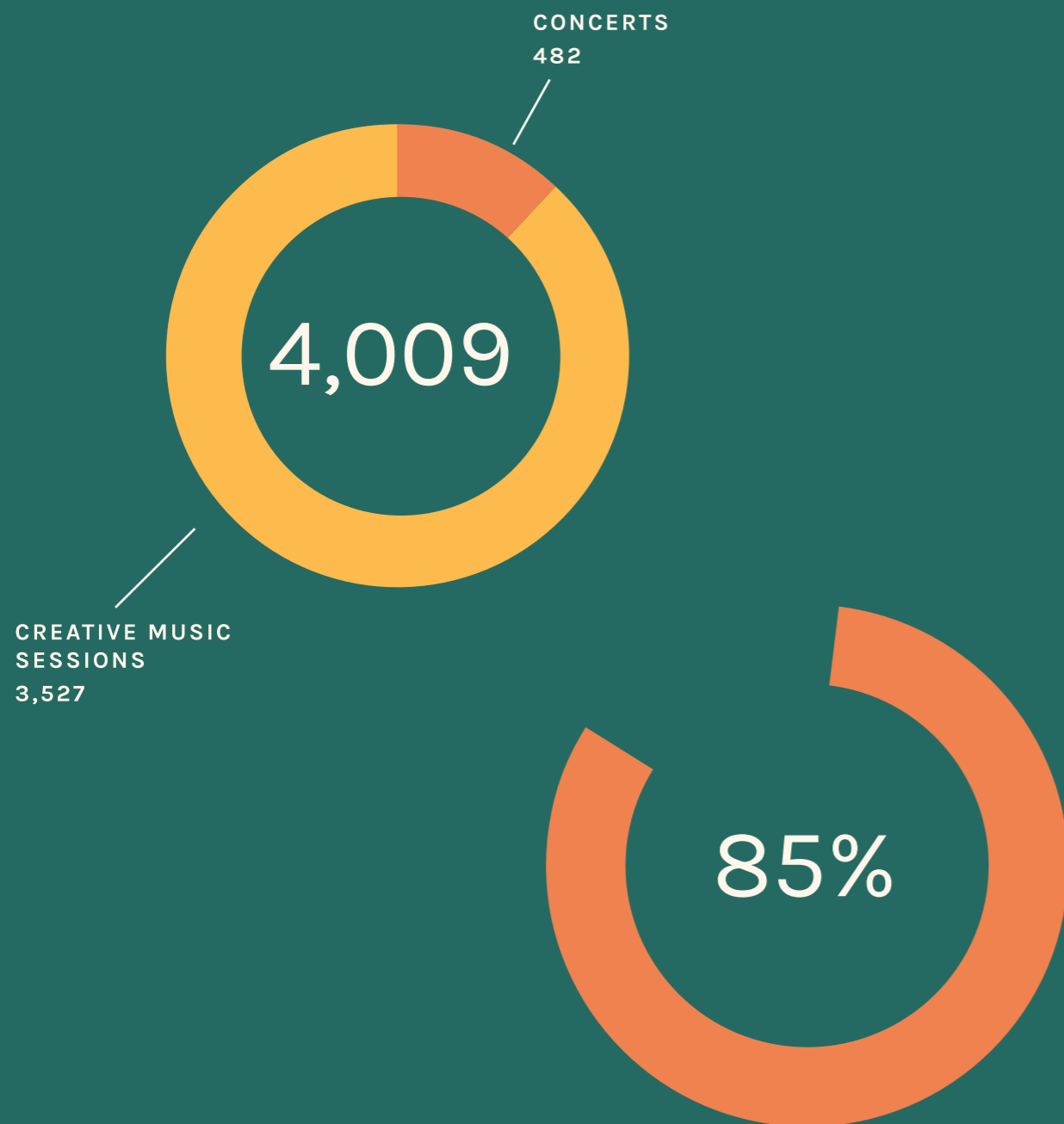
Reflecting on this past year at Live Music Now, I am struck by both the challenges we've faced and the moments of profound joy we've witnessed through the transformative power of music. Though we've had to make some difficult decisions in an increasingly challenging landscape, our impact has never been stronger – delivering more sessions than ever before alongside our trusted partners and exceptional musicians.

Our dedicated staff team and deeply invested board have shown unwavering commitment to our mission of championing social impact through music. Together, we've grown and diversified our musicians' workforce, making it more representative of the communities we serve and evolved our programmes to leave a legacy of music and impact, empowering others to use music for change.

Working alongside our partners in education, health, and place, we continue to witness how music builds agency, connection, and resilience. Leading this remarkable team is a profound privilege, yet I'm acutely aware of how much more we must do to support our communities during these challenging times.

Music in Education

Sessions 2023-24



3047 OF OUR TOTAL MUSIC IN EDUCATION SESSIONS WERE WITH CHILDREN & YOUNG PEOPLE WITH ADDITIONAL LEARNING NEEDS.

During 2023-24, Live Music Now's Music in Education work continued to focus on expanding access to music for children and young people with additional learning needs.

Recognising that many Disabled children lack access to specialist music provision, our programmes connect skilled musicians with schools and communities to bridge this gap. Through creative music projects and participatory concerts, students across England, Wales and Northern Ireland are supported to work with their peers to explore and create their own music, as well as experience different styles of music performed by Live Music Now musicians.

The sessions offer opportunities for personal, social and musical growth, as well as supporting broader goals such as environmental awareness and cross cultural connections.

As a result, Live Music Now's efforts have been recognized with multiple nominations in The Music & Drama Education Awards 2024, celebrating our progressive and inclusive impact in music education.

Reach 2023-24



AUTISM RESOURCE BASES MUSIC PROGRAMME

Research shows that many autistic children appear to have a special affinity for music, which can be used to support language development, social skills and emotional regulation. It's thought that around 5-10% may have unusual musical potential through exceptional auditory development that occurs in the early years. However, nationally, music provision in Autism Resource Bases is inconsistent.

Thanks to funding from the Arts Council of Northern Ireland, Youth Music and the National Lottery through Arts Council England, and the Vernon Ellis Foundation, we are piloting a music programme with Autism Resource Bases in England and Northern Ireland. The aim is to increase opportunities for children and young people to engage and interact through creative music activities.

In 2023-24, the second year of the programme, 140 children from 10 schools in Liverpool, Somerset, Belfast, Islington and Harrow worked alongside their teachers and Live Music Now musicians to explore, create and perform their own music. Schools consistently reported the positive impact

of the music sessions on children's levels of confidence and engagement, alongside communication skills.

With our partners Resonate Music Hub (Liverpool), Sound Foundation Somerset Music Hub, Harrow Music Hub, and the music education charity Music Masters, we remain committed to advocating for the vital importance of tailored music provision for autistic children and young people.

“The pupils have benefitted so much, their confidence has sky-rocketed! They were so happy with the end result.”

TEACHER

Read more about our work in Autism Resource Bases [here](#).



MUSICAL MONDAYS

Live Music Now's Musical Mondays reached an impressive 17,441 children across England and Wales in 2023-24, using music to support mental health, cultural connection, and emotional expression among young people. Through virtual concerts featuring Live Music Now musicians, pupils across Manchester, Cumbria, Merseyside, Norfolk & Suffolk, Essex and Wales, engaged with live music directly from their classrooms. These interactive sessions, supported by local music hubs, allowed students to experience the joy and relaxation of music, with many describing the concerts as "calm", "exciting" and "joyful."

In May 2023, Musical Mondays Eurovision Special connected 73,000 students from Liverpool City Region, Ukraine, and Poland in a unique celebration. Folk trio Fernleaf led a lively mix of UK and European songs, followed by 180 pupils joining the Royal Liverpool Philharmonic in a powerful cross-cultural exchange. Part of the "United By Music" initiative, this event showcased music's role in fostering connection and unity across borders. Through programmes like these, Live Music Now continues to demonstrate the power of music to enrich lives and build global connections.

Read more about our Musical Monday series [here](#).



INSPIRE: MUSICIANS IN RESIDENCE IN DERRY

In 2023/24, jazz musician John Leighton served as "Musician in Residence" at Ardnashee College in Derry as part of Live Music Now's Inspire programme, which enhances musical opportunities for children and young people with additional learning needs. Supported by Derry City and Strabane District Council and Ulster Garden Villages, the residency allowed John to work with 45 students in small groups, tailoring sessions to their musical interests and accessibility needs. Through these sessions, students explored, created, and performed their own music, while developing communication skills, self-expression, and confidence.

The entire school also enjoyed participatory concerts by Live Music Now groups throughout the year, showcasing a variety of musical styles. Teachers observed remarkable engagement, including students with complex needs, noting the joy and connection music brought to their lives. BBC Radio's Mark Patterson visited a session in December, capturing the positive impact on students and staff alike.

[Listen here.](#)

HARMONY IN THE DUNES IN SOUTH WALES

Harmony in the Dunes was an innovative project by Plantlife Cymru and Live Music Now, designed to connect primary school students in South Wales with nature through music.

The pilot took place across four schools, where students visited local dune ecosystems to discover the rich biodiversity within these landscapes. Inspired by their experiences, each class collaborated with Live Music Now musicians to create original songs that reflected the beauty and importance of these habitats.

The project blended environmental education with music, encouraging students to express their newfound

knowledge through melody and rhythm. The compositions ranged from lively pieces to tranquil tunes, mirroring the dynamic dunes.

The initiative concluded with a showcase where students performed their pieces, promoting both artistic expression and environmental awareness.

Supported by the EU LIFE Programme, National Lottery Heritage Fund, and A&B Cymru's CultureStep, Harmony in the Dunes demonstrated the power of interdisciplinary learning to inspire and educate. This project was nominated for an Environmental award at the 2024 Arts and Business Cymru awards.



Watch the Musical Dunes video
and read more [here](#).



HARMONI YN Y TWYNI:

MAE PLANTLIFE CYMRU A LIVE MUSIC NOW YN DECHRAU'R PROSIECT ARBROFOL 'TWYNI CERDDOROL' SY'N CYSYLLTU MYFYRWYR A NATUR

Mewn menter arbrofol, mae Plantlife Cymru a Live Music Now wedi ymuno i gyflwyno 'twyni cerddorol' i ysgolion cynradd yn Ne Cymru gan greu cyswllt cytûn rhwng addysg, ymwybyddiaeth amgylcheddol a byd cerddoriaeth.

Cynhaliwyd y prosiect peilot ar draws pedair ysgol gynradd yn Ne Cymru lle'r oedd myfyrwyr yn mynd ar ymweliadau â systemau twyni lleol oedd yn agoriad llygad iddyn nhw. Roedd y teithiau'n datgelu byd cudd o fywyd planhigion gwyllt yn byw o fewn y tirweddau naturiol hyn.

Wedi cael eu trwytho gyda gwybodaeth newydd am bwysigrwydd cynnal yr ecosystemau eiddil hyn, gofynnwyd i bob Dosbarth gyflawni her unigryw - i gyfansoddi caneuon gwreiddiol oedd yn cael eu hysbrydoli gan eu profiadau. I sicrhau bywyd i'w gweledigaethau cerddorol, roedd cerddorion Live Music Now yn cydweithio gyda'r myfyrwyr gan drawsnewid eu hymwybyddiaeth amgylcheddol newydd i alawon oedd yn adleisio harddwch y twyni.

Roedd y prosiect 'twyni cerddorol' nid yn unig yn pontio'r gofod rhwng addysg amgylcheddol a'r celfyddydau ond hefyd yn rhoi cyfle uniongyrchol i fyfyrwyr ymchwilio a gwerthfawrogi rhyfeddodau naturiol yn eu hardal nhw eu hunain.

"Y syniad oedd creu profiad synhwyraidd ar gyfer y myfyrwyr gan uno hud natur gyda phŵer cerddoriaeth," meddai Jen Abel Cyfarwyddwr Live Music Now Cymru. "Roedd y twyni'n datblygu nid yn unig yn ystafell ddosbarth ond hefyd yn llwyfan

i greadigrwydd lle'r oedd myfyrwyr yn darganfod rhythm y byd naturiol."

Roedd y cyfansoddiadau oedd yn dilyn yn ymestyn o alawon hyfyd oedd yn adleisio egni'r twyni i alawon mwy tawel oedd yn adleisio tawelwch y dirwedd arfordirol. Roedd mynegiadau cerddorol y myfyrwyr nid yn unig yn arddangos eu talentau artistig ond hefyd yn cynnig iddyn nhw gyfrwng pwerus i gyfathrebu pwysigrwydd cynnal ecosystemau lleol.

Ar ddiwedd y prosiect, cafwyd arddangosfa lle'r oedd myfyrwyr yn perfformio eu cyfansoddiadau ar gyfer eu cyfoedion a'u hathrawon. Roedd y prosiect 'twyni cerddorol' nid yn unig yn meithrin cysylltiad dyfnach rhwng myfyrwyr a natur ond hefyd yn amlygu'r potensial ar gyfer ymagweddau posibl ar gyfer agweddau rhyngddisgyblaethol, newydd i addysg.

Cefnogir 'Darluniau Deinamig y Twyni' gan y Rhaglen EU LIFE a Chronfa Treftadaeth y Loteri Cenedlaethol. Partneriaid y Prosiect yw Bywyd Planhigion Naturiol Lloegr, Yr Ymddiriedolaeth Genedlaethol ac Adnoddau Naturiol Cymru a'r Ymddiriedolaethau Bywyd Gwyllt. Mae Cysylltiadau Gwyrdd Pen y Bont ar Ogwr yn cael eu cefnogi gan Gronfa Cymuned Loteri Cenedlaethol. Mae Bywyd Planhigion Cymru a Live Music Now wedi derbyn buddsoddiad gan A&B CultureStep Cymru i atgyfnerthu a datblygu eu partneriaeth greadigol.

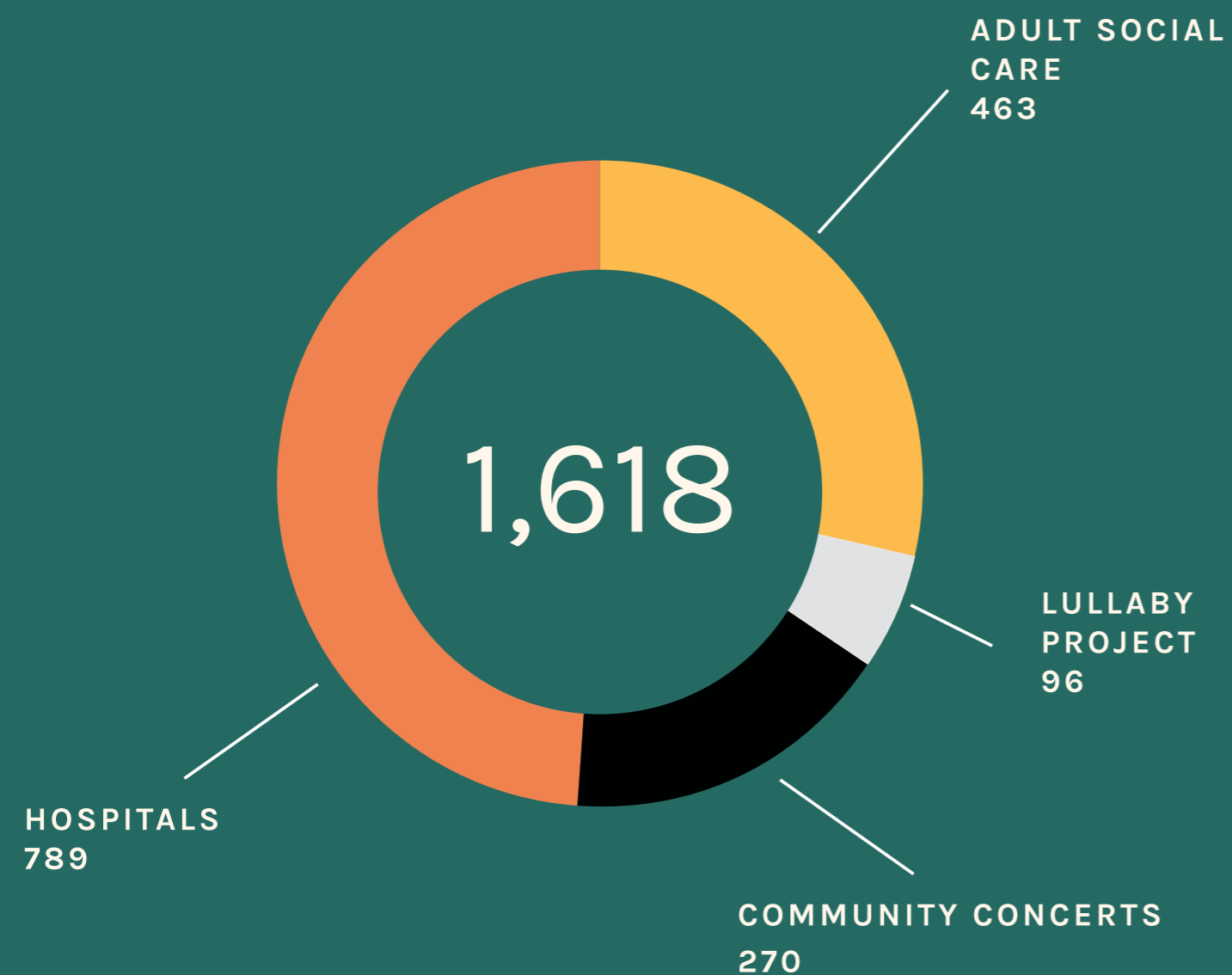
Gwelwch a chlywch mwy isod!

Gwylwch Fersiwn isdeitlau Cymraeg y ffilm yma.



Music in Health

Total Sessions 2023-24



Live Music Now's needs-based, impactful Music In Health programme offers support for people in health, community and care settings across the life course. Our models, delivered by trained professional musicians:

- Animate Spaces
- Support Individuals & Communities
- Address Medical Needs & Life Challenges
- Empower Health and Care Professionals

As a UK-wide charity we also play a leading role in National Creative Health Initiatives.

'The staff have seen first-hand the impact music can make - we've always known but for staff to witness the impact there's not one staff member that wouldn't say the same thing - they were all buzzing.'

CARE HOME MANAGER



Music in Health

Live Music in Care

Our *Live Music in Care* model integrates live music with workforce development and wellbeing initiatives to create a holistic approach to care. Developed in partnership with the University of Winchester, this model brings professional musicians into care settings for residencies where they work alongside staff and residents, including people living with dementia. Through activities such as making music, skills training, co-delivery, planning,

and reflection, the model nurtures and enhances "Musical Care" across the setting. Outcomes include increased understanding, confidence, and skills for care teams, alongside improved well-being and engagement for residents. The whole care environment benefits as music becomes an integrated part of daily life, enriching relationships and supporting individual health benefits for residents.

Reach 2023-24

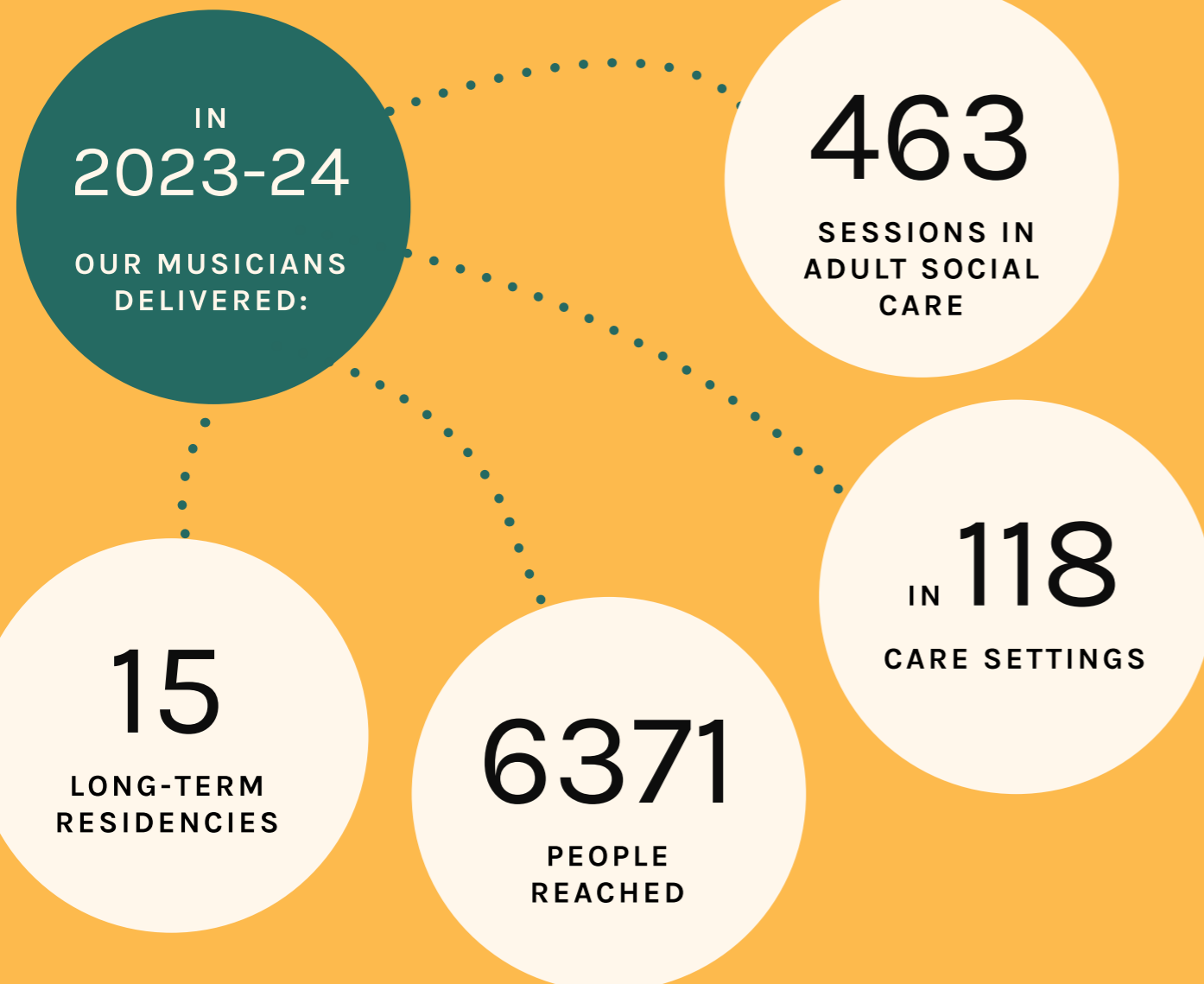
Impact 2023-24

OUR PARTICIPATORY PERFORMANCES IN CARE HOMES HAVE A POSITIVE IMPACT ON THE MOOD AND ENGAGEMENT OF THE RESIDENTS.

In 88 feedback responses from care staff, 97% reported positive responses from the residents to the performances, with a demonstrable shift from reserved, quiet, passive/still to interested, entertained, chatty, friendly, enthusiastic or appreciative.

Top level mood ratings, as observed by staff, went up from 14% before the activity to 90% during the activity and 94% after the activity ended.

Observed engagement with the performance and musician increased from a top level baseline of 16% to 87% during the performance and 92% afterwards.



MUSIC IN DEMENTIA CARE: THE BEECHES CARE HOME

In Spring 2023, Live Music Now delivered a ten-week Live Music in Care project at The Beeches Care Home in Merseyside to support residents living with dementia. Funded by Parkhaven Trust through the PH Holt Foundation, musicians Elfair Dyer (harp) and Ste Forshaw (guitar/vocals) led weekly interactive music sessions across three units, engaging up to 15 residents per session.

Through music, the project successfully lifted residents' moods, encouraged participation, and improved their relationships with each other and staff.

The impact was profound, with staff noting that music brought joy and helped less-mobile and non-verbal residents to sing and move along with the music, enhancing their daily lives and connection to the group. Staff also benefited from the sessions, gaining confidence in using music as a tool for dementia care and experiencing boosted morale from seeing the positive effects on residents.

The Beeches team has since integrated more music into daily routines, demonstrating the long-lasting benefits of this project.

“To see the change in people’s faces and to see those who have got up, who usually choose not to walk, moving their legs and having a dance... it had a real positive effect on our unit.”

SAM BRADLEY, CARE STAFF MEMBER, ELM WING

Read more [here](#).



BUILDING CONFIDENCE AND CONNECTION AT THE PARAMS

In Winter 2023-24, Live Music Now delivered an 11-week music project at The Params, a family-run care home in Purley, London, with funding from the City Bridge Foundation.

Duo Furioso, two skilled cellists, guided residents and care staff in interactive music sessions, focusing on empowering staff to lead these activities independently.

By the end, staff had fully embraced the music-making process, enhancing the residents' lives.

Evaluation feedback from staff who had taken part in our Live Music In Care workforce development residencies confirmed a positive impact on their ability to use music in their care work. On a 1-5 rating (with 5 being the highest impact) 75% rated their understanding, confidence and skills in use of music in care as 5 'Very Good' and 25% rated as 4 'Good'.

The project highlights the transformative power of music in care, fostering connection and creativity that continues even beyond the programme's conclusion.

“Doing the music sessions had a huge impact. They helped to get the connections back. Not only for the relationships with residents, but also as a team as well; lifting the energy of the team and the energy of the room. After you had done that session, if you had to go and sort out the washing or do other jobs you are feeling energised by it and feel good.”

STAFF MEMBER

Learn more about our work in care homes [here](#).



Music in Health

Community Concerts

Loneliness significantly impacts health, posing a risk even greater than obesity and physical inactivity, with strong evidence linking social isolation to increased premature mortality. Regular cultural engagement, like attending musical events, has been shown to reduce the risk of depression, especially for older adults. Live music plays a unique role in fostering social bonding by creating a welcoming and relaxed environment where people feel safe to connect.

Our *Songs and Scones* programme, monthly memory cafés, and *All Together Now* series for families with additional needs are designed with this in mind. These programmes bring people together through live music, offering inclusive spaces where attendees can enjoy beautiful performances, socialise, and build meaningful connections.

Reach 2023-24

270
COMMUNITY
CONCERTS

47
SERIES ACROSS
ENGLAND,
NORTHERN IRELAND
& WALES

4,880
PEOPLE REACHED



Live Music Now musician Louis Bingham performs at the Eden Project. Event hosted in collaboration with Memory Matters Cornwall and the Cornwall Memory Cafe Network. Hosted and funded by Nature's Way.

BUILDING COMMUNITIES AND ALLEVIATING LONELINESS FOR THOSE LIVING WITH DEMENTIA

The Songs & Scones programme offers live music socials for people facing loneliness and isolation, especially older adults. Monthly sessions combine live music with social time and refreshments, fostering a warm, safe environment for community connection.

Recent evaluations of our partnership programme with Medway Libraries showed

that 85% of participants felt more connected to their community, with 80% reporting improved positivity.

These events are often fully booked, underscoring their popularity and impact. Medway Council's support reflects the programme's alignment with local priorities in social engagement and community building.

“Medway Council is delighted to be a partner and support Song & Scones. This programme has helped create a community safe space for older people living independently in the community who may feel isolated, to come together and meet new people in a welcoming and accessible environment. The benefits and the outcomes of the project are far reaching across multiple Council services.”

ROBYN GOLDSMITH, MEDWAY COUNCIL CULTURE DEVELOPMENT MANAGER.

Find out more about Songs & Scones [here](#).



“Songs and Scones makes me feel happy and part of a social group. I have reduced my anti-depressants since coming here. It is the highlight of my week.”

PARTICIPANT



COMFORTED BY THE COMPANY

NEWHAM COMMUNITY SONGWRITING PROJECT UNITES OLDER RESIDENTS IN A MUSICAL CELEBRATION

In a heartwarming showcase of community spirit, residents of Newham came together for the end-of-project performance of a unique songwriting initiative with Live Music Now.

The project, a collaboration between Community Transport Newham and two talented Live Music Now musicians, Ainsley Hamill and Toby Shaer, unfolded over six weeks, culminating in the creation and recording of a song titled "Comforted by the Company".

Aimed at fostering connections among older members of the community, the songwriting project saw participants from diverse backgrounds joining forces to share their stories and create music. Despite many having migrated to Newham from different places, the participants expressed a shared sense of belonging and warmth through the project, echoing sentiments of unity in the song's lyrics:

The impact of the project extended beyond the music, as revealed in the end-of-project evaluation forms. An overwhelming 100%

of participants either "Agreed" or "Strongly Agreed" with the statement, "Taking part in the music sessions [this project] has made me feel more positive." One participant even shared that the experience had made her feel "Alive and wonderful".

The collaborative effort of Live Music Now, Community Transport Newham, and the talented musicians not only resulted in a beautiful musical composition but also left a lasting imprint on the well-being and positivity of those involved.

As the song "Comforted by the Company" resonates through the community, it stands as a testament to the transformative power of music and community engagement, proving that in Newham, harmony can be found in the shared experiences of its residents.

"I feel comforted by the company, I'm comforted with you here. It feels like home."

Find out more about Comforted by the Company [here](#).



ALL TOGETHER NOW

CONCERTS FOR FAMILIES WITH ADDITIONAL NEEDS

Live Music Now's All Together Now concerts offered a welcoming social morning of live music, conversation, and refreshments for Medway families with children and young people with additional learning needs and disabilities. These relaxed events provided a wonderful opportunity for families to come together, enjoy interactive music sessions led by Live Music Now musicians, and share in a friendly, inclusive atmosphere.

Following the music, families had time to socialize over free refreshments, creating a space for connection and enjoyment. As one participant put it, "I am full of sunshine because I am enjoying the music."

"I really enjoyed in and felt it benefitted all three of my children, two who have SEND and one who doesn't. It was lovely to watch them be able to participate in something together"

2024 MEDWAY PARENT

Read more [here](#).



Music in Health

Live Music in Hospitals

Live Music Now works in hospitals across England, Wales and Northern Ireland. Our musicians take live music to public and clinical spaces; in waiting areas, on wards and at bedsides. The work has an animating, positive impact on hospitals, changing the experience of staying in, working in and visiting them; bringing relief from anxiety and loneliness.

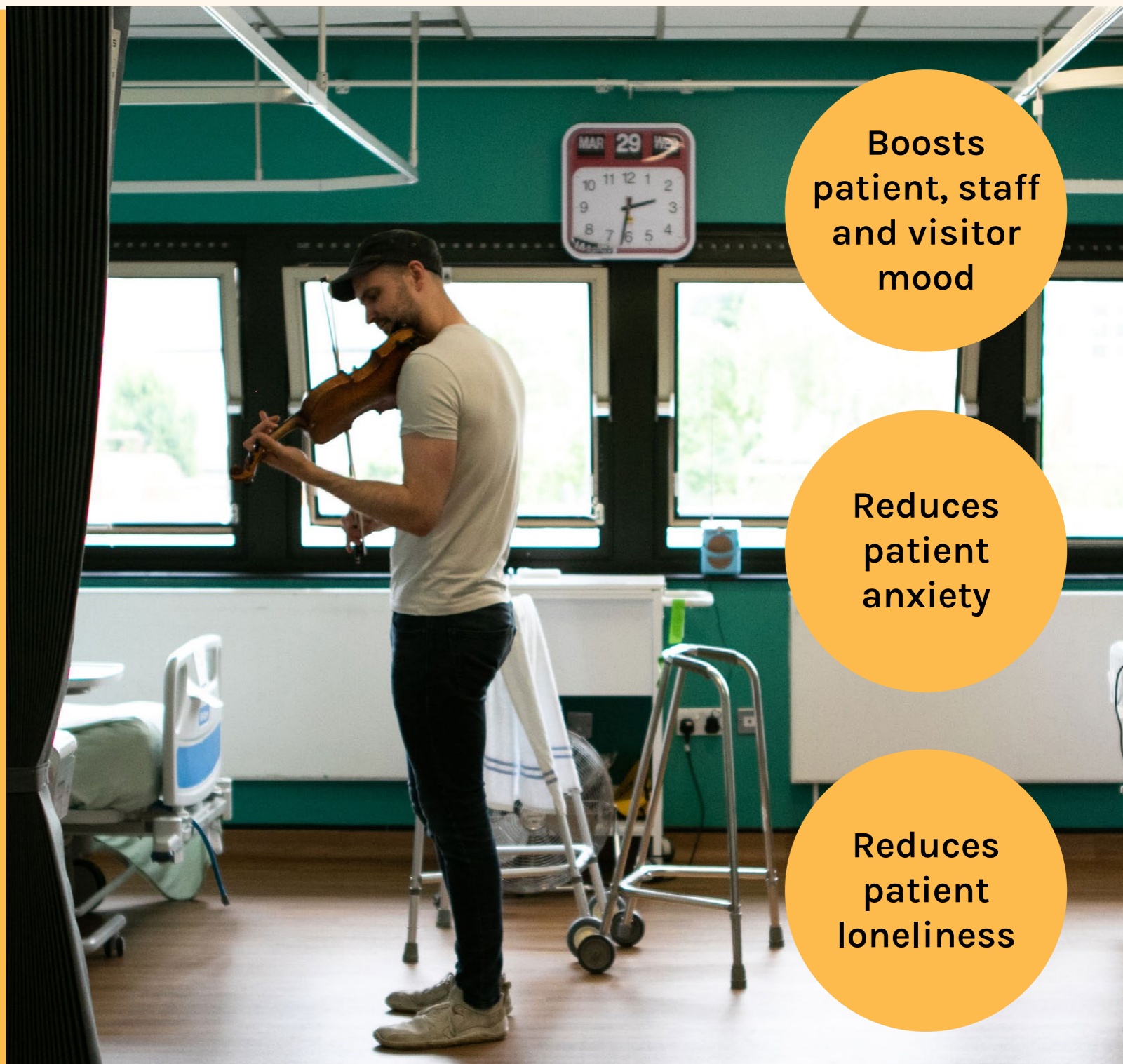
Feedback from 12 hospital arts coordinators this year highlighted that our work significantly boosts staff and patient morale while alleviating anxiety and loneliness among patients.

Reach 2023-24

32
HOSPITALS

OVER
16,587
PEOPLE IN HOSPITALS
AND HOSPICES IN
ENGLAND, WALES &
NORTHERN IRELAND

13
MUSICAL
RESIDENCIES



Boosts
patient, staff
and visitor
mood

Reduces
patient
anxiety

Reduces
patient
loneliness

MUSICIANS IN HOSPITALS

Live Music Now musician Maz O'Connor brought warmth and connection to stroke wards at Lewisham Hospital through a residency in Spring 2023. Engaging patients with live music tailored to their tastes, Maz helped lift spirits, reduce loneliness, and bring comfort to patients. Her sensitive

approach fostered emotional moments, including singing an Australian sea shanty for a patient who became visibly moved. These interactions illustrate how music can touch lives deeply, providing solace and companionship in challenging times.

Read more about Maz' experience [here](#).

Violinist Henry Webster spent the summer of 2023 performing at North Middlesex and Basildon hospitals, with a focus on creating personal musical connections with patients and staff. Henry's interactions ranged from improvising personalized pieces to playing Bach for classical music enthusiasts. His

experience emphasizes how live music can alleviate anxiety, uplift spirits, and foster unexpected, joyful interactions in hospital settings, transforming the hospital environment for patients and healthcare workers alike.

Read Henry's full reflection [here](#).



**CELEBRATING NHS 75:
A MILESTONE OF MUSIC
AND CARE**



On July 5, 2023, Live Music Now celebrated the 75th anniversary of the NHS, recognizing its vital role as the UK's universal healthcare provider since 1948. Live Music Now has been partnering with the NHS since 1977, bringing live music into healthcare settings to support the well-being of patients, visitors, and staff.



In Wales, our musicians Seren Winds opened the NHS 75 celebrations at the Senedd Cymru/Welsh Parliament, reflecting over 30 years of collaboration with NHS Cymru to use music for health outcomes.



At Alder Hey Children's Hospital in Liverpool, a two-year programme funded by Youth Music focuses on mental health support for young patients, with nine musicians observing significant improvements in children's well-being and confidence.



Our partnership with North Bristol NHS Trust's Fresh Arts programme, established in 2018, brings music to the wards of Southmead and Cossham hospitals, benefiting both patients and staff.



In Calderdale and Dewsbury, we work with the South West Yorkshire NHS Foundation in care settings for older adults, younger adults with learning disabilities, and forensic health services, where music is used to uplift and connect residents.



Our Lullaby Projects, delivered in partnership with NHS and community organizations, support maternal mental health, early childhood development, and family well-being, with projects like the one in Toxteth, Liverpool, reaching families from the Sudanese community.



At Royal Brompton Hospital in Chelsea, we provide weekly live music sessions, bringing comfort and connection to patients, visitors, and staff.

BELFAST DAY CENTRES WITH BELFAST HEALTH & SOCIAL CARE TRUST

In Northern Ireland, Live Music Now collaborated with the Belfast Health and Social Care Trust to deliver concerts for older people attending day centres across Belfast, supported by the Arts Council of Northern Ireland's Arts and Older People Programme, marking three decades of music-making in the region.

Live Music Now's enduring partnership with the NHS demonstrates the powerful role of music in enhancing healthcare environments and supporting the mental and emotional well-being of all who experience it.



Read more about our NHS collaborations [here](#).

FEEDBACK FROM OVER 100 SURVEYS CONDUCTED AT THE BELFAST DAY CENTRE EVENTS SHOW:

97%

RATED THE EVENT AS
GOOD OR EXCELLENT

52%

NEVER OR RARELY GO
TO A PUBLIC SOCIAL
EVENT

57%

NEVER OR RARELY
GO TO CULTURAL
EVENTS

69%

TALKED TO SOMEONE
THEY DIDN'T KNOW
BEFORE

85%

SAID THAT ATTENDING
THE EVENT MADE THEM
FEEL MORE CONNECTED
TO THEIR COMMUNITY.

86%

SAID THAT ATTENDING
THE EVENT MADE THEM
FEEL MORE POSITIVE.

“I loved the relaxed atmosphere and the easy humour. It's also great to have a live music event of such quality presented so close to home. Thank you!”

“Brilliant idea to develop for older people who can interact and enjoy music - keep these activities going.”

“It was a most enjoyable experience. Felt very welcome. Really enjoyed the musician's interaction”

Music in Place

Live Music Now's **Music in Place** strategy integrates musicians as vital contributors within communities. This approach connects with local authorities, NHS Integrated Care Boards, social care, children's services, music education hubs, and other cultural organisations to deliver equitable access to music and address local social issues. By positioning musicians as key figures in their own communities, the programme promotes economic and cultural engagement while nurturing local talent and fostering long-term relationships.

Focused on co-creation, our strategy prioritizes communities facing social exclusion and health inequalities. Currently, research and development pilots are underway in Medway, Merseyside, Neath Port Talbot in Wales and Limavady in Northern Ireland—areas marked by high deprivation and significant health challenges. Partnerships with universities support long-term evaluation and learning, ensuring community-driven outcomes are tracked and met through collaborative, impactful interventions.

THE LEAP - CELEBRATING LIMAVADY'S HERITAGE THROUGH MUSIC

Award-winning Live Music Now musicians Conor Lamb and Deirdre Galway of Réalta performed at Roe Valley Arts and Cultural Centre in April 2023, premiering "The Leap," a piece inspired by Limavady and commissioned by Live Music Now Northern Ireland. Over the past five years, the musicians have connected with the community by performing in local schools, centres, and care homes. The performance

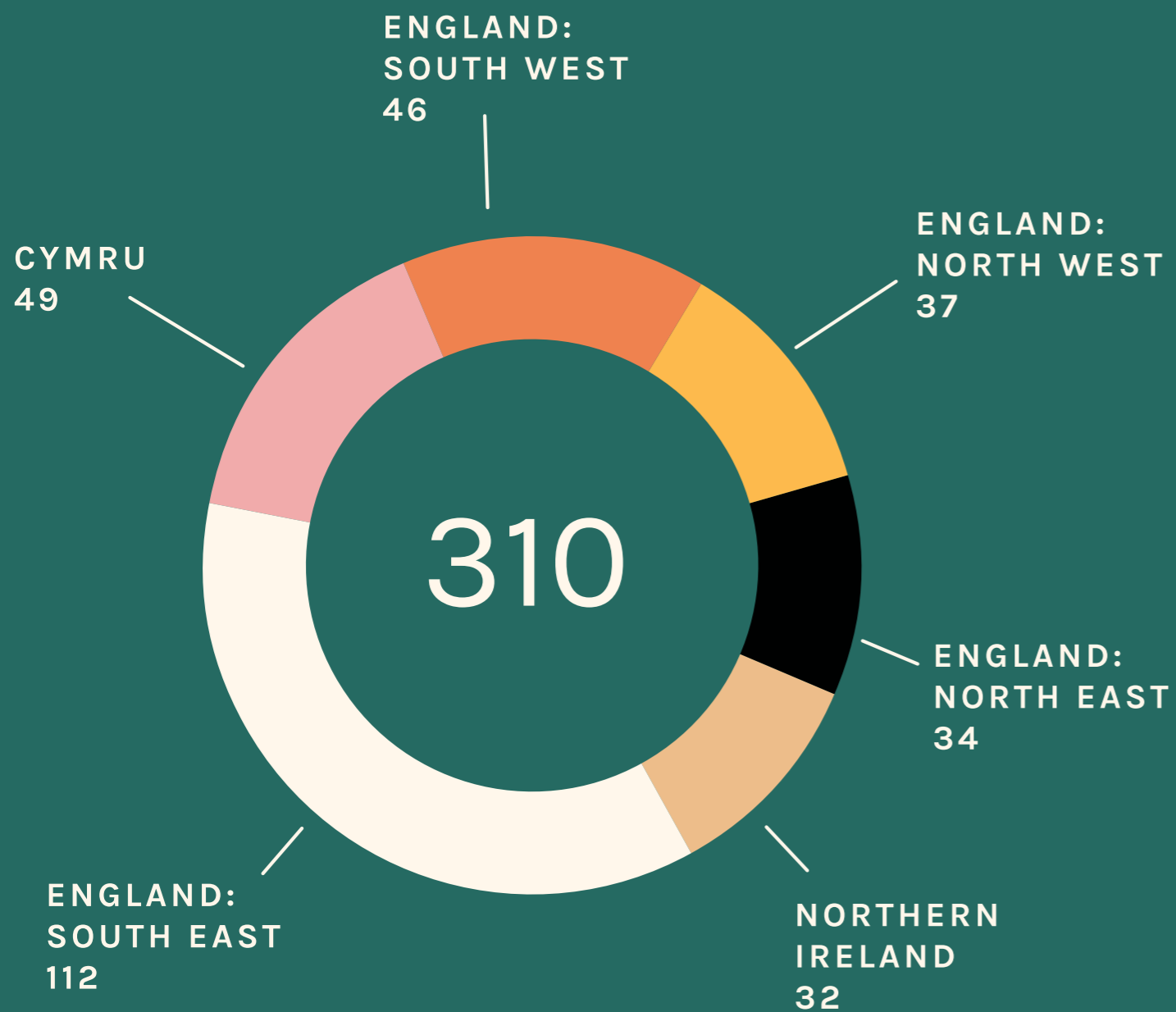
included young musicians from Jimmy O'Hara Comhaltas Ceoltóirí Éireann and poet Anne McMaster. Supported by the Bank of Ireland Begin Together Arts Fund, in partnership with Business to Arts and the Arts Council of Northern Ireland, this project connects residents to their heritage and fosters a sense of pride in local traditions.

Read more about "The Leap" [here](#).



Our Musicians

Musicians 2023-24



Our musicians are at the heart of everything we do; without them, the transformative impact we bring to communities wouldn't be possible. We continuously invest in their development through robust training and mentoring programmes, designed to build their confidence and equip them with a versatile toolkit of skills they can rely on throughout their careers.

Following an induction and foundational training supported by their initial community performances in a variety of settings, each musician embarks on a unique development journey shaped by their personal interests and experiences.

The progression opportunities we offer are guided by our Competency and Training Frameworks: Inspire, for working with children and young people, and Live Music in Care, for work in adult social care settings. These frameworks provide benchmarks for musicians' growth, encourage self-reflection, help identify training needs, and enable us to assess and foster quality practice.

To further enhance diversity, we work with partners like Diverse Artists Network to increase the representation of artists in our programme.



FILKIN'S DRIFT

870 MILES - 2 MUSICIANS - 40 SHOWS

“Is there a way to tour where we can get a sense of the places we're visiting, and approach touring in a more sustainable way?”

SETH BYE, FILKIN'S DRIFT

To celebrate the release of their album, Rembard's Retreat, Live Music Now musicians Seth Bye and Chris Roberts of the folk duo Filkin's Drift embarked on a unique and ambitious journey. They walked the entire 870-mile Wales Coast Path, performing nightly shows along the way. This approach not only showcased their music but also redefined sustainable touring.

Amidst the ongoing climate crisis and a renewed desire for connection in a post-COVID world, Filkin's Drift explored a bold alternative to conventional music tours. Their journey drew inspiration from the ancient Welsh bardic tradition, in which music and walking are deeply connected—

reflected in the Welsh words Cerdd (music) and Cerdded (to walk). By traveling on foot, the duo integrated the experience of the landscape into their music, gathering songs, stories, and sounds from the people and places they encountered. These experiences enriched their performances, creating a musical tapestry of the Welsh coast.

The tour, called CERDD // ED, addressed global environmental concerns locally, showcasing an innovative model for low-impact touring. Supported by Help Musicians and Fusion Gig Bags, and fundraising for Live Music Now, Filkin's Drift's journey highlighted a creative and sustainable approach to touring, demonstrating how music and community engagement can thrive with minimal environmental impact.

Watch and listen to Filkin's Drift incredible journey through their weekly video blogs [here](#).



MUSICIANS' LISTING 2023-2024

CYRMU

Luke	Adams	Voice, Guitar - Ukulele, Guitar - Acoustic
Michael	Blanchfield	Piano
Lizzie	Bonsell	Flute, Saxophone, Piano
Emma	Craig	Saxophone
Lowri	Evans	Guitar - Ukulele, Piano, Guitar - Acoustic, Voice
Daisy	Evans	Clarinet
Giordano	Ferla	Piano
Amruta	Garud	Harmonium
Michael	Gibbs	French Horn
Polly	Gibbs	Bassoon
Sam	Green	Drum Kit
Harry	Greenway	Percussion
James	Harrison	Congas
Tom	Harvey	Guitar - Acoustic, Guitar - Electric
Katie	Hole	Bass Clarinet
Delyth	Jenkins	Piano, Harp
Angharad	Jenkins	Fiddle
Maddie	Jones	Piano, Guitar - Acoustic, Voice
Aneirin	Jones	Fiddle
Richard	Jones	Voice
Eryl	Jones	Voice, Guitar - Banjo, Mandolin, Guitar - Acoustic
Nils	Kavanagh	Piano
Richy	Lewis	Voice, Piano
Katie	Lower	Flute
Andy	Mackenzie	Guitar - Ukulele, Guitar - Banjo, Guitar - Acoustic
Kirsten	Miller	Cello
Corey	Morris	Trumpet
Megan	Morris	Harp
Shelley	Musker Turner	Harp
Tom	Owen	Guitar - Acoustic, Violin

Gruffudd	Owen	Drum Kit
Laura	Potter	Clarinet
Greg	Robley	Guitar - Acoustic, Piano, Voice - Bass
Megan	Rushbrook	Piano
Cameron	Saint	Double Bass
Clement	Saynor	Guitar - Bass Guitar, Double Bass
Dora	Seaton	Piano
Bethan	Semmens	Harp
Rachel	Starritt	Piano
Tom	Taffinder	French Horn
Dafydd	Thomas	Trombone
Lowri	Thomas	Flute, Viola
Billy	Thompson	Violin
Siobhan	Waters	Saxophone, Voice
Josh	Whyte	Guitar - Acoustic
Jordan	Williams	Cello
Eric	Wolfe-Gordon	Oboe
Dean	Yhnell	Voice - Beatboxer

ENGLAND: NORTH EAST

Sam	Barrett	Mandolin, Guitar - Banjo, Guitar - 12 string
Emily	Bowden	Piano, Voice, Violin
Ford	Collier	Tabla, Penny Whistle, Guitar - Acoustic, Voice
Matthew	Cotterhill	Sousaphone
Andrew	Cox	Saxophone
Simon	Czestochowski	Trumpet
Will	Fletcher	Percussion
David	Gray	Melodeon
Katie	Griffin	Guitar - Banjo, Voice
Merle	Harbron	Voice, Violin
Jade	Harris	Voice

Tom	Hawthorn	Drum Kit
Samuel	Hodgson	Voice, Guitar - Acoustic
Rosie	Hood	Violin, Voice
Ruth	Lee	Voice, Harp
Nicolas	Lewis	Guitar - Acoustic
Katie	MacLeod	Guitar - Acoustic, Voice, Cello
Joss	Mann-Hazell	Double Bass
Michael	McLernon	Piano, Cajon, Drum Kit, Piano Accordion
Harry	Orme	Guitar, Vocals
Samuel	Partridge	Duet Concertina
Graziana	Presicce	Piano
Matt	Quinn	Duet Concertina
Jamie	Roberts	Voice, Guitar - Acoustic
Simon	Robinson	Banjo
Chris	Ruffoni	Guitar - Bass Guitar
Suzi	Saperia	Voice
Joe	Skelton	Guitar
Grace	Smith	Fiddle
Michael	Thacker	Clarinet, Double Bass, Guitar - Acoustic
Stephen	Travers	Voice, Bouzouki, Guitar - Acoustic
Joanne	Veal	Recorder, Clarinet

ENGLAND: NORTH WEST

Sarah	Austen	Clarinet, Flute, Saxophone
Jonathan	Bates	Tenor Horn
Emma	Black	Guitar - Acoustic
Gillian	Blair	Saxophone
Nicole	Boardman	Voice - Mezzo-Soprano
Adam	Bowman	Oboe
Mickey	Bryan	Piano, Saxophone
Philippa	Bryan	Voice, Flute
Michael	Cavanagh	Baritone Horn
Elfair	Dyer	Harp
Tom	Edwards	French Horn
Steven	Forshaw	Guitar - Acoustic, Vocals
Rachel	Fright	Piano
James	Girling	Guitar - Classical
Ben	Gorb	Guitar - Acoustic, Voice
Abigail	Hammett	Viola
Esme	Higgins	Guitar - Acoustic, Ukulele
Cara	Houghton	Flute
David	Kelly	Drum Kit

Borna	Kuca	Mandolin, Guitar - Classical
Leila	Marshall	Piccolo, Flute
Rebecca	McIlroy	Harp
Eleanor	Mills	Saxophone, Clarinet, Bassoon
Elinor	Nicholson	Harp
Lucy	Nolan	Harp
Rafael	Onyett	Guitar - Classical
Iwan	Owen	Piano
Alice	Phelps	Voice, Double Bass
Hedi	Pinkerfeld	Guitar
Chris	Robertson	Euphonium
Edward	Robinson	Voice - Baritone
Sam	Rodwell	Guitar - Classical
Ben	Sayah	Guitar - Bass Guitar
Jamie	Smith	Cornet
Jessica	Tomlinson	Saxophone, Clarinet
Dan	Walsh	Banjo, Guitar, Vocals

ENGLAND: SOUTH EAST

Jernej	Albreht	Clarinet
Gavin	Alexander	Voice, Guitar - Acoustic
Charlotte	Badham	Voice
Jali	Bakary Konteh	Kora
Luke	Baxter	Marimba
Rosie	Bergonzi	Steelpan/Handpan
Daria	Bitsiuk	Piano
André	Borges	Flute, Saxophone
Dunia	Botic	Voice
Jonatan	Bougt	Guitar - Classical, Theorbo
Rosie	Bowker	Piccolo, Flute
James	Bramley	Theorbo, Lute
Gideon	Brooks	Trumpet
Ben	Brown	Guitar - Acoustic, Voice
Josh	Brown	Saxophone
Harry	Buckoke	Viola da Gamba
Seth	Bye	Fiddle
Joseph	Cavalli-Price	Voice - Tenor, Piano
Marie	Cayeux	Voice
Adam	Clark	Guitar - Banjo, Voice, Guitar - Acoustic
Chris	Claxton	Tuba
Georgina	Dadson	Guitar - Acoustic
Glain	Dafydd	Harp

Reuben Dakin	Saxophone
Fernando de Morais Machado	Percussion, Guitar - Acoustic
Dominic Degavino	Piano
Sian Dicker	Voice - Soprano
Alua Do Nascimento	Vibraphone
Twm Dylan	Guitar - Acoustic
Llinos Emanuel	Voice
Fábio Fernandes	Lute, Guitar - Classical
Carys Gittins	Flute
Konstantinos Glynos	Qanun/Kanun
James Goodwin	Trombone
Karla Grant	Voice - Soprano
Rudy Green	Kora
Simon Guémy	Cello
Ainsley Hamill	Voice
Emma Harding	Flute
Charlotte Hardy	Flute, Voice
Thomas Harvey	Piano, Voice, Guitar - Acoustic
Rachel Hayter	Flute
Todd Henkin	Harmonica, Guitar - Acoustic
Urska Horvat	Cello
Alis Huws	Harp
Michael Iskas	Viola
Charlotte Jolly	Guitar - Acoustic, Bass Clarinet, Clarinet
Timothy Karp	Lute, Guitar - Classical, Guitar - Acoustic
Saki Kato	Guitar
Lydia Kenny	Saxophone
Ellie Knott	Flute
Helen Lacey	Voice - Soprano
Charlie Law	Piano, Guitar, Voice
Joseph Leighton	Guitar - Acoustic
Edward Leung	Piano
Clea Llewellyn-Hurst	Piano, Guitar - Acoustic, Voice
Stella Marie Lorenz	Piano
Nicola Lyons	Fiddle, Vocals
Meera Maharaj	Flute
Camilla Marchant	Piccolo, Flute
Sydney Grace Mariano	Violin, Violin
Andrew Mellor	Clarinet
Inigo Mikeleiz-Berrade	Accordion

Hugh Millington	Guitar - Classical
Lance Mok	Piano
Luiz Morais	Classical Guitar
Elliott Morris	Guitar - Acoustic, Voice
Aleksandra Myslek	Piano
Emily Newman	Bassoon
Miriam Nohl	Viola da Gamba, Cello
Maz O'Connor	Voice, Guitar - Acoustic
Emily Owen	Voice - Soprano
Anna Phillips	Harp
Magnus Pickering	Cornet
Daniel Pickering	Trombone
Tom Pickering	Traverso, Harpsichord, Recorder
Joe Pollard	Saxophone
Clara Pople	Voice, Electronic - Loopstation
Alice Poppleton	Violin
Aeron Preston	Voice - Tenor, Organ, Piano
Mared Pugh-Evans	Harp
Suzie Qiu	Viola, Violin
Holly Redshaw	Bassoon
Mary Reid	Harp
Patrick Rimes	Violin, Viola
Noga Ritter	Voice
Chris Roberts	Guitar - Acoustic
Mark Rogers	Piano
Hollie Rogers	Voice, Guitar - Acoustic
Jacob Rosenberg	Trumpet
Katie Sazanova	Flute
Toby Shaer	Fiddle
Amelia Shakespeare	Recorder, Cornet, Flute
Alise Silina	Accordion
Julia Solomon	Voice - Mezzo-Soprano
Joe Steele	Saxophone
Helena Svigelj	Cello
Anwen Thomas	Harp
Peter Thornton	Guitar - Electric
Akeim Toussaint Buck	Voice
Janice Tsui	Piano
Lise Vandersmissen	Harp
Alba Viana Costa Cabral	Guitar - Acoustic, Voice
Naomi Warburton	Violin
Claire Ward	Voice - Soprano

Dan Watt	Percussion	
Kristiina Watt	Voice - Soprano, Theorbo, Lute	
Henry Webster	Fiddle	
Alexander Willett	French Horn	
Karen Wong	Piccolo, Flute	
Teresa Wrann	Recorder	
Zoë Wren	Piano, Voice, Guitar - Acoustic	
Nic Zuppari	Guitar - Acoustic, Guitar - Banjo, Mandolin	
Agnieszka Zyniewicz	Viola	
SOUTH WEST		
Louis Bingham	Cittern, Guitar - Acoustic	
Alison Boden	Viola, Violin	
Holly Carter	Voice, Guitar - Acoustic	
Aaron Catlow	Violin	
Archie Churchill-Moss	Accordion	
Lorna Davis	Cello	
Josh Doughty	Kora	
Ali Elmubarak	Oud	
Sadie Fleming	Voice, Guitar	
Alex Garden	Fiddle	
Alexander Gichohi	Drum Kit, Guitar - Acoustic	
Simon Gilliver	Flute, Piano	
Nadine Gingell	Voice, Guitar - Acoustic	
Roland Harrad	Guitar - Acoustic, Voice	
Kit Hawes	Mandolin, Voice, Guitar - Acoustic	
Lucy Hewson	Viola, Violin	
Natalie Holmes	Guitar - Ukulele, Guitar - Acoustic, Piano, Voice	
Elly Hopkins	Voice	
David Hughes	Piano, Guitar - Acoustic	
Daniel Inzani	Harp, Piano, Accordion	
Danielle Jones	Cello	
Nathaniel Jones	Violin	
Jim Jones	Voice, Drum Kit, Guitar - Acoustic	
Phil King	Guitar - Acoustic	
Anna Ling	Guitar - Acoustic, Voice	
David Little	Piano, Guitar - Acoustic	
Caelia Lunniss	Violin	
Bryony Middleton	Piano, Oboe	

Ruth Molins	Piccolo, Flute	
Servo Mputu	Percussion, Congas, Guitar	
Stuart Oliver	Guitar - Acoustic	
Jacob Perry	Euphonium, Saxophone, Clarinet	
Polly Phillips	Saxophone, Clarinet, Bassoon	
Sebastian Poznansky	Cello	
Harriet Riley	Xylophone, Vibraphone, Marimba	
Alain Rouamba	Kora, Djembe	
Katy Rowe	Violin	
Jo Silverston	Cello	
Emma Stansfield	Violin, Viola	
Kitty Stewart	Guitar - Ukulele	
Knud Stuwe	Oud	
Chris Webb	Voice, Guitar - Acoustic	
Alex Wilson	Voice, Violin, Piano	
BexX Woodward	Guitar - Acoustic	
NORTHERN IRELAND		
Paddy Anderson	Piano, Guitar - Spanish/Flamenco	
Rohan Armstrong	Drum Kit, Guitar - Acoustic, Double Bass	
William Brown	Voice, Guitar - Acoustic	
Neil Burns	Voice, Guitar - Acoustic, Piano	
Ellen Campbell	Voice - Soprano	
Ailbhe Clancy	Violin	
Martin Coyle	Mandolin, Guitar, Bouzouki	
Aoife Denny	Cello	
Deirdre Galway	Voice, Guitar - Acoustic	
Victoria Geelan	Percussion, Voice	
Meilana Gillard	Voice, Saxophone	
Jared Green	Piano, Voice, Guitar	
Ciara Jackson	Flute	
Karen Jennings	Guitar - Ukulele, Piano, Violin	
Conor Lamb	Uilleann Pipes	
John Leighton	Piano	
Kevin McCullagh	Fiddle	
Annemarie McGahon	Viola, Violin	
Aideen McGinn	Voice	
Ryan McGroarty	Voice, Guitar	
Lorna McLaughlin	Accordion, Piano, Voice	

Joleen	McLaughlin	Mandolin, Piano, Harp
Louis	McTeggart	Guitar - Acoustic
Ceilin	Murphy	Violin, Voice, Piano
Rebecca	Murphy	Voice
Hannah	Murray	Voice, Trumpet
Fíona	Ní Mhearáin	Flute
Anna	Nolan	Guitar, Voice
Vourneen	Ryan	Flute
Amanda	St. John	Voice, Guitar - Acoustic
Rowan	Warner-Leicester	Guitar - Ukulele, Guitar - Acoustic
Cindy	Yung	Piano

More information on our musicians can be found on our website [here](#)



SCAN THE QR CODE TO READ MORE.



Looking Forward



As Live Music Now evolves alongside our communities, we have taken a significant step towards a more sustainable and impactful future. Our deep regional partnerships and focus on connecting local musicians with their communities remains essential, underpinning all our work. The establishment of three core strands - Music in Health, Music in Education, and Music in Place - represents a strategic evolution that will enable us to build deeper expertise whilst maintaining our vital local connections across the three nations we serve. This new structure reflects our commitment to developing specialist knowledge and excellence in each area of our work. By moving away from a purely geographic approach to one that combines specialist expertise with local delivery, we are better positioned to respond to the complex challenges facing our communities.

Our Music in Health strand will strengthen our partnerships with the health and social care sector, whilst our Music in Education strand will deepen our role in inclusive education. The Music in Place strand will look at addressing wider determinants of health in Medway and Northern Ireland, alongside expanding our work in Heritage and place-building.

In response to the challenging economic climate and increasing operational costs, we have taken decisive action to ensure our long-term sustainability. While the difficult decision to reduce our core costs resulted in farewells to valued colleagues, it has enabled us to create a more resilient organisation better equipped to weather future challenges. This restructuring maintains our commitment to supporting regional musicians and local project delivery whilst streamlining our operational model.

Looking ahead, we recognise that the social issues we address - isolation, mental health challenges, and inequality - are likely to intensify. Our adapted business model positions us to respond effectively to these growing needs whilst ensuring our own sustainability. We are focusing on developing longer-term partnerships and leading research across the cultural, heritage, public health, and education sectors, creating collaborative solutions to endemic social issues.

Our commitment to maintaining strong local and regional partnerships remains unwavering. These relationships are fundamental to our impact and effectiveness, enabling us to deliver programmes that truly respond to local needs while benefiting from our enhanced organisational expertise. By combining deep specialist knowledge with strong local connections, we are building an organisation that can both survive and thrive in challenging times.

As we implement these changes, we remain focused on our core mission of bringing the transformative power of music to those who need it most. Through this period of evolution, we are creating a more resilient, expert, and impactful organisation that can continue to serve our communities effectively for years to come.

Funding & Fundraising

Live Music Now is deeply grateful for the generous support we receive from trusts, foundations, institutional funders, and individual donors. Many of our supporters contribute regularly, helping us cover essential running costs, launch new initiatives, provide musician training, and sustain our ongoing programmes. This year, we extend heartfelt thanks to everyone who has supported us—whether through donations in memory of loved ones,

organising fundraisers, taking on personal challenges, or giving anonymously. From funding a warm drink for an isolated older adult to sponsoring a full series of concerts for children in special schools, every contribution makes a meaningful impact. We also thank the music hubs, schools, and health and care partners who collaborate with us to bring the power of music to those who need it most. Thank you for making a difference in people's lives.

CENTRAL

Backstage Trust
 Big Give Trust
 Constance Travis Charitable Trust
 Daniell Trust
 Headley Trust
 John Lewis Partnership
 Leathersellers' Company
 Linbury Trust
 Paul Hamlyn Foundation
 Rank Foundation
 Rayne Foundation
 Sir Ian Stoutzker
 Utley Foundation
 Vernon Ellis Foundation
 Youth Music

CYMRU

Arts & Business Cymru
 Arts Council of Wales
 Awen Cultural Trust
 Between the Trees Festival
 Cardiff and Vale UHB
 Cardiff City Council
 Castle Dairies

Criccieth Festival
 ICF Dementia Friendly Communities Fund
 Isle of Anglesey County Council
 Moondance Foundation
 National Lottery - Awards for All
 National Lottery Community Fund (People's Projects)
 Neath Port Talbot Council
 Newport Live
 North Wales International Music Festival
 PlantLife Cymru
 Simon Gibson Charitable Trust
 Swansea Bay UHB
 Tŷ Cerdd
 Volant Covid-19 Fund

ENGLAND

Alice Ellen Cooper Dean Charitable Foundation
 Ann Duchess of Westminster's Charity
 Arts Council England
 Boshier Hinton Foundation
 Bryan Foster Charitable Trust
 Burges Salmon Charitable Trust
 Burghley Family Trust
 Burghley Family Trust
 Charles & Elsie Sykes Trust

Charles & Elsie Sykes Trust
 CHCP Foundation
 Cherry Family Foundation
 City Bridge Foundation
 Clare Milne Trust
 Cotton Industry War Memorial Trust
 D'Oyly Carte Charitable Trust
 David Family Foundation
 David Solomons Charitable Trust
 Devon Music Education Hub
 Dowager Eleanor Peel Charitable Trust
 Dr & Mrs A Darlington Charitable Trust
 Eveson Charitable Trust
 Fairfield Charitable Trust
 Garrick Charitable Trust
 Gibbons Family Trust
 Golsoncott Foundation
 Hays Travel Foundation

Hendy Foundation
 Hull & East Riding Charitable Trust
 Ironmongers' Company
 J & M Britton Charitable Trust
 John Horseman Trust
 John Lyon's Charity
 Kathleen Beryl Sleigh Charitable Trust
 Kathleen Hannay Memorial Charity
 Keith Howard Foundation
 KH Foundation
 Lanyado Fund
 Leeds City Council
 London Community Foundation
 Lord & Lady Lurgan Trust
 Lord Cozens Hardy Trust
 Loudon Charitable Trust
 Lucille Graham Trust
 Maingot Charitable Trust
 Marjorie Green Charitable Trust
 Mayfield Valley Arts Trust
 Medway Council
 Millichope Foundation
 Millichope Foundation
 Mrs Pat Ripley's Charitable Trust
 National Lottery Community Fund

Noël Coward Foundation
 Norman Family Charitable Trust
 North Yorkshire County Council
 Northbrook Community Trust
 NYMAZ
 Percival Whitley Educational Trust
 Portal Grant Trust
 Rhododendron Trust
 Shared Prosperity Fund Medway
 Singer Foundation
 Sir George Martin Trust
 Sound Foundation Somerset
 SoundStorm
 St Hilda's Trust
 Sylvia & Colin Shepherd Trust
 Valentine Charitable Trust
 Veronica Awdry Charitable Trust
 Viscount Amory Charitable Trust
 Wade's Charity
 Westminster Council
 Whitaker Charitable Trust
 Whitwam Family Charitable Trust
 Wixamtree Trust

NORTHERN IRELAND

Antrim and Newtownabbey Borough Council
 Arts Council of Northern Ireland Arts and Older People Programme
 Arts Council of Northern Ireland Rural Engagement Arts Programme
 Arts Council of Northern Ireland Young People and Wellbeing Arts Programme
 Arts Council of Northern Ireland Lottery Project Funding
 Belfast Health and Social Care Trust
 Black Santa Appeal
 Business to Arts - Bank of Ireland
 Community Foundation Northern Ireland
 Derry City and Strabane District Council
 Keadue Community Grants Fund
 Public Health Agency
 Ulster Garden Villages

CONTACT US

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info@livemusicnow.org.uk

www.livemusicnow.org.uk



Registered Charity No. 273596 (England & Wales)
Live Music Now Limited is registered in England
and Wales No.1312283



[livemusicnowuk](#)



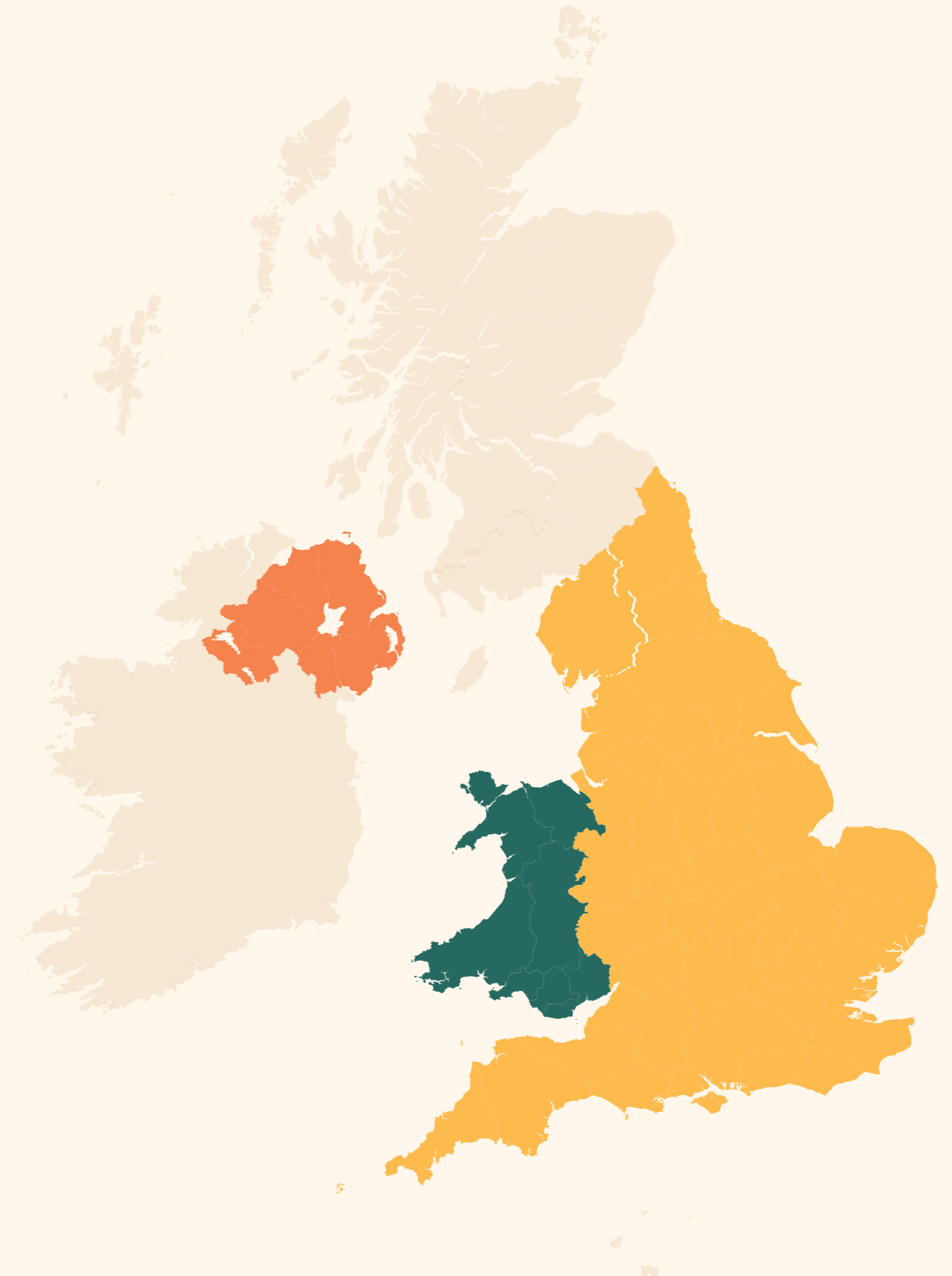
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Live
Music
Now



Trustees' Annual Report



Live Music Now is a registered charity in England and Wales (273596).

Reference & Administrative Details of the Charity, its Trustees & Advisers:

Charity Name LIVE MUSIC NOW LIMITED (Live Music Now)

Charity Registration number 273596 (England and Wales)

Company Registration number 1312283

Registered address: Live Music Now, 46 Montclair Drive, Liverpool L18 0HB

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2024. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

Directors and Trustees

Members of the Board of Trustees are the directors of the charitable company ('the charity') and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

- Patron HM King Charles III
- Founder President Sir Ian Stoutzker (21 January 1929 - 6 April 2024)
- Sir Vernon Ellis
- Mr Michael Bass (appointed October 2024)
- Ms Lisa Calmiano
- Mr Edward Charlesworth (appointed October 2024)
- Mrs Lowri Clement
- Mr Malcolm Emery (appointed April 2023; resigned January 2024)
- Dr Peter Freedman
- Ms Colleen Keck
- Mrs Caroline Llewellyn (resigned March 2024)
- Mr Peter McInerney (appointed October 2024)
- Mr Simon Millward
- Professor Adam Ockelford
- Dr Rumina Önaç (appointed October 2024)
- Lady Charlotte Tyrwhitt (resigned July 2023)
- Chief Executive Officer Janet Fischer FRSA (appointed Company Secretary October 2024)
- Executive Director Nina Swann (appointed Company Secretary January 2023; resigned October 2024)

Auditor Kate Taylor FCA
Simpson Wreford LLP Wellesley House

Duke of Wellington Avenue Royal Arsenal, London, SE18 6SS

Bankers
NatWest, PO Box 1357, 169 Victoria Street, London, SW1E 5BT

In addition to the main central fund banks above, each branch has its own banking arrangements.

Structure, governance and Management Constitution

Live Music Now Limited ("Live Music Now") is a charity governed by its Memorandum and Articles of Association incorporated on 3 May 1977 and revised on 10 January 2006, 10 March 2008,

6 March 2012, 3 April 2017 and 7 March 2019, and is constituted as a company limited by guarantee and not having a share capital.

As of 31 March 2024, 7 members had guaranteed £1 each in the event of the winding up of the company.

Selection of Trustees

The first trustees were appointed by a majority of the subscribers to the Memorandum and Articles of Association. Every trustee has the power to nominate another trustee who must then be approved by the trustees. The minimum number of trustees is 5 and the maximum is 20.

Induction and Training of Trustees New trustees are recruited via an open application recruitment process or in partnership with specialist organisations. Potential new trustees are interviewed by the Chair and members of the Nominations committee before being invited to stand as candidates. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, the description of trustees' roles and responsibilities, background information and internal documents relating to the principal activities of the charity.

New trustees are supported during their induction by the Chair, Chief Executive Officer, Operations Manager and relevant Branch/Strategic Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational Structure

Live Music Now Limited operates on a national, regional and local level and is comprised of four English branches covering North East, North West, South West and South East England and national branches in Northern Ireland and Wales. The registered office was, until October 2021, in London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity's new strategic intent. As of the 1 April 2013, Live Music Now Scotland operates as a devolved charity registered in Scotland. Governance and finance of Live Music Now Scotland is the responsibility of the Live Music Now Scotland Board of Trustees, and the Scottish charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity's

trustees take final responsibility for the general and financial wellbeing of the scheme.

Sir Ian Stoutzker was appointed Founder President of the charity on his retirement from the Board in 2018.

Objectives & Activities

The trustees meet at least three times a year, the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts. The Chief Executive Officer and the Executive Director are responsible for the management and support of the team of Directors; overview of the financial position nationally, including branches; management of central tasks; development of the scheme nationally and development and coordination of national policies; reporting to the Board of Trustees on behalf of the team of Directors. The Senior Management Team (comprising of the CEO, Executive Director, National Directors and Strategic Directors) are also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Trustees.

Two Strategic Directors lead the development of Live Music Now's work in the areas of Adult Social Care and Healthcare, Children & Young People, and Musicians' Development delivered through the branch network across the UK.

Each branch is run by a Director. Branch Directors are responsible for raising funds to support activities of the charity in their region, and overall financial and project management of their branch. They are supported by a network of voluntary advisors, grouped by branch into committees, chaired by the Trustee based in their region.

The Operations Manager supports the Senior Management Team and coordinates external and internal communications and information systems, and the role holder is the stated Data Protection contact. International activity across the UK

(including Scotland) is coordinated by the International Development Director who is currently also the Director of Live Music Now Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis. The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this. The impacts of inflation remained challenging during this year. The Senior Management Team reviewed the ongoing risks and issues monthly and the Finance and Risk Committee reviewed the ongoing risks and mitigations at each meeting. In particular:

- Increase in costs due to the cost-of-living crisis, impacting on the Live Music Now's expenditure, but also placing significant pressure on partners and musicians.
- Loss in revenue due to a challenging fundraising climate.
- Staff wellbeing and burnout, including in our musicians workforce. The charity continues the musicians' wellbeing and training programme through support from the Backstage Trust, John Lewis and Arts Council England.
- The lack of Unrestricted Reserve held by the charity. The organisation is supported by a letter of underwrite by the Chair but rebuilding the Unrestricted Reserve is a key priority.

Objects

The objects for which the Company is established are:

- To advance the education of the public and promote their health and wellbeing, by providing high quality interactive

music performances, in particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and other performing arts.

- To advance the musical education of musicians at the outset of their careers as performing artists by providing them with support, specialist training and the opportunities to perform and work in public.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Live Music Now relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of Live Music Now activities for those on low incomes but balances this against the necessity to pay the musicians on our scheme a living wage, in line with the Musician Union's guidance 'Fair Pay for Fair Play'.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular,

- the trustees consider how planned activities will contribute to the aims and objectives they have set.

Aims

Live Music Now aims to provide high quality participatory performances and workshops in community settings, especially for those who are normally excluded from opportunities to experience live music through ill health, disability, isolation or poverty. Live Music Now activities are intended to be entertaining, educational and therapeutic; the majority of its work is delivered within projects featuring



regular music sessions and working over the medium to long term to provide lasting benefits for participants. It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession.

In 2021, after several months of consultation internally and with partner organisations, public agencies, and communities at large, we developed an ambitious new Strategic Intent for Live Music Now. The core of our new strategic intent is the belief that Live Music Now is an organisation delivering social impact through music. We create that social impact through musicians, whom we consider to be our most valuable partners and our greatest asset. We seek to serve the ever-increasing need from communities facing social exclusion and disadvantage, both across the UK and internationally.

In summary, it includes the following:

- Live Music Now aims to expand its Live Music in Care programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- Live Music Now aims to develop its programme for children with SEND and their families, through specialist support for Autism Resource Bases and the continued work on our Inspire programme.
- Live Music Now will continue to diversify and develop the musicians on its scheme. They will all receive a high standard of care from recruitment, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

Strategies for implementation

Project Delivery

Live Music Now delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact:

- Older people (including those living with dementia)
- Children & Young People (particularly those with Disabilities or additional learning needs)

In addition, Live Music Now branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.

Live Music Now has prioritised the development of long-term, progressive projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our beneficiary groups.

Trustees work closely with Directors as appropriate to support and develop activity.

Trustees review summary reports of branches' progress on a regular basis. Live Music Now branches have scope to respond to local circumstances and funding opportunities to deliver projects with the 2 beneficiary groups and develop new work.

Musicians

Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through an open and inclusive recruitment process to ensure best fit. Musicians recruitment is coordinated by the Executive Director with direct support from regional Branch Directors.

Musicians joining the scheme are taken through a comprehensive induction process and offered training opportunities in order to

provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Branch Directors, with specialist input from the Executive and Strategic Directors.

Monitoring

Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.

Monitoring of branches' activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.

The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.

Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.

Promoting the charity

The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities and may from time to time employ PR consultants to assist on specific projects.

A regular e-newsletter and social media communications are produced and managed centrally with additional printed materials relating to specific areas of work.

The charity fosters relationships with key partners including NHS trusts, education authorities and independent agencies in order to develop new areas of work, led by the Strategic Directors in concert with the network of Branch Directors.

Finances

The Executive Director holds the key responsibility for coordinating and generating fundraising for central funds. Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.

Branch Directors focus on raising project funds on a regional basis, coordinated via a central funding database, and in liaison with the Executive Director and the wider Director team. Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees' monitoring purposes.



Financial Review

Chairman's statement on Reserves Policy

The accounts as presented according to the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities.

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. The charity now operates a full cost recovery policy, and the key priority is to restore a positive balance in the unrestricted reserve.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is -£60,445. Restricted reserves are

£455,455. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £450,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

Live Music Now has undertaken a redundancy and restructure process to reduce core expenditure by 15% and improve efficiency alongside implementing mandatory full cost recovery across all programmes. There has been a particular focus on unrestricted and core fundraising and work towards reducing dependence on in-year fundraising. The charity expects to return to a positive unrestricted reserve at the end of 24/25.

As in previous years, the trustees have been comfortable that the charity is a going concern despite its negative unrestricted reserves on the basis of confirmed donations into the unrestricted fund for the next financial year and ongoing support from Trustees and donors.

Principal Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the Fundraising Regulator's code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. LMN

has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Trustees' responsibilities

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

Approved by the trustees and signed on their behalf by:



Sir Vernon Ellis

Chairman

Date: 29/01/25

TO THE MEMBERS OF LIVE MUSIC NOW FOR THE YEAR ENDED 31 MARCH 2024

Opinion

We have audited the financial statements of the Live Music Now ('the charity') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, Statement of Cashflows, Balance Sheet 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 the United Kingdom accounting standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the strategic report and the directors' report) have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the 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 Trustees' Annual Report.

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

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 10 the trustees 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 they 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.

Our responsibilities for the audit of the financial statements

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

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

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

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the computer software and support sector;

- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, data protection and safeguarding;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

Audit response to risks identified

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in Note 1 were indicative of potential bias; and
- investigated the rationale behind

significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation and;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Use of our report

This report is made solely to the Charity's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charity's trustees 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's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

**Kate Taylor FCA (Senior Statutory Auditor)
for and on behalf of Simpson Wreford LLP,
Statutory Auditors and Chartered Accountants**

Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London
SE18 6SS

Date: 31 January 2025

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING
INCOME AND EXPENDITURE ACCOUNT. FOR THE YEAR
ENDED 31 MARCH 2024.

		Unrestricted funds	Restricted funds	Total funds	Total funds
				2024	2023
	Notes	£	£	£	£
Income from:					
Donations and legacies	2	377,830	783,215	1,161,045	870,356
Charitable activities	3	331,735	51,680	383,415	411,196
Investments	4	286	-	286	71
Other income	4	-	-	-	-
Total		709,851	834,895	1,544,746	1,281,623
Expenditure on:					
Raising funds	5	48,778	55,834	104,611	71,336
Charitable activities	6	760,811	744,607	1,505,418	1,503,110
Total		809,588	800,441	1,610,029	1,574,445
Net income/ (expenditure)		(99,737)	34,455	(65,283)	(292,823)
Transfers between funds				-	
Net movement in funds		(99,737)	34,455	(65,283)	(292,823)
Reconciliation of funds:					
Total funds brought forward		39,292	421,000	460,292	753,115
Total funds carried forward	16	(60,445)	455,455	395,010	460,292

All amounts relate to continuing activities within the United Kingdom.

There are no recognised gains and losses other than those included in the statement of financial activities.

The notes on pages 18 to 26 form part of these financial statements.

BALANCE SHEET AT 31 MARCH 2024

	Note	2024 £	2023 £
Fixed assets	12	3,082	4,680
Current assets			
Debtors	13	210,285	99,562
Cash at bank and in hand		348,059	526,053
Total current assets		558,344	625,615
Creditors: Amounts falling due within one year	14	(166,416)	(70,002)
Net current assets		391,928	555,612
Net assets		395,010	560,292
Creditors: Amounts falling due after more than one year	14	-	(100,000)
		395,010	460,292
The funds of the charity:			
Restricted funds		455,455	421,000
Unrestricted income funds	16	(60,445)	39,292
General funds			
		395,010	460,292

The accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Approved by the board of trustees on 29th January 2025 and signed on its behalf by:



Sir Vernon Ellis
Chairman
Company Number - 1312283

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash used in operating activities			
Net cash provided by/(used in) operating activities	17	<u>(78,280)</u>	<u>(207,784)</u>
Cash flows from investing activities			
Interest income		286	71
Purchase of tangible fixed assets		-	-
Cash provided by/(used) in investing activities		<u>286</u>	<u>71</u>
Cash flows from financing activities			
Loan converted to donation		(100,000)	-
Cash provided by/(used) in financing activities		<u>(100,000)</u>	<u>-</u>
(Decrease)/Increase in cash and cash equivalents in the year		<u>(177,994)</u>	<u>(207,713)</u>
Cash and cash equivalents at the beginning of the year		526,053	733,766
Total cash and cash equivalents at the end of the year		<u><u>348,059</u></u>	<u><u>526,053</u></u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE
YEAR ENDED 31 MARCH 2024

1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Live Music Now is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is 46 Montclair Drive, Liverpool, L18 0HB

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial Report Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2024 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2024 and the results for the year ended on that date. The Live Music Now meets the definition of

a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements. There are no material uncertainties about the charity's ability to continue as a going concern.

Fund accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Unrestricted designated funds – these are funds that the Trustees have designated, to support the running costs of the Charity.

Restricted funds – these are funds that can only be used for particular purposes with the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted activities.

1 - ACCOUNTING POLICIES
(CONTINUED)

Incoming resources

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they are receivable. If expenditure has been incurred for which sponsorship income or similar is expected to cover it then the associated income has been accrued.

Certain fundraising events are designated to provide reserves for future recurring costs. Such income is credited to the general fund. Other minor fundraising events are carried out by the branches and the income is in the general fund.

Resources expended

All expenditure is charged in the year in which it is incurred.

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians' fees and expenses which are under performance costs.

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the head office, 25% of costs are allocated in this way, whilst for other branches the percentage is 85%. Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising. Rental costs are charged to the SOFA on a straight-line basis over the lease term.

Tangible fixed assets

All tangible assets are stated at cost less depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Computer equipment	5 years
straight line	

Pension costs

The charity operates a personal pension plan scheme for several employees. The contributions payable for the year are charged to the Statement of Financial Activities.

Termination Benefits

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits

Taxation

The company is a registered charity and therefore is not liable for income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measure at their settlement value.

1 - ACCOUNTING POLICIES
(CONTINUED)

Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliability. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Cash at bank and in hand

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

2 - INCOME FROM DONATIONS & LEGACIES

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Government & other public authorities	142,467	26,095	168,562	102,866
Supporters, including corporate sponsors & general public	164,668	3,244	167,912	111,274
Charitable institutions	70,695	753,876	824,571	656,215
	<u>337,830</u>	<u>783,215</u>	<u>1,161,045</u>	<u>870,356</u>

3 - INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Earned income	<u>331,735</u>	<u>51,680</u>	<u>383,415</u>	<u>411,196</u>

4 - INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Bank interest	286	-	286	71
	<u>286</u>	<u>-</u>	<u>286</u>	<u>71</u>

5 - RAISING FUNDS EXPENDITURE

	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Fundraising consultant	13,850	-	13,850	6,910
Fundraising costs	12,120	-	12,120	3,102
Community fundraiser	-	6,666	6,666	-
Development costs	22,808	49,168	71,975	61,324
	<u>48,778</u>	<u>55,834</u>	<u>104,611</u>	<u>71,336</u>

6 - ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2024			2023		
	Unrestricted Funds £	Restricted Funds £	Total £	Unrestricted Funds £	Restricted Funds £	Total £
Musicians fees and expenses	295,939	313,320	609,259	316,873	292,998	609,871
Recruitment, auditions and training	1,541	44,360	45,901	13,503	41,663	55,166
Project expenses - other	51,474	42,532	94,006	68,352	47,041	115,393
Project delivery costs	176,906	269,675	446,581	189,716	215,702	405,418
Governance costs	16,679	2,661	19,339	12,055	-	12,055
Administration and office costs	44,069	-	44,069	305,206	-	305,206
	<u>760,811</u>	<u>744,607</u>	<u>1,505,418</u>	<u>905,705</u>	<u>597,405</u>	<u>1,503,110</u>

7 - ANALYSIS OF GOVERNANCE COSTS

	General support £	Governance £	2024 Total £	2023 Total £
Board meeting costs	-	1,508	1,508	713
Accountancy fees	13,832	-	13,832	7,343
Audit fees	-	4,000	4,000	4,000
Independent examiners fees	-	-	-	-
	<u>13,832</u>	<u>5,508</u>	<u>19,339</u>	<u>12,055</u>

8 - ANALYSIS OF SUPPORT COSTS

	2024 Total £	2023 Total £
Rent, rates, heating & lighting	38,076	24,406
Office expenses (including accountancy)	56,788	60,418
Insurance	3,063	2,384
Bank charges	2,667	1,752
Staff Salaries and NI costs	663,535	669,646
Staff expenses	11,443	9,174
Sundry	921	2,570
Depreciation	1,598	1,598
	<u>778,090</u>	<u>771,948</u>
Allocated director and project costs to project delivery costs	453,188	405,418
Allocated development director and community fundraiser to fundraising costs	78,641	61,324
Administration and office support	246,261	305,206

9 - ANALYSIS OF STAFF COSTS & EXPENSES AND THE COST OF KEY MANAGEMENT PERSONNEL

	2024 Total	2023 Total
	£	£
Wages & Salaries	598,085	598,572
Social security costs	53,158	59,292
Pension costs	12,292	11,782
	<u>663,535</u>	<u>669,646</u>

The number of higher paid employees was:

In the band £60,001 to £70,000 - 1 (2022: £60,001 to £70,000 - 1).

10 - STAFF NUMBERS

	2024 Total	2023 Total
Charitable activities and fundraising	15	14
Management	2	3
	<u>17</u>	<u>17</u>

Staff numbers represent the full time equivalent, total headcount was 23 (2023: 22)

The key management personnel remuneration totals £130,000 (2023: £130,000).

No special retirement or leaving payments were made during the year (2023: £nil). Pension contributions totaling £12,291 (2023: £11,782) were made during the year. As at the 31 March 2024 there was £2,831 in outstanding contributions payable (2024: £2,728).

Redundancy payments totalling £44,069 have been accrued during the year (2023: £nil), all payments were made in 2024/2025 from unrestricted funds.

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 310 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £609,259 (2023: £609,871) was paid.

11 - TRUSTEE REMUNERATION AND EXPENSES

	2024 Total	2023 Total
	£	£
Expenses reimbursed	373	364

No trustees received any remuneration during the year (2023: £nil)

12 - TANGIBLE FIXED ASSETS

	Total
	£
Cost	
At 1 April 2023	7,988
Additions	-
Disposals	-
At 31 March 2024	<u>7,988</u>
Depreciation	
At 1 April 2023	3,308
Depreciation charge	1,598
At 31 March 2024	<u>4,906</u>
Net book values	
31 March 2024	<u>3,082</u>
31 March 2023	<u>4,680</u>

13 - DEBTORS

	2024 Total	2023 Total
	£	£
Sundry debtors	143,768	84,572
Accrued income	66,517	14,990
	<u>210,285</u>	<u>99,562</u>

14.1 - CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2024 Total	2023 Total
	£	£
Other creditors	81,078	49,032
Accruals	47,569	3,500
Taxation and social security	37,769	17,471
	<u>166,416</u>	<u>70,002</u>

14.2 CREDITORS: AMOUNTS DUE AFTER ONE YEAR

Loan	-	100,000
------	---	---------

During the year to 31 March 2024 an interest free loan of £100,000 which was received from the Chair (The Vernon Ellis Foundation) in the year to 31 March 2020 was converted to an unrestricted donation. As at 31 March 2024 £nil was outstanding (2023: £100,000).

15 - FINANCIAL INSTRUMENTS

	2024 Total £	2023 Total £
Carrying value of financial assets measured at amortised cost	204,305	93,582
Carrying value of financial liabilities measured at amortised cost	128,647	152,532

16 - FUNDS

	Balance at 1 Apr 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 Mar 2024 £
Restricted funds	421,000	834,895	(800,441)		455,455
General fund	39,292	709,851	(809,588)		(60,445)
	460,292	1,544,746	(1,610,029)	-	395,009

Within restricted reserves there are material funds carried forward as follows

People's Project -	£62,584
Youth Music -	£46,788

There is a negative balance on unrestricted general funds at the year end of (£60,445). This is mostly due to the timing of redundancy payments, for the year ended 31 March 2024 total redundancy payments of £44,069 have been recognised as an accrual, whilst the planned timing of these payments is in 24/25, unrestricted funds have been raised in 24/25 to cover these payments. The charity expects to return to a positive Unrestricted Reserve at the end of 24/25.

17 - RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 Total £	2023 Total £
Net movement in funds	(65,283)	(292,823)
Add back: Depreciation	1,598	1,598
Deduct: interest shown in investing activities	(286)	(71)
(Increase) in debtors	(110,722)	48,929
(Decrease) in creditors	96,414	34,583
	(78,280)	(207,784)

18 - CONTROLLING PARTY

The trustees of Live Music Now Limited are considered to be the controlling party of the company.

19 - RELATED PARTY TRANSACTIONS

During the year a payment of £554.68 (2023: £1,501.72) was received from Live Music Now Scotland, a charity with a number of common trustees. During the year Live Music Now also received donations on behalf of Live Music Now Scotland, totaling £450 (2023: £186), these were paid direct to Live Music Now Scotland in full.

During the year total donations of £5,100 (2023: £15,057.25) were received directly from the trustees.

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation). In the year to 31 March 2024 this loan has been converted to an unrestricted donation.

The Vernon Ellis Foundation also made a donation in the year ended 31 March 2024 of £11,522 (2023: £1,700).

20 - CAPITAL

Live Music Now Limited is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company

ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

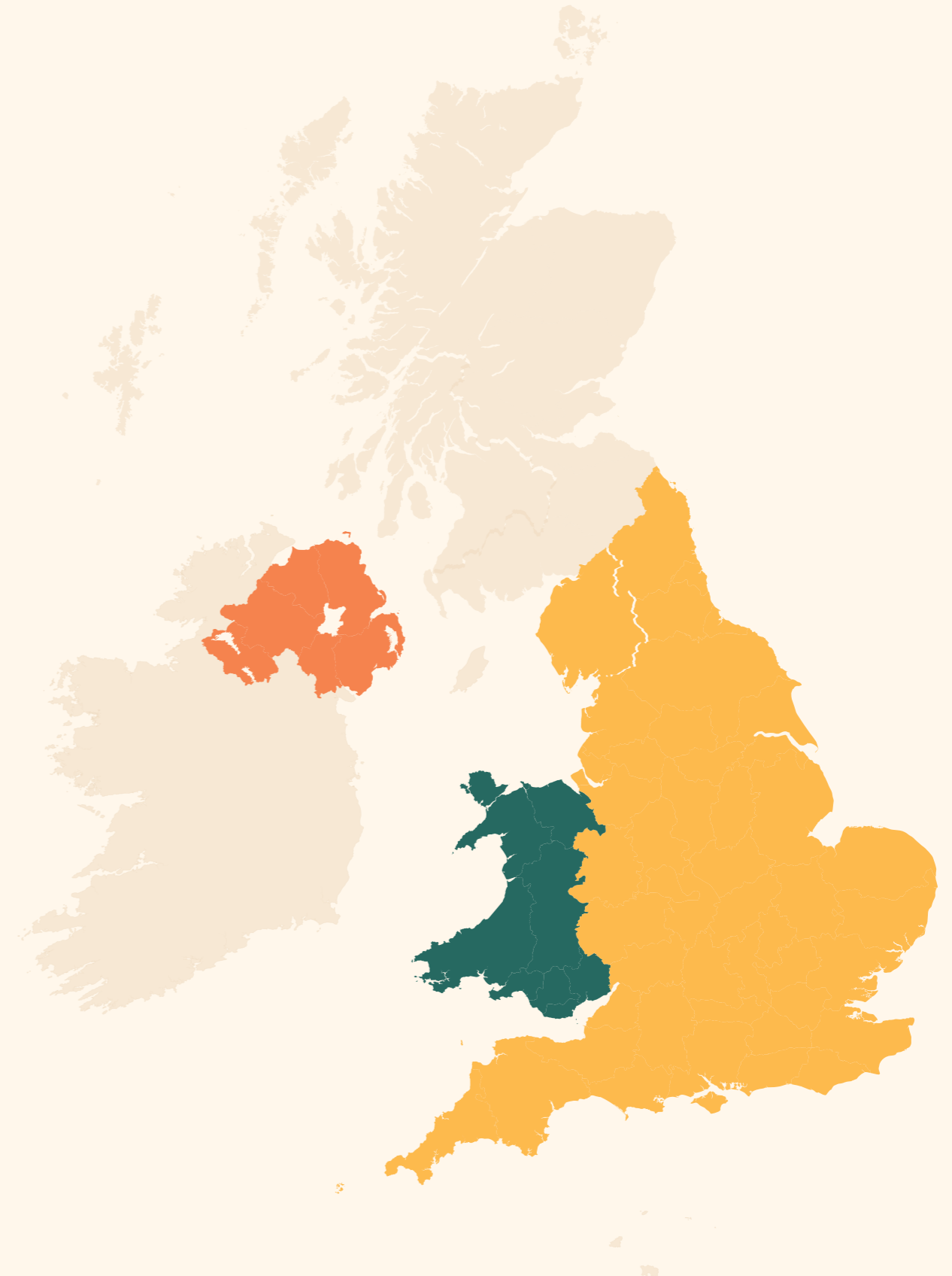
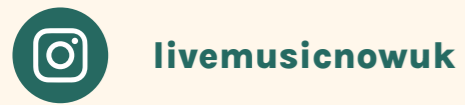
CONTACT US

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Registered Charity No. 273596 (England & Wales)
Live Music Now Limited is registered in England
and Wales No.1312283



LIVE MUSIC NOW LIMITED

England & Wales - Charity number 273596

Accounts

Live
Music
Now

TRANSFORMING COMMUNITIES



Annual Report

2022 - 2023

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Message from the Chair of the Trustees

Sir Vernon Ellis



In a year of both promise and challenge, 2022 saw Live Music Now deliver more work than ever, amidst the continuously increasing cost of living crisis. The pressing need across the UK has become more evident, with Adult Social Care, Healthcare, and education systems facing escalating challenges, denying many the chance to benefit from live music.

Despite these obstacles, Live Music Now, drawing upon 46 years of experience, has assumed a leadership role, working locally and nationally in collaboration with others to forge a unified strategy for change. Our musicians, quick to adapt to new circumstances, persist in supporting communities, especially within care homes, hospitals, and now expanding into heritage projects that link communities with their environments. Additionally, our partnerships with the NHS have grown significantly.

We firmly believe in harnessing cutting-edge research to drive projects that enhance social, educational, and personal outcomes, enriching the training of our musicians and advocating for the transformative power of music.

I commend our dedicated staff for their remarkable growth. Their commitment to musicians, communities, and one another is exemplary. Our partnerships have been invaluable, but there's more to achieve. The evolving landscape requires continued investment and adaptation to meet the escalating need.

As we move forward, our approach will adapt for the better, embracing communities in program design and delivery. Our commitment remains unwavering: we'll persist in supporting the marginalized and strive to provide solace, joy, and inspiration through live music.

Message from the Chief Executive

Janet Fischer



As our communities and partners emerged from the COVID-19 pandemic and into the growing cost-of-living crisis, the echoes of unmet needs within and beyond our existing communities resonated deeply. Our team and musicians have delivered more sessions than ever before, amidst a challenging funding landscape.

Our commitment remains steadfast—to champion social impact through music. Our musicians help develop agency in individuals through communication via a comprehensive approach to creativity and music. Addressing the escalating demand, we've committed to three key pillars: supporting musical lives, advocating for the power of music, and cultivating the professional musicians' workforce.

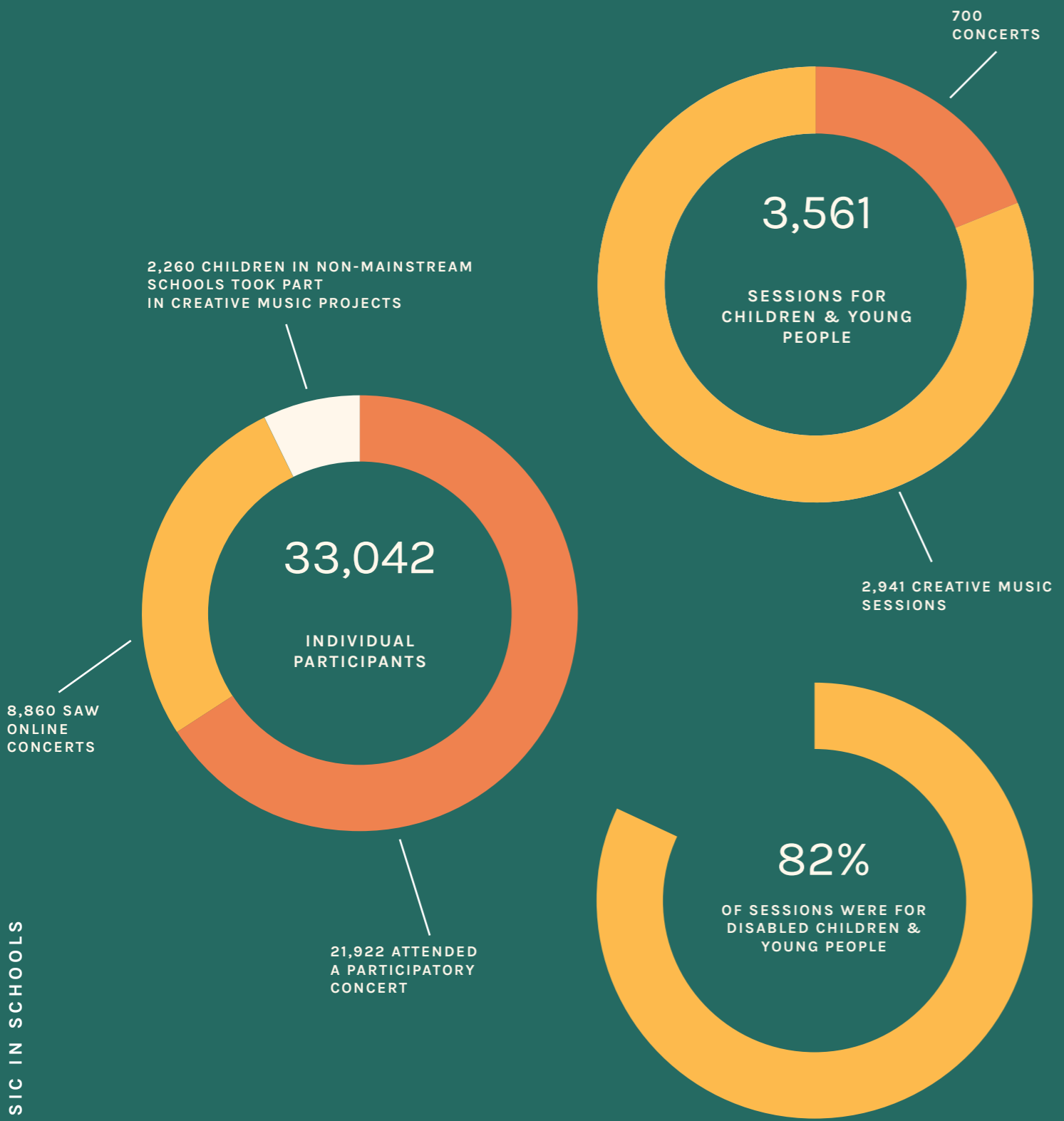
The Live Music Now musicians' workforce has grown, more diverse than ever as we work in partnership across the sector to open professional music careers to all. That workforce is increasingly representative

of the communities that we serve, with particular emphasis on Disabled musicians and those with informal routes into the music industry.

Our achievements are intrinsically linked to our partners, who, despite substantial difficulties, continue to inspire us. Collaborating across education, healthcare, and Adult Social Care sectors, in the current landscape is challenging, and will remain so for the foreseeable. We are committed to supporting those working in these sectors, and the people they serve, offering solace and resilience, and tackling those challenges together.

Leading the Live Music Now team is an honour. Their tireless dedication to fostering communities and expanding our impact is truly commendable. Whilst there is substantial work ahead, I have an unwavering belief in our team, musicians, communities, and our shared vision fuels my confidence that together, we can make meaningful, musical, change.

Live Music in Schools



In 2022-23, we delivered 3,641 music sessions for children, young people and families. Participatory concerts made up 19% of our sessions, both in person and online, whilst 81% of sessions were part of extended residencies and projects.

The majority (82%) of our sessions were for disabled children and young people and those with additional learning needs. We engaged with 189 specialist schools and units over the year, and delivered 67 Musician in Residence programmes which provided opportunities for young people to explore, create and perform their own music. For example, **The Festival Project**, with Accent Music Hub, delivered creative music residencies in five Warrington and Halton special schools.

We expanded our **Musical Mondays** programme of online concerts for primary schools, working in partnership with Music Hubs and Services to present 61 performances reaching 8,860 children. 13 of the concerts were delivered in the Welsh language.

We delivered 39 **Inspire** residencies in specialist schools and units, supporting children to explore and create their own music. The residencies also embedded training for Live Music Now musicians and school staff to increase skills and confidence to support inclusive music making in the classroom.



“Music is brain-food for children – especially those with complex needs – helping them communicate with others, understand the world and, above all, have fun!”

PROFESSOR ADAM OCKELFORD



As a national organisation, we advocate for improved musical opportunities for children and young people in non-mainstream schools. This year we delivered two seminars with leading researcher, Professor Adam Ockelford to share his latest research around the importance of inclusive music practice. This included an online webinar: **‘The impact of autism on musical development’** and our **Musical Inclusion in the Classroom** conference in Belfast for musicians, teachers and music therapists.

Central to the success of Live Music Now’s work is the care and attention that musicians take in creating meaningful connections with people taking part in our programmes. This year, we’ve been looking at ‘youth voice’ and why it is central to the success of our music sessions for children and young people with additional learning needs.

We worked with our evaluation partner Sound Connections and lead trainer Dr Ros Hawley to develop new training resources to help musicians understand how to place the needs and interests of young people at the centre of their music sessions.

This includes:

- finding out about children’s communication and access requirements
- providing space and time for children to react to activities
- remaining highly observant of children’s responses, adapting activities accordingly
- taking time at the end of sessions to obtain feedback from children and their supporting adults, using appropriate communication techniques

When our sessions are truly young person-centred, the ‘magic’ of musical connection flows. This is illustrated in a case study from Northern Ireland, **‘Music just makes me happy’**, showing the joy of musical connection between Live Music Now musician Hannah and 11 year old Ciaran.

Putting youth voice at the heart of music-making has shaped the development of two new programme strands this year: **‘Count Me In!’** – strategies for inclusive group music making; and **‘Autism Resource Bases’** – supporting young people’s musical creativity.



“I now have a higher expectation and aspiration for young people (in group music making), particularly those with profound and multiple learning difficulties.”

BEA HUBBLE,
LEAD MUSICIAN

Making music as part of a group is a joyful experience, and one which every child should have the opportunity to access. However, for children with complex needs, and the people who teach them, it can be difficult to find a way into group music-making. A new approach, Count Me In!, devised by Professor Adam Ockelford, aims to address this by breaking down music into accessible parts, before “reconstructing” the piece as a group performance.

During April – July 2022, South West musicians Chris Webb and Bea Hubble worked with two classes at Three Ways School in Bath to pilot the Count Me In! approach. The musicians identified children who were working as ‘Sound Makers’, ‘Pattern Makers’, ‘Motif Makers’ and Music Makers’ and devised individual parts which would enable them to each play a meaningful role in a group performance.

Dr Beth Pickard documented and evaluated the project and **produced a short film** to demonstrate the impact of the approach. We now plan to offer this project widely to special schools as part of the Inspire programme.



“A lot of our pupils have counselling, a lot are involved with CAMHS (Child and Adolescent Mental Health Services) and to be honest what you did was more useful.”

TEACHER

In February 2022, we were awarded a major grant from Youth Music, thanks to the National Lottery via Arts Council England. This enabled us to launch a two-year pilot programme of 8-week music residencies in 18 specialist autism provision bases linked to mainstream schools. Working in partnership with Resonate - Liverpool's Music Education Hub, Sound Foundation Somerset and Harrow Music Hub, the project aims to support the development and use of music in regional Autism Resource Bases. Lead Musician Alex Lupo has observed impact to date in three key areas:

1. *Communication:* Music has had a significant impact on fostering communication among participants. Pupils have expressed themselves, communicated emotions, and formed unexpected connections through music. As one staff member noted, “Some of our pupils have been able to work together cooperatively, exploring agency and control in ways we hadn't anticipated.”

2. *Emotional Regulation:* Music has proven to be a powerful tool for emotional regulation. By engaging participants and creating a focus for shared attention, music has supported them in finding a sense of focus and regulation. Witnessing the impact

of well-tailored and accessible musical sessions has been inspiring. As another staff member highlighted, “Some of our pupils, have shown significant growth in exploring control, agency, and choice.”

3. *Building Confidence and Self-Expression:* We've seen how music can empower individuals to embrace their identities and express themselves authentically. Through guided activities and imaginative free play, young people have gained confidence and a sense of accomplishment, reinforcing their self-esteem. As one staff member reflected, “The creative musical approach made it feel safe, allowing our pupils to explore their own ideas on their terms.”

We have observed how attitudes and perceptions towards music as a means of meaningful change have shifted and changed as a result of working in these settings. Staff and pupils have witnessed the impact that music can have on young people's lives. As one staff member acknowledged, “I don't think that we necessarily understood that music making could be creative prior to this project. I can now see the significant impact that music can have for our pupils.”



Creative Health in Integrated Care

7399 PEOPLE IN HOSPITALS AND HOSPICE SETTINGS

8560 PEOPLE IN ADULT SOCIAL CARE

IN 2022-23 WE REACHED

22,229 PEOPLE THROUGH

1277 CREATIVE HEALTH SESSIONS

6270 PEOPLE THROUGH SONGS & SCENES AND COMMUNITY CONCERTS

140

PEOPLE IN LULLABY PERINATAL PROJECTS

623

SESSIONS WERE WITH PEOPLE LIVING WITH DEMENTIA



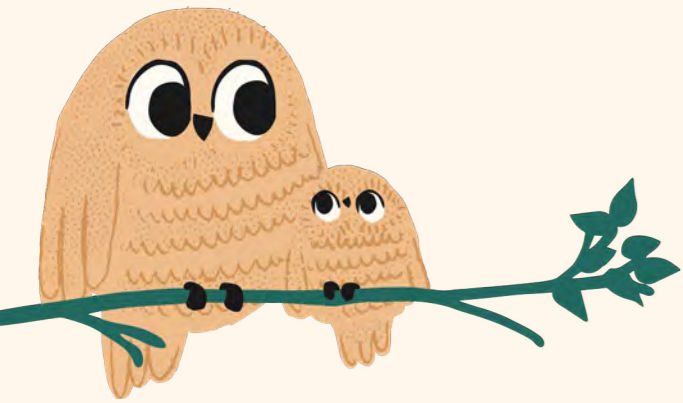
Taking part in live music programmes supports engagement with health services, offering participants a sense of agency and control, and fosters communication and engagement between service users and providers. Music interventions transform the transactional into the interpersonal, building understanding, relationships, and trust to underpin the humanity in a successful living and caring dynamic.

Creative Health is becoming an increasingly recognised and accepted approach within integrated care in health systems across the life course. It meets mental health and wellbeing needs of communities, addresses health inequalities, supports person-centred social care and eases end of life care and bereavement.

During 2022-2023 our carefully designed programmes supported the needs of the people we worked with across England, Wales and Northern Ireland. We responded to social, community and health needs directly and through preventative interventions on three levels:

- *Animating health spaces:* Bringing creativity and the arts into the heart of health spaces where people are working, receiving treatment, and visiting people, for the benefit of all. This includes our concerts in care homes and community perinatal units, our work on wards and in public waiting areas in hospitals.
- *Creating resilience in people and communities:* We focus on the power of music to support people and communities to be better equipped to meet and live through challenges, so that it is less likely they will need primary care services. E.g. Our **Songs and Scenes** programme: live music and social events for people who are experiencing loneliness and isolation, supporting them in meeting new people and making new community connections.
- *Responding to specific health conditions with and caring for them.* Our **Lullaby** and **Live Music in Care** programs illustrate this, with the former responding to the growing crisis in perinatal mental health, and the latter supporting the experience of living with and caring for dementia in adult social care settings including the staff wellbeing and workforce development.

Lullaby Project



In 2022-23 we worked with NHS health and community partners in England and Wales to deliver 72 Lullaby Project sessions as part of eight regional projects reaching 140 core participants.

80

LULLABY SESSIONS

8

REGIONAL PROJECTS

140

CORE PARTICIPANTS



“It is such a magical experience...hearing everybody’s lullabies... the whole room was filled with emotion, love and warmth”



FLYING START
HEALTH WORKER,
NEATH PORT TALBOT



As an international partner in Carnegie Hall’s Lullaby Programme, it’s been a joy to expand our work this year delivering five projects in Neath Port Talbot, **Wales** and three projects in Cheshire and Merseyside, North West England. The Lullaby Project pairs Live Music Now musicians with mothers and families to co-create, sing and record a personal lullaby for their baby. Project evaluation shows that the Lullaby writing process helps families to build stronger bonds with their babies, increases parental confidence and improves perinatal mental health.

In an [online blog](#), evaluator, Dr Kerry Wilson (Liverpool John Moores University) considered the intergenerational qualities and impacts of the Lullaby Project in Port

Talbot, Wales and Toxteth, Liverpool. “I am still thinking about one such performance I attended in Port Talbot in early March. The impact of the project was palpable, especially for the younger mums referred by Flying Start and just as significantly, their mums who were there in support. It feels unique to consider the impact of a creative project on three generations (babies included!) of the same family.” You can listen to all the powerful lullabies produced so far [here](#). A short film about the Toxteth project [can be viewed here](#).



SCAN THE
QR CODE TO
SEE THE FILM.

OVER
7,000
PEOPLE IN HOSPITALS AND
HOSPICES IN ENGLAND, WALES
AND NORTHERN IRELAND.

“One patient had a go on my guitar - he had a stroke so has no movement in his left hand; I played the left hand and he played the right. We played the ‘smoke on the water’ riff, and the other men in the bay clapped and cheered him on”

LIVE MUSIC NOW MUSICIAN

Live Music Now musicians provide interactive live music sessions on wards and in public spaces, as well as in long-term residencies and projects aimed at improving specific health outcomes.

Improvement in patient, visitor, staff mood & general atmosphere

Evaluation data from our work in five hospitals shows

Increased patient engagement indicated by smiling and positive interactions with others

Reduction in patient feelings of isolation/loneliness & anxiety





MINDS MATTER – ALDER HEY CHILDREN’S HOSPITAL

In May 2022 we launched our latest partnership project with Alder Hey Children’s Hospital – Minds Matter – funded by Youth Music thanks to the National Lottery via Arts Council England. This three-year programme uses music to support children and young people’s mental health, focusing on long term in-patients, and young people accessing the Children and Adolescent Mental Health Service (CAMHS).

Nine Live Music Now musicians have been delivering bespoke, creative music sessions for individual patients struggling with their mental wellbeing. The aim is to improve confidence and emotional resilience, as well as improving young people’s musical skills. We’ve seen significant benefits so far, with 95% of under 11s saying that the programme had helped them to relax and 86% of over 12s saying that their mood had significantly improved.

“I really enjoyed it and it made me happy and feel more positive. It gave me a good vibe for the rest of the day,”

PATIENT WITH AN EATING DISORDER
AGED 13 YEARS

“It made me think of relaxing music and it took my mind off everything. Hedi (the musician) was very nice to talk to and was a friendly teacher. I’m glad of something to take my mind off what is going on,”

ONCOLOGY PATIENT AGED 12 YEARS

As part of this programme, Live Music Now alumna Georgina Aasgaard is creating an online training resource to support other musicians who work with children and young people with mental health conditions.

ELLENOR HOSPICE GRAVESEND

“Today’s concert was really incredible - a real highlight of my time working with Live Music Now. I think every single person came up afterwards and had an individual conversation with us after the performance, the manager was in tears and said some really lovely words about the project. I felt so connected to everyone in the room - it was really special.”

FEEDBACK FROM HENRY WEBSTER
FOLLOWING THE FINAL PROJECT PERFORMANCE

Live Music Now musicians Henry Webster and Elliott Morris worked with Ellenor hospice patients to professionally record a song to perform as part of the Queen’s Platinum Jubilee celebrations.

The finished song called ‘Light of Love’, and is a joyful, beautiful song that patients are exceptionally proud of. The song was performed twice: once at ellenor hospice’s Jubilee garden party and then at a concert just for friends and family a week later, where it was recorded. The hospice’s garden party was attended by local and national news channels – locally on KMTV and nationally on BBC South East and ITV. Watch a short film of a one of their [songwriting sessions here](#).



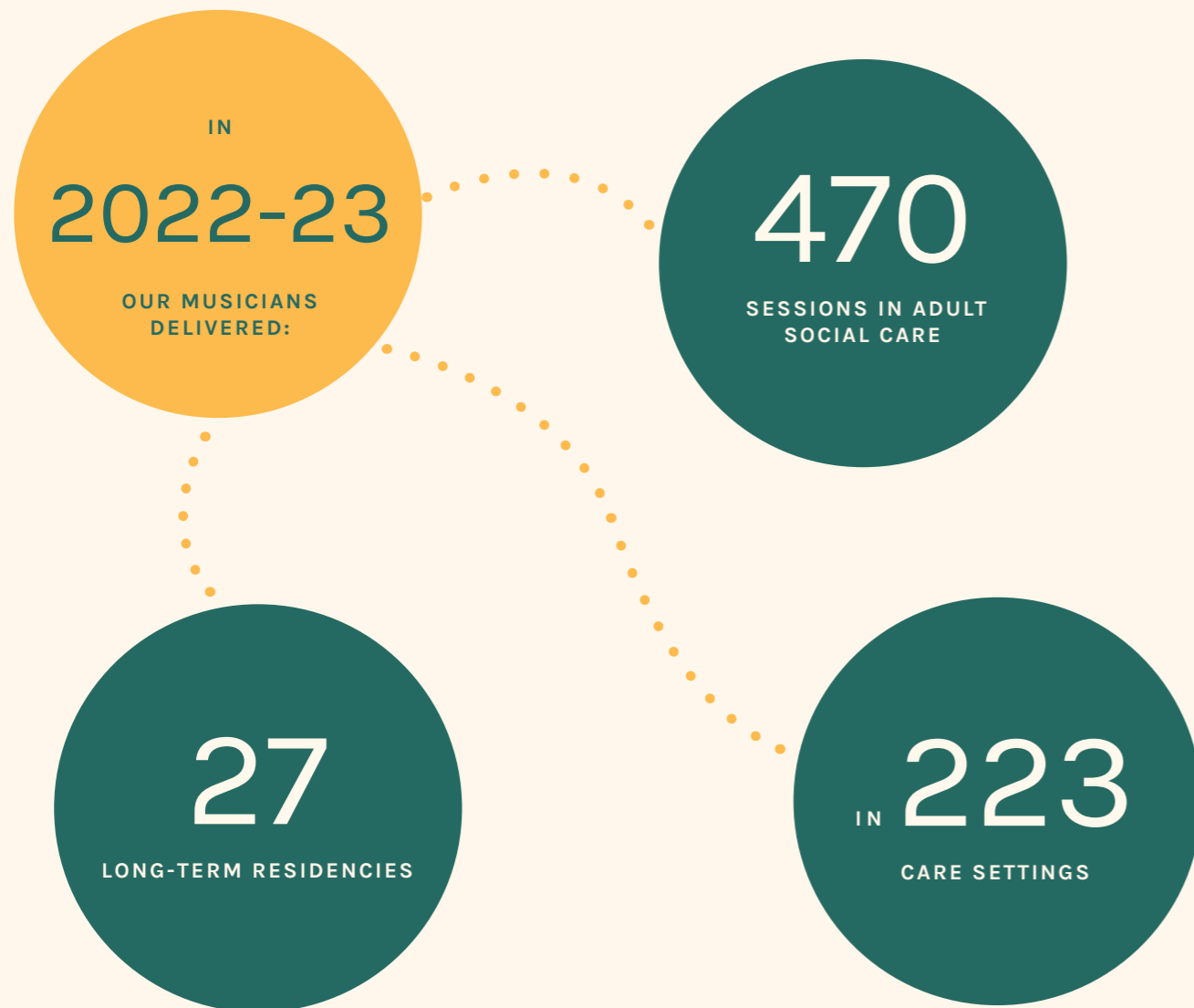
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Live Music in Care

ADULT SOCIAL CARE FOR OLDER PEOPLE – HAPPIER PLACES TO LIVE AND WORK

Live Music in Care works through carefully delivered live music sessions from trained professional musicians to support the wellbeing of residents and teams. We bring interactive and varied live music concerts to care homes transforming staff and residents' lives and relationships.

It is arguable that music is the most effective intervention for people living with dementia. Our Live Music in Care model promotes and develops a culture of musical care in settings and the people that live and work in them.



LIVE MUSIC IN CARE

IMPACT:

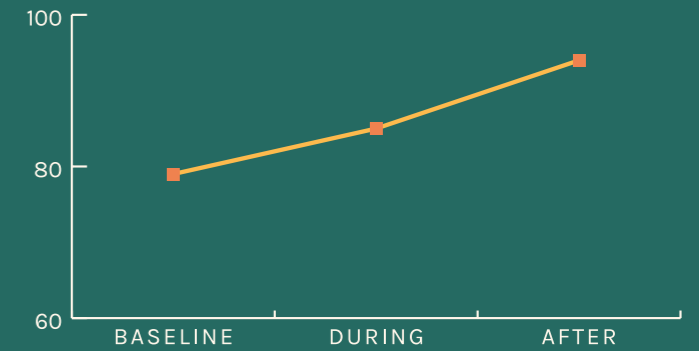
Our participatory performances in care homes have a positive impact on the mood and engagement of the residents.

Staff from 71 care homes reported 100% positive responses from the residents participants to the performances.

98% reported a demonstrable shift from reserved, quiet, passive/still to interested, entertained, chatty, friendly, enthusiastic or appreciative.

Mood ratings went up from 7% before the activity to 87% during the activity and 93% after the activity ended.

Engagement with the performance and musician increased from a baseline of 79% to 85% during the performance and 94% afterwards.



“As one client put it ‘everyone was telling everyone else how wonderful it was’. I observed improved mobility, positivity, a total lack of focus on ailments and life’s troubles, sharing the joy of being together and beautiful music.”

CARE HOME ACTIVITY MANAGER



“Self confidence, new friendships, improved eating and drinking, laughter, improved speech”

“Some residents who were feeling very low have told us that they feel so different after even just one session”



“I have learnt of different ways to lead the group and ways of using percussion instruments and recorded music instead of singing or playing an instrument. The skills I have learnt are flexible enough for me to think up new ideas rather than just stick with the activities we tried with the musicians.”

CARE HOME TEAM MEMBER

IMPACT:

Our evaluation of live music workshop and workforce development residencies in care homes for older people shows we have a positive impact on the:

Evaluation data from 6 care homes told us that taking part in the Live Music in Care residency programme increased the regularity, efficacy and status of music activities in the care home.

All care staff respondents reported their understanding, confidence or skills in use of music had been impacted positively by taking part in the residency.



APPLEBY HOUSE EPSOM, SURREY

Testimony from a case study on a project in Appleby House care home illustrates the positive health, wellbeing and quality of life outcomes, for the people living and working in the settings, as well as benefits for the homes as a whole. One resident's diet and fluid intake improved and another grew more self-assured as she learned how to navigate the home. Two other residents who had previously been extremely unhappy about being relocated to a care home, took the lead in recruiting other residents to participate in music activities.

Residents are reported as becoming more assertive - requesting music four times in a week, speaking up for the music they want and exerting influence over the staff to use music to improve general wellbeing. Music interventions have improved staff awareness, confidence and skills in the use of music as well as techniques in leading group singing.

[Read More Here here.](#)

“We have seen many impacts on residents including increased self- confidence, new friendships, improved eating and drinking, laughter and improved speech.”

SHONA BRADBURY, MANAGER, APPLEBY HOUSE CARE UK



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QR CODE
TO READ
MORE
HERE.



MUSIC & CULTURE IN CARE: CYMRU



On 29th Sept 2022 Live Music Now Cymru partnered with Age Cymru and Amgueddfa Cymru to host an event at St Fagans National Museum of History in Cardiff. Over 100 activities coordinators and carers working in care homes, hospitals and day centres across Wales attended. The event acknowledged their hard work, dedication and commitment, saying a big thank you offering a fun filled day with workforce development, access to resources and plenty of live music .

Key note presentations were made by **Julie Morgan Deputy Minister for Social Services at Senedd Cymru** and Helena Herklots, the Older People's Commissioner for Wales.

A training session from Live Music Now was facilitated by specialist Andrea Vogler, plus the Age Cymru and Amgueddfa Cymru teams delivered further training around creative activity ideas and reminiscence collections, respectively. **NAPA** (National Activity Providers Association) contributed a short film about their Arts In Care Homes programme and resources.



Community Concerts for Older People



SONGS & SCONES

We focus on the power of music to support people and communities to be better equipped to meet and live through challenges. Our Songs and Scones programme brings live music and social events to people who are experiencing loneliness and isolation, supporting them to meet new people. The chat, tea and refreshments are an intrinsic part of the model alongside the power of music to build, support and grow connections and community.

“Enjoyable afternoon, lovely music and chatting to new people.”

153

SONGS & SCONES AND COMMUNITY CONCERTS FOR OLDER PEOPLE

28

SERIES ACROSS ENGLAND, NORTHERN IRELAND AND WALES

6,270

PEOPLE REACHED

The musicians’ role in the programme is as much social as it is musical. Genres ranged from Jazz to Folk, Pop to Western Classical, Kora music to Brazilian Samba and much in between. Excellent musicianship combines with a generosity of spirit to create a special social connection with the audience.

Evaluation data from the Live Music Now monthly **Songs & Scones** programme in partnership with **Medway Libraries**, provides evidence that attending live music socials improves people’s connection to their community, alleviating loneliness and isolation.

Across the year we gathered feedback from:

350

participants attending Songs & Scones events in Medway Libraries (Mar 2022 - April 2023).

32%

said this was their first time at a Songs & Scones (at the 6 months stage this was 61%) and twenty people said they have attended more than five concerts in the series.

42%

said they never or rarely attended a public social event like this.

89%

had talked to someone at the event who they did not know.

Songs & Scones reaches many people who otherwise do not have a very active social



COMMUNITY CONCERTS FOR OLDER PEOPLE

“This is the first time I have attended and will attend again.”

PARTICIPANT, LIVE MUSIC NOW AND MEDWAY LIBRARIES ‘SONGS & SCONES’

life, offering them opportunities to meet and talk with new people through taking part. For some it has become part of their regular social calendar.

In addition,

85%

agreed or strongly agreed with the statement, attending today’s event has made me feel more connected to my community and

80%

agreed or strongly agreed with the statement, attending today’s event has made me feel more positive.

“Medway Council is delighted to be a partner and support Song & Scones with Live Music Now since April 2022. Now in its second year, this programme aligns perfectly with our priorities as a local authority and has helped create a community safe space for older people living independently in the community who may feel isolated, to come together and meet new people in a welcoming and accessible environment. The benefits and the outcomes of the project are far reaching across multiple Council services.”

ROBYN GOLDSMITH, CULTURE DEVELOPMENT MANAGER,
MEDWAY COUNCIL

MUSICAL MEMORY CAFES IN DEVON

Our work in Memory Cafes for people living with dementia in Devon, continues to grow and expand. We are now working with eight memory cafes and dementia support groups, with 30 performances over 2022-23.

A particular highlight has been our Songs and Scones (or Music and Mince Pies) concerts at Dartington, bringing together older people through Totnes Caring charity. For some of the audience, these concerts were amongst their first social occasions since the Covid pandemic.

“I have never seen him so alive as he was after the concert. He was ecstatic. I can’t thank you enough for organising it, and can’t express how much he loved it.”



Embedded in Place



ROUND HERE

Exploring how music can be used to weave stories of place and identity, Live Music Now musicians worked with community groups and young local musicians in locations across England to create an album of new compositions for 'Round Here. Focused on bringing underrepresented voices back to the high street, communities explored civic pride, heritage and the public realm.

The project was commissioned by Historic England, as part of the High Streets Heritage Action Zones' Cultural Programme, and led by Historic England in partnership with Arts Council England and the National Lottery Heritage Fund.

Six High Street Heritage Action Zone (HSHAZ) communities across England worked with a professional musician and young emerging talent to draw out their thoughts, experiences and memories to create beautiful and unique musical compositions.

The new pieces were performed in live musical moments across all six sites in the summer of 2022. From these performances a series of music videos, curated by young digital creatives Con Divers and Harriet Mellor, were created to celebrate the secrets of the heritage in our high streets.



LISTEN TO THE TRACKS & WATCH MUSIC VIDEOS HERE

“We’re delighted to have commissioned Live Music Now to co-create new musical pieces across six High Street Heritage Action Zones, bringing live performances to the high street. Each piece was shaped by local people and their experiences of their neighbourhood. We’re delighted to be working with a diverse cast of musicians and community groups to express their pride of place through music.”

ELLEN HARRISON, HEAD OF CREATIVE PROGRAMMES AND CAMPAIGNS AT HISTORIC ENGLAND

HSHAZ Locations, Live Music Now Musicians & Local Performers.
Barrow-in-Furness: Maz O’Connor & Jorgie Wilson
Brierley Hill: Chris Roberts & Zachary Lowe
Chatham Intra: Thomas Harvey & Dani Osoba
Huddersfield: Chris Ruffoni & Jessica Whyke
Tottenham: Elliott Morris & Jamal Jones
Weston-super-Mare: Tara Baggott & William Crawford

Emerging Producers
Kaitlin Germain
James Callaghan

National Digital Creatives
Connor Divers
Harriet Mellior

Mentors
Sarah Fisher
Mary Otumahana



Live Music Now Northern Ireland CELEBRATES 30TH ANNIVERSARY



In 2022/23 Live Music Now celebrated 30 years in Northern Ireland, reaching over 9,000 people in 400 sessions.

HERE ARE SOME HIGHLIGHTS FROM ACROSS THE YEAR.



30 Songs and Scones concerts

Live Music Now musicians got the anniversary party started with thirty concerts for older people attending day centers across Belfast.

Paula McHugh, Arts in Health Manager, from Belfast Health and Social Care Trust said, "It has been a joy to welcome Live Music Now musicians back into our Older Peoples Services in recent months, delivering 30 sessions to mark their 30th year. Engaging performances by the LMN musicians have helped residents, service users and staff, to connect again, through music, movement, singing and chat! The Belfast Trust, under its Arts in Health Programme, has been working in partnership with Live Music Now for many years and continues to develop the partnership to offer the wellbeing benefits to those we support."

[Read More Here Here](#)

Musical Inclusion in the Classroom – NI Science Festival

Live Music Now NI facilitated an afternoon of inspirational presentations and discussion around inclusive music-making for children and young people in special school settings on 21st February 2023 in Stranmillis University College Belfast, as part of the NI Science Festival.

Pictured here: Professor Adam Ockelford, founder and chair of the Sounds of Intent Charity; a trustee of Live Music Now and Founder and Trustee of The Amber Trust, supporting blind and partially sighted children in their pursuit of music.

"Congratulations on organising such a brilliant event. I learned so much today and understood so much more about Live Music Now. I found Adam's talk totally fascinating. His videos brought it all to life."

[Read More Here](#)



Our Place in Space

Live Music Now brought stellar performances to over 3000 pupils in 19 special schools in Northern Ireland in 2022 as part of Our Place in Space with artist Oliver Jeffers. [Read More Here here.](#)

"The kids absolutely loved it, I think because of the way (musicians) Hannah and Will approached it – everyone's involved, nobody's excluded. If a child wants to dance or suddenly explode into freeform improvisation, they're allowed to do that, and it really gave them that scope to be creative."

Yolande Powell, music teacher at St Gerards, Belfast



Including Me!

Eleven year old Ciaran, together with mum Anja, has been taking part in regular music-making sessions with Live Music Now musician, Hannah Murray, for almost two years.

Hannah explains, ‘Ciaran and I started working together in November 2020, across zoom, as part of Live Music Now’s pilot project trialing one-to-one, remotely delivered sessions. Ciaran’s huge musical potential and creativity quickly became clear and after a while he really wanted to explore making music together in person. We’ve been doing that for around a year now in the family home, together with mum Anja, who has fully supported Ciaran’s journey, adding to his collection of musical instruments and taking part enthusiastically.’

Anja, Ciaran’s mum, has watched Ciaran’s musical confidence grow, saying, ‘Hannah is very good at freeing his musicality and bringing out all his creativity. A lot of what they do is very spontaneous with a lot of improvisation. Every session is just so different. All those different nuances we have never tried before were introduced so playfully and it has had such an impact.’



Read More Here and watch a video of Ciaran and Hannah singing Ciaran’s original song which has since been played on the radio!

Forget-Me-Notes

Forget Me Notes is a brand-new singing group especially for older people and people living with dementia. Organised by Antrim and Newtownabbey Borough Council in partnership with Live Music Now, the Forget-Me-Notes is led by Live Music Now singer-songwriter Amanda St John, who guides the group through popular and familiar songs that are easy to sing. Each session finishes with tea, coffee and a bit of craic.

‘In my work with Live Music Now I see the incredible benefits of music and singing on people living with dementia. It’s a proven mood and memory booster and most of all just brings so much joy. I would urge anyone who thinks they might be interested to give it a go – all are welcome!’

Amanda St. John, Musician

[Read More Here Here](#)



2022 Derry Jazz festival

Almost 2,500 school children across Derry and Strabane got into the swing ahead of the 2022 City of Derry Jazz and Big Band Festival, as part of Live Music Now’s primary schools programme.

Fifteen local schools enjoyed a series of jazz taster performance workshops delivered by Live Music Now Northern Ireland musicians, John Leighton and Meilana Gillard, also known as renowned local jazz duo ‘Joyology’.

[Read More Here Here](#)

“Congratulations to Live Music Now on celebrating this milestone birthday of 30 years. Thanks to The National Lottery players, Baring Foundation and Public Health Agency, the Arts Council of Northern Ireland has been able to support Live Music Now through our Arts and Older People Programme, a pioneering arts and health scheme which aims to provide meaningful opportunities for older people to participate in the arts, enriching their lives for the better. More

recently, the programme has focused on delivering arts activity within care home settings, working with residents living with dementia and their carers. Live Music Now has provided excellent projects in this area, helping to improve the health and wellbeing outcomes of older people across Northern Ireland through the arts.”

LORRAINE CALDERWOOD
ARTS PROGRAMMES OFFICER
ARTS COUNCIL OF NORTHERN IRELAND

Our Musicians

291

LIVE MUSIC NOW MUSICIANS IN
CYMRU, ENGLAND & NORTHERN
IRELAND

Our musicians are our greatest asset; without them we cannot achieve the amazing transformations in the communities we work with. It's vital, then, that we continue to invest in them through our training and mentoring programmes, building their confidence and supporting them to establish a unique toolkit of invaluable skills that they will continue to draw on and develop throughout their careers.

After the introduction of our new recruitment process in 21-22, we have spent the first part of this financial year reflecting on and evaluating our new approach, and starting the 92 new musicians on their development journey with us.

After completing their induction and basic training, underpinned by their initial performances out in the community, the musicians will each embark on their own unique journey through Live Music Now,

shaped by their own interests and their experiences out in the community. The opportunities we offer are mapped against our Competency and Training frameworks – Inspire for working with Children and Young People, established in 2015, and Live Music in Care for our work in adult social care settings, being finalised in 2023. These frameworks aim to benchmark musicians' progress, encourage reflection and self-assessment, identify training needs, and offer us a way to assess, develop and articulate quality practice.

In addition to the new recruitment workshop model, we have identified new partners to work with to increase the representation of Disabled musicians on the scheme. In London we are piloting work in partnership with Baluji Music Foundation's Inner Vision Orchestra and have nine of their visually impaired musicians as guest artists with us, training alongside our musicians and working in our schools and care homes.

“Having musicians with disabilities is helpful for the students to have aspirations... Students were joining in using percussion instruments, they were dancing around the room. They absolutely loved the concert and were interacting with each other motivated by the music.”

TEACHER, GREENVALE SCHOOL



Musicians' Listing 2022-2023

CYRMU

Luke	Adams	Guitar
Darcy	Beck	Cajon; Drum Kit; Tuned percussion
Michael	Blanchfield	Piano
Nicole	Boardman	Mezzo-Soprano
Elizabeth	Bonsell	Flute; Saxophone; Piano
Meg	Browning	Accordion
Neil	Browning	Guitar, Accordion
Alexander	Carey	Cello
Emma	Craig	Saxophone
Georgina	Dadson	Guitar
Daisy	Evans	Clarinet
Huw	Evans	Tenor
Lowri	Evans	Ukulele; Piano; Guitar; Voice
Giordano	Ferla	Piano
Amruta	Garud	Harmonium
Michael	Gibbs	French Horn
Polly	Gibbs	Bassoon
Darius	Gray	Clarinet
Sam	Green	Drums
Harry	Greenway	Traditional Drum
Alex	Griffiths	Viola
Charlotte	Hardy	Flute; Voice
James	Harrison	Congas
Tom	Harvey	Acoustic Guitar; Electric Guitar
Lynn	Henderson	French Horn
Katie	Hole	Bass Clarinet
Angharad	Jenkins	Violin, Fiddle & Voice
Delyth	Jenkins	Piano; Celtic harp
Aneirin	Jones	Fiddle
Eryl	Jones	Banjo; Mandolin; Guitar; Vocal
Madeleine	Jones	Piano; Guitar; Voice
Richard	Jones	Vocal
Eliot	Jones-West	Drum Kit
Nils	Kavanagh	Piano
Eleanor	Knott	Flute
Bartosz	Kwasecki	Bassoon
Richard	Lewis	Voice; Piano

Katie	Lower	Flute
Gwenllian	Llyr	Harp
Nicholas	MacDonald	Trombone
Andrew	Mackenzie	Ukulele; Banjo; Guitar
Benjamin	Manning	Double Bass
William	Mead	Trumpet
Alexander	Morgan	Trumpet
Corey	Morris	Trumpet
Megan	Morris	Harp
Shelley	Musker Turner	Harp
John	Nicholas	Acoustic Guitar
Gruffudd	Owen	Drum Kit
Thomas	Owen	Acoustic Guitar; Violin
Ella	Pearson	Oboe
Benjamin	Pepler	Trumpet
Laura	Potter	Clarinet
Gregory	Robley	Guitar; Piano; Bass
Patrick	Rimes	Fiddle, Pipes, Piano, Voice
Megan	Rushbrook	Piano
Cameron	Saint	Double Bass
Clement	Saynor	Bass Guitar; Double Bass
Dora	Seaton	Piano
Bethan	Semmens	Harp
Jemma	Sharp	Vibraphone
Ellen	Smith	Traditional Drum
Rachel	Starritt	Piano
Tom	Taffinder	French Horn
Angharad	Thomas	Violin
Dafydd	Thomas	Trombone
Esyllt	Thomas	Voice
Lowri	Thomas	Flute; Viola
Billy	Thompson	Violin
Siobhan	Waters	Saxophone; Voice
Joshua	Whyte	Guitar
Jordan	Williams	Cello
Eric	Wolfe-Gordon	Oboe
Dean	Yhnell	Beatboxer

ENGLAND: NORTH EAST

Sam	Barrett	Mandolin; Banjo; 12 string guitar
Emily	Bowden	Piano; Voice; Violin
Tom	Clegg	Voice; Acoustic Guitar
Ford	Collier	Tabla; Penny Whistle; Acoustic Guitar; Voice
Matthew	Cotterhill	Sousaphone
Andrew	Cox	Saxophone
Simon	Czestochowski	Trumpet
Will	Fletcher	Percussion
Dave	Gray	Melodeon
Katie	Griffin	Banjo; Voice
Merle	Harbron	Voice; Violin
Jade	Harris	Voice
Tom	Hawthorn	Drum Kit
Samuel	Hodgson	Voice; Guitar
Rosie	Hood	Voice; Violin
Ruth	Lee	Voice; Harp
Nicolas	Lewis	Guitar
Ceitidh	MacLeod	Guitar; Voice; Cello
Joss	Mann-Hazell	Double Bass
Michael	McLernon	Cajon; Piano; Accordion
Stiofán	Ó Treabhair	Voice; Acoustic Guitar
Samuel	Partridge	Duet Concertina
Graziana	Presicce	Piano
Matt	Quinn	Voice; Duet Concertina
Jamie	Roberts	Voice; Acoustic Guitar
Simon	Robinson	Vocal; Banjo; Guitar
Chris	Ruffoni	Bass Guitar
Suzi	Saperia	Voice
Grace	Smith	Fiddle
Arian	Sterrevelde	Voice; Guitar
Michael	Thacker	Guitar
Joanne	Veal	Recorder; Clarinet
Patricia	Yates	Piano; Voice (Tenor)

ENGLAND: NORTH WEST

Adisa	Allen	Percussion
Sarah	Austen	Clarinet; Flute; Saxophone
Jonathan	Bates	Tenor; Horn
Emma	Black	Voice; Guitar
Gillian	Blair	Saxophone
Adam	Bowman	Oboe
Mickey	Bryan	Piano; Saxophone

Philippa	Bryan	Voice; Flute; Keyboard
Seth	Bye	Fiddle; Accordion
Michael	Cavanagh	Baritone Horn
Dominic	Degavino	Piano
Thomas	Edwards	French Horn
Steven	Forshaw	Guitar, Voice
Rachel	Fright	Piano
James	Girling	Classical Guitar
Ben	Gorb	Voice; Guitar
Abigail	Hammett	Viola
Esme	Higgins	Voice; Guitar
Cara	Houghton	Flute
Borna	Kuca	Mandolin; Classical Guitar
Meera	Maharaj	Flute
Leila	Marshall	Piccolo; Flute
Rebecca	McIlroy	Harp
Andrew	Mellor	Clarinet
Eleanor	Mills	Saxophone; Clarinet; Bassoon
Elinor	Nicholson	Harp
Lucy	Nolan	Harp
Rafael	Onyett	Classical Guitar
Iwan	Owen	Piano
Alice	Phelps	Voice; Double Bass
Hedi	Pinkerfeld	Voice; Guitar
Holly	Redshaw	Bassoon
Chris	Roberts	Guitar
Chris	Robertson	Euphonium
Edward	Robinson	Voice (Baritone)
Sam	Rodwell	Classical Guitar
Ben	Sayah	Guitar; Voice
Jamie	Smith	Cornet
Jessica	Tomlinson	Saxophone; Clarinet
Elliot	Whitty	Voice; Guitar

ENGLAND: SOUTH EAST

Thomas	Allery	Harpsichord; Piano
Jali	Bakary Konteh	Kora
Abi	Baker	Violin
William	Ball	Oboe
Elizabeth	Bass	Harp
Luke	Baxter	Marimba
Rosie	Bergonzi	Handpan
Daria	Bitsiuk	Piano

Lana	Bode	Piano
André	Borges	Flute; Saxophone
Dunia	Botic	Voice
James	Bramley	Theorbo; Lute/Oud
Gideon	Brooks	Trumpet
Natalie	Burch	Piano
Anna	Cavaliero	Soprano
Joseph	Cavalli-Price	Piano
Paula	Chavez	Piano
Fabiana	Chavez	Piano
Chris	Claxton	Tuba
Glain	Dafydd	Harp
Moussa	Dembele	Djembe; Kora; Balafon
Sian	Dicker	Soprano
Mimi	Doulton	Soprano
Twm	Dylan	Acoustic Guitar
Iolo	Edwards	Marimba; Djembe
Llinos	Emanuel	Voice
Konstantinos	Glynos	Qanun
James	Goodwin	Trombone
Rudy	Green	Kora
Ainsley	Hamill	Voice
Emma	Harding	Flute
Catherine	Hare	Flute
Thomas	Harvey	Piano; Voice; Acoustic Guitar
Urška	Horvat	Cello
Joe	Howson	Piano
Yu-Wei	Hu	Flute
Mark	Hurrell	Clarinet; Saxophone
Alis	Huws	Harp
Coco	Inman	Violin
Michael	Iskas	Viola
Uttara	Joshi	Voice, Ghungroos
Timothy	Karp	Lute/Oud; Classical Guitar; Acoustic Guitar
Fereshteh	Khosroujerdy	Voice
Takashi	Kikuchi	Viola
Fatima	Lahham	Recorder
Adil	Latif	Guitar
Mary-Jannet	Leith	Recorder
Edward	Leung	Piano
Johan	Lofving	Theorbo
Nicola	Lyons	Fiddle

Fernando	Machado	Traditional Drum; Acoustic Guitar
Solomon	Markman	Violin
Craig	McLaren	Clarinet
Inigo	Mikeleiz-Berrade	Accordion
Elliott	Morris	Acoustic Guitar; Voice
Guy	Murgatroyd	Piano
Aleksandra	Myslek	Piano
Samuel	Ng	Cello
Miriam	Nohl	Cello
Emily	Owen	Soprano
Alastair	Penman	Saxophone
Dylan	Perez	Piano
Daniel	Pickering	Trombone
Magnus	Pickering	Cornet
Alice	Poppleton	Violin
Emma	Purslow	Viola; Violin
Victoria	Puttock	Saxophone
Hannah	Rankin	Bassoon
Ghow	Ratnarajah	Kanjira, Miruthangam
Patrick	Rimes	Violin; Viola
Noga	Ritter	Voice
Jacob	Rosenberg	Trumpet
Katie	Sazanova	Flute
Toby	Shaer	Fiddle
Amelia	Shakespeare	Recorder; Cornet; Flute
Daniel	Shao	Flute
Ziad	Sinno	Oud
Jenny	Stafford	Soprano
Joe	Steele	Saxophone
Helena	Svigelj	Cello
Martin	Thomson	Tuba
Peter	Thornton	Electric Guitar
Elena	Toponogova	Piano
Lise	Vandersmissen	Harp
Claire	Ward	Soprano
Fionnuala	Ward	Piano
Henry	Webster	Fiddle
Alexander	Willett	French Horn
Zoe	Wren	Piano; Voice; Acoustic Guitar

ENGLAND: SOUTH WEST

Charlotte	Badham	Mezzo Soprano
Louis	Bingham	Fretted String Instruments
Rosie	Bowker	Piccolo; Flute
Aaron	Catlow	Fiddle
Holly-Anne	Carter	Voice; Guitar
Archie	Churchill-Moss	Accordion
Ford	Collier	Guitar; Whistles
Josh	Doughty	Kora
Alex	Garden	Fiddle
Simon	Gilliver	Flute; Piano
Roland	Harrad	Acoustic Guitar; Voice
Kit	Hawes	Mandolin; Voice; Guitar
Fred	Holden	Fiddle
Natalie	Holmes	Ukulele; Guitar; Piano; Voice
Elly	Hopkins	Voice, Acoustic Guitar
David	Hughes	Acoustic Guitar
Daniel	Inzani	Celtic harp; Piano; Accordion
Danielle	Jones	Cello
Jim	Jones	Voice; Drum Kit; Guitars
Nathaniel	Jones	Violin
Anna	Ling	Guitar; Voice
David	Little	Piano-Keys; Guitar
Caelia	Lunniss	Violin
Bryony	Middleton	Oboe; Piano
Ruth	Molins	Flute
Stuart	Oliver	Acoustic Guitar
Jacob	Perry	Clarinet
Polly	Phillips	Bassoon
Sebastian	Poznansky	Cello
Harriet	Riley	Xylophone; Vibraphone; Marimba
Alain	Rouamba	Kora
Katy	Rowe	Violin
Jo	Silverston	Cello
Emma	Stansfield	Violin; Viola
Kitty	Stewart	Ukulele, Voice
Ibou	Tall	Piano; Bass
Benjamin	Trott	Accordion; Guitar
Chris	Webb	Voice; Guitar
Alex	Wilson	Piano

NORTHERN IRELAND

Paddy	Anderson	Guitar
William	Brown	Voice; Acoustic Guitar
Ellen	Campbell	Voice
Owen	Denvir	Voice; Viola
Deirdre	Galway	Voice; Acoustic Guitar
Meilana	Gillard	Voice; Saxophone
Victoria	Geelan	Voice
Ciara	Jackson	Flute
Jack	Kelly	Double Bass
Conor	Lamb	Uilleann Pipes
John	Leighton	Piano
Joseph	Leighton	Acoustic Guitar
Kevin	McCullagh	Fiddle
Maryann	McDonnell	Voice
Lewis	McTeggart	Guitar / Voice
Grainne	Meyer	Harp
Rebecca	Murphy	Voice
Conor	Murray	Saxophone
Hannah	Murray	Voice; Trumpet
Micheal	Murray	Double Bass
Fióna	Ní Mhearáin	Flute
Aaron	O'Hagan	Uilleann Pipes
Elaine	Pelan	Soprano
Vicki	Schmidt	Piano; Violin
Amanda	St. John	Guitar; Voice
Rowan	Warner-Leicester	Ukulele; Guitar
Cindy	Yung	Piano-Keys

More information on our musicians can be found on our website [here](#)



SCAN THE QR CODE TO READ MORE.

“Music, our most potent tool for social change, becomes a beacon, fostering connection, agency, and well-being.”

As our communities and partners emerged from the COVID-19 pandemic and into the growing cost-of-living crisis the echoes of unmet needs within and beyond our existing communities resonated deeply. Our team and musicians have delivered more sessions than ever before, amidst a challenging funding landscape.

Our commitment remains steadfast—to champion social impact through music. Our musicians help develop agency in individuals through communication via a comprehensive approach to creativity and music. Addressing the escalating demand, we’ve committed to three key pillars: supporting musical lives, advocating for the power of music, and cultivating the professional musicians’ workforce.

The Live Music Now musicians’ workforce has grown, more diverse than ever as we work in partnership across the sector to open professional music careers to all. That workforce is increasingly representative of the communities that we serve, with particular emphasis on Disabled musicians and those with informal routes into the music industry.

Our achievements are intrinsically linked to our partners, who, despite substantial difficulties, continue to inspire us. Collaborating across education, healthcare, and Adult Social Care sectors, in the current landscape is challenging, and will remain so for the foreseeable. We are committed to supporting those working in these sectors, and the people they serve, offering solace and resilience, and tackling those challenges together.

Leading the Live Music Now team is an honour. Their tireless dedication to fostering communities and expanding our impact is truly commendable. Whilst there is substantial work ahead, I have an unwavering belief in our team, musicians, communities, and our shared vision fuels my confidence that together, we can make meaningful, musical, change.



Funding & Fundraising

Live Music Now is fortunate to receive support from many trusts and foundations, institutional funders as well as individual donors, many of whom provide funding on a regular basis to help cover charity running costs, fund new projects, train our musicians or keep our existing programmes going.

We are grateful for the generosity of all our supporters, including those who donated in memory of a loved one, hosted a fundraiser,

took on a challenge or made an anonymous gift. Whether your donation pays for a cup of tea for an isolated older person or covers a whole series of concerts for children in special schools, every pound has the potential to make a real difference to people's lives. Thank you to each and every one of you.

Thankyou also to music hubs, schools, health and care partners who support and contribute to our work.

CENTRAL

Arts Council England
 Baily Thomas Charitable Fund
 Big Give Trust
 The Clothworkers' Foundation
 Constance Travis Charitable Trust
 Garfield Weston Foundation
 John Lewis Partnership
 The Leathersellers' Company
 Paul Hamlyn Foundation
 Sir Ian Stoutzker
 The Headley Trust
 The Rank Foundation
 The Rayne Foundation
 The Utley Foundation
 Youth Music

CYMRU

Aneurin Bevan University Health Board
 Arts and Business Cymru
 Arts Council Wales
 Awards for All
 Castle Dairies
 Community Foundation in Wales
 Landfill Disposals Tax Communities Scheme

Moondance Foundation
 Plantlife Cymru
 Powys Community Endowment Fund
 Powys Welsh Church Act
 Tŷ Cerdd
 Volant Covid19 Fund
 Welsh Government

ENGLAND: NORTH EAST

Burghley Family Trust
 Charles & Elsie Sykes Trust
 Craig Charity For Children
 East Riding Arts Development Grant
 Mayfield Valley Arts Trust
 NYMAZ
 The Cotton Industry War Memorial Trust
 The Earl Fitzwilliam Charity
 The Hull & East Riding Charitable Trust
 The Sir James Knott Trust
 The Sir James Reckitt Trust
 The St Hilda's Trust
 The Rhododendron Trust
 The Whitwam Family Charitable Trust
 Whitaker Charitable Trust
 York Common Good Trust

ENGLAND: NORTH WEST

Anne Duchess of Westminster's Charity
 (The Westminster Foundation)
 Austin and Hope Pilkington Trust
 Bonamy Charitable Trust
 Edward and Dorothy Cadbury Trust
 Eveson Charitable Trust
 Marjorie Green Charitable Trust
 Millichope Foundation
 Rushworth Foundation
 Stoller Charitable Trust
 The Bingham Trust
 The Dowager Eleanor Peel Charitable Trust
 The Granada Foundation
 The Grieve Charitable Trust
 The Rainford Trust
 The Roger & Douglas Turner Charitable Trust
 The Ursula Keyes Charitable Trust
 The Wynn Foundation

ENGLAND: SOUTH EAST

Cherry Family Foundation
 City Bridge Foundation
 Grocers' Charity
 High Street Heritage Action Zone Programme
 Historic England
 John Lyon's Charity
 Lord and Lady Lurgan Trust
 Lord Cozens Hardy Trust
 Lucille Graham Trust
 Maingot Charitable Trust
 Medway Council
 Noel Coward Foundation
 D'Oyly Carte Charitable Trust
 Samuel Gardner Memorial Trust
 Sir William Boreman Foundation
 The Haberdashers' Company
 The Portal Trust
 The Lanyado Fund
 The Wixamtree Trust

ENGLAND: SOUTH WEST

Alice Ellen Cooper Dean Charitable Foundation
 Arnold Clark Community Fund
 ASONE

Bristol Water
 Clare Milne Trust
 David Gibbons Foundation
 De Brye Charitable Trust
 Devon and Torbay Music Education Hub
 Dorset Music Education Hub
 Dr & Mrs A Darlington Charitable Trust
 Elmgrant Trust
 Hays Travel Foundation
 Hendy Foundation
 Garrick Charitable Trust
 J & M Britton Charitable Trust
 Jack Lane Charitable Trust
 Mrs Pat Ripley's Charitable Trust
 National Lottery Community Fund
 Northbrook Community Trust
 Norman Family Charitable Trust
 Postcode Local Trust
 Ray Harris Charitable Trust
 Singer Foundation
 Sound Foundation Somerset
 SoundStorm
 Southmead Hospital Charity
 The Boshier-Hinton Foundation
 The Edward Gostling Foundation
 The Grand Appeal
 The Rowlands Trust
 Three Monkeys Trust
 Valentine Charitable Trust

NORTHERN IRELAND

Arts Council of Northern Ireland Lottery Funded
 Arts Council of Northern Ireland Arts and Older People Programme
 Arts Council of Northern Ireland Rural Engagement Programme
 Belfast Health and Social Care Trust
 Business to Arts - Bank of Ireland
 Causeway Coast and Glens
 Derry City and Strabane District Council
 Halifax Foundation NI
 Keadue Foundation
 National Lottery Awards for All
 Public Health Agency
 Ulster Garden Villages

Trustees' Annual Report



The trustees are pleased to submit their report and financial statements for the year ended 31 March 2023. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

Live Music Now is a registered charity in England and Wales (273596).

Reference & Administrative Details of the Charity, its Trustees & Advisers:

Charity Name
LIVE MUSIC NOW LIMITED
(Live Music Now)

Charity Registration number
273596
(England and Wales)

Company Registration number
1312283

Registered address:
Live Music Now, 46 Montclair Drive,
Liverpool L18 0HB



Directors and Trustees

Members of the Board of Trustees are the directors of the charitable company ('the charity') and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

- Patron The former Prince of Wales HM King Charles III
- Founder President Sir Ian Stoutzker
- Sir Vernon Ellis (Chair)
- Ms Lisa Calmiano (appointed July 2022)
- Mrs Lowri Clement
- Mr Malcolm Emery (appointed April 2023; resigned January 2024)
- Dr Peter Freedman
- Ms Colleen Keck
- Mrs Caroline Llewellyn
- Mr Simon Millward
- Professor Adam Ockelford
- Mrs Norma Sinte
- Lady Charlotte Tyrwhitt (resigned July 2023)
- Chief Executive Officer Janet Fischer FRSA
- Executive Director Nina Swann (appointed Company Secretary 24th January 2023)
- Company Secretary Emily Roberts (resigned 24th January 2023)
- Auditor Kate Taylor FCA

Simpson Wreford LLP Wellesley House
Duke of Wellington Avenue Royal Arsenal,
London, SE18 6SS

Bankers
NatWest, PO Box 1357, 169 Victoria Street,
London, SW1E 5BT

In addition to the main central fund banks above, each branch has its own banking arrangements.

Structure, governance and Management Constitution
Live Music Now Limited ("Live Music Now") is a charity governed by its Memorandum and Articles of Association incorporated on 3 May 1977 and revised on 10 January 2006, 10 March 2008,

6 March 2012, 3 April 2017 and 7 March 2019, and is constituted as a company limited by guarantee and not having a share capital.

As of 31 March 2023, 9 members had guaranteed £1 each in the event of the winding up of the company.

Selection of Trustees

The first trustees were appointed by a majority of the subscribers to the Memorandum and Articles of Association. Every trustee has the power to nominate another trustee who must then be approved by the trustees. The minimum number of trustees is 5 and the maximum is 20.

Induction and Training of Trustees

Potential new trustees are invited to attend a trustees' meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity's organisational structure with a description of trustees' roles and responsibilities, background information and internal documents relating

to the principal activities of the charity. New trustees are supported during their induction by the Chairman, Chief Executive Officer, Operations Manager and relevant Branch/Strategic Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational Structure

Live Music Now Limited operates on a national, regional and local level and is comprised of four English branches covering North East, North West, South West and South East England and national branches in Northern Ireland and Wales. The registered office was, until October 2021, in London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity's new strategic intent.

As of the 1 April 2013, Live Music Now Scotland operates as a devolved charity registered in Scotland. Governance and finance of Live Music Now Scotland is the responsibility of the Live Music Now Scotland Board of Trustees, and the Scottish

charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity's trustees take final responsibility for the general and financial wellbeing of the scheme.

Sir Ian Stoutzker was appointed Founder President of the charity on his retirement from the Board in 2018.

Objectives & Activities

The trustees meet at least three times a year, the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts. The Chief Executive Officer and the Executive Director are responsible for the management and support of the team of Directors; overview of the financial position nationally, including branches; management of central tasks; development of the scheme nationally and development and coordination of national policies; reporting to the Board of Trustees on behalf of the team of Directors. The Senior Management Team (comprising of the CEO, Executive Director, Development Director and Strategic Directors) are also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Trustees.

Two Strategic Directors lead the development of Live Music Now's work in the areas of Adult Social Care and Healthcare, Children & Young People, and Musicians' Development delivered through the branch network across the UK.

Each branch is run by a Director. Branch Directors are responsible for raising funds to support activities of the charity in their region, and overall financial and project management of their branch. They are supported by a network of voluntary advisors, grouped by branch into committees, chaired by the Trustee based in their region.

The Operations Manager supports the Senior Management Team and coordinates external and internal communications and information systems, and the role holder is the stated Data Protection contact. International activity across the UK (including Scotland) is coordinated by the International Development Director who is currently also the Director of Live Music Now Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis. The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this. The impacts of COVID-19 remained challenging during this year. The Senior Management Team reviewed the ongoing risks and issues monthly and the Finance and Risk Committee reviewed the ongoing risks and mitigations at each meeting. In particular:

- Increase in costs due to the cost-of-living crisis, impacting on the Live Music Now's expenditure, but also placing significant pressure on partners and musicians.
- Loss in revenue due to a challenging fundraising climate.
- Staff wellbeing and burnout, including in our musicians workforce. The charity continues the musicians' wellbeing and training programme through support from the Backstage Trust, John Lewis and Arts Council England.
- Increase in project management time and complexity in working with partners in sectors facing additional crisis, namely, Adult Social Care, healthcare and education.

Objects

The objects for which the Company is established are:

- To advance the education of the public and promote their health and wellbeing, by providing high quality interactive music performances, in particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and other performing arts.
- To advance the musical education of musicians at the outset of their careers as performing artists by providing them with support, specialist training and the opportunities to perform and work in public.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Live Music Now relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of Live Music Now activities for those on low incomes but balances this against the necessity to pay the musicians on our scheme a living wage, in line with the Musician Union's guidance 'Fair Pay for Fair Play'.



We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular,

- the trustees consider how planned activities will contribute to the aims and objectives they have set.

Aims

Live Music Now aims to provide high quality participatory performances and workshops in community settings, especially for those who are normally excluded from opportunities to experience live music through ill health, disability, isolation or poverty. Live Music Now activities are intended to be entertaining, educational and therapeutic; the majority of its work is delivered within projects featuring regular music sessions and working over the medium to long term to provide lasting benefits for participants. It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession.

In 2021, after several months of consultation internally and with partner organisations, public agencies, and communities at large, we developed an ambitious new Strategic Intent for Live Music Now. The core of our new strategic intent is the belief that Live Music Now is an organisation delivering social impact through music. We create that social impact through musicians, whom we consider to be our most valuable partners and our greatest asset. We seek to serve the ever-increasing need from communities facing social exclusion and disadvantage, both across the UK and internationally.

In summary, it includes the following:

- Live Music Now aims to expand its wellbeing programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- Live Music Now aims to develop its programme for children with SEND and their families, through specialist support for Autism Resource Bases and the continued work on our Inspire programme.
- Live Music Now will continue to diversify and develop the musicians on its scheme. They will all receive a high standard of care from recruitment, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

Strategies for implementation Project Delivery

Live Music Now delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact:

- Older people (including those living with dementia)
- Children & Young People (particularly those with Disabilities or additional learning needs)

In addition, Live Music Now branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.

Live Music Now has prioritised the development of long-term, progressive projects with partners, and programmes of

repeat visits with established settings, to maximise the impact of live music for our beneficiary groups.

Trustees work closely with Directors as appropriate to support and develop activity.

Trustees review summary reports of branches' progress on a regular basis. Live Music Now branches have scope to respond to local circumstances and funding opportunities to deliver projects with the 2 beneficiary groups and develop new work.

Musicians

Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through an open and inclusive recruitment process to ensure best fit.

Musicians recruitment is coordinated by the Executive Director with direct support from regional Branch Directors.

Musicians joining the scheme are taken through a comprehensive induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Branch Directors, with specialist input from the Executive and Strategic Directors.

Monitoring

Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.

Monitoring of branches' activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.

The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.

Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.

Promoting the charity

The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities and may from time to time employ PR consultants to assist on specific projects.

A regular e-newsletter and social media communications are produced and managed centrally with additional printed materials relating to specific areas of work.

The charity fosters relationships with key partners including NHS trusts, education authorities and independent agencies in order to develop new areas of work, led by the Strategic Directors in concert with the network of Branch Directors.

Finances

The Executive Director holds the key responsibility for coordinating and generating fundraising for central funds. Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.

Branch Directors focus on raising project funds on a regional basis, coordinated via a central funding database, and in liaison with the Executive Director and the wider Director team. Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees' monitoring purposes. Chairman's statement on Reserves Policy.

The accounts as presented according to the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities.

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. It is therefore our policy to aspire to ensuring our core costs are met by donations which are for two or more years.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is £39,292. Restricted reserves are £421,000. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £600,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

As in previous years, the trustees have been comfortable that the charity is a going concern despite its low unrestricted reserves on the basis of confirmed donations into the unrestricted fund for the next financial year and ongoing support from Trustees and donors.

Principal Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the Fundraising Regulator's code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. Live Music Now has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Trustees' responsibilities

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

Approved by the trustees and signed on their behalf by:



Sir Vernon Ellis
Chairman

Date 24/01/24



Financial Review

(AUDITED FINANCIAL STATEMENTS)

FOR THE YEAR ENDED 31 MARCH 2023

Chairman's statement on Reserves Policy

The accounts as presented according to the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities.

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. It is therefore our policy to aspire to ensuring our core costs are met by donations which are for two or more years.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general

reserves is £39,292. Restricted reserves are £421,000. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £600,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

As in previous years, the trustees have been comfortable that the charity is a going concern despite its low unrestricted reserves on the basis of confirmed donations into the unrestricted fund for the next financial year and ongoing support from Trustees and donors.

Principal Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the

Fundraising Regulator's code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. LMN has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Trustees' responsibilities

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial

statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

Approved by the trustees and signed on their behalf by:



Sir Vernon Ellis

Chairman

Date: 24/01/24

Independent Auditor's Report

TO THE MEMBERS OF LIVE MUSIC NOW FOR THE YEAR ENDED 31 MARCH 2023

Opinion

We have audited the financial statements of the Live Music Now ('the charity') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, Statement of Cashflows, Balance Sheet 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 the United Kingdom accounting standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the strategic report and the directors' report) have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the 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 Trustees' Annual Report.

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

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 57 the trustees 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 they 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.

Our responsibilities for the audit of the financial statements

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

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

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

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the computer software and support sector;

- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, data protection and safeguarding;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

Audit response to risks identified

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in Note 1 were indicative of potential bias; and
- investigated the rationale behind

significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation and;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Use of our report

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

Kate Taylor FCA (Senior Statutory Auditor)
for and on behalf of Simpson Wreford
LLP, Statutory Auditors and Chartered
Accountants



Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London
SE18 6SS

30 January 2024

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING
INCOME AND EXPENDITURE ACCOUNT. FOR THE YEAR
ENDED 31 MARCH 2022.

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	2	420,926	449,429	870,356	1,146,211
Charitable activities	3	358,123	53,073	411,196	245,879
Investments	4	71	-	71	-
Other income	4	-	-	-	-
Total		779,121	502,502	1,281,623	1,392,090
Expenditure on:					
Raising funds	5	71,336	-	71,336	80,147
Charitable activities	6	905,705	597,405	1,503,110	1,089,156
Total		977,041	597,405	1,574,445	1,169,303
Net income/ (expenditure)		(197,920)	(94,903)	(292,823)	222,787
Transfers between funds				-	
Net movement in funds		(197,920)	(94,903)	(292,823)	222,787
Reconciliation of funds:					
Total funds brought forward		237,212	515,903	753,115	530,328
Total funds carried forward	17	39,292	421,000	460,292	753,115

All amounts relate to continuing activities within the United Kingdom.

There are no recognised gains and losses other than those included in the statement of financial activities.

The notes on pages 69 to 77 form part of these financial statements.

BALANCE SHEET AT 31 MARCH 2023

	Note	2023 £	2022 £
Fixed assets	12	4,680	6,278
Current assets			
Debtors	13	99,562	148,490
Cash at bank and in hand		526,053	733,766
Total current assets		625,615	882,256
Creditors: Amounts falling due within one year	14	(70,002)	(35,419)
Net current assets		555,612	846,837
Net assets		560,292	853,115
Creditors: Amounts falling due after more than one year	14	(100,000)	(100,000)
		460,292	753,115
The funds of the charity:			
Restricted funds		421,000	515,903
Unrestricted income funds	17	39,292	237,212
General funds			
		460,292	753,115

The accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Approved by the board of trustees on 24th January 2024 and signed on its behalf by:



Sir Vernon Ellis
Chairman
Company Number - 1312283

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023	2022
		£	£
Cash used in operating activities			
Net cash provided by/(used in) operating activities	18	<u>(207,784)</u>	<u>157,103</u>
Cash flows from investing activities			
Interest income		71	-
Purchase of tangible fixed assets		-	(2,155)
Cash provided by/(used) in investing activities		<u>71</u>	<u>(2,155)</u>
(Decrease)/Increase in cash and cash equivalents in the year		(207,713)	154,948
Cash and cash equivalents at the beginning of the year		733,766	578,818
Total cash and cash equivalents at the end of the year		<u><u>526,053</u></u>	<u><u>733,766</u></u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 MARCH 2023

1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Live Music Now is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is 46 Montclair Drive, Liverpool, L18 0HB

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial Report Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2023 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2023 and the results for the year ended on that date. The Live Music Now meets the definition of

a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS102 and the Charities SORP FRS102 the restatement of comparative items was required. No restatements were required.

Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements. There are no material uncertainties about the charity's ability to continue as a going concern.

Fund accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Unrestricted designated funds – these are funds that the Trustees have designated, to support the running costs of the Charity.

Restricted funds – these are funds that can only be used for particular purposes with the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted activities.

1 - ACCOUNTING POLICIES (CONTINUED)

Incoming resources

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they are receivable. If expenditure has been incurred for which sponsorship income or similar is expected to cover it then the associated income has been accrued.

Certain fundraising events are designated to provide reserves for future recurring costs. Such income is credited to the general fund. Other minor fundraising events are carried out by the branches and the income is in the general fund.

Resources expended

All expenditure is charged in the year in which it is incurred.

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians' fees and expenses which are under performance costs.

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the head office, 25% of costs are allocated in this way, whilst for other branches the percentage is 85%. Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising. Rental costs are charged to the SOFA on a straight-line basis over the lease term.

Tangible fixed assets

All tangible assets are stated at cost less depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Computer equipment	5 years
straight line	

Pension costs

The charity operates a personal pension plan scheme for several employees. The contributions payable for the year are charged to the Statement of Financial Activities.

Taxation

The company is a registered charity and therefore is not liable for income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measure at their settlement value.

Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1 - ACCOUNTING POLICIES (CONTINUED)

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliability. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Cash at bank and in hand

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

2 - INCOME FROM DONATIONS & LEGACIES

	Unrestricted Funds	Restricted Funds	2023 Total	2022 Total
	£	£	£	£
Government & other public authorities	96,726	6,140	102,866	8,500
Supporters, including corporate sponsors & general public	84,658	26,617	111,274	24,271
Charitable institutions	239,543	416,673	656,215	1,113,440
	<u>420,926</u>	<u>449,429</u>	<u>870,356</u>	<u>1,146,211</u>

3 - INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	2023 Total	2022 Total
	£	£	£	£
Earned income	<u>358,123</u>	<u>53,073</u>	<u>411,196</u>	<u>245,879</u>

4 - INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted Funds	Restricted Funds	2023 Total	2022 Total
	£	£	£	£
Bank interest	71	-	71	-
	<u>71</u>	<u>-</u>	<u>71</u>	<u>-</u>

5 - RAISING FUNDS EXPENDITURE

	Unrestricted Funds	Restricted Funds	2023 Total	2022 Total
	£	£	£	£
Fundraising consultant	6,910	-	6,910	14,175
Fundraising costs	3,102	-	3,102	3,282
Development costs	61,324	-	61,324	62,690
	<u>71,336</u>	<u>-</u>	<u>71,336</u>	<u>80,147</u>

6 - ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2023			2022		
	General Funds	Restricted Funds	Total	General Funds	Restricted Funds	Total
	£	£	£	£	£	£
Musicians fees and expenses	316,873	292,998	609,871	110,605	236,451	347,056
Recruitment, auditions and training	13,503	41,663	55,166	24,122	22,317	46,439
Project expenses - other	68,352	47,041	115,393	33,724	19,583	53,307
Project delivery costs	189,716	215,702	405,418	104,170	206,313	310,483
Governance costs	12,055	-	12,055	4,773	-	4,773
Administration and office costs	305,206		305,206	327,098	-	327,098
	<u>905,705</u>	<u>597,405</u>	<u>1,503,110</u>	<u>604,492</u>	<u>484,664</u>	<u>1,089,156</u>

7 - ANALYSIS OF GOVERNANCE COSTS

	General support	Governance	2023 Total	2022 Total
	£	£	£	£
Board meeting costs	-	713	713	957
Accountancy fees	7,343	-	7,343	-
Audit fees	-	4,000	4,000	3,817
Independent examiners fees				
	<u>7,343</u>	<u>4,713</u>	<u>12,055</u>	<u>4,774</u>

8 - ANALYSIS OF SUPPORT COSTS

	2023 Total	2022 Total
	£	£
Rent, rates, heating & lighting	24,406	21,674
Office expenses (including accountancy)	60,418	36,828
Insurance	2,384	2,251
Bank charges	1,752	1,741
Staff Salaries and NI costs	669,646	597,898
Staff expenses	9,174	19,003
Sundry	2,570	19,555
Depreciation	1,598	1,321
	<u>771,948</u>	<u>700,271</u>
Allocated director and project costs to project delivery costs	405,418	310,483
Allocated development director to fundraising costs	61,324	62,690
Administration and office support	305,206	327,098

9 - ANALYSIS OF STAFF COSTS & EXPENSES AND THE COST OF KEY MANAGEMENT PERSONNEL

	2023 Total	2022 Total
	£	£
Wages & Salaries	598,572	549,582
Social security costs	59,292	39,285
Pension costs	11,782	9,031
	<u>669,646</u>	<u>597,898</u>

The number of higher paid employees was:

In the band £60,001 to £70,000 - 1 (2022: £60,001 to £70,000 - 1).

10 - STAFF NUMBERS

	2023 Total	2022 Total
Charitable activities and fundraising	14	13
Management	3	3
	<u>17</u>	<u>16</u>

Staff numbers represent the full time equivalent, total headcount was 22 (2022: 21)

The key management personnel remuneration totals £130,000 (2022: £130,000).

No special retirement or leaving payments were made during the year (2022: £nil).

Pension contributions totaling £11,782 (2022: £9,031) were made during the year. As at the 31 March 2023 there was £2,728 in outstanding contributions payable (2022: £1,939)

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £609,871 (2022: £347,056) was paid.

11 - TRUSTEE REMUNERATION AND EXPENSES

	2023 Total	2022 Total
	£	£
Expenses reimbursed	364	-

12 - TANGIBLE FIXED ASSETS

	Total
	£
Cost	
At 1 April 2022	7,988
Additions	-
Disposals	-
At 31 March 2023	<u>7,988</u>
Depreciation	
At 1 April 2022	1,710
Depreciation charge	1,598
At 31 March 2023	<u>3,308</u>
Net book values	
31 March 2023	<u>4,680</u>
31 March 2022	<u>6,278</u>

13 - DEBTORS

	2023 Total	2022 Total
	£	£
Sundry debtors	84,572	116,263
Accrued income	14,990	32,227
	<u>99,562</u>	<u>148,490</u>

14.1 - CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2023 Total	2022 Total
	£	£
Other creditors	49,032	17,604
Accruals	3,500	3,500
Taxation and social security	17,471	14,315
	<u>70,002</u>	<u>35,419</u>

14.2 CREDITORS: AMOUNTS DUE AFTER ONE YEAR

Loan	<u>100,000</u>	<u>100,000</u>
------	----------------	----------------

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation). The full balance of £100,000 was still outstanding as at 31 March 2023. No interest is being charged on the loan.

15 - DEFERRED INCOME

	2023 Total	2022 Total
	£	£
Balance as at 1 April 2022	-	25,000
Released in the year	-	(25,000)
Amount deferred in the year	-	-
Balance as at 31 March 2023	-	-

16 - FINANCIAL INSTRUMENTS

	2023 Total	2022 Total
	£	£
Carrying value of financial assets measured at amortised cost	93,582	142,510
Carrying value of financial liabilities measured at amortised cost	152,532	121,104

17 - FUNDS

	Balance at 1 Apr 2022	Incoming resources	Resources expended	Transfers	Balance at 31 Mar 2023
	£	£	£	£	£
Restricted funds	515,903	502,502	(597,405)		421,000
General fund	237,212	779,121	(977,040)		39,292
	753,115	1,281,623	(1,574,445)	-	460,292

Within restricted reserves there are 5 material funds carried forward as follows

Paul Hamlyn Foundation -	£55,261
Youth Music -	£31,267
MVAT -	£41,668
The Place -	£36,280

18 - RECONCILIATION OF NET MOVEMENT OF FUNDS TO NET CASH FLOW OPERATING ACTIVITIES

	2023 Total	2022 Total
	£	£
Net movement in funds	(292,823)	222,787
Add back: Depreciation	1,598	1,321
Deduct: interest shown in investing activities	(71)	-
(Increase) in debtors	48,929	(57,689)
(Decrease) in creditors	34,583	(9,316)
	(207,784)	157,103

19 - CONTROLLING PARTY

The trustees of Live Music Now Limited are considered to be the controlling party of the company.

20 - RELATED PARTY TRANSACTIONS

During the year a payment of £1501.72 (2022: £nil) was received from Live Music Now Scotland, a charity with a number of common trustees. During the year Live Music Now also received donations on behalf of Live Music Now Scotland, totaling £186, these were paid direct to Live Music Now Scotland in full.

During the year total donations of £15,057.25 (2022: £3,600) were received directly from the trustees.

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation). The full balance of £100,000 was still outstanding as at 31 March 2023. No interest is being charged on the loan.

The Vernon Ellis Foundation also made a donation in the year ended 31 March 2023 of £1,700 (2022 - £nil).

21 - CAPITAL

Live Music Now Limited is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of

the company contracted before he or she ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

Image Credits

Page	Description
Cover	Alex Garden and Archie Churchill-Moss at New Fosseway School, Bristol. Supported by Hays Travel. Photo Credit: Evan Dawson
3	Historic England HSHAZ 'Round Here performance at Big Lamp Corner, 16 July 2022, featuring children from Herons' Moor school and older people from Acer House care home. Photo credit: Mark Gray. Read More Here.
4	Sir Vernon Ellis
5	Janet Fischer
7	Live Music Now Northern Ireland Musicians Hannah Murray and Ciara Jackson complete their Level 2 Inspire Residency at Clifton School, Bangor with a showcase for family and friends.
8	Pupils from Brookfields School (Widnes) took part in an 8 week creative music project funded by Accent Music Hub in partnership with Live Music Now North West. Photo Credit: Sophie Forshaw. Read More Here.
9	Alex Garden and Archie Churchill-Moss at New Fosseway, 30 March 2023. LMN SW Special school performances supported by Hays Travel. Photo Credit: Evan Dawson
10 top	Northern Ireland Musicians Hannah Murray and Ciara Jackson complete their Level 2 Inspire Residency at Clifton School, Bangor with a showcase for family and friends.
10 bottom	Level 3 Inspire Training at Ty Gywn School with Tom Taffinder. Read More Here.
11	Count Me In! project at Three Ways School, Bath with Live Music Now SW, pupils from Three Ways School working with LMN musicians Bea Hubble and Chris Webb, along with teaching staff, funded by Youth Music. Read More Here.
13	A4 Brass Quartet at Kingfisher Special School, Oldham, June 2022, workshops with classes from Kingfisher Special School (main site and Halcyon Way site) Supported by the Stoller Charitable Trust. Photo credit: Luke Thornley
15	Spring Grove Care Home Residency, London August 2022 with musicians Daniel & Magnus Pickering (The Windy City Weatherbirds) Funded by the Grocers' Charity. Photo credit: Ivan Gonzalez
16	Lullaby Project Cymru at St Paul's centre, Port Talbot with families and musicians Angharad Jenkins, String Sisters, and Bethan Semmens. Read More Here.
17 top	Lullaby Project at Gwaun Cae Gurwen Community Centre with families and musicians Angharad Smith, Megan Morris, Kirsten Miller, Elly Hopkins. Read More Here here.
17 bottom left	NW musician Pip Bryan with Lullaby Participant at the Lullaby performance, Toxteth, May 23 Photo credit: Matt Thomas. Read More Here.
17 bottom right	A family performing at the Lullaby concert, Toxteth, May 23. Photo credit: Matt Thomas. Read More Here.
19 bottom	North Middlesex University Hospital Neonatal and paediatrics wards residency in August 2022 with musicians Henry Webster, Jali Bakary Konteh and Thomas Harvey. Funded by John Lewis
20	Minds Matter is a three year partnership programme with Alder Hey Children's Hospital focusing on long term in-patients and young people accessing the Children and Adolescent Mental Health Service (CAMHS). Read More Here.
23	Live Music in Care Residency at Appleby House care home. Epsom Surrey, SE Branch on 11/7/22 with musicians Will Ball and Crag McLaren, members of Coriolis Quartet. Photo Credit: Richard Eaton. Read More Here.

24 & 25	Spring Grove Care Home Residency, London in August 2022 with musicians Daniel & Magnus Pickering (The Windy City Weatherbirds) Funded by the Grocers' Charity. Photo credit: Ivan Gonzalez
26	Live Music in Care Residency - Appleby House care home, Epsom Surrey. November 2022 with musicians Will Ball and Crag McLaren, members of Coriolis Quartet. Photo Credit: Richard Eaton. Read More Here.
28	Live Music Now Cymru partnered with Age Cymru and Amgueddfa Cymru to host 'Music in Culture & Care' at St Fagans National Museum of History in Cardiff. Read More Here.
29	Live Music in Care at Watersmead, The Orders of St John Care Trust (OSJCT)
30 & 31	SE event, Medway Songs and Scones at Lordswood Library on 5th July 2023 with Musician Lise Vandersmissen Photo Credit: Katrina Festerazzi. More here.
32, 33	Songs & Scones Dartington, June 2022
34	Historic England HSHAZ 'Round Here performance at Sun Pier House, 15 July 2022, featuring children from Trinity School with musicians Elliott Morris (standing in for Thomas Harvey) and Dani Osoba. Photo credit: Rikard Osterlund. More here.
35 top	Historic England HSHAZ 'Round Here performance at Big Lamp Corner, 16 July 2022, featuring children from Herons' Moor school and older people from Acer House care home with musicians Tara Baggott William Crawford, Elly Hopkins, Holly Carter, Stuart Oliver, and Jo Silverston. Photo credit: Mark Gray. More here.
35 bottom	Historic England HSHAZ 'Round Here performance at Civic Theatre, 10 July 2022, featuring children from Brockmore Primary School. with musicians Chris Roberts and Zac Lowe. Photo credit: Brad Cooper. More here.
36	Live Music Now Northern Ireland celebrates 30th anniversary at Glencair Day Center with musician Amanda St John. Read More Here.
37 top	Professor Adam Ockleford leads a presentation and discussion on Musical Inclusion in the classroom in Belfast, NI. Read More Here.
37 bottom	Our Place in Space workshop at St Gerards Belfast with musicians Hannah Murray and Will Brown. Read More Here.
38 left	Northern Ireland musician Hannah Murray and Ciaran singing their song 'Cows in Space'. Watch here.
38 right	Forget-Me-Notes choir with musician Amanda St John at Antrim and Newtownabbey Borough Council
39	Northern Ireland musician John Leighton with pupils at Ardnashee College in Derry as part of performances for Derry Jazz Fest. Read More Here.
41	Inner Vision Pilot Project, Musician Induction 27/02/23, England, South East Branch. Photo credit: Ivan Gonzalez. Read More Here.
47	Live Music Now North West's first 'in-person' Lullaby project in Toxteth, Liverpool in March 2022, working with families from the Sudanese community at Katumba Bloco, led by musicians Georgina Aasgaard, Hedi Pinkerfeld and Pip Bryan. Read More Here.
50	Historic England HSHAZ 'Round Here performance at Big Lamp Corner, 16 July 2022, featuring children from Herons' Moor school and older people from Acer House care home with musicians Tara Baggott, William Crawford, Elly Hopkins, Holly Carter, Stuart Oliver, and Jo Silverston. Photo credit: Mark Gray. Read More Here.
54	Chameleon performing at Foxwood School, Warrington, March 2023 as part of the FESTIVAL! creative music project with Accent Music Hub. Photo credit: Chris Payne. Read More Here here.
59	Pupil at Foxwood School, Warrington, March 2023 as part of the FESTIVAL! creative music project with Accent Music Hub. Photo credit Chris Payne. Read More Here.
60	A4 Brass Quartet at Kingfisher Special School, Oldham - June 2022. Photo credit: Luke Thornley





Contact Us

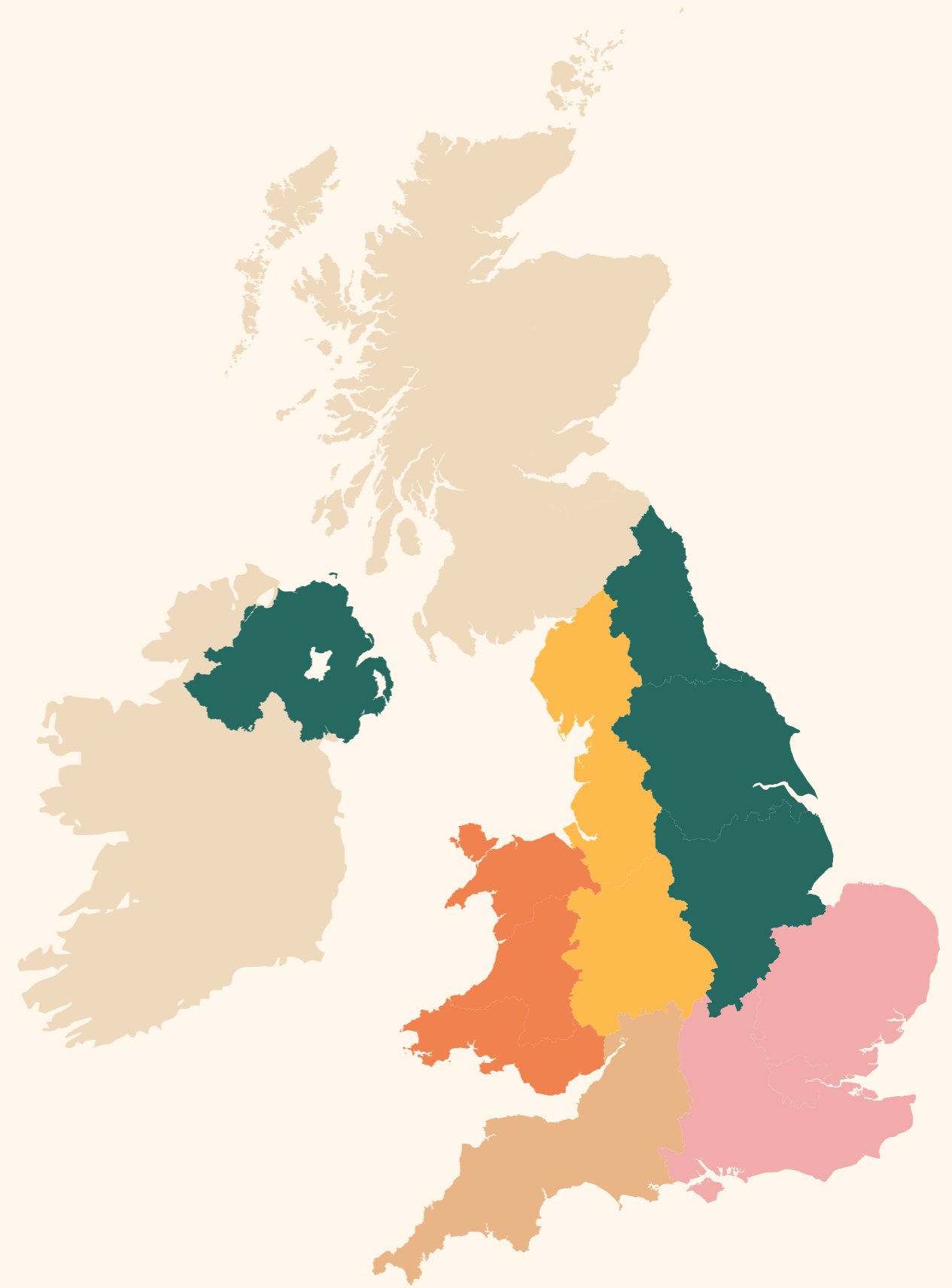
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Registered Charity No. 273596 (England & Wales)
Live Music Now Limited is registered in England
and Wales No.1312283

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LIVE MUSIC NOW LIMITED

England & Wales - Charity number 273596

Accounts

Annual Report

2021-2022





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Sir Vernon Ellis



Live Music Now has had an exciting and challenging year. Moving into a new phase of the COVID-19 pandemic has brought into sharp focus the scale of unmet need across the UK. We have seen the escalating crisis in Adult Social Care and Healthcare and are only too aware of pressures within the education system. So many people who could benefit from interacting with music do not have the chance.

Yet, there are significant opportunities, and we must find new ways to leverage the skills and experience that exist in this sector to extend its impact. With 45 years of experience, Live Music Now, has been taking a leadership role, both at a local and national level, in partnership with others to work towards a unified strategy for change.

Much of our work this year has still been affected by COVID-19, especially within care homes and hospitals. Our musicians, who adapted so quickly to new ways of working, are ever ready to

support our communities where they are. We have developed new work in Heritage, helping connect communities with the places they live, and seen a marked increase in our partnerships with the NHS.

We continue to believe in the power of research driving cutting-edge projects that support the social, educational, personal and wellbeing outcomes of participants. This research directly contributes to our musicians' training, enabling them with the skills they need to create lasting impact. It also has a place in advocating for the transformative power of music, something I still passionately believe in.

We owe a debt of gratitude to our staff team, who have delivered significant growth over the past year. Their support of musicians, communities and each other is exemplary. Our musicians continue to astound and delight those they work with, making this work both profound and joyous. Our partners have been generous and open, without them we would not be able to reach those we do. But there is more to be done. The events of the past years have changed the way that we operate, and we must continue to invest and adapt in order to meet that ever-increasing need.

I hope you'll enjoy reading more about our impact here. As the team looks towards the future, much of our work will adapt: we think for the better as we bring communities with us and invest in designing and delivering programmes alongside them. We will continue to support those experiencing deprivation and disadvantage, and create moments of solace, joy and inspiration. Most importantly, we will keep music live.

Sir Vernon Ellis

Chair of the Board of Trustees, Live Music Now

Janet Fischer



“These sessions have been a lifeline”

When our team and partners came together in 2021 to set our **Strategic Intent**, words like these were at the forefront of our minds. As we began to emerge from the COVID-19 pandemic we knew that there was an enormous amount of unmet need across our existing communities, and in those we had yet to meet. Central to our ability to serve this need was a new understanding of Live Music Now’s purpose and role in society.

We believe and are committed to being an organisation delivering social impact through music. Unlocking agency through communication and opening new opportunities through a whole-life approach to creativity and music making. We have made three commitments to enable us to serve that ever-increasing need. Supporting musical lives, advocating for and evidencing why music is so important, and developing the workforce of professional musicians.

The musicians workforce has been through two of the most challenging years in living memory. Many exited the profession, others were able to adapt and find new ways of working, but these past years have had an enormous impact on the breadth and diversity of our sector. Live Music Now takes our role as an employer and nurturer of musicians very seriously, and so a radical overhaul of our recruitment process was undertaken. We are delighted to welcome new musicians to our family, and to be driving conversations with partners in the wider sector that we hope will lead to significant change for all those working in our field.

None of our work could be achieved without our partners, who have continued to gift us with their generosity and trust despite significant difficulties. Working across education, healthcare and the Adult Social Care sectors we have witnessed the toll of the past years on those workforces. They are in crisis, and we are working closely with them to play our part in bringing solace and resilience to those who have sacrificed so much over this time.

It is such a privilege to lead our incredible team at Live Music Now, who have worked so hard to support our communities and grow our impact. Though there is much to be done, I have an unwavering belief in our team, our musicians, our communities and our vision that we can achieve it together.

Music for children, young people & families



“It was truly wonderful to see our pupils so engaged for so long during the sessions. This project has been a real highlight of our year.”

Merefield School, Merseyside

Emerging from the challenges of the COVID-19 pandemic, we worked hard to rebuild our programme of music sessions for children and young people facing disabling barriers including those with additional learning needs. We did this through 3 main strands of activity:

- Participatory concerts for schools – both in-person and online: inclusive, bespoke concerts providing young people with access to professional live music.
- Musicians in Residence projects for schools: working with small groups of children and young people to build personal, social and musical skills through creative musical activities.
- Family music sessions: supporting the wellbeing of families through informal music making. During 2021-22, we provided the following:

2,271

music sessions for children and young people

at

253

specialist and mainstream schools and units

for

20,685

Individual children and young people



We worked with 199 special schools (17% of all special schools in England, Wales and Northern Ireland), as well as 12 resource units and 42 mainstream schools. In addition, we increased our project work with children and families experiencing social isolation and/or mental health difficulties, delivering 328 music sessions in homes and community centres. This included our successful online music programme ‘Including Me’ for individual children, as well as a new initiative, Lullaby Project, for mothers and families, and a series of public family workshops.

199

special schools

328

music sessions in homes and community centres

40

Inspire
projects
delivered

158

Schools
engaged
by
Musical
Mondays

96

Musicians
visited

68

Schools in
Return to Live

Programme highlights:

- **Inspire:** 40 projects were delivered as part of our flagship programme supporting music education in special schools, with related training for Live Music Now musicians and school staff. Supported by Paul Hamlyn Foundation, Youth Music and John Lewis Foundation with evaluation by Sound Connections.
- **Musical Mondays:** a new programme of online concerts brought 33 performances directly into classrooms at 158 schools.
- **Return to Live:** during June 2021, 96 musicians visited 68 schools across England and Wales to perform live concerts for the first time in over a year.

Regional highlights:

- **South West: Thriving Through Music** residency supporting young people's mental health
- **South East: Musical Lives** film featuring students from The Village School, Brent
- **North West: Lullaby Project** with Improving Me and the Museum of Liverpool
- **North East: Thursday Tunes** for North East and Yorkshire special schools
- **Northern Ireland: Including Me** online music sessions with 11 disabled children and their families
- **Wales: We Are All Musical!** conference supporting music education in Wales's specialist school provision

“Music is his way of processing his emotions which can be sometimes hard to communicate in other ways.”

Tim, 14, has been working with Live Music Now Wales musical sessions on Zoom. [See more here.](#)

Lullaby



In November 2021 we were thrilled to launch a trailblazing programme, **Lullaby**, with the visionary team at Improving Me (Cheshire and Merseyside Women's Health and Maternity NHS Network) exploring musician-led health interventions to address a growing crisis in perinatal mental health, exacerbated by the COVID-19 pandemic.

Informed by ten years of research by Carnegie Hall's Weill Music Institute, pioneers of the project, we co-designed a personalised music programme for mothers experiencing peri-natal mental difficulties and/or social isolation. In the programme, mothers and their families are paired with Live Music Now musicians to co-create, sing, record and perform a personal lullaby for their baby, supporting maternal health, childhood development and family bonding.

“The Lullaby Project drives early engagement and offers beautiful, nuanced emotional support through the simplicity of a lullaby creating a unique and special bond between a mother and her baby; whilst supporting women to develop agency and trust to access timely support.”

**Jo Ward, Improving Me Creative Health Adviser
and NHS Lullaby Project Lead**

Having successfully launched the project in Cheshire and Merseyside, we expanded into Wales, working with Flying Start and Swansea Bay University Health Board, supported by Arts Council Wales. In total, 6 projects were delivered during the year supporting 38 families. The newly created lullabies were performed at celebratory concerts for families and friends, widening the impact of the programme.

The programme is being evaluated by Kerry Wilson from the Institute of Cultural Capital, Liverpool. Early findings show in context that such music interventions provide an effective solution for perinatal mental health challenges whilst giving participants personal agency, building confidence and self-efficacy; and promoting ambition and control. The programme is being rolled out more widely with NHS and community partners.



Kirsty's Story

Walking through the doors of the Toucan Centre, Port Talbot for the first of 8 Lullaby sessions was a huge achievement for Kirsty, a new mum who struggled with anxiety and depression for several years even before parenthood. Over the course of the project, Kirsty wrote a lullaby "Mai Fach" for her daughter.

"Lullaby was a chance to build my confidence up a bit, to believe in myself. It was very, very emotional hearing my lullaby at the concert, it has gelled my family together.

I was absolutely buzzing, to complete a song and show everyone I have done it was an amazing experience, and the musicians are incredible. Everyone has been so encouraging it has brought me to tears."

Collette's story

Composing a lullaby starts with mothers writing a letter to their baby from which lyrics are drawn for the song. Reflecting on the process, participant Collette said:

“I wrote Annie a letter and in this letter we do mantras daily so she knows she’s strong, she’s beautiful and powerful because these are things I didn’t know when I was growing up.

Because I have anxiety I didn’t think my ideas would be good enough. But when I actually got into it properly it feels empowering, it feels strong. It’s just lovely to have something so nice to give to Annie.”

[HEAR MORE FROM COLLETTE HERE](#)



Live Music in Care

We offered a blended programme model in 2021-22 with our Adult Social Care partners; a continuation of the online models that we developed in response to the restrictions of the pandemic, as well as in-person work, with a real drive to return to live whenever and wherever that was possible.

Partnerships remained key with individual care homes and the people that live and work in them, but also with other strategic and leadership organisations in the sector, and below are a few examples of how working together we can realise positive and progressive social impacts.

Reach

326 sessions delivered live and online

104 care homes

8571 care home residents reached



Impact

Measuring our impact and understanding the difference we make to the people we work with is really important to us; an essential part of our process, for learning, planning, development and improving what we do.

We measure the impact of our programme on the mood and engagement of older adults in care homes, including people living with dementia, to assess overall wellbeing. These tools, developed in partnership with the University of Winchester, are built on the Arts Observation Framework from Public Health England.



Care staff reported a significant improvement in mood and engagement following Live Music Now activities.

From a sample of 67, 100% of those surveyed confirmed that the participants responded positively to taking part.

“The residents responded so well to Jack, Ian and the music. The residents sang and chatted, laughed and smiled throughout. It was wonderful to witness!”

“They shouted out words of encouragement to Edward and Rachel after a song had finished, asked questions, recited a limerick that residents had made up. There were a few that were a bit too rude to read out!”

“They got the chance to perform themselves, lots of dancing with care staff, asking requests for songs and talking about the music”

Heather Turkington Larchwood, Apple Blossom Lodge



Apple Blossom Lodge, Northern Ireland

In late Spring 2021, two celebratory outdoor concerts rounded off a collaboration between Live Music Now and Apple Blossom Lodge in Armagh, Northern Ireland, a home for men with a range of complex mental health issues, including people living with dementia.

The concerts were held as the culmination of a pilot programme, funded by Arts Council of Northern Ireland's Arts and Older People Programme, exploring how music could be delivered remotely on a one-to-one basis. Musicians Deirdre Galway and Louis McTeggart delivered musical sessions via Zoom, working at an individual level with four residents, supported by staff. iPads were also provided, loaded with accessible apps, and within days, men in their eighties were using GarageBand.

Designed to improve mental health and wellbeing, stimulate social interaction between residents and provide the men with a sense of agency and purpose, the project exceeded expectations. The benefits across the entire care home were astonishing. It offered residents a sense of purpose and motivation, and care home staff commented that the project had "encouraged social interaction between the residents through music."

Staff also mentioned there had been "a lot less disruptive behaviour", freeing them up to provide better care for all residents. Working closely with the four, staff were able to build up rapport, while expanding their care toolkit at the same time. It also boosted staff morale, with one member commenting: "It puts you in a good mood as well, because you're sitting there and bopping along." The impact long outlasted the visits, and staff told Live Music Now "They're still singing!" [READ MORE HERE](#)

“It has taken him to a place with music he thought was lost forever.”



Selected Projects 2021-2022

In the summer of 2021, our #ReturnToLive campaign reached 500 older people across England, Wales and Northern Ireland with their first live music experiences since the pandemic began. Our wonderful musicians led 28 sessions in over 20 care homes, two of which included the guitarist and singer Zoë Wren at Priscilla Wakefield House and the return of Quartet19 percussion group to Penylan Nursing Home in Cardiff. [SEE MORE HERE](#)

Our North East Branch worked partnership with the Leeds Care Delivery team to reach isolated older people across the city with a series of livestreamed and interactive concerts over Zoom. Live Music Now musician Simon Robinson continues the series with a livestreamed concert to care settings in Leeds – part of a range of activities to mark the United Nations’ ‘International Day of Older Persons’, marking the annual theme of ‘Digital Equity for the Ages’. [SEE MORE HERE](#)

In September 2021 we collaborated with the National Activity Providers Association (NAPA) to celebrate the National Day of Arts in Care Homes (AICH) with an online concert of music by Live Music Now ensembles including The Dovetail Trio, Storia Duo, Akeim Toussaint Buck, and members from folk group Calan. [WATCH THE RECORDING HERE](#)

Also in September, the Baring Foundation published their second Treasury of Arts Activities for Older People, featuring an activity authored by Sarah Davis of OSJCT Monkscroft based on practice developed with our musicians and resources. [DOWNLOAD THE FULL REPORT HERE](#)

In November 2021 we worked with the new opera company Theatre of Sound, and the London Sinfonietta, to present two special events in London alongside a new production



of Béla Bartok’s opera Bluebeard’s Castle. A collaboration with Rare Dementia Support, Judith’s Castle saw award-winning composer Electra Perivolaris working with families living with dementia to create new pieces of music drawn from their stories, experiences and musical memories. The works had their world premieres in relaxed performances on the set of the opera at Stone Nest, performed by Live Music Now musicians Cathy Hare (flute) and Mary Reid (harp) and the London Sinfonietta together with singers Gweneth Ann Rand and Michael Mayes. [READ MORE HERE](#)

In May 2021, Live Music Now Cymru collaborated with local fitness guru Olwen Jones and her ‘Keep Moving’ programme of gentle armchair exercises called Keep Moving. Olwen, a former P.E. teacher born in 1928, was resident at Grwp Cynefin’s independent living facility Awel Y Coleg, Gwynedd. Olwen worked with our musicians to develop a short exercise film. The film and livestreamed sessions were shared with care homes across Wales. [READ MORE HERE](#)

Hospitals & Healthcare

114 sessions delivered in person & online
in hospitals and vaccination centres

6168 patients and hospital staff reached

Live Music Now works with hospitals and healthcare settings to offer interactive live music sessions led by trained, talented professional musicians.

With many years' experience of delivering work in both public and clinical settings, our musicians work on wards and in public spaces, as well as in long-term residencies and projects aimed at improving specific health outcomes.

We offered a blended programme model in 2021-22: a continuation of the online models that we developed in response to the restrictions of the COVID-19 pandemic, as well as in-person work, with a real drive to return to live whenever and wherever that was possible.

Our musicians have been working in University College London Hospitals for over 20 years. Our musicians also played at UCLH-run vaccination centres during the pandemic.





“There are a number of research studies that show that live music lowers stress levels. The performances positively change the atmosphere. The patients, staff and volunteers all really loved this initiative.”

Guy Noble, Arts Curator at University College London Hospitals

“We understand everyone is extremely stretched at the moment, but even the opportunity to drop in for 5-10 minutes offers the team here the chance to step out of the mind-set of their busy working day into a very different space. It is lovely to see such a variety of individuals (and often their families) logging in from many different locations to share the joy of live music in the best way possible right now.”

Laura Tanner, Music Manager

Live Music Now has delivered live performances for patients and staff at Southmead and Cossham Hospitals since 2018 as a valued part of North Bristol NHS Trust’s extensive programme of artistic and musical activity. The wellbeing of the professionals and teams we work with in health and social care settings is as important to us as that of the people they care for and support, and music can play an important role in this. So, in the early part of the year, we continued our programme of live streaming music concerts for hospital staff at Southmead and Cossham Hospitals in Bristol. [READ MORE](#)

Songs & Scones



The pandemic exacerbated feelings of loneliness and social isolation, particularly amongst older members of the community. Our Songs & Scones monthly concerts and get togethers take place in community spaces across the country to bring older people together for musical fun, food and friendship.

In August 2021, we partnered on an event with Ryedale Carers in Pickering featuring Meridiem Duo (harp and flute) and Sam Rodwell on guitar.

The end of the year saw the launch of a fundraising campaign to expand our Songs and Scones community concerts programme with the aim of working in partnership with libraries and local community services. The monthly events

are designed to reach out to people who, for a variety of reasons, feel disconnected from the community, or lack opportunities for meaningful social interactions. Each event centres around a concert, presented by a professional musician or musical group, packed with vibrant participatory performance pieces, rousing singalongs and tunes to suit all musical tastes.

We hosted a series of festive livestreamed concerts in December 2021, and as we moved into 2022 we were delighted to be return to in person concerts in partnership with Medway Council at Chatham Library, kicking off with a concert on 9th March.

[READ MORE HERE.](#)

“Things that are put on for mature people are out of date. Today was music for my age group. Not the old, old music. A lot of organisers haven’t shifted their perception. Congratulations on the music choice!”



Musicians' Development Recruitment Pathways



Our new approach to bringing musicians onto Live Music Now's scheme, piloted in late 2021 and early 2022, will create new fair and inclusive routes into employment for a diverse range of candidates, partnering with specialist inclusivity organisations to directly target Disabled musicians, musicians of colour, those from lower socio-economic and non-formal education backgrounds.

We continue to look for the same qualities in our musicians as before: a strong musical identity based in performance, technical excellence, and a desire to communicate and connect with diverse audiences through their music.

The new recruitment workshop format had a strong developmental element so that it had value in and of itself to all participants, regardless of whether they are successful in getting on to the scheme. There is emphasis on the non-competitive process, and creating a relaxed and supportive environment, with time allocated for networking and socialising amongst the group, and the chance to talk to the Live Music Now musicians present.

In 2021-22 we held 13 half-day recruitment workshops in 11 locations (Belfast, Liverpool, Manchester, York, Newcastle, Bristol, Poole, Plymouth, Cardiff, Wrexham and Aberystwyth). Musicians were invited through an open call through our networks and partners, and social media. We asked for a link to a recording of a short acoustic performance, and answers to three simple questions about themselves, what they hope to get out of the scheme, and why they want to work in the community. There was a shortlisting process led by LMN staff, present musicians and the facilitators, with a final cohort of between 15-20 musicians invited to attend.



From **282** applications,
92 musicians were invited
to join the scheme.

We saw a far more diverse field of applicants in terms of age, ethnicity, music genre and musical journey (34% from formal higher education route, versus 59% who were self/family/community taught) than through the previous audition format.

“Due to the nature of the workshop, it provided tools to take away - regardless of the outcome. It was a way to develop our own practice and work with others. There were quite a lot of moments where ideas and perspectives were shared and that was very useful. The entire session was very stimulating and encouraging.”

Musician attending a recruitment workshop



FEEDBACK FROM MUSICIANS

99%

of participants said that the workshops felt welcoming and inclusive

over 90%

said the workshop was useful for their own development

“This was a real joy. I felt really heard and seeing and hearing everyone’s music was inspiring. I’m feeling uplifted and inspired”

“The workshop was extremely welcoming and inclusive. The process felt informal and a natural approach to working, and I felt very comfortable expressing myself as the session went on. It was led really well and overall, it was an enjoyable and informative experience.”

“Was really great to get supportive positive constructive feedback straight after playing”

“As a person on the ASD spectrum who struggles a lot with verbal communication and introducing myself, I found some of the early activities very accommodating and welcoming in which they allowed me to communicate in a safe environment.”

Musician Induction & Training

After joining the scheme, and before embarking on any performances in the community, all new musicians are expected to complete their basic training comprising:

- An office meeting with regional branch staff where they learn more about the logistics of being booked for work, contracts and invoicing, safeguarding etc
- Induction; an initial look at presentation style, basic communication skills, using repertoire as a starting point for participation activities, developing relationships with venues and participants; developing reflection and evaluation skills
- Working with Children and Young People with additional needs
- Working with Older People in Care Homes and the Community

These sessions are in person wherever possible, and led by experienced workshops leaders, often LMN alumni. They provide a vital first opportunity for the musicians to get to know one another and share ideas and experiences.

The delivery and content of the sessions is set up to encourage musicians to become reflective practitioners, to take responsibility for and invest in their own learning throughout their time with us and beyond. There is ample time and space for discussion built in, and where possible musicians are expected to bring their instruments to take part and try ideas out in front of the group. Embedding the training through practice as soon as possible is really important, so all musicians have their initial concerts with our beneficiary groups soon after. [READ MORE HERE.](#)

“I found the workshop style breakout room discussions with other musicians really useful, and to discover that we were all mostly in the same boat. The sense of the training session being like an open forum instead of a lecture style setting really opened up the floor and encouraged everyone to think outside of the box.”

“I thought the group work, though quite daunting at first, was really useful. It meant you could voice ideas more confidently in a smaller session and it gave you time to think about things more. I enjoyed that there were videos with examples of work.”

Musicians' Listing 2021-2022

MUSICIANS BY BRANCH, WITH INSTRUMENTS

CYRMU

Darcy	Beck	Cajon; Drum Kit; Tuned percussion
Michael	Blanchfield	Piano
Nicole	Boardman	Mezzo-Soprano
Elizabeth	Bonsell	Flute; Saxophone; Piano
Alexander	Carey	Cello
Georgina	Dadson	Guitar
Daisy	Evans	Clarinet
Huw	Evans	Tenor
Lowri	Evans	Ukulele; Piano; Guitar; Voice
Giordano	Ferla	Piano
Amruta	Garud	Harmonium
Michael	Gibbs	French Horn
Polly	Gibbs	Bassoon
Sam	Green	Drums
Harry	Greenway	Traditional Drum
Alex	Griffiths	Viola
Charlotte	Hardy	Flute; Voice
James	Harrison	Congas
Tom	Harvey (Cymru)	Acoustic Guitar; Electric Guitar
Lynn	Henderson	French Horn
Katie	Hole	Bass Clarinet
Delyth	Jenkins	Piano; Celtic harp

Aneirin	Jones	Fiddle
Eryl	Jones	Banjo; Mandolin; Guitar; Vocal
Madeleine	Jones	Piano; Guitar; Voice
Richard	Jones	Vocal
Nils	Kavanagh	Piano
Eleanor	Knott	Flute
Bartosz	Kwasecki	Bassoon
Richard	Lewis	Voice; Piano
Katie	Lower	Flute
Nicholas	MacDonald	Trombone
Andrew	Mackenzie	Ukulele; Banjo; Guitar
Benjamin	Manning	Double Bass
William	Mead	Trumpet
Alexander	Morgan	Trumpet
Corey	Morris	Trumpet
Megan	Morris	Harp
Shelley	Musker Turner	Harp
Gruffudd	Owen	Drum Kit
Thomas	Owen	Acoustic Guitar; Violin
Ella	Pearson	Oboe
Benjamin	Pepler	Trumpet
Laura	Potter	Clarinet
Gregory	Robley	Guitar; Piano; Bass
Megan	Rushbrook	Piano
Clement	Saynor	Bass Guitar; Double Bass
Kornelija	Seaton	Piano
Jemma	Sharp	Vibraphone

CYRMU Continued

Ellen	Smith	Traditional Drum
Rachel	Starritt	Piano
Tom	Taffinder	French Horn
Angharad	Thomas	Violin
Dafydd	Thomas	Trombone
Esyllt	Thomas	Voice
Lowri	Thomas	Flute; Viola
Siobhan	Waters	Saxophone; Voice
Blank Face	Whyte	Guitar
Jordan	Williams	Cello
Eric	Wolfe-Gordon	Oboe
Dean	Yhnell	Beatboxer

ENGLAND: North East

Sam	Barrett	Mandolin; Banjo; 12 string guitar
Emily	Bowden	Piano; Voice; Violin
Tom	Clegg	Voice; Acoustic Guitar
Ford	Collier	Tabla; Penny Whistle; Acoustic Guitar; Voice
Matthew	Cotterhill	Sousaphone
Andrew	Cox	Saxophone
Simon	Dennis	Trumpet
Will	Fletcher	Percussion
Dave	Gray	Melodeon
Katie	Griffin	Banjo; Voice
Merle	Harbron	Voice; Violin
Jade	Harris	Voice
Tom	Hawthorn	Drum Kit
Samuel	Hodgson	Voice; Guitar

Rosie	Hood	Voice; Violin
Ruth	Lee	Voice; Harp
Nicolas	Lewis	Guitar
Ceitidh	MacLeod	Guitar; Voice; Cello
Joss	Mann-Hazell	Double Bass
Michael	McLernon	Cajon; Piano; Accordion
Stiofán	Ó Treabhair	Voice; Acoustic Guitar
Samuel	Partridge	Duet Concertina
Graziana	Presicce	Piano
Matt	Quinn	Voice; Duet Concertina
Jamie	Roberts	Voice; Acoustic Guitar
Simon	Robinson	Vocal; Banjo; Guitar
Chris	Ruffoni	Bass Guitar
Suzi	Saperia	Voice
Grace	Smith	Fiddle
Arian	Sterreveld	Voice; Guitar
Michael	Thacker	Guitar
Stephen	Travers	Voice; Bouzouki; Acoustic Guitar
Joanne	Veal	Recorder; Clarinet
Patricia	Yates	Piano; Voice (Tenor)

ENGLAND: North West

Adisa	Allen	Bass Drum; Drums
Sarah	Austen	Clarinet; Flute; Saxophone
Charlotte	Badham	Voice (Mezzo Soprano)
Jonathan	Bates	Tenor; Horn
Emma	Black	Voice; Guitar
Gillian	Blair	Saxophone
Adam	Bowman	Oboe; Piano

ENGLAND: North West Continued

Mickey	Bryan	Piano; Saxophone
Phillipa	Bryan	Voice; Flute; Keyboard
Seth	Bye	Fiddle; Accordion
Michael	Cavanagh	Baritone Horn
Dominic	Degavino	Piano
Thomas	Edwards	French Horn
Steven	Forshaw	Acoustic Guitar
Rachel	Fright	Piano
James	Girling	Classical Guitar
Ben	Gorb	Voice; Guitar
Abigail	Hammett	Voice (Mezzo-Soprano); Viola
Esme	Higgins	Voice; Guitar
Cara	Houghton	Flute
Borna	Kuca	Mandolin; Classical Guitar
Meera	Maharaj	Flute
Leila	Marshall	Piccolo; Flute
Rebecca	McIlroy	Harp
Andrew	Mellor	Clarinet
Eleanor	Mills	Saxophone; Clarinet; Bassoon
Elinor	Nicholson	Harp
Lucy	Nolan	Harp
Rafael	Onyett	Classical Guitar
Iwan	Owen	Piano
Alice	Phelps	Voice; Double Bass
Hedi	Pinkerfeld	Voice; Guitar
Holly	Redshaw	Bassoon
Chris	Roberts	Guitar

Chris	Robertson	Euphonium
Edward	Robinson	Voice; Baritone
Sam	Rodwell	Classical Guitar
Ben	Sayah	Guitar; Voice (Baritone)
Jamie	Smith	Cornet
Jessica	Tomlinson	Saxophone; Clarinet
Elliot	Whitty	Voice; Bass Guitar

ENGLAND: South East

Thomas	Allery	Harpsichord; Piano
Jali	Bakary Konteh	Kora
William	Ball	Oboe
Elizabeth	Bass	Harp
Luke	Baxter	Marimba
Rosie	Bergonzi	Hand Drum
Daria	Bitsiuk	Piano
Lana	Bode	Piano
André	Borges	Flute; Saxophone
Dunia	Botic	Voice
James	Bramley	Theorbo; Lute/Oud
Gideon	Brooks	Trumpet
Natalie	Burch	Piano
Anna	Cavaliero	Soprano
Joseph	Cavalli-Price	Piano
Chris	Claxton	Tuba
Flora	Curzon	Violin
Glain	Dafydd	Harp
Moussa	Dembele	Djembe; Kora; Balafon
Sian	Dicker	Soprano

ENGLAND: South East Continued

Mimi	Doulton	Soprano
Twm	Dylan	Acoustic Guitar
Iolo	Edwards	Marimba; Djembe
Llinos	Emanuel	Voice
Konstantinos	Glynos	Qanun
James	Goodwin	Trombone
Rudy	Green	Kora
Ainsley	Hamill	Voice
Emma	Harding	Flute
Catherine	Hare	Flute
Thomas	Harvey	Piano; Voice; Acoustic Guitar
Henrietta	Hill	Viola
Urška	Horvat	Cello
Joe	Howson	Piano
Yu-Wei	Hu	Flute
Mark	Hurrell	Clarinet; Saxophone
Alis	Huws	Harp
Coco	Inman	Violin
Michael	Iskas	Viola
Timothy	Karp	Lute/Oud; Classical Guitar; Acoustic Guitar
Fatima	Lahham	Recorder
Jack	Lawrence-Jones	Voice (Baritone)
Mary-Jannet	Leith	Recorder
Edward	Leung	Piano
Johan	Lofving	Theorbo
Nicola	Lyons	Fiddle
Fernando	Machado	Traditional Drum; Acoustic Guitar

Solomon	Markman	Violin
Craig	McLaren	Clarinet
Inigo	Mikeleiz-Berrade	Accordion
Elliott	Morris	Acoustic Guitar; Voice
Guy	Murgatroyd	Piano
Aleksandra	Myslek	Piano
Samuel	Ng	Cello
Miriam	Nohl	Cello
Emily	Owen	Soprano
Alastair	Penman	Saxophone
Dylan	Perez	Piano
Daniel	Pickering	Trombone
Magnus	Pickering	Cornet
Alice	Poppleton	Violin
Emma	Purslow	Viola; Violin
Victoria	Puttock	Saxophone
Hannah	Rankin	Bassoon
Patrick	Rimes	Violin; Viola
Noga	Ritter	Voice
Jacob	Rosenberg	Trumpet
Katie	Sazanova	Flute
Toby	Shaer	Fiddle
Amelia	Shakespeare	Recorder; Cornet; Flute
Daniel	Shao	Flute
Jenny	Stafford	Soprano
Joe	Steele	Saxophone
Helena	Svigelj	Cello
Francesca	Ter-Berg	Cello

ENGLAND: South East Continued

Martin	Thomson	Tuba
Peter	Thornton	Electric Guitar
Elena	Toponogova	Piano
Lise	Vandersmissen	Harp
Kaoru	Wada	Piano
Claire	Ward	Soprano
Fionnuala	Ward	Piano
Henry	Webster	Fiddle
Alexander	Willett	French Horn
Zoe	Wren	Piano; Voice; Acoustic Guitar

ENGLAND: South West

Louis	Bingham	Fretted String Instruments
Rosie	Bowker	Piccolo; Flute
Aaron	Catlow	Fiddle
Holly-Anne	Carter	Voice; Guitar
Archie	Churchill-Moss	Accordion
Ford	Collier	Guitar; Whistles
Laura	Curry	Soprano
Alex	Garden	Fiddle
Simon	Gilliver	Flute; Piano
Harry	Haden-Brown	Piano
Roland	Harrad	Acoustic Guitar; Voice
Kit	Hawes	Mandolin; Voice; Guitar
Fred	Holden	Fiddle
Natalie	Holmes	Ukulele; Guitar; Piano; Voice
Elly	Hopkins	Voice
David	Hughes	Accoustic Guitar

Daniel	Inzani	Celtic harp; Piano; Accordion
Danielle	Jones	Cello
Jim	Jones	Voice; Drum Kit; Guitars
Nathaniel	Jones	Violin
Anna	Ling	Guitar; Voice
David	Little	Piano-Keys; Guitar
Caelia	Lunniss	Violin
Bryony	Middleton	Piano; Oboe
Ruth	Molins	Flute
Stuart	Oliver	Acoustic Guitar
Jacob	Perry	Euphonium; Saxophone; Clarinet
Polly	Phillips	Bassoon
Sebastian	Poznansky	Cello
Harriet	Riley	Xylophone; Vibraphone; Marimba
Katy	Rowe	Violin
Jo	Silverston	Cello
Emma	Stansfield	Violin; Viola
Kitty	Stewart	Ukulele
Ibou	Tall	Bass; Piano-Keys
Benjamin	Trott	Accordion; Guitar
Chris	Webb	Voice; Guitar
Alex	Wilson	Piano

NORTHERN IRELAND

Paddy	Anderson	Piano; Guitar
William	Brown	Voice; Acoustic Guitar
Ellen	Campbell	Voice
Owen	Denvir	Voice; Viola
Deirdre	Galway	Voice; Acoustic Guitar



NORTHERN IRELAND *Continued*

Meilana	Gillard	Voice; Saxophone
Maya	Goldblum	Voice; Acoustic Guitar
Ciara	Jackson	Flutes
Jack	Kelly	Double Bass
Conor	Lamb	Uilleann Pipes
Joseph	Leighton	Acoustic Guitar
Kevin	McCullagh	Fiddle
Maryann	McDonnell	Voice
Grainne	Meyer	Harp
Rebecca	Murphy	Voice
Conor	Murray	Saxophone
Hannah	Murray	Voice; Trumpet
Micheal	Murray	Double Bass
Fíona	Ní Mhearáin	Flute
Aaron	O'Hagan	Uilleann Pipes
Elaine	Pelan	Soprano
Vicki	Schmidt	Piano; Violin
Amanda	St. John	Guitar; Voice
Rowan	Warner-Leicester	Ukulele; Guitar
Cindy	Yung	Piano-Keys



Looking forward



Our communities are at the core of Live Music Now, and we have seen an ever-increasing need for our work. As we move into a new phase of the COVID-19 pandemic we are aware that many of the people we serve, and our workforce, will be affected by the rising costs-of-living and conflict around the world.

Music is an incredibly powerful tool to effect social change because it helps us to communicate and connect with one another. For those who have experienced social isolation, loneliness, and challenging circumstances, exacerbated by recent events, it offers a dignity first approach to connection, agency, and wellbeing. It gives us a purpose and a reason for coming together, and in those spaces, we can build trust and self-confidence.

Our society is sitting on a mental health crisis that affects every one of us. With a precarious economy and skyrocketing prices putting pressure on everyone, but especially those who experience disadvantage, we anticipate this will get significantly worse. It is with that view that we are adapting and transforming our business model and looking at the delivery of our programmes. Building an economically sustainable organisation in these times will be difficult but it is essential to ensure our long-term survival.

Thinking about the legacy of our work, and the longevity of our programmes is key. We will be working with partners to establish longer term engagements, especially in our community facing work, that people can count on and look forward to. We will be deepening our work with partners such as the NHS and working across whole communities to drive systemic change. This means bringing together other arts organisations, Public Health, NHS, Local Authorities, education partners and local residents to look at endemic social issues and health inequalities and apply effective, transformative, creative and collective solutions.

Our world is changing, and so is Live Music Now.

Our **Strategic Intent** is a living, breathing work that will adapt with us at pace, and we are ever resolved to stand side-by-side with our communities, partners and musicians to meet the coming challenges.

“That this programme will be on constantly has an immense impact on my mental health. Thank you so much.”

Funding and Fundraising

Live Music Now is lucky to receive support from many trusts and foundations, institutional funders as well as individual donors, many of whom provide funding on a regular basis to help cover charity running costs, fund new projects, train our musicians or keep our existing programmes going.

We are grateful for the generosity of all our supporters, including those who donated in memory of a loved one, hosted a fundraiser, took on a challenge or made an anonymous gift. Whether your donation pays for a cup of tea for an isolated older person or covers a whole series of concerts for children in special schools, every pound has the potential to make a real difference to people's lives. Thank you to each and every one of you.

CYMRU

ABMU Health Board

Arts Council Wales

Community Foundation in Wales

Landfill Disposals Tax Communities Scheme

Moondance Foundation

The Darkley Trust

The National Lottery Community Fund

Volant Covid19 Fund

Welsh Government

CENTRAL

Arts Council England

Constance Travis Charitable Foundation

Garfield Weston Foundation

John Lewis Partnership

Libby Burgess

Paul Hamlyn Foundation

Sir Ian Stoutzker

The Headley Trust

The Rank Foundation

The Rayne Foundation

The Utley Foundation

Youth Music

ENGLAND: North East

Arnold Clark

Burghley Family Trust

Charles & Elsie Sykes Trust

Coulthurst Trust

Craig Charity For Children

East Riding Arts Development Grant

Gay and Peter Hartley's Hilliards Trust

Mayfield Valley Arts Trust

Norman Collinson Trust

NYMAZ

Persimmons Homes - Yorkshire

Ryedale LA Small Arts Grants

Sir George Martin Trust

Swinton Charitable Trust

ENGLAND: North East Continued

The Beamsley Trust (The Craven Trust)

The Calmcott Trust

The Earl Fitzwilliam Charity

The Rhododendron Trust

The Whitwam Family Charitable Trust

W.L. Pratt Charitable Trust

Wade's Charity

Whitaker Charitable Trust

ENGLAND: North West

Anne Duchess of Westminster's Charity
(The Westminster Foundation)

Bonamy Charitable Trust

Eveson Charitable Trust

Marjorie Green Charitable Trust

Millichope Foundation

N Smith Charitable Trust

Robert Clutterbuck Charitable Trust

Rushworth Foundation

Stoller Charitable Trust

The Bingham Trust

The Booth Charities

The Edgar E Lawley Foundation

The Granada Foundation

The Harold & Alice Bridges Charity

The Hemby Charitable Trust

The Joseph Hopkins and Henry James Sayer Charities

The Norton Foundation

The Rainford Trust

The Roger & Douglas Turner Charitable Trust

Zochonis Charitable Trust

ENGLAND: South East

City Bridge Trust

High Street Heritage Action Zone Programme

Historic England

John Lyon's Charity

LNER

Lucille Graham Trust

Medway Council

Noel Coward Foundation

Samuel Gardner Trust

Sir William Boreman's Foundation

The D'Oyly Carte Charitable Trust

The Garrick Charitable Trust

The Golsoncott Foundation

The Haberdashers' Company

The Radcliffe Trust

The Wixamtree Trust

ENGLAND: South West

Alice Ellen Cooper Dean Charitable Foundation

Arnold Clark Community Foundation

Burges Salmon Charitable Trust

Clare Milne Trust

David Gibbons Foundation

De Byre Charitable Trust

Devon and Torbay Music Education Hub

ENGLAND: South West Continued

Devon Community Foundation

Devon Education Fund

Dorset Music Education Hub

Earl of Chichester Charitable Trust

Garrick Charitable Trust (The)

Hendy Foundation

J & M Britton Charitable Trust

Jack Lane Charitable Trust

Mrs Pat Ripley's Charitable Trust

Northbrook Community Trust

Postcode Local Trust

Ray Harris Charitable Trust

Singer Foundation

Sound Foundation Somerset

SoundStorm

The Boshier-Hinton Foundation

The Edward Gostling Foundation

The Rowlands Trust

Valentine Charitable Trust

NORTHERN IRELAND

Arts Council of Northern Ireland

Belfast Health and Social Care Trust

Causeway Coast and Glens

Derry City and Strabane District Council

Halifax Foundation NI

National Lottery Awards for All

Public Health Agency

Ulster Garden Villages





Trustees' Annual Report

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2022. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

Live Music Now is a registered charity in England and Wales (273596).

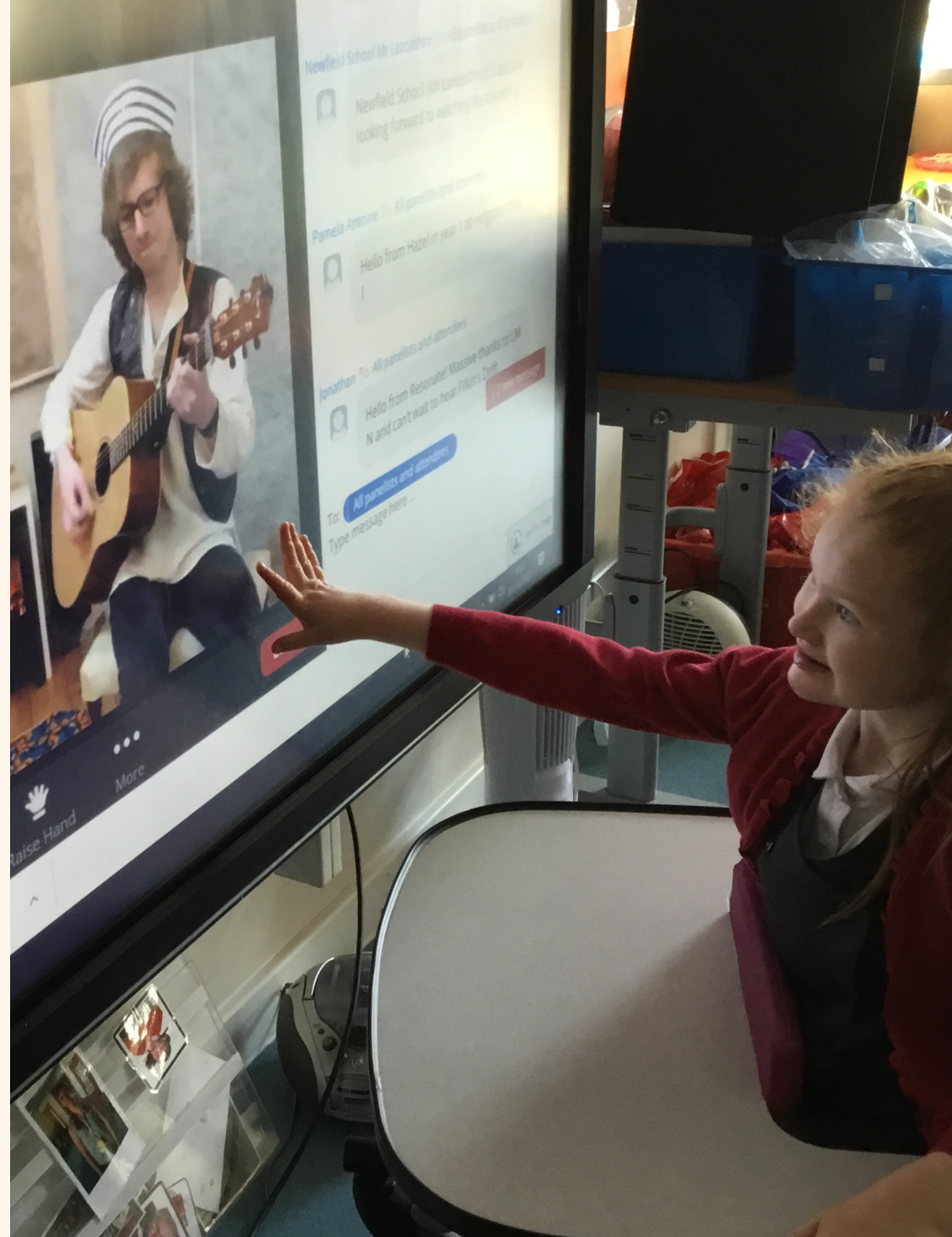
Reference & Administrative Details of the Charity, its Trustees & Advisers:

**Charity Name LIVE MUSIC NOW LIMITED
(Live Music Now)**

**Charity Registration number 273596
(England and Wales)**

Company Registration number 1312283

**Registered address:
Live Music Now, 46 Montclair Drive, Liverpool
L18 0HB (updated October 2021)**



Directors and Trustees

Members of the Board of Trustees are the directors of the charitable company ('the charity') and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

- Sir Vernon Ellis (Chairman)
 - Ms Lisa Calmiano (appointed July 2022)
 - Ms Lowri Clement
 - Dr Peter Freedman
 - Mrs Alexandra Holford (resigned October 2021)
 - Ms Colleen Keck
 - Mrs Caroline Llewellyn
 - Mr Simon Millward
 - Ms Maz O'Connor (resigned October 2021)
 - Professor Adam Ockelford
 - Mrs Amanda Platt (resigned October 2021)
 - Mrs Norma Sinte
 - Mr David Todd (resigned October 2021)
 - Lady Charlotte Tyrwhitt
 - Patron HM King Charles III
 - Founder President Sir Ian Stoutzker
-
- Chief Executive Officer **Janet Fischer FRSA**
 - Executive Director **Nina Swann**
 - Company Secretary **Emily Roberts**
 - Auditor **Kate Taylor FCA**

Simpson Wreford LLP Wellesley House

Duke of Wellington Avenue Royal Arsenal, London, SE18 6SS

Bankers

NatWest, PO Box 1357, 169 Victoria Street, London, SW1E 5BT

In addition to the main central fund banks above, each branch has its own banking arrangements.

Structure, Governance and Management Constitution

Live Music Now Limited ("LMN") is a charity governed by its Memorandum and Articles of Association incorporated on 3 May 1977 and revised on 10 January 2006, 10 March 2008,

6 March 2012, 3 April 2017 and 7 March 2019, and is constituted as a company limited by guarantee and not having a share capital.

As of 31 March 2022, 8 members had guaranteed £1 each in the event of the winding up of the company.





Selection of Trustees

The first trustees were appointed by a majority of the subscribers to the Memorandum and Articles of Association. Every trustee has the power to nominate another trustee who must then be approved by the trustees. The minimum number of trustees is 5 and the maximum is 20.

Induction and Training of Trustees

Potential new trustees are invited to attend a trustees' meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity's organisational structure with a description of trustees' roles and responsibilities, background information and internal documents relating

to the principal activities of the charity. New trustees are supported during their induction by the Chairman, Chief Executive Officer, Operations Manager and relevant Branch/Strategic Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational Structure

Live Music Now Limited operates on a national, regional and local level and is comprised of four English branches covering North East, North West, South West and South East England and national branches in Northern Ireland and Wales. The registered office was, until October 2021, in London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity's new strategic intent.

As of the 1 April 2013, LMN Scotland operates as a devolved charity registered in Scotland. Governance and finance of LMN Scotland is the responsibility of the LMN Scotland Board of Trustees, and the Scottish charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity's trustees take final responsibility for the general and financial wellbeing of the scheme.

Sir Ian Stoutzker was appointed Founder President of the charity on his retirement from the Board in 2018.

Objectives & Activities

The trustees meet at least three times a year, the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts. The Chief Executive Officer and the Executive Director are responsible for the management and support of the team of Directors; overview of the financial position nationally, including branches; management of central tasks; development of the scheme nationally and development and coordination of national policies; reporting to the Board of Trustees on behalf of the team of Directors. The Senior Management Team (comprising of the CEO, Executive Director, Development Director and Strategic Directors) are also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Trustees.

Two Strategic Directors lead the development of Live Music Now's work in the areas of Adult Social Care and Healthcare, Children & Young People, and Musicians' Development delivered through the branch network across the UK.

Each branch is run by a Director. Branch Directors are responsible for raising funds to support activities of the charity in their region, and overall financial and project management of their branch. They are supported by a network of voluntary advisors, grouped by branch into committees, chaired by the Trustee based in their region.

The Operations Manager supports the Senior Management Team and coordinates external and internal communications and information systems, and the role holder is the stated Data Protection contact. International activity across the UK (including Scotland) is coordinated by the International Development Director who is currently also the Director of LMN Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis. The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this. The impacts of COVID-19 remained challenging during this year. The Senior Management Team reviewed the ongoing risks and issues monthly and the Finance and Risk Committee reviewed the ongoing risks and mitigations at each meeting. In particular:

- Ability to meet need during the ongoing Covid-19 pandemic, due to settings needing to restrict in-person visits to their sites, gaps in digital capacity in those settings, and the changing government restrictions. The charity moved much of its operation online and will continue to deliver projects in a blended model of online and face to face in the future.
- Loss of earned income for the charity due to a decrease in physical visits.
- Increase in project management time, due to changing restrictions, impacting on Branch capacity. Depletion of core funds due to project delays.
- Staff wellbeing and burnout, including in our musicians' workforce. The charity, through support from the DCMS Cultural Recovery Fund, implemented a musicians' wellbeing and training programme, alongside increased provision for staff support and training.



Objects

The objects for which the Company is established are:

- To advance the education of the public and promote their health and wellbeing, by providing high quality interactive music performances, in particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and other performing arts.
- To advance the musical education of musicians at the outset of their careers as performing artists by providing them with support, specialist training and the opportunities to perform and work in public.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Live Music Now relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of Live Music Now activities for those on low incomes but balances this against the necessity to pay the musicians on our scheme a living wage, in line with the Musician Union's guidance 'Fair Pay for Fair Play'.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular,

- the trustees consider how planned activities will contribute to the aims and objectives they have set.



Aims

Live Music Now aims to provide high quality participatory performances and workshops in community settings, especially for those who are normally excluded from opportunities to experience live music through ill health, disability, isolation or poverty. Live Music Now activities are intended to be entertaining, educational and therapeutic; the majority of its work is delivered within projects featuring regular music sessions and working over the medium to long term to provide lasting benefits for participants. It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession.

In January 2017, Live Music Now launched its new 5-year strategy and business plan, entitled “Bringing Music to Life”. Over the coming years, Live Music Now will continue to deliver over 3,000 interactive music sessions throughout the UK each year, focussing on three areas of strategy, with five key aims in each. The plan includes detailed aims and targets in each of our three areas of strategy, for each of the years from 2017 to 2022. It can be downloaded from the Live Music Now [website](#).

In summary, it includes the following:

- LMN aims to expand its wellbeing programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- LMN aims to expand its programme for children with SEND and their families. Currently we are involved in 18% of special schools, and our aim is to increase this to 25% by 2023.
- LMN will maintain at least 300 musicians on its scheme. They will all receive a high standard of care from recruitment, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

Strategies for implementation Project Delivery

LMN delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact:

- Older people (including those living with dementia)
- Children & Young People (particularly those with Disabilities or additional learning needs)

In addition, LMN branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.

LMN has prioritised the development of long-term, progressive projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our beneficiary groups.

Trustees work closely with Directors as appropriate to support and develop activity.

Trustees review summary reports of branches' progress on a regular basis. Live Music Now branches have scope to respond to local circumstances and funding opportunities to deliver projects with the 2 beneficiary groups and develop new work.

Musicians

Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through an open and inclusive recruitment process to ensure best fit.

Musicians recruitment is coordinated by the Executive Director with direct support from regional Branch Directors.

Musicians joining the scheme are taken through a comprehensive induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Branch Directors, with specialist input from the Executive and Strategic Directors.

Monitoring

Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.

Monitoring of branches' activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.

The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.

Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.

Promoting the charity

The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities and may from time to time employ PR consultants to assist on specific projects.

- A regular e-newsletter and social media communications are produced and managed centrally with additional printed materials relating to specific areas of work.

The charity fosters relationships with key partners including NHS trusts, education authorities and independent agencies in order to develop new areas of work, led by the Strategic Directors in concert with the network of Branch Directors.



Finances

The Executive Director holds the key responsibility for coordinating and generating fundraising for central funds.

Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.

Branch Directors focus on raising project funds on a regional basis, coordinated via a central funding database, and in liaison with the Executive Director and the wider Director team.

Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees' monitoring purposes.

Financial Review

(AUDITED FINANCIAL STATEMENTS)

For The Year Ended 31 March 2022

LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

COMPANY NO. 1312283



Chairman's statement on Reserves Policy

The accounts as presented according to the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities.

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. It is therefore our policy to aspire to ensuring our core costs are met by donations which are for two or more years.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is £237,212. Restricted reserves are £515,903. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £600,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

As in previous years, the trustees have been comfortable that the charity is a going concern despite its low unrestricted reserves on the basis of confirmed donations into the unrestricted fund for the next financial year and ongoing support from Trustees and donors.

Principal Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the Fundraising Regulator's code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. Live Music Now has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Trustees' responsibilities

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

Approved by the trustees and signed on their behalf by:



Sir Vernon Ellis
Chairman

Date: 30/01/2023

Independent Auditor's Report To The Members Of Live Music Now For The Year Ended 31 March 2022

Opinion

We have audited the financial statements of the Live Music Now ('the charity') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, Statement of Cashflows, Balance Sheet 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 the United Kingdom accounting standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

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

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described

in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; **or/**
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the strategic report and the directors' report) have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the 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 Trustees' Annual Report.

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

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 48, the trustees 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 they 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.

Our responsibilities for the audit of the financial statements

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

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

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

the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

- we identified the laws and regulations applicable to the

company through discussions with directors and other management, and from our commercial knowledge and experience of the computer software and support sector;

- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, data protection and safeguarding;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

Audit response to risks identified

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;

- assessed whether judgements and assumptions made in determining the accounting estimates set out in Note 1 were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation and;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Use of our report

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

Kate Taylor FCA (Senior Statutory Auditor)

for and on behalf of Simpson Wreford LLP, Statutory Auditors

and Chartered Accountants

Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London
SE18 6SS

Dated: 30/01/23

Statement Of Financial Activities Including Income And Expenditure Account.

For the Year Ended 31 March 2022.

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Restated Total funds 2021 £
Income from:					
Donations and legacies	2	598,691	547,520	1,146,211	843,021
Charitable activities	3	218,939	26,940	245,879	86,738
Investments	4	-	-	-	1
Other income	4	-	-	-	1,052
Total		817,630	574,460	1,392,090	930,812
Expenditure on:					
Raising funds	5	80,147	-	80,147	472
Charitable activities	6	604,492	484,664	1,089,156	772,281
Total		684,639	484,664	1,169,303	772,753
Net income/ (expenditure)		132,991	89,796	222,787	158,059
Transfers between funds		4,565	(4,565)	-	-
Net movement in funds		137,556	85,231	222,787	158,059
Reconciliation of funds:					
Total funds brought forward		99,656	430,672	530,328	372,269
Total funds carried forward	17	237,212	515,903	753,115	530,328

All amounts relate to continuing activities within the United Kingdom. There are no recognised gains and losses other than those included in the statement of financial activities. The notes on pages 56 to 67 form part of these financial statements.

Balance Sheet at 31 March 2022

		2022	Restated 2021
		£	£
	Note		
Fixed assets	12	6,278	5,444
Current assets			
Debtors	13	148,490	90,801
Cash at bank and in hand		733,766	578,818
		<hr/>	<hr/>
Total current assets		882,256	669,619
Creditors: Amounts falling due within one year	14	(35,419)	(44,735)
		<hr/>	<hr/>
Net current assets		846,837	624,884
		<hr/>	<hr/>
Net assets		853,115	630,328
		<hr/>	<hr/>
Creditors: Amounts falling due after more than one year	14	(100,000)	(100,000)
		<hr/>	<hr/>
		753,115	530,328
		<hr/>	<hr/>
The funds of the charity:			
Restricted funds		515,903	430,672
Unrestricted income funds	17		
General funds		237,212	99,656
		<hr/>	<hr/>
		753,115	530,328
		<hr/>	<hr/>

The accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Approved by the board of trustees on 30/01/23 and signed on its behalf by:



Sir Vernon Ellis
Chairman

Statement of Cash Flows for the Year Ended 31 March 2022

		2022	Restated 2021
		£	£
	Notes		
Cash used in operating activities			
Net cash provided by/(used in) operating activities	18	<u>157,103</u>	<u>85,028</u>
Cash flows from investing activities			
Interest income		-	1
Purchase of tangible fixed assets		(2,155)	(5,833)
Cash provided by/(used) in investing activities			
(Decrease)/Increase in cash and cash equivalents in the year		<u>(2,155)</u>	<u>(5,832)</u>
Cash and cash equivalents at the beginning of the year		<u>154,948</u>	<u>79,196</u>
Total cash and cash equivalents at the end of the year		578,818	499,622
		<u><u>733,766</u></u>	<u><u>578,818</u></u>

Notes to the Financial Statements for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Live Music Now is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is 46 Montclair Drive, Liverpool, L18 0HB

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial Report Standard applicable in the UK and Republic of Ireland (FRS102)(effective 1 January 2015), (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in the financial statements are rounded to the nearest £.

The effects of events relating to the year ended 31 March 2022 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial

statements to the extent required to show a true and fair view of the state of affairs at 31 March 2022 and the results for the year ended on that date.

The Live Music Now meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS102 and the Charities SORP FRS102 the restatement of comparative items was required. No restatements were required.

Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements. There are no material uncertainties about the charity's ability to continue as a going concern.

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

1. ACCOUNTING POLICIES (CONTINUED)

Fund accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Unrestricted designated funds – these are funds that the Trustees have designated, to support the running costs of the Charity.

Restricted funds – these are funds that can only be used for particular purposes with the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted activities.

Incoming resources

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they are receivable. If expenditure has been incurred for which sponsorship income or similar is expected to cover it then the associated income has been accrued.

Certain fundraising events are designated to provide reserves for future recurring costs. Such income is credited to the general fund. Other minor fundraising events are carried out by the branches and the income is in the general fund.

Resources expended

All expenditure is charged in the year in which it is incurred.

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians' fees and expenses which are under performance costs.

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the head office, 25% of costs are allocated in this way, whilst for other branches the percentage is 85%. Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising. Rental costs are charged to the SOFA on a straight-line basis over the lease term.

Tangible fixed assets

All tangible assets are stated at cost less depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Computer equipment	5 years straight line
--------------------	-----------------------

Pension costs

The charity operates a personal pension plan scheme for several employees. The contributions payable for the year are charged to the Statement of Financial Activities.

1 ACCOUNTING POLICIES (CONTINUED)

Taxation

The company is a registered charity and therefore is not liable for income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measure at their settlement value.

Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Cash at bank and in hand

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

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

2 INCOME FROM DONATIONS AND LEGACIES

	Unrestricted	Restricted	2022	Restated 2021
	Funds	Funds	Total	Total
	£	£	£	£
Government & other public authorities	-	8,500	8,500	108,686
Government grants - job retention scheme	-	-	-	40,771
Supporters, including corporate sponsors & general public	24,271	-	24,271	50,748
Charitable institutions	574,420	539,020	1,113,440	642,816
	<hr/>	<hr/>	<hr/>	<hr/>
	598,691	547,520	1,146,211	843,021

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
	£	£	£	£
Earned income	218,939	26,940	245,879	86,738

3| Although most concerts are provided free of charge, we also work in partnership with various organisations, such as local authorities, who contract with Live Music Now to provide specialist services as part of their social, educational, or healthcare programme.

4 INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
	£	£	£	£
Bank interest	-	-	-	1
Sundry income	-	-	-	1,052
	<hr/>	<hr/>	<hr/>	<hr/>
	-	-	-	1,053

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

5 RAISING FUNDS EXPENDITURE

	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
Fundraising consultant	14,175	-	14,175	-
Fundraising costs	3,282	-	3,282	472
Development director	62,690	-	62,690	-
	<u>80,147</u>	<u>-</u>	<u>80,147</u>	<u>472</u>

5| Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising.

6 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2022			2021		
	General Funds £	Restricted Funds £	Total £	General Funds £	Restricted Funds £	Total £
Musicians fees and expenses	110,605	236,451	347,056	45,028	136,416	181,444
Recruitment, auditions and training	24,122	22,317	46,439	21,972	100	22,072
Project expenses - other	33,724	19,583	53,307	2,768	21,244	24,012
Project delivery costs	104,170	206,313	310,483	136,174	102,990	239,164
Governance costs	4,773	-	4,773	3,600	-	3,600
Administration and office costs	327,098	-	327,098	301,989	-	301,989
	<u>604,492</u>	<u>484,664</u>	<u>1,089,156</u>	<u>511,531</u>	<u>260,750</u>	<u>772,281</u>

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

7 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

	General support	Governance	2022 Total	2021 Total
	£	£	£	£
Trustee meeting costs	-	957	957	-
Audit Fees		3,817	3,817	-
Independent examiners fees	-	-	-	3,600
	-	4,773	4,773	3,600

8 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

	2022 Total	2021 Total
	£	£
Rent, rates, heating & lighting	21,674	11,420
Office expenses (including accountancy)	36,828	37,474
Insurance	2,251	1,931
Bank charges	1,741	1,456
Development, advertising & publications	-	1,664
Staff Salaries and NI costs	597,898	460,870
Staff expenses	19,003	3,031
Sundry	19,554	22,918
Depreciation	1,321	389
	700,271	541,153
Allocated director to project delivery costs	310,483	239,164
Allocated development director to fundraising costs	62,690	-
Administration and office support	327,098	301,989

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

9 ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

	2022 Total	2021 Total
	£	£
Wages & Salaries	549,582	426,887
Social security costs	39,285	27,540
Pension costs	9,031	6,443
	<hr/>	<hr/>
	597,898	460,870
	<hr/> <hr/>	<hr/> <hr/>

10 STAFF NUMBERS

	2022 Total	2021 Total
Charitable activities and fundraising	13	15
Management	3	2
	<hr/>	<hr/>
	16	17
	<hr/> <hr/>	<hr/> <hr/>

11 TRUSTEE EXPENSES

	2022 Total	2021 Total
	£	£
Expenses reimbursed	-	-
	<hr/> <hr/>	<hr/> <hr/>

9 | The number of higher paid employees was:

In the band £60,001 to £70,000 - 1
(2021: £60,001 to £70,000 - 0).

10 | Staff numbers represent the average head count of staff employed during the year. Live Music Now invested in increased staff hours and full-time staff during the year. The key management personnel remuneration totals £130,000 (2021: £63,462).

No special retirement or leaving payments were made during the year (2021: £nil).

Pension contributions totaling £9,031 (2021: £6,443) were made during the year. As at the 31 March 2022 the was £1,939 in outstanding contributions payable (2021: £1,439)

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £269,945 (2021: £136,416) was paid.

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

12 TANGIBLE FIXED ASSETS

	Total £
Cost	
At 1 April 2021	5,833
Additions	2,155
Disposals	-
At 31 March 2022	<u>7,988</u>
Depreciation	
At 1 April 2021	389
Depreciation charge	1,321
At 31 March 2022	<u>1,710</u>
Net book values	
31 March 2022	<u>6,278</u>
31 March 2021	<u>5,444</u>

13 DEBTORS

	2022 Total £	2021 Total £
Sundry debtors	116,263	48,223
Accrued income	32,227	42,578
	<u>148,490</u>	<u>90,801</u>

13 | Accrued income includes a £31,329 NIHR grant which was received after the year end

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

14.1 CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2022 Total	2021 Total
	£	£
Other creditors	17,604	7,760
Accruals	3,500	3,000
Deferred income (see note 15)	-	25,000
Taxation and social security	14,315	8,975
	<u>35,419</u>	<u>44,735</u>

14.2 CREDITORS: AMOUNTS DUE AFTER ONE YEAR

Loan	<u>100,000</u>	<u>100,000</u>
------	----------------	----------------

15 DEFERRED INCOME

	2022 Total	2021 Total
	£	£
Balance as at 1 April 2021	25,000	55,725
Released in the year	(25,000)	(30,725)
Amount deferred in the year	-	-
Balance as at 31 March 2022	<u>-</u>	<u>25,000</u>

15 | Deferred income comprises grants which the donor has specified to be used in future accounting periods. All amounts have been released during the year

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

16 FINANCIAL INSTRUMENTS

	<i>Restated</i>	
	2022 Total	2021 Total
	£	£
Carrying value of financial assets measured at amortised cost	142,510	86,969
Carrying value of financial liabilities measured at amortised cost	121,104	110,760

17 FUNDS

	Restated Balance at 1 Apr 2021	Incoming resources	Resources expended	Transfers	Balance at 31 Mar 2022
	£	£	£	£	£
Restricted funds	430,672	574,460	(484,664)	(4,565)	515,903
General fund	69,010	817,630	(684,639)	35,211	237,212
Designated fund	30,646	-	-	(30,646)	-
	530,328	1,392,090	(1,169,303)	-	753,115

Within restricted reserves there are 6 material funds carried forward as follows:

Paul Hamlyn Foundation -	£86,686
Lullaby Project -	£37,878
WCVA -	£37,500
The Place -	£31,280
MVAT -	£29,337
Rayne Foundation -	£24,820
John Lyons -	£26,806

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

18 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 Total	2021 Total
	£	£
Net movement in funds	222,787	158,059
Add back: Depreciation	1,321	389
Deduct: Interest shown in investing activities	-	(1)
(Increase) in debtors	(57,688)	(35,912)
(Decrease) in creditors	(9,316)	(37,507)
	<hr/>	<hr/>
	157,103	85,028

19 PRIOR YEAR RESTATEMENT

In the year to 31 March 2021 an adjustment was made to reduce the loan from the Vernon Ellis Foundation by £40,607 to £59,393. This adjustment was incorrect and the financial statements of 31 March 2022 have been restated to correct this error. The amount outstanding as at 31 March 2022 is £100,000. (31 March 2021 £100,000), see note 22 for further details.

20 CAPITAL

Live Music Now Limited is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company contracted before he or she ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

21 CONTROLLING PARTY

The trustees of Live Music Now Limited are considered to be the controlling party of the company.

22 RELATED PARTY TRANSACTIONS

During the year a payment of £NIL (2021: £5,599) was received from Live Music Now Scotland. A charity with a number of common trustees.

During the year Live Music Now also received donation on behalf of Live Music Now Scotland, totaling £5,843, these were paid direct to Live Music Now Scotland in full.

During the year donations of £3,600 (2021: £3,600) were received directly from two of the trustees.

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation).

The full balance of £100,000 was still outstanding as at 31 March 2022. No interest is being charged on the loan.

The Vernon Ellis Foundation also made a donation in the year ended 31 March 2022 of £nil (2021 - £30,000)

Contact Us

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46 Montclair Drive,
Liverpool
L18 0HB

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info@livemusicnow.org.uk



www.livemusicnow.org.uk

Registered Charity No. 273596 (England & Wales)
Live Music Now Limited is registered in England
and Wales No.1312283



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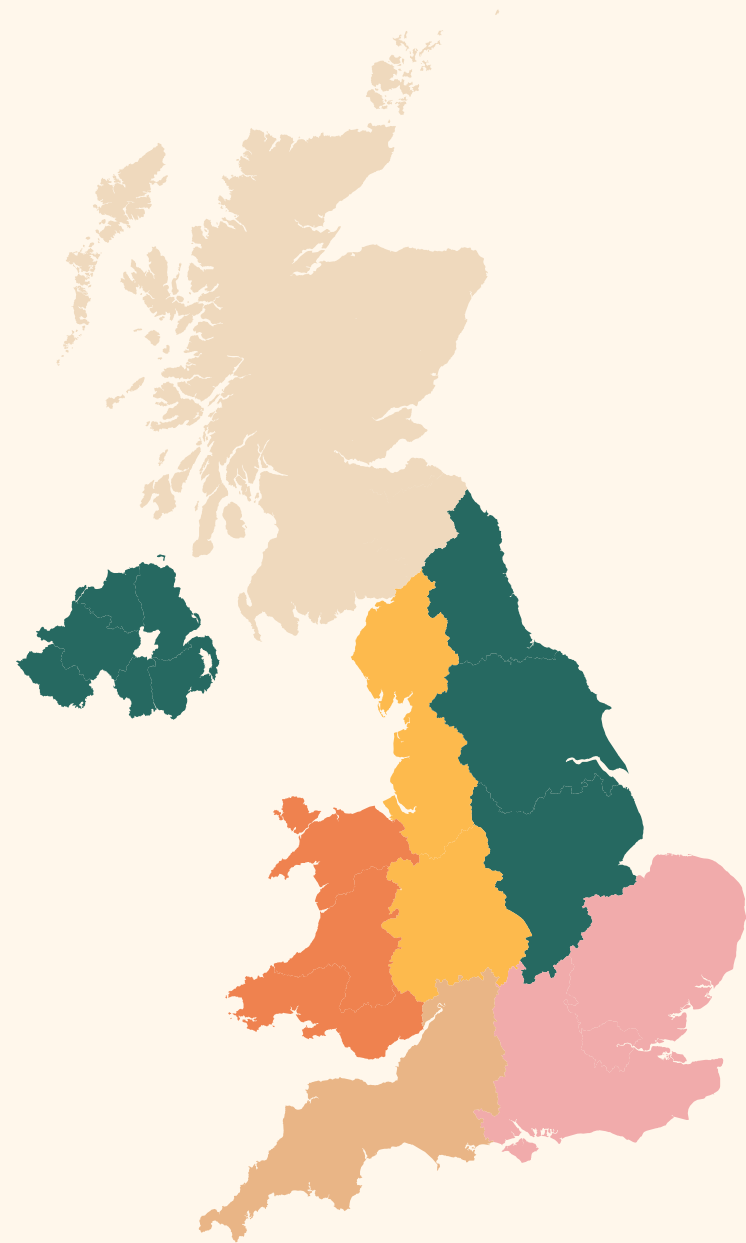


Image Credits

Page	Description	
1	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	Read More
2	Alice Phelps and pupil at Kingfisher Special School in Oldham. Level 3 Inspire Project. Photo credit: Luke Thornhill	Read More
3	Sir Vernon Ellis	
4	Janet Fischer (center) at Live Music Now Staff Retreat in June 2021.	
5	Spindle Ensemble at Claremont School, Bristol for #ReturnToLive 2021. Photo Credit: Evan Dawson	Read More
6	Meilana Gillard led a jazz workshop at Ardnashee School as part of a primary school tour for Derry Jazz Festival 2022	Read More
8	Mum and baby take part on Live Music Now Cymru's Lullaby Project in partnership with Flying Start, Swansea Bay University Health Board and Perinatal Mental Health Unit with funding from Arts Council Wales.	Read More
9	Musicians Angharad Jenkins, String Sisters and Bethan Semmens lead a Cymru Lullaby Project at St Paul's centre, Port Talbot with Swansea Bay University Health Board / Flying Start	Read More
10	Lullaby participant Colette sings with Live Music Now musician Pip Byran at a Lullaby Project performance at Museum of Liverpool	Read More
11	Residents enjoying a participatory performance with Lise Vandersmissen at Edwardstow Court, OSJCT.	
12	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021	
14, 15	Conor Lamb and Deidre Galway at their first in person concert with Apple Blossom Lodge, Armagh, Northern Ireland	Read More
16	Theatre of Sound's production of Judith's Castle at Stone Nest with Live Music Now musicians Cathy Hare (flute) and Mary Reid (harp)	Read More
17	Lise Vandersmissen playing at the University College Hospital NHS Vaccination Centre inside the London Design Centre, Islington	

18	Boubakiki lead an online music session for hospital staff at Southmead and Cossham Hospitals, North Bristol NHS	Read More
19, 20	Songs and Scones at Pickering Methodist Church in Yorkshire hosted by Ryedale Carers with musicians Meridiem Duo on harp and flute and Sam Rodwell on guitar.	
21	Musician Recruitment Workshop at Royal Welsh College of Music and Drama	
23	Wales Musician Recruitment at Aberystwyth Arts Centre	
30	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021.	
31	Live Music in Care residency at Appleby House in Epsom, Surrey with Will Ball (oboe) and Crag McLaren (clarinet). Photo Credit: Richard Eaton	
32	Glanrhos Care Home residents wrote a song with Anglesey based Live Music Now musician Tom Owen.	Read More
35	Inspire Level 1 project at Brent Knoll School, London with Storia Duo and mentor John Webb	
36	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	
37	Pupil at Foxwood School, Warrington engaging with Filkin's Drift as part of Live Music Now Musical Mondays.	Read More
39	Spindle Ensemble at Claremont School, Bristol for #ReturnToLive 2021. Photo Credit: Evan Dawson	
40	Elly Hopkins and Stuart Olive at St Georges Bristol for our Festive Online Concert Series	
42	Pupil at Claremont School, Bristol. Photo Credit: Evan Dawson	
43	Rudy Green with resident at OSJCT Monkscroft Care Centres, Cheltenham.	
45	Top Brass at Corneli Primary School, Wales for #ReturntoLive	
46	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	
69	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021.	



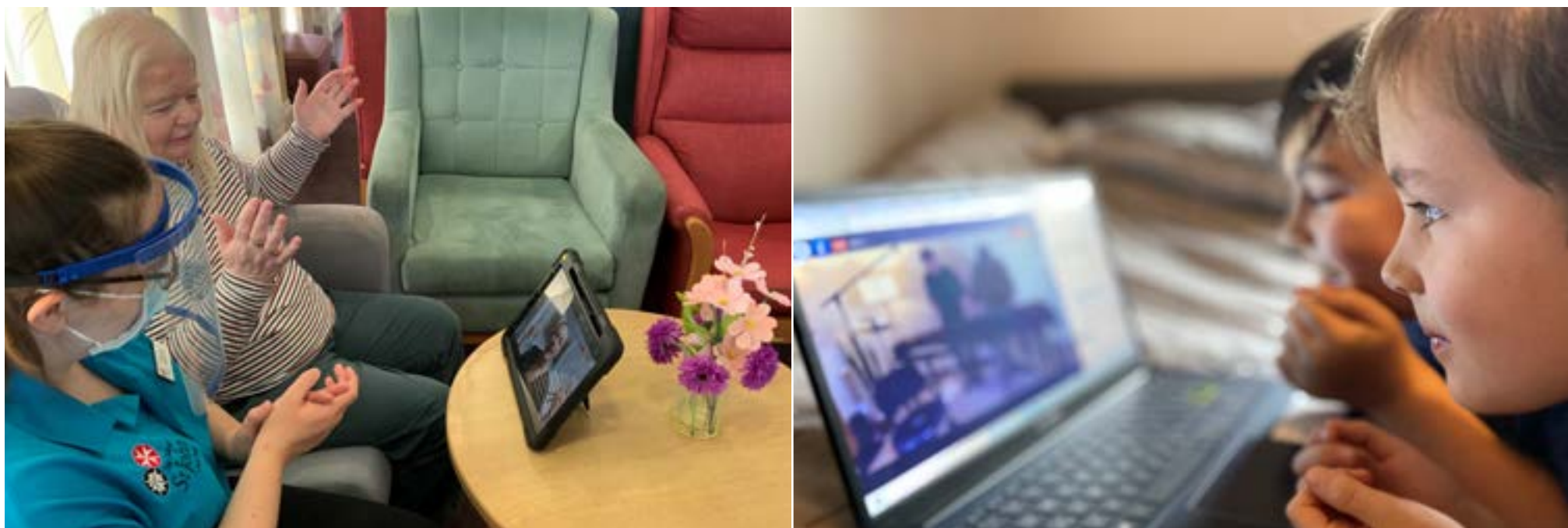
LIVE MUSIC NOW LIMITED

England & Wales - Charity number 273596

Accounts

LIVE MUSIC NOW **ANNUAL REPORT**

2020-2021



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INTRODUCTION

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MESSAGE FROM THE CHAIR OF TRUSTEES

Sir Vernon Ellis

2020 was for Live Music Now – as it was for so many of our partners and participants – a very testing year. The COVID-19 pandemic struck at the very core of our work. It forced us to re-evaluate the meaning of ‘live’ and our role in the communities we serve.

When Yehudi Menuhin and Sir Ian Stoutzker first created Live Music Now their vision was to bring live music to people who needed it the most, but who had the least opportunity to access it, whilst also supporting young professional musicians at the start of their careers. How then, could Live Music Now continue to make that a reality in the midst of a pandemic, and support so many of our partners and settings who were working on the frontlines?

Within 17 days of the first lockdown being announced in March 2020, our team pivoted our operations and developed new ways of working. They researched, devised and started delivering a whole range of programmes for all of our key

participants. I am enormously proud of the team for their accomplishments in those days of frantic re-skilling and reshaping our work, alongside managing demanding personal and family commitments.

Reflecting on that work now, we are all immensely glad that we were able to support our communities during that time. The impact of COVID-19 was profoundly felt by some of our most-exposed participants in hospitals, care homes, special schools and at home across the UK. We know that for many, the opportunity to partake in a music session once a week was an emotional lifeline during truly traumatic times. It also enabled us to keep employing and

supporting the 227 musicians who stood to lose their livelihoods overnight.

There was much to be learned this year as well. Going digital gave us the opportunity to open up and engage with people who previously knew nothing about our work. Live Music Now sessions usually take place behind closed doors across schools, hospitals, care homes and hospices reaching on average 85,000 children and older people each year. Now, through YouTube and other streaming platforms, our work is available to everyone.

Our central challenge was to understand how our personalised approach (which depends so much on audiences engaging and participating in the moment) could translate online. To do this we consulted with hundreds of musicians, care homes, schools, academic and sector experts around the UK – through surveys, phone and video calls – to understand their needs. We worked with an external technology consultant to bring it all together and found new expertise and skills within our own team. Our musicians enthusiastically shared their knowledge and technical skills with us and with each other, while providing engaging interactive sessions from their own homes direct to care homes, schools or families at home.

“At this time of challenge, isolation and crisis in care homes, there is more value than ever in bringing the very best live music performances from experienced, highly-talented, professional musicians to the people who live and work in care homes, offering entertainment, relief and connection with the outside world via the use of digital technology.”

Liz Jones, Policy Director National Care Forum

We also discovered barriers to receiving music sessions online, which are nuanced and varied. They ranged from poor internet connections or lack of equipment and expertise, to a content-overload that was not specific enough to serve their needs. There is, we discovered, no one-size-fits-all. Working alongside our settings, we developed solutions and ways round the barriers, including outdoor performances, to DVDs delivered by post, to a searchable library of recorded resources. We learned so much this year that we will carry forward to better serve and connect with our participants.

This pandemic has highlighted the very real gaps in services for many of the people we serve. The healthcare, Adult Social Care and education sectors tell us that social isolation and the impact of the pandemic is creating a

mental health crisis for older people, young people, families with children with additional needs, and their workforces. They all speak to the very urgent need and great demand for human connection through the arts.

I hope you'll enjoy reading more about the impact of our work here.

We welcomed Janet Fischer this year to the newly created role of Chief Executive. Her insight, sector knowledge, energy and passion for our work is invaluable as we seek to increase our impact to ensure that more people can access live music's power to change lives. Great thanks to Nina Swann for doing such an excellent job as acting Executive Director throughout the pandemic, ensuring that our freelance musicians were supported and that



our work continued despite the complexities posed during these challenging times.

2020 was a very difficult year, but in many ways an extremely important one. We are more connected than ever before with our communities, partners, and musicians. The team proved its ability to step up and deliver moments of solace, inspiration, and joy in very dark times, and we have learned much that we will carry forward with us. Most importantly, we kept music live.

Sir Vernon Ellis
Chair of the Board of Trustees, Live Music Now

NAVIGATING THE PANDEMIC

Live Music Now CEO Janet Fischer and Executive Director Nina Swann

In a year of intense change and challenges, CEO Janet Fischer and Executive Director Nina Swann recall the highs and lows of 2020.

Nina: Wow. Where to start? 2020. It was a big year.

Janet: It was. When I joined in January 2021, I was amazed by the work that the team had achieved in the previous 9 months. It seemed miraculous that within 17 days of the first lockdown the whole Live Music Now operation had pivoted from solely delivering ‘in person’ music events to becoming a completely digital operation, still offering live music activities but in completely different ways. It’s a huge achievement to turn a whole organisation – including 250 freelance musicians – around in just a couple of weeks.

Nina: We knew the first lockdown was coming but it was still a shock to have all of our

sessions cancelled in a matter of hours. We were very worried about the impact on our musicians. So one of the first things that we did was arrange for musicians to be paid for their cancelled sessions, while the Trustees pulled together a special hardship fund. We continued to make discretionary grants throughout the pandemic for musicians who couldn’t access other finance and were facing dire straits.

Meanwhile, it was essential that we continued to serve our partners and communities so we surveyed all our musicians and settings about their digital capabilities – could they watch films online? Would it be in a shared space or on individual iPads? Could musicians record material? Were they living with their ensembles or now having to work solo? From that we put

training in place for them and for ourselves! We were only one step ahead of our musicians – and in many cases they were teaching us new skills too.

Janet: And obviously the parameters everyone was working within kept changing, so even when we could get back into schools and care homes everything required new COVID policies and risk assessments. This was really important work. Working with Music for Dementia and the wider Musical Care Taskforce, guidance around singing in care homes was created and became the national standard for the entire adult social care sector.

Nina: I am so proud that we did not shut down. I think that speaks volumes about us as an organisation and how we always want to meet the needs of the communities that we serve.

Janet: The people we work with were delivering on the frontline everyday. We have care home partners that lost 19 residents in a single weekend. It was a devastatingly hard time. A senior care home manager said that she had faithfully watched our ‘Facebook Live for Care’ every single Wednesday, and that in the worst moments of the pandemic, it was the one thing

in her week that brought her joy. It was quite overwhelming to hear that a 50-minute concert was the single thing that kept someone going.

Nina: It just proves that the work that we do is necessary. It's not a nice to have. It's not entertainment. It's necessary. Because you can't look after people unless you're looking after their whole selves, including their mental health and wellbeing.

Janet: And our musicians are at the heart of that. We've really seen what an important role musicians have to play at the heart of their communities.

We are so fortunate to have such a generous and responsive team of both staff and musicians at Live Music Now. It's been at the forefront of our minds as we consider how we go forward. What is it that makes our team so special?

Nina: The excellence of our musicians is what truly sets Live Music Now apart. We don't dictate musical programmes for them. Our musicians use their own music as the starting point for their relationship with their audiences – they are their authentic musical selves, using the music that makes them tick. As a result



Live Music Now staff team started meeting weekly on zoom in the early days of COVID lockdown.

they're really passionate about it and better able to communicate with other people as a starting point. And that opens up conversations with their audiences about what they like and on into making music together. It's about collaboration and co-creating, not just a performance to be observed, which brings real authenticity and trust to the work.

Janet: Agreed. Also, our staff are extremely creative and great at holding all the threads together. It's a powerful combination. Everyday

they push us to be better, to think carefully about how best we can serve our communities and deliver exceptional work.

Nina: That drive has led us to use 2020 as a time to reflect and act on our diversity and inclusion. We were invited to take part in the initial cohort of I'M IN - a tool for auditing diversity and inclusion within music organisations - run by Music Masters. It was a real privilege to be given the opportunity and the space to think about this work in depth. Working alongside our Strategic Director of Wellbeing, Douglas Noble, we created a pan-organisational working group which has put in place new mechanisms for Live Music Now to broaden our musicians' cohort, uncover new talent and work more effectively with the whole range of communities that we serve.

Janet: I came to Live Music Now from an organisation in a world where the artists deeply reflected the communities they were working with. It took excellent work to a whole new level and made the work far more profound. For me it is vital that we have a diverse and representative workforce. To be taking Live Music Now on a similar journey to reflect and understand our communities is tremendously exciting. We

want the voices of our communities at the heart of what we do, and to work in much more collaborative way with all of our stakeholders.

Nina: We'll really start to see the fruits of this in 2022.

Janet: Absolutely. And we'll explore how we centre musicians within their local communities. We should be incentivising talented musicians to stay where they want to live and work as vital pillars in those communities, rather than all musicians feeling they have to move and live within a few cities which monopolise the UK's cultural opportunities.

We need to embed the work that we do and let it grow within communities. Like planting a tree you won't see grow. We want to start exploring what our early years interventions will mean to the adult social care sector in 90 years' time. It's a different and longer-term way of thinking.

Nina: Another big year coming then!

Janet: We've learnt a lot from the pandemic and as a result have a renewed confidence in our work. We are one of the largest employers of freelance musicians in the country and we have an obligation and a responsibility to start tackling some of the big questions for them like what success looks like in the music

industry; demonstrate how arts impact on adult social care; why music is so important in the classroom especially when working with children facing disabling barriers; and how music can be used as a communication tool and a function of a just and fair society. Just a couple of small things!



WHY MUSIC IS PARTICIPATORY

**Michael Spitzer, author of *The Musical Human*
Professor of Music, University of Liverpool**

Millions of years on from these origins, the function of human music hasn't fundamentally changed. Music is still quintessentially social and participatory. It is something we do with other people. By engaging with the gift of music, we are relating to others.

Before the Beatles were the Beatles, they were a skiffle band called The Quarrymen. What skiffle shares with musics as far apart as the Shona of Zimbabwe, the Peruvian Aymara and Midwestern American dance is that they are participatory.

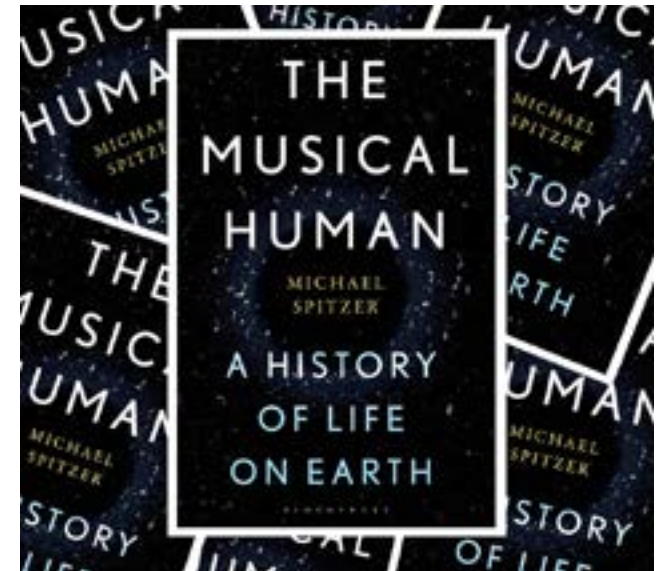
According to the ethnomusicologist Thomas Turino, participatory musics across the world have many features in common: they cater for a wide range of abilities; their success is gauged by the intensity of people's involvement rather than by artistic quality; they have open forms, without clear beginnings or endings, so people can join in and fall out whenever they like, and they are made up of cyclic repetitions of easy-to-remember short units. Because performances are only loosely scripted,

participants need to pay acute attention to each other in the moment, creating a heightened sense of synchrony and immediacy. Densely overlapping textures, wide tunings, unrelenting loudness and fast pace are a gentle cover for everyone to participate. Most importantly, participatory musics blur the line between musicians and audience, a boundary which is so prominent in the institution of the Western classical concert.

Of course, the Beatles soon left skiffle behind on their path to masterpieces such as *Sgt. Pepper* and *Abbey Road*, albums which demand as much rapt attention as any art music. It could even be argued that deep listeners of *any* genre can be as actively involved with the music as performers – that in the process of listening

we imaginatively recreate the music in our minds. Everybody gains from the experience of making music, as I've learned at the University of Liverpool where I teach.

The majority of students at the university study popular music and devote most of their energy to rehearsing in a band. There are many benefits. Playing together teaches group thinking, social bonding and the power of collective action. It enhances working memory and 'executive action', i.e., the conscious





control of actions, thoughts, and emotions, planning and focus (including ignoring distractions), as well as cognitive flexibility – adapting to challenges and novel situations. Most importantly, what binds the ensemble – any ensemble, from skiffle to gamelan, from Trinidadian steel bands to Pakistani qawwali – is the collective experience of emotion. Why do I think emotion is the crux of musical participation? The renewed influence of Darwinian evolutionary theory on the humanities has taught us that the phenomenon we call ‘emotion’ isn’t a matter of mere

physiological stimulation. Emotion blends together not just feelings but ideas, states of mind and behaviours. It turns out that music is the language of emotion *par excellence*. It is on the basis of shared emotion that music synchronizes a crowd’s thoughts, feelings and mental states. The child-psychologist Daniel Stern called this bond ‘affect attunement’. Stern was considering the emotional dialogue played out in a mother’s lullaby to her child, or in infant-directed speech. But ‘affect attunement’ applies equally to what happens within a band or in the football chants on the terraces at Anfield. It may also lie in the evolutionary roots of music.

We know that music is millions of years older than spoken language. Crickets chirp in regular beats, birds and whales sing. Strangely, given that humans evolved along the ape line, primates aren’t very musical: unlike the aforementioned birds and whales, they lack vocal learning (the ability to create new calls) and they have little sense of rhythm. Yet chimps, bonobos, and gorillas are creative inventors of gesture, with which they groom each other and hold the pack together. Gradually, as primates evolved into

early humans, sound took over from touch in a process that the anthropologist Robin Dunbar calls ‘vocal grooming’. A gesture strokes one individual at a time, while a voice can command many. This is why we still talk of being ‘touched’ by music. According to the biologist Tecumseh Fitch, the corticoneurons in a chimp’s fingers evolved into those in the human larynx. Thus, making music together, through singing, clapping and dancing enhanced a group’s cohesion by tuning the tribe with the same emotional state. Emotional attunement through music strengthened our ancestors’ ‘theory of mind’, an intuition of another person’s thoughts and feelings, and helped build the first societies. Music is arguably the most important thing we learned to do as a species.

Millions of years on from these origins, the function of human music hasn’t fundamentally changed. Music is still quintessentially social and participatory. It is something we do with other people. Even when we listen to music through earbuds in our arm-chair, we are plugged into a social network, because the language of music is made up of conventional patterns. Music is never alone. By engaging with the gift of music, whether it be as a maker or a listener, we are relating to others.



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LIVE MUSIC NOW ONLINE

In 2020, as many schools and care settings closed their doors, physical access to performance spaces became heavily limited. Freelance musicians faced cancelled bookings, empty calendars and a lack of vital income.

In the face of adversity, Live Music Now pivoted to produce a programme of pre-recorded and live-streamed events, enabling us to continue providing children, families, residents and staff with exceptional music, and providing our musicians with a much-needed income.

Accessed by care settings and families across our regions of operation, the concerts brought joy to those missing the social interaction and creative stimulus of our concert programme. Viewership figures hit 58,263 across pre-recorded and live-streams.

Pre-recorded

Starting from the first week of May 2020 and carried through until well into 2021, Live Music Now organised a total of 143 recordings from a wide variety of performers. These were created

centrally for our Wales, South East, South West, North East, North West and Northern Ireland branches. The videos were uploaded to YouTube, where they reached 27,286 viewers. This enabled families and care settings to access Live Music Now's content on-demand, increasing the accessibility of our work.

Live-stream

We moved our work with schools and care settings online via a variety of platforms including Zoom and Microsoft Teams. Besides the targeted digital work, Live Music Now also used Facebook Live to reach wider audiences. 52 live-streams took place, reaching more general audiences at home, in schools and in care settings between October 2020 and April 2021, engaging 92 musicians and reaching a total of 30,977 views on Facebook. This figure



is likely to understate the true reach as care settings and schools would tune in to watch the video from a single screen.

Live Music Now musician Zoë Wren, who event-managed part of the live-stream season, said the series *“turned out to be a really valuable experience... especially after the long break from performing live.”* The digital approach also allowed musicians to tune in and *“see different approaches”* from their peers, thereby increasing their own skillsets too.

Tom Hawthorn, drummer for Backchat Brass, used lockdown to learn new skills, saying: "Time to learn how to record the drums at home has also meant that I have started to develop a totally new skill set, allowing me to do things like remote recording sessions and online Zoom teaching."

Read more from him here:
bit.ly/3clRAhV

However, this pivot was not without its difficulties. Musicians had to get to grips with new roles, unfamiliar technology and unpredictable internet connections. Some performers moved into jobs outside of performing arts and were no longer available for concerts.

Some musicians, however, jumped at the opportunity to take their work online.

"I've had to adapt, learn new skills, and be more independent as a musician," said one in a survey



of musicians Live Music Now conducted. *"I managed to build up a good amount of online work,"* said another, *"with more pupils and online streams/workshops."*

The future

Delivering work online has allowed Live Music Now to reach more isolated audiences

and engage musicians from further afield. The success of the digital programme has encouraged us to develop a hybrid offering, where on-demand videos now sit alongside our live events programme. This enables us to tailor our offer to suit the needs of the variety of settings in which we work.

CHILDREN & YOUNG PEOPLE

Karen Irwin: Strategic Director, Children & Young People

888

sessions for children and young people, including:

403

online sessions for individual children and their families at home

128

online sessions for 31 special education schools

87

recorded concerts and resources

10

live streamed concerts for multiple schools and families

In a year that has been exceptionally difficult for everyone, disabled children and young people (and their families) were among those disproportionately affected.

Existing social and economic inequalities, including a lack of access to music education, have been exacerbated during the pandemic. Many families have been cut off from vital therapies and support services, and their feeling of abandonment affected their mental health and well-being.

As a leading provider of inclusive musical activities in special education settings, children's hospitals and community centres, we know the important role that music-making plays in supporting children and young people's personal, social, emotional and cognitive development. Music is children and young people's favourite pastime¹, equal to gaming

and ahead of sport, drama, dancing, and arts & crafts. For children with communication difficulties, it opens up new ways to express themselves. For those who find social interaction difficult, our sessions provide a safe environment to enjoy peer interaction.

For these reasons, when the pandemic hit, we were determined to keep our programme going by adapting provision and creating new ways for children and young people to access music-making. Following consultation with schools and our musicians, we dived straight into the world of online live music.

One of the first steps was to commission Live Music Now musicians to record short accessible performances for a new free library of concerts to share with schools and families. This became a resource that we continue to build and share widely today.

Amidst significant challenges faced by schools in delivering learning remotely, we adapted our national *Inspire* programme, which supports music provision in special education settings. Musicians-in-Residence, delivering year-long programmes in host schools, connected directly online with

¹ The Sound of the Next Generation, Youth Music and Ipsos MORI, 2019 <https://youthmusic.org.uk/sound-of-the-next-generation>

individual pupils at home and in schools, using methods piloted by the South East branch. In one Somerset school, classmates worked individually with their musician to create a music video, providing valuable peer connection during a time of intense social isolation. Other Musicians-in-Residence liaised with school staff to create easy-to-use musical resources for the classroom and at home, with the aim of keeping music-making going.

In the summer of 2020 the Live Music Now Wales team trail-blazed a new online family programme to support the mental health of children experiencing a particularly difficult time during lockdown. Musicians were paired with a family for a series of 8-10 online personalised music sessions, providing much-needed social connection. The programme was developed further by the Northern Ireland team, exploring the use of digital music apps to promote inclusion of children and young people with disabilities, and launched in March 2021 in North West England with NHS partners on International Social Prescribing Day, under the title of *Including Me*. Over 80 isolated families took part in the programme throughout the year.



Autumn 2020 saw musicians return to limited face-to-face work with children and young people, having undertaken training and risk assessments to ensure musical activities could be delivered safely. In the North East, the Dovetail Trio were amongst the first to visit a school to perform a live concert and work with class 'bubbles'. Another memorable moment was the resumption of our long-standing residency at Alder Hey Children's Hospital, Liverpool. The unique design of the hospital with its individual rooms for patients, meant

that our six musicians could deliver their music sessions safely, working in full PPE and following a strict health and safety protocol.

In December 2020 there was another 'first' when the South West team worked with Devon and Torbay Music Education Hubs to broadcast a live concert to schools across the region. This highly cost-effective method of bringing live music directly into multiple class-rooms led to the launch of Musical Mondays, a new series of live online concerts opening new ways to work in partnership with schools, music education hubs and music services.

On reflection, it's been a remarkable year of innovation, creativity and expansion. This was made possible by the excellent teamwork across our branches, the creativity and resilience of our musicians and the flexibility and commitment of key partners and funders. Next year will be all the richer as we incorporate these new ways of working into our programme to continue supporting the provision of live music to those who would benefit most.

Karen Irwin
Strategic Director
Children and Young People

THE DOVETAIL TRIO AND EAST RIDING FOLK

East Riding Folk was a Musicians-in-Residence collaboration between **Riverside Community Special School** and Live Music Now musicians **The Dovetail Trio**, led by Rosie Hood. Riverside School applied to Youth Music for funding and were awarded just over £10,000 to devise the project which included working within the local community. In March 2020, the funding arrived.

In September 2020, with a lot of rethinking and re-working (think risk assessments, social distancing, masks, plenty of ventilation, bubbles and Microsoft Teams!) the project was ready to begin.

The Dovetail Trio worked with a range of groups across the full Key Stage range – sometimes in-person, and often streamed into classrooms from the main hall to ensure ‘bubbles’ remained intact. This approach had the added benefit of being able to reach families and children who were isolating at home. The musicians delivered harvest-themed workshops, covering many aspects of making music including soundscapes, songwriting, rhythm and listening skills

through a variety of folk songs. The children participated well using actions, singing and playing both tuned and untuned percussion, and the level of engagement was high, even through a screen.

Following the second lockdown, Riverside School and Rosie worked to build a new approach to delivery using Microsoft Teams as a streaming platform when required. By this point school staff, pupils and musicians were confident in using digital teaching methods and Rosie was able to work with several classes on a regular basis. These sessions enabled pupils to develop their composition skills in the context of local folk songs – exploring a sense of ‘place’ and heritage.

The project engaged 38 children, five staff and three Live Music Now musicians on a weekly basis. 24 students aged 15-16 were supported in achieving their ASDAN Expressive Arts Award – which was an unexpected benefit of the delays over the academic year! The final workshop sessions in July 2021 were attended by over 120 students.



INCLUDING ME

Looking for ways to engage young people with live music during the pandemic, we launched *Including Me*, a music programme aimed at families with children experiencing a challenging time due to lack of social interaction, family circumstances or their additional needs not being met.

Including Me pairs a musician with a young person and their family for ten sessions, during which they explore musical performance, instruments, song-writing and improvisation. Musicians receive ongoing training in how best to transfer their work online while ensuring sessions remain engaging and interactive. Using a suite of apps to promote participation and inclusion, families and musicians compose songs together in sessions created for and led by the young people at the centre of the work.



Read more about Including Me here:
www.livemusicnow.org.uk/including-me/

“It was a Jack-and-me time each week – we had fun together and were able to develop and build on this time by continuing to work on the music project during weekends.”

Parent

“I’ve been able to personalise the content and make the sessions responsive to the children’s needs. It’s been lovely getting to know the families and watching the children develop and progress over the weeks. I felt I was able to make a small difference and give ideas to the parents on how to continue with the musical activities throughout the week. It has proven how important music is for the health and wellbeing of children and their families.”

Angharad Jenkins
 Live Music Now Wales musician

MUSIC AS MEDICINE WITH ALDER HEY CHILDREN'S HOSPITAL

In 2021, we rounded off *Music as Medicine*, the latest collaboration between Live Music Now and Alder Hey Children's Hospital, Liverpool. Over the past year-and-a-half, six Live Music Now musicians worked with 55 long-term patients to improve their quality of life and musical skills during their stay in hospital.

During the music sessions, patients explored and played different instruments including the ukulele, mini harp, keyboard and percussion and learned to use digital music apps. Many patients also worked with the musicians to compose and perform their own songs, inspired by their interests and personal experience.

When the pandemic hit in March 2020 the programme was put on hold. However, over the summer, the hospital produced a rigorous set of protocols enabling the musicians to return to face to face delivery in October 2020 – one of the only hospital music programmes in the UK to resume in person during the pandemic.

Music as Medicine is the latest programme in an ongoing partnership between Live Music Now and Alder Hey, funded by Youth Music. The next phase of the programme will be launched in January 2022.

Read more about Music as Medicine here: bit.ly/AlderHeyLMN

"Music helps me forget about my treatment for a while."

Harry, aged 10

"It made me the happiest I've been in hospital."

Elsa, aged 9



Tŷ HAFAN CHILDREN'S HOSPICE FOR WALES

Live Music Now Wales started their musical partnership with Tŷ Hafan, the children's hospice for Wales in April 2018, with regular "All Together Now" live music concerts for families and life limited children to enjoy together.

These live performances continued thanks to lottery funding until March 2020 when the pandemic hit and everything shut down. As the children at Tŷ Hafan were some of the most vulnerable to the effects of Covid19, the hospice was not able to continue their respite services for families and were forced to focus solely on those needing end of life care. These changes hit the wellbeing of both staff and families hard.

LMN Wales approached Tŷ Hafan in February 2021 about the possibility of running online live music concerts to provide creative connection to those attending Tŷ Hafan once more, despite the restrictions. A Facebook fundraiser raised over £3000 and their first virtual concert featured Mezzo Soprano Nicole Boardman of Boardman Ferla Duo. The impact and importance of this session was more than anyone could have predicted:

"I just wanted to say thank you so much for the virtual concert you facilitated for us last week. Both children who took part got so much out of it, however you made a real difference to one family. One child who took part sadly died the next day. He had been very unwell but was able to take part in the Live Music Now virtual concert. It was the last activity he took part in. He was able to listen to the concert with both his parents, whilst making music of his own. This has given the family beautiful, invaluable memories which I am sure they will treasure forever. I wanted to share this with you, as your virtual concerts really do help us to make every short life a full life."



"We're so grateful that our families get to be taken out of themselves at a really tough time and experience the joy that your concerts bring. Music can and does make a real difference to Tŷ Hafan families and we are incredibly grateful for your continued support - it really does make a huge difference."

Emma Atkins, Play Coordinator

TŶ HAFAN HOSBIS PLANT YNG NGHYMRU

Dechreuodd Live Music Now Cymru ei bartneriaeth gerddorol gyda Thŷ Hafan, hosbis plant yng Nghymru, ym mis Ebrill 2018. Cynhaliwyd cyngherddau cerddorol byw "Pawb Gyda'i Gilydd Nawr" ("All Together Now") ar gyfer teuluoedd a phlant â chyfyngiad oes er mwyn iddyn nhw fwynhau gyda'i gilydd.

Roedd y perfformiadau byw hyn yn parhau, diolch i arian loteri, hyd at fis Mawrth 2020 pan oedd y pandemig yn dechrau a phopeth wedi cau. Gan fod y plant yn Nhŷ Hafan yn rhai o'r rhai mwyaf bregus i effeithiau Covid19, ni allai'r hosbis barhau i gynnig gwasanaethau seibiant i deuluoedd. Gorfodwyd hwy i ganolbwyntio'n unig ar y rhai oedd angen gofal diwedd oes. Roedd y newidiadau hyn yn taro llesiant y staff a'r teuluoedd yn galed.

Ym mis Chwefror 2021, gofynnodd LMN Cymru i Dŷ Hafan a fyddai'n bosibl cynnal cyngherddau

cerddorol byw ar-lein. Byddai'r rhain yn rhoi cysylltiad creadigol, unwaith eto, i'r rhai sy'n mynychu Tŷ Hafan, er waetha'r cyfyngiadau. Roedd rhywun ar Facebook yn codi dros £3000. Yn canu yn eu cyngerdd rhithiol cyntaf roedd y Mezzo Soprano Nicole Boardman o Ddeuawd Boardman Ferla. Roedd effaith a phwysigrwydd y sesiwn hwn yn fwy nag y gallai unrhyw un fod wedi rhagweld:

"Hoffwn ddweud diolch yn fawr am y cyngerdd rhithiol a drefnwyd gennych ar ein cyfer yr wythnos ddiwethaf. Roedd y ddau blentyn oedd wedi cymryd rhan wedi cael cymaint allan ohono, fodd bynnag roeddech yn gwneud gwahaniaeth go iawn i un teulu. Bu un plentyn a fu'n cymryd rhan, farw'n drist iawn drannoeth. Roedd wedi bod yn sâl iawn ond llwyddodd i gymryd rhan yng nghyngerdd rhithiol Live Music Now. Hwn oedd y gweithgaredd olaf iddo gymryd rhan ynddo. Llwyddodd i wrando ar y cyngerdd gyda'i ddau riant tra'n creu ei gerddoriaeth ei hun. Mae hyn wedi rhoi atgofion gwerthfawr, hyfryd i'r teulu ac mae'n siŵr y byddan nhw'n eu trysori am byth. Roeddwn am rannu hyn gyda chi, gan fod eich cyngherddau rhithiol gwirioneddol yn ein helpu i wneud pob bywyd byr yn fywyd llawn."



"Rydyn ni mor ddiolchgar bod ein teuluoedd yn gallu mynd y tu hwnt iddyn nhw eu hunain ar adeg mor anodd a phrofi'r hapusrwydd y mae eich cyngherddau'n ei gynnig. Gall cerddoriaeth wneud gwahaniaeth go iawn i deuluoedd Tŷ Hafan ac maen nhw'n gwneud gwahaniaeth. Rydyn ni'n hynod ddiolchgar am eich cefnogaeth barhaus - mae wir yn gwneud gwahaniaeth anferthol."

Emma Atkins, Cydlynnydd Chwarae

ADULT SOCIAL CARE

Douglas Noble: Strategic Director, Wellbeing

350

concert DVDs produced and distributed to care homes and those at home

191

interactive livestream sessions delivered in residential care settings for older people

36

Live Music in Care weekly livestreamed concerts for care homes on Facebook Live reaching over 20,000 people

45

online sessions for sheltering older people and their carers/families at home

66

Pre-recorded concerts and resources

Partnership, cooperation and activism all played important roles in our work during a year that was extraordinarily hard for our friends and partners who live and work in care homes.

Live Music Now had to play an active role in reducing the risk of people – already isolated by their condition and circumstances – becoming even more cut off.

We moved to provide live music in a way that was accessible online, supported by guidance, information as to what was available, and supporting the sharing of best practice. This was an unconditional offer avoiding putting any extra demands on the care settings and responding to the need for our work in an effective way.

We produced Live Music Now at Home, Live Music in Care Facebook Live broadcasts and outdoor concerts, where and when safe to do so. We know that this work made a difference to people living and working in care. Our evaluations show that, of those who took part in these activities and gave feedback, 100% of the care staff team members said that watching our LMN Online streamed concerts lifted their mood, 100% of older people who took part in our interactive online music sessions said that they enjoyed taking part and that doing so lifted their mood, and 92% of residents who attended care home garden concerts had their mood and engagement lifted from before to both during and after taking part.

We needed to remain active as advocates by campaigning for the value (and need for growth) of music in the care experience, in particular for those living with dementia. In partnership with Music for Dementia, we continued our leadership of the Musical Care Taskforce. We continued convening and chairing our Steering Group meetings, with Playlist for Life, The National Care Forum, The Association of British Orchestras and the Care Quality Commission, looking for ways to offer leadership and support.

This manifested in the *Keeping the Music Going* activities, comprising a survey of what those in care settings were doing, followed by an online event in October in partnership with the National Care Forum, attended by over 70 people; care workers, providers and settings; care sector membership organisations; musicians; music and health professionals; and people living with dementia. The session encouraged innovation and creativity. Having fun, joining in and “having a go” were the key takeaways. We also received a request for guidance on how to keep singing while mitigating the risks of airborne transmission, which led to us creating the “Dose of Music” Paper.

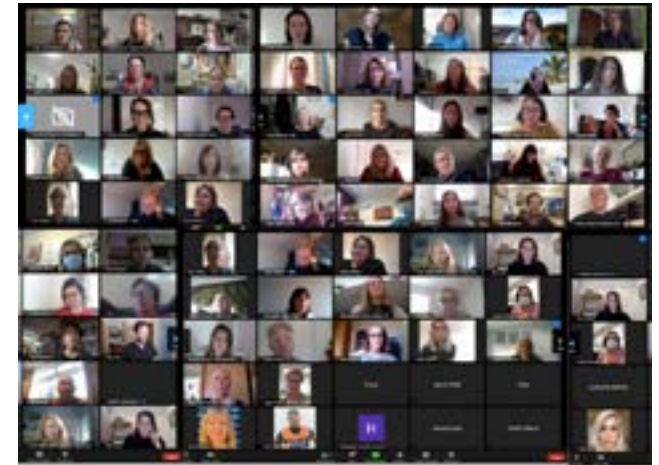
In November, we were invited by the All-Party Parliamentary Group on Arts, Health and Wellbeing to present on the role of music and musicians during a webinar on Care, Care Homes and the Arts and Creativity. We presented Live Music Now’s work with care professionals around developing a culture of care. We shared the hard work and the achievements of the Live Music Now team, the musicians and care setting staff in the Live Music in Care project and in keeping live performance going during the pandemic.

You can watch the session here: bit.ly/APPGArtsandHealthSW

In February, we were invited to present to a Private Roundtable on Music & the Arts for People with Dementia in Care Homes, convened by Ian McCreath, Alzheimer’s UK, Music for Dementia and Nicola Gitsham, Head of Social Prescribing Personalised Care for NHS England. We advocated for the value and impact of carefully-delivered person-centric live music as well as the potential to develop the care setting staff to support this, demonstrating how this creates happier places to live and work.

Throughout the year, we have also been an active member of the Music Care Conference Steering Group, developing the programme for the third Power of Music Innovations in Care Conference in March, hosted by the University of Nottingham and Room 217. Live Music Now chaired an international panel discussion focusing on working with older people through music.

We also had a responsibility to share and contribute to the national sector-wide learning and understanding being gained through the innovative ways that Live Music Now and others were responding to the pandemic.



We contributed a case study to a Culture Health and Wellbeing Alliance Report entitled “How have culture and creativity been supporting people in health, care and other institutions during the Covid-19 pandemic?” which was published at the end of the year.

Douglas Noble
Strategic Director, Health and Wellbeing

IN TUNE WITH COVID

In Tune with Covid, a paper for the Adult Social Care sector, was published in partnership with Music for Dementia, Care England, NAPA and the National Care Forum. To download and read the paper, visit: bit.ly/3nrGJtt

In November 2020, in response to the demand from people working in the ASC sector at the Keeping the Music Going event, we co-wrote and published this paper to support the sector in mitigating the transmission risk posed by singing, enabling people to take an informed decision on when and how to sing. From the event, it was clear there was a desire to keep on singing, as care settings saw



a significant benefit for helping those living with dementia feel part of a community in the face of Covid-imposed isolation. In the months following the report's publication, NAPA told us they were sending it out to multiple care homes every day, and that feedback from their members was hugely positive.

"We used the information to form a full risk assessment which we now follow to keep our residents safe whilst singing. It made a massive difference to our Advent of Activities. Thank you!"

NAPA Member Care Home

ENSEMBLE HESPERI & PARK AVENUE CARE HOME

Live Music Now musicians Mary-Jannet Leith and Thomas Allery of Ensemble Hesperis were delivering a 12-week music residency at Park Avenue care home in Bromley, when the Covid19 lockdown was declared. Here they describe how they continued to visit residents online, and the fantastic musical response from the care home staff team as well.

“Having already built up an excellent rapport with staff and residents at Park Avenue, we asked whether they might be able to set up a live link via Zoom for remote delivery of the rest of the sessions. On the day before the first online session, we e-mailed a Zoom invitation to the care home contact, so that they could access the live stream well in advance.

We set up in our front room, with harpsichord and recorders ready, natural lighting, and with a camera angle suitable for both musicians. Because we had several weeks’ experience at this care home, we knew which songs were favourites.

One of the main challenges was not being able to move around the room to make sure all residents feel able to engage with the activities, so it’s really important to have a detailed phone-call with the care home contact well in advance of the session. For us, it really helped to send a session plan by e-mail, and to discuss with the care home who will be in the room who can help to lead activities.

Another challenge, compared to a typical Live Music Now session, is not being able to see the residents’ responses in person. As Live Music Now musicians, we usually rely on this to adapt the session, repeat or develop successful activities. Although it’s not possible to overcome this completely, we managed to keep the rapport with the residents by asking more questions, and using residents’ names.



Despite some challenges, we feel that the sessions were really benefitting the residents and staff, and that singing, in particular, is a brilliant way of building community spirit. This is something that can quite easily be done remotely, using songs and activities already familiar to residents in care homes. We felt very positive and uplifted after each session, and were surprised how much we felt like we had been in the room, despite not leaving our living room.”

Read more at bit.ly/3kI8IbV

SINGING IN THE RAIN

Live Music Now musicians pitched up in the gardens of care homes to continue involving residents with live music.

Live Music Now North East worked with Leeds City Council Adults and Health service to bring live music engagement to the Leeds Recovery Hub. The hubs provide community care beds for older people, including those who are recovering from Covid-19. Local Live Music Now musician Simon Robinson provided a live outdoor performance which people could see and hear in the central courtyard.



Furthermore, as a result of the Musical Care Homes project, funded by Quartet Community Foundation, residents in Bristol enjoyed singing (within Covid-safe guidelines), moving to music and using percussion instruments. This creative solution enabled Live Music Now to host



three concert tours comprising a total of 18 performances for all residents and staff of six AbleCare care homes. Musical genres ranged from jazz (by the Hopkins Oliver Duo) to folk (Bowreed) and classical (performed by Taff Duo).

MONKSCROFT CARE CENTRE

“Everyone is a musician, and has musical identity; taking the time to explore this, having fun, and being playful, will help music to grow in a setting.”

Live Music Now has been working with Monkscroft Care Centre in Cheltenham since 2017. After seeing the positive impact that regular music-making had on residents and staff, Monkscroft raised funds for a further residency in 2019, this time working with LMN singer-songwriter Julia Turner and bringing in young children from a local nursery. Residents and children taught each other favourite songs and wrote their own lyrics and songs together.



According to Activity Coordinator Sarah Davis, when the pandemic hit “Our way of engaging with music had to change in many ways. We were still able to offer those natural musical engagements daily; however we immediately missed that engagement with our local community such as musicians visiting us.” To help bridge the gap, Julia [created a video for Monkscroft residents](#) where she sang songs familiar to residents from her project there, including one they

wrote together with the children about the chickens that used to live at Monkscroft. The familiarity was really important and helpful, as residents recognised the songs they had formerly enjoyed as a group, sparking memories and lots of conversation.

“We really valued the pre-recorded videos that were available to us from Live Music Now. We found them really useful to use on a 1:1 basis, and this also enabled us to use the same video multiple times if we wished. It was a wonderful way of using music in a meaningful way when group activities were not possible during the pandemic.”

Sarah Davis

Read more here:
bit.ly/LMNMonkscroft

THEY'RE STILL SINGING AT APPLE BLOSSOM LODGE

In 2020-2021, we piloted a scheme funded by the Arts Council of Northern Ireland's Arts and Older People Programme, exploring how music could be delivered remotely on a one-to-one basis. Musicians Deirdre Galway and Louis McTeggart held six weekly musical sessions via Zoom, working on an individual level with four residents at Apple Blossom Lodge, supported by staff. iPads, loaded with accessible apps were also provided, and within days, men in their eighties were using GarageBand.

Through Deirdre's repertoire of Irish traditional music and Louis' guitar-playing, residents became highly engaged and looked forward to seeing the musicians. Rather than the screen acting as a barrier, it



allowed for connection between musicians and residents, and meant Live Music Now could continue delivering its work at a time when in-person visits were not possible. The residents took their digital tools and turned them into instruments: one rediscovered his musical past through a steel guitar app, playing along with Louis and writing five songs of his own during the project...

It offered residents a sense of purpose and motivation, and care home staff



commented that the project had *"encouraged social interaction between the residents through music."* Staff also mentioned there had been *"a lot less disruptive behaviour"*, freeing them up to provide better care for all residents. Working closely with the four, staff were able to build up rapport, while expanding their care toolkit at the same time. It also boosted staff morale, with one member commenting: *"It puts you in a good mood as well, because you're sitting there and bopping along."*

The impact long outlasted the visits, and staff told Live Music Now: *"They're still singing!"*

OUR MUSICIANS

227

Musicians currently on the scheme

1712

paid opportunities throughout the pandemic year

20

online training workshops

200+

musicians upskilled through training webinars and practice forum addressing pandemic-specific topics

For Live Music Now's roster of freelance musicians, the onset of the pandemic meant financial disaster.

As care homes and schools closed their doors and performances and residencies could not go ahead as planned, and the final weeks of March were spent in close communication with musicians to see how we could assist them.

The work was two-fold: supporting musicians financially by finding a way to continue live performances, and supporting musicians' mental health through this tumultuous time.

Our Trustees generously donated over £15,000 to set up a Hardship Fund to cover artists' cancellation fees to the end of April where projects funds could not, and in the first week of April – with the entire Live Music Now team working from their kitchen tables and

hastily-built home offices – we sent out the Remote Readiness survey to gauge musicians' preparedness to perform online. The skills and experience levels among the musicians were hugely varied, but there was appetite to learn and to support others in learning, especially around tech, presenting online and the quality of recording and broadcast.

A week later, we hosted online training "The Show Must Go On", a session as much about digital training as it was about fostering a feeling of solidarity and togetherness. We pivoted quickly to create Live Music Now at Home, organising large-scale recordings of performances to be sent out to our care settings and schools, then focused on improving the quality and framing of those videos. We put together resources for musicians detailing best practices, tech and facilitation guidelines for running sessions of all types online. In June we followed up with musicians in a session on what we'd learned so far from digital performances.

Performers had extremely varied experiences of the pandemic. Some, isolated from their fellow performers and feeling the financial insecurity, experienced a drop in mood and a lack of motivation to play their instruments.

“I had many days last year where it was difficult to get out of bed and make myself do anything. My confidence in my ability as a musician has decreased massively.”

For others, living together with ensemble members or eligible for the UK Government’s SEISS, the change in pace enabled them space and time to learn new skills, devote attention to their families and continue their creative practice.

“Working as a carer has undoubtedly given me invaluable life experience which I hope will in turn continue to have a profound impact upon my creative out-put.”

Siân Dicker, an opera singer who retrained as a carer for people living with dementia

In September, we could look to the future with more optimism, as restrictions began to be lifted. We sent out another questionnaire gauging performers’ willingness to return to in-person performances. On the whole, musicians were keen to return both to indoor and outdoor performances, provided measures were in place to mitigate the risks: ventilation, sanitiser, masks, and social distancing.

In November 2020, we hosted the Practice Forum online, bringing musicians together to discuss important aspects to us in our music-making: engaging people through live performance, our mental health, and agreeing shared values and actions to improve inclusion in the sector.

“I came away with a widened perspective of the social and ethical implications of my work as a musician: our responsibility in our choice of language, or the repertoire we choose to share, if we are to harness music as a powerful tool for pulling towards a fairer and more inclusive society.”

Live Music Now Musician, following the Practice Forum, 25-26 November 2020.

Musicians appreciated being in close contact with Live Music Now throughout the year, and said the following about our resources and training:

“Really uplifting and gave me some much-needed positivity!”



“Life is bleak for musicians at the moment so hearing something inspiring was the best thing to get exposed to. It’s helpful for motivating yourself into coming up with ideas.”

“I’m super grateful for all of the support Live Music Now have given us through this difficult time. I feel so lucky and privileged to work for such an organisation.”

Nina Swann
Executive Director

PANDEMIC DIARY: CONOR LAMB AND DEIRDRE GALWAY

22 MAY 2020

We were in the USA with our band Réalta when the pandemic began to impact Ireland. By the end of our three-week tour COVID-19 was also beginning to impact America



and our last concert was cancelled. We were disappointed to miss this sold-out St. Patrick's Day show, but understood it was necessary for everyone's safety. It's pretty devastating, not only due to our lost income, but because we really do enjoy the travel and performance aspect of our job.

Isolation is hard because we are removed from the many things that bring joy into our lives – our family, friends, interaction with other musicians, travel, going to concerts and eating out. It's also difficult because it disrupts our

peace of mind, and this stress is compounded by the indefinite cancellation of our work and lack of financial support from the government.

Live Music Now has been particularly proactive in supporting their musicians and providing opportunities to work remotely. We are currently producing a series of Live Music Now videos aimed at a care home audience that will be made available online and on DVD. We hope to bring some joy to the listeners with these 30-minute concerts which include folk songs, lively dance tunes and relaxing airs. While most of the concert is filmed in our living room, we have also included footage of the outdoors to give our audience a connection with nature while so many are currently cocooning indoors.

"We look forward to the day this pandemic is behind us and we can return to the job we love, performing live music."

Read Conor and Deirdre's full pandemic diary here: bit.ly/3Du15aY

Watch all the videos Conor and Deirdre produced for Live Music Now [here](#).

PANDEMIC DIARY: ROSIE BERGONZI

6 OCTOBER 2020

The first weeks were a blur of emails of cancelled projects. Every day the calendar felt like it was teasing me with where I should have been. I was supposed to be in theatres, solo shows, tours, workshops and festivals but each day I was waking up in my bed staring at another day stuck at home.

It felt so difficult to be motivated to work during those first scary weeks... I couldn't see the purpose of practising without performance. Slowly I began to enjoy the time I'd always wanted while rushing between gigs.

In the aftermath of George Floyd's death there was a reaction to the Black Lives Matter movement I'd never seen in my white friends. Suddenly my timelines were flooded with images of death, shattering statistics

and general outcry. It felt like people acted like they had just discovered racism, and wanted to tell me, a Black woman, how bad they've realised prejudice is. It felt mostly well intentioned, but not enough.

I wanted it to be the catalyst for change, but I wasn't sure it would be. My fire to create was reignited, and I wrote I'm Not A Hashtag in a night.



Other songs followed. I'm most proud of my final song 'My Hair is My Power. It's a documentation of my journey to loving myself as a mixed-race person. I was so scared about releasing it to the world I pulled the plug three times during its creation.

It's such a different, terrifying, experience to put your name beside words and stand by them. Once they're written you can't control how they are perceived, it's out of your hands. But music has the power to reach people. I've been overwhelmed by strangers and unexpected friends complimenting me, saying my pieces resonate with them. All I want to do is make people stop and think, and on that level I'm immensely thankful for the lockdown. It has given me a platform to share, and the confidence to use it.

Subscribe to Rosie Bergonzi's You Tube Channel [here](#).

Read Rosie's full pandemic diary here: bit.ly/3HINtLh

PANDEMIC DIARY: JOSEPH CAVALLI- PRICE

8 DECEMBER 2020

Slowly, one by one, engagements started to be cancelled – first the Japan tour, then the tour to Ireland...

I returned home ahead of the first national lockdown with anxieties and questions like every other freelance musician – what will I do now? But whilst the start of lockdown and the overnight change it brought for many was a sudden shock, I was actually grateful for the timing of it.

A few months earlier, I sadly lost both my Mother and my Godmother within a month of each other to cancer at the age of 59. They were close friends since their school days; they grew up together, laughed together, travelled together and most importantly, drank wine together! My mother's passing was not



unexpected – she had been diagnosed with a brain tumour in 2010 and a few years later her diagnosis became terminal. My Godmother however, found out only two weeks before she passed that she had cancer.

Anyone who has experienced the loss of a loved one, especially a parent, understands the devastating and scattering feelings of loss.

With that being said, I found losing every single piece of work in my diary and the structure of my university commitments incredibly disheartening. Accompanists thrive off collaborating with other musicians.

The absence of any work left me feeling unmotivated.

It wasn't until an email pinged into my inbox from Live Music Now that I finally found the motivation to play again. The email asked for our availability to record virtual concerts for care homes and those that were shielding – suddenly I had a purpose.

Read what happened next in Joseph Cavalli-Price's Pandemic Diary here: bit.ly/3nMgDI7

Singalong with the video Joseph made for Live Music Now here: youtu.be/hezlQ9SCynE

DYDDIADUR Y PANDEMIG: JOSEPH CAVALLI- PRICE

8 RHAGFYR 2020

Yn araf, un ar ôl un, roedd digwyddiadau'n dechrau cael eu canslo - yn gyntaf taith Japan, yna'r daith i Iwerddon ...

Dychwelais adref cyn y cyfnod clo cenedlaethol cyntaf gyda phryderon a chwestiynau fel pob cerddor llawrydd arall - beth alla i wneud 'nawr? Ond, er bod dechrau'r cyfnod clo a'r newidiadau dros nos ddigwyddodd i nifer, yn sioc sydyn, roeddwn i'n falch iawn o'r amseru.

Ychydig fisoedd ynghynt, o fewn mis i'w gilydd yn drist iawn, collais fy mam a'm mam bedydd i ganser yn 59 oed. Roedden nhw'n ffrindiau mynwesol ers eu dyddiau ysgol - roedden nhw wedi tyfu i fyny gyda'i gilydd, chwerthin gyda'i gilydd, teithio gyda'i gilydd ac yn fwy pwysig wedi yfed gwin gyda'i gilydd! Nid oedd marwolaeth



mam yn annisgwyl - roedd wedi cael diagnosis tiwmor ar yr ymennydd yn 2010 ac, ychydig flynyddoedd yn ddiweddarach, roedd ei diagnosis yn derfynol. Fodd bynnag, dim ond pythefnos cyn iddi farw y darganfu fy mam bedydd ei bod yn dioddef gan ganser.

Mae unrhyw un sydd wedi colli un o'u ceraint, yn arbennig rhiant, yn deall y teimladau dinistriol a chymysgylid o golled.

Er dweud hynny, teimlais fod colli pob darn o waith yn fy nyddiadur a strwythur fy ymrwymadau yn y brifysgol wedi fy nigeloni'n anhygoel. Mae cyfeilyddion yn ffynnu ar gydweithio gyda cherddorion eraill. Roedd

absenoldeb unrhyw waith yn fy ngadael yn teimlo'n ddigymell.

Dim ond pan ddaeth e-bost i fy mheiriant oddi wrth Live Music Now y bu i mi o'r diwedd gael y cymhelliant i chwarae eto. Roedd yr e-bost yn gofyn a oeddem ar gael i recordio cyngherddau rhithiol ar gyfer cartrefi gofal ac i'r rhai oedd yn cysgodi - o'r diwedd roedd pwrpas i'm bywyd.

Darllenwch beth ddigwyddodd nesaf yn Nyddiadur y Pandemig yma: bit.ly/3nMgDI7

Canwch gyda'r fideo roedd Joseph yn ei greu ar gyfer Live Music Now yma: youtu.be/hezlQ9SCynE

PANDEMIC DIARY: SÎAN DICKER

27 MARCH 2021

I was singing in an opera at the Guildhall School of Music & Drama (GSMD) and we were due to perform our closing night show (also marking the end of my studies at the school). We received an email just hours before our call to stage, informing us that the show had been cancelled due to a case of coronavirus in the school. Little did we know how all of our lives would be impacted over the 12 months that followed.

I was due to be leaving my formal studies at GSMD to head to Garsington Opera for the summer. This was to be my first professional opera contract and I was so excited to get out into the big wide world and make what would feel like an official start to my career. Sadly, along with the majority of my colleagues, my entire summer of work was cancelled by the end of March.

Fortunately, a timely email came through from Garsington Opera, who sent a link to an article listing companies and organisations who were taking on new employees in light of the pandemic. One of these companies was Home Instead Senior Care, a domiciliary home-care company recruiting new carers to provide 1-to-1 care, assisting elderly people to live independently in their own homes. I sent in an application and just three weeks later, in April 2020, I was trained up and sent to meet my first client.



I had a couple of clients for whom music was once a big part of their lives, whether that was enjoying playing an instrument or going to dances with friends... One lady that I see regularly spent most of her adult life singing in a choir. From when we first met, we bonded over talking about our mutual love of singing and it's a topic that we find ourselves returning to frequently during our time together. I had one gentleman who insisted I sing an entire Puccini aria whilst hanging out his washing! I once gave a mini recital for a couple I visit whilst working my way through their pile of ironing.

I've been incredibly lucky to have some wonderful musical opportunities throughout the last year, either performing live to an audience between lockdowns, or also performing online via live-stream. This has of course remained the primary focus of my work, but I can't deny that stepping outside of my comfort zone, particularly in caring for my elderly clients, has had a significant impact on my work as an artist.

Read Sian's full pandemic diary here:
bit.ly/3HzUcHk

DIVERSITY & INCLUSION

It is essential that our workforce, in order to properly serve our communities, must comprise members from a wide cross-section of society.

During the pandemic, we paused musicians' recruitment and used the opportunity to re-evaluate our processes.

In May/June 2020, we became one of the first organisations to take part in I'M IN, a new diversity and inclusion audit tool led by London Music Masters.



Bringing together people from across the organisation, we talked through the organisational questionnaire to gauge our current position. One of the areas I'M IN highlighted to us as a priority was the system of musicians' recruitment. The recruitment process should provide applicants an accessible, safe and supportive environment – much as our musicians create for our audiences. We set up the D&I Working Group in September 2020, inviting 5 musicians who had experienced exclusion to participate, alongside members of our staff team (project managers, Operations, HR and the Chair of the Board of Trustees).

**= Fair
Access**

Using Sound and Music's Fair Access Principles, we started to rewrite our recruitment process. We held many conversations with other partner organisations that work with musicians to discuss how to engage people in a supportive and inclusive manner. We decided to stop charging musicians to apply, scrapped the word "auditions", ensured performers had more time to showcase their talent and provided more open communication to those in the recruitment process.

We are also attuned to the fact that our office staff and management team need to reflect a wider cross-section of society. In January 2021, when we applied for the Cultural Recovery Fund, we requested considerable funds to enable us to employ external consultants to drive our D&I journey at the board level and in our everyday practice. This work is ongoing, and we are confident and excited about a future in which Live Music Now's workforce and musicians mirror the vast variety of audiences we see in the UK.

LOOKING FORWARD

Live Music Now CEO Janet Fischer

In 2017 Live Music Now launched *Bringing Music to Life*, an ambitious five-year strategy. Focused on five key aims of Reach, Excellence, Wider Engagement, Evaluation and Advocacy, it achieved early delivery success and created new benchmarks for evaluation across the organisation.



However, the impact of COVID-19 not only has dramatically affected our work in the short term but has triggered a reappraisal of the needs of the communities we serve and the way in which we serve them. We needed to think afresh about the wider sector in which we operate and tackle some of the key issues our participants and workforces experience. Crucially this means developing new and existing partnerships, diversifying, and increasing the resilience of our workforce and organisation, and taking our place as a national voice for change. After several months of consultation internally and with partner organisations, public agencies, and communities at large we have developed an ambitious new Strategic Intent for Live Music Now.

The core of our new strategic intent is the belief that **Live Music Now is an organisation delivering social impact through music**. We create that social impact through musicians, whom we consider to be our most valuable

partners and our greatest asset, and seek to serve the ever-increasing need from communities facing social exclusion and disadvantage, both across the UK and internationally.

We seek to become a **recognised leader in positive, lasting social change** by harnessing the connective power of exceptional music. We will achieve this through three commitments:

1. Supporting the musical lives of people experiencing challenging circumstances, disadvantage and social exclusion
2. Developing and supporting the workforce of professional musicians to ensure quality of practice and the best outcomes for the communities we serve
3. Advocating and evidencing the transformative benefits of live music on learning, development, health and wellbeing

These commitments will impact our work in a variety of ways. We will launch an ambitious new programme, Embedded in Place: a 10-year strategy to embed our interventions within specific communities, working as a connector and as a delivery partner.



It will establish **musicians as key figures within communities**, driving both economic and cultural agency and incentivising talented artists to develop long-term relationships in their own communities. This work will also enable co-creation and co-design with the communities and use wider alliances to facilitate co-location of services and deliver better value for money.

We will revitalise our musicians' recruitment and pathways. We want our musicians to better reflect the communities that we serve and ensure that their entire experience with Live Music Now is holistic and enriching. As cultural agents in their own right, we will work more closely with our musicians to develop our programmes and facilitate their growth within communities as lynchpins of social cohesion and inclusion.

Advocacy and evidence underpin all our work. Live Music Now feels that we have both a responsibility and an obligation to our communities and partners to assume a leadership stance by driving conversations, including others, and shaping the agenda. This will be done by establishing new research projects, creating opportunities and a forum for sharing of evidence, and convening action-led working groups helping to drive real change for our communities and musicians.

The next five years will be a period of significant change for Live Music Now as we seek to serve the rapidly increasing need for our work. We are excited about the opportunities that have developed for the organisation and remain deeply committed to serving our communities while continuing to be dynamic and responsive to the needs of our stakeholders: our participants, musicians, partners and workforce. We see a world – rich in communication, vibrant in creativity and expression – which is musical at its heart and inclusive of all.



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ENGLAND – NORTH EAST

Live Music Now North East spans 12,000 square miles and has a population of just under 10 million people – who live in very rural areas, highly populated city areas and everywhere in between.

The boundaries reach from the Northumberland border with Scotland to the edge of Leicestershire, enclosed by a varied coastal line and the wildness of the Pennines. We can tick every box on the tourist wish list!



Our population is as diverse as our geography – and as a regional branch we seek to reach those who live behind closed doors and are unable to access the transformative power of live music.

As a branch our challenges are obvious: a small but dedicated staff spread over a large area, meaning we can't meet every need. Combined with the restrictions presented by a pandemic, this year gave us the opportunity to identify what is possible and what is not. We were able to

focus on our strengths and consider how to make the biggest possible impact with our resources. We had time to reach out to other organisations to share ideas and experiences, open up new partnerships, tell more people about our work, and become more flexible and adaptable in finding new ways of working which will remain in place in the future.

The strength of the branch comes partly from our roster of professional musicians who live in the region – playing a breadth of musical genres from traditional folk to jazz and world music. Musicians are supported by the training that the branch offers to everyone who works with us. All musicians have the opportunity to tour special educational school provision in the region – delivering interactive and participatory sessions in the children's own setting. All musicians have the opportunity to deliver a tour in adult care settings, enabling us to reach people in their own spaces.

Using this resource we are able to deliver a range of projects and events which are tailored to the venues and lead to positive results. Putting Musicians-in-Residence in schools is valued by both the musician and school leadership. Musicians visiting care settings and working with residents and staff creates

a better understanding of the value of music and creativity in everyday routines. Community events such as *Songs and Scones* supported by our much valued committee members bring together different generations to exchange news and views. The pandemic restrictions, however, prevented us from reaching our settings. The need was still there, but we had to move quickly to find a new way to reach participants. Staff

and musicians developed a range of skills in a very short period: using Zoom and Microsoft Teams, broadcasting live concerts from their living rooms, developing virtual workshops, creating digital resources and the tools required to visit a school and perform in the hall while streaming the concert to every classroom. We opened the closed doors – virtually!

Our three Musicians-in-Residence in Hull, Knaresborough and Barnsley schools all adapted their delivery when schools were shut by creating participatory and accessible resources which were circulated to pupils at home via virtual learning platforms. Our ensembles recorded a digital version of their participatory concerts which were then shared with all of the special schools in the region. We delivered workshops online during a 10-week residency in a Sheffield school and a 4-week residency in Northumberland. A year-long residency in Goole was redesigned as a hybrid model. Building on new skills we were able to develop new projects, including a series of films connecting the indoors to the outdoors through music and a concert series for families which was streamed via local libraries.

Deborah Welch
NE Branch Director



ENGLAND – NORTH WEST

The North West branch works regularly with many fantastic partners across Cumbria, Lancashire, Greater Manchester, Merseyside, Cheshire, Shropshire and Birmingham.

These include special education school settings, hospitals, residential care providers, NHS organisations, music education hubs, arts venues, other music charities and regional funders. Taking time to get to know our partners and understand the needs of those they support is key to the successful delivery of hundreds of bespoke performances and musical sessions each year for children and adults experiencing disabling barriers, social isolation or poor health.

The talented Live Music Now musicians are our other key partners, delivering work across the region. This year, 32 musicians from 16 solo acts and groups were on our roster. Little did anyone know that we would ask them to adapt to a completely new way of working!

As we moved our work online, the musicians had to learn new skills in order to produce recorded concerts and present live sessions for children in school, families at home and older people in residential care. Their level of their resourcefulness and creativity was truly remarkable. This was captured in four particularly memorable moments from the year.

May 2020: We piloted our first online classroom music sessions with long-standing partner Newlands School in Rochdale. Determined that children should continue to access live musical experiences, the school's Music Co-ordinator and their Live Music Now musician-in-residence, Paul Exton-McGuinness, experimented with Zoom at a time when schools were only just getting to grips with online learning. Together, they worked out a way to enable children in school and at home to take part in weekly musical activities during lockdown.





October 2020: We received the news from the Arts Co-ordinator at Alder Hey Children's Hospital that our partnership programme *Musical Mentoring* could resume. Wearing full PPE, six North West musicians returned to the hospital to provide personalised, uplifting sessions for individual patients in their rooms. We believe this was the only in-person music programme to restart in a UK hospital during the year.

November 2020: We announced our intention during the Cheshire and Merseyside Baby Week to develop the *Lullaby Project* – pairing mothers experiencing perinatal mental health challenges with Live Music Now musicians to create a personalised lullaby for their baby. In partnership with



our partners (Improving Me, the Cheshire and Merseyside Women and Children's NHS partnership), we recorded a podcast with the Lullaby team from New York's Carnegie Hall, originators of the programme. The Liverpool-based Rise Trio and Trustee Professor Adam Ockelford presented online sessions highlighting the important role that carefully planned music programmes can play in early childhood development.

February 2020: We launched *Musical Mondays*, a new series of live online concerts for schools – in partnership with Resonate, Liverpool's Music Education Hub – to support the wellbeing of pupils during the busy school day. Our first two



online concerts performed by A4 Brass and folk duo Filkin's Drift were enjoyed by thousands of children and young people in special education settings and primary schools across Merseyside.

Despite the challenges faced by our partners, project participants and musicians during the year, it has been invigorating to innovate through our working practices and to find new ways to connect more people in our region with live music.

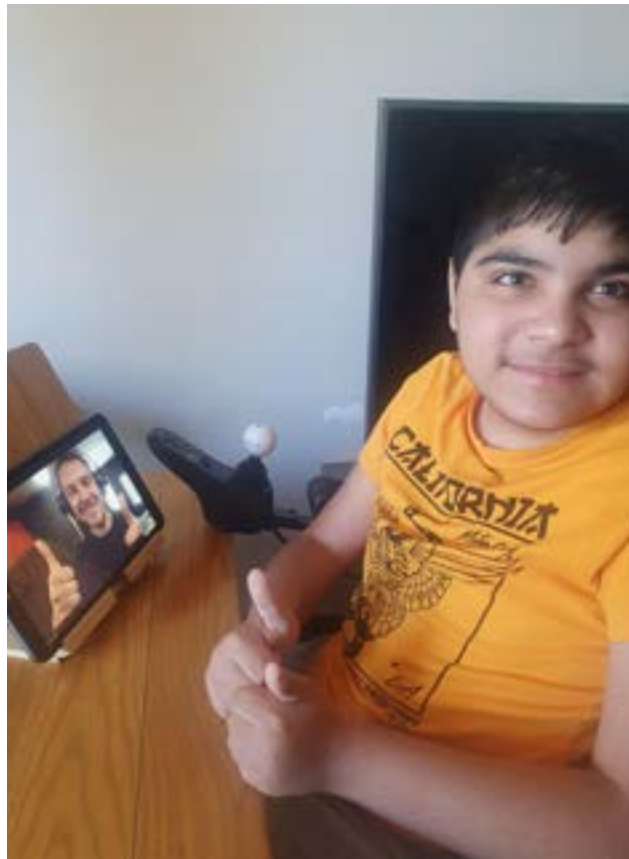
Karen Irwin
Director, North West
Amy Hughes
Project Manager, North West

ENGLAND – SOUTH WEST

The South West branch of Live Music Now covers a large and diverse area, encompassing more rural counties like Devon and Somerset and large cities such as Bristol.

The needs we address in the region are equally varied: in rural areas, poor transport and a lack of cultural opportunities mean that many people have limited chances to hear live music, while Bristol has a thriving cultural scene but all the challenges of a modern city, including social and health inequalities.

Our work in the region is equally wide in scope, and working in partnership is very important in delivering work which is relevant and valuable to our audiences. Our main partners in the region include hospitals in Bristol and Bath; music education hubs in Devon, Somerset and Dorset; dementia-support charities in Devon; and care providers in Bristol and Gloucestershire, amongst many others.



Our work with disabled children and young people with additional learning needs usually involves musicians going on tour across special educational schools in Devon, Somerset and Dorset, as well as longer creative projects lasting from three days up to a year. In 2020-2021 this work was largely impossible, and we worked with music hubs to find alternative ways of reaching schools. During the first lockdown, we organised one-to-one workshops for children at home, coordinated through schools and supported by the hubs, including a special project with Victoria Education College in Poole which used beatboxing to help children with speech development, lung capacity and other physical skills. When schools reopened to all pupils in the Autumn, but remained closed to visitors, Live Music Now planned online concerts, and *Musical Mondays* (bringing musicians to classroom screens, via Zoom Webinar) were born. We were also able to move larger projects online, including a songwriting project with Combe Pafford school in Torbay.

Going online with our work within the social and healthcare sectors initially proved challenging, and we were aware of the unprecedented situation which our partners in hospitals and care homes were facing. As it became apparent that the pandemic would not be short-lived, we



talked to our partners to find ways of bringing joy through music, without placing additional strain on staff. Musicians made films for care homes at which they had previously performed and Live Music Now distributed DVDs through local charities for people who had previously attended community-based music sessions. North Bristol NHS Trust commissioned us to

produce a series of films and events to celebrate Black History Month, and subsequently initiated weekly online concerts for staff and the wider hospital community, as well as for streaming within their vaccination centre. These projects were all carefully programmed to offer audiences the opportunity to take a moment to pause, relax and reflect. When restrictions eased

in the summer, we were able to offer outdoor concerts to care homes in Bristol, and residents were as delighted to see and hear musicians in person as the musicians were to play in front of audiences again.

Developing a hybrid model of working – in which online performance and workshops sit alongside those delivered in-person – has offered unexpected benefits to the South West branch. With most of our musicians based in Bristol, reaching more remote parts of the region has always been challenging, but by combining online and in-person delivery we can now offer longer-term projects to schools and other venues across the South West. The hard work and talent of our musicians, as well as the commitment of our partners to bringing great musical experiences to people whose lives have been particularly impacted by the pandemic, mean that we are now in a strong position to grow and develop our offer throughout the region.

Sophie Dunn

Director

Anna MacGregor

Project Manager

ENGLAND – SOUTH EAST

The South East branch of Live Music Now includes Greater London and spans from Norfolk and Suffolk in the East over to Oxfordshire in the West, and to Kent and East Sussex in the South.

Despite the difficulties of the pandemic, the South East branch delivered 183 sessions during 2019-2020 (a reduction from over 800 in the previous year) with our pool of 53 ensembles made up of 100 exceptionally and talented and versatile musicians. We reached participants in special schools and care homes across multiple London boroughs and around the South East region including in Norfolk, Kent, Middlesex, Bedfordshire and Peterborough.

The pandemic offered an opportunity to innovate and look at our work with new eyes and inspiration. In consultation with participants, partners and musicians we developed a new online music offer for care homes, special schools, disabled children and

their families. We are incredibly proud of how quickly our musicians adapted to delivering high quality interactive sessions online, and grateful for the flexibility of our funders who allowed us to repurpose funds to develop our online offer and resources.

Musicians Nicola Lyons and Maz O'Connor both undertook year-long residencies at special schools in London as part of their Inspire Level 3 training. These residencies were able to continue successfully online with a mixture of 1:1 and class live video sessions. New video resources were also produced for special schools for use at home and in school, including a video for The Village School in Brent for their One World Week.

“Both the live stream and residency so far has been very successful. Although we miss having M-J and Tom here in person, I would definitely recommend the live stream when



other options are not available to help to lift the spirits and bring people together with music.”

Lifestyle Coordinator, Park Avenue Care Home

Care home residencies were also able to continue effectively online including Ensemble Hesperis' twelve-week residency at Park Avenue Care home. You can read more about the residency [here](#). Singer-songwriter Zoe Wren's residency at Queen's Oak care centre in Peckham was also live-streamed. Pre-recorded music videos were created for and well used by a wide range of care homes.



“The [pre-recorded] concert is fantastic- the children will love it! Lovely interactive ideas, great sound quality. We are VERY happy with this, thank you! AND all the other new films too. I am so grateful for all this work. Due to the need to operate in bubbles when we return in September, a certain amount of our music provision will be virtual and live streamed still so all these resources will be really useful.”

The Village School, Brent

“Online sessions have been great to keep giving the residents the chance to hear live music and to sing along and dance. I missed being able to move around the room and interact individually with people, but Marilyn was a really vital part of the session as she went around and did just that, encouraging more dancing and singing along. Virtual sessions are giving me a fresh appreciation of the importance of having staff who are on board with the project and its aims.”

Zoe Wren, LMN Musician



Rosanna Kwok
Acting Branch Director 2020-2021
Ruth Mulvey
Branch Director (from Sept 2021)

NORTHERN IRELAND

Live Music Now Northern Ireland currently has 18-20 musicians on its books and delivers an average of 180 sessions to 7,000 people each year, in a wide range of settings.

Our musicians can be found sitting by the fire of a community cottage overlooking Lough Foyle, in a day centre in Belfast's most deprived inner-city areas or as a resident in a special school in Strabane. The focus, as it is across the organisation, is including participants in their own spaces.

This year was unique, and the achievements of the Northern Ireland branch (the smallest of the UK branches), are all the more astonishing for it. We are incredibly proud of our Northern Ireland musicians and colleagues. Having started the year wondering if there'd still be a Live Music Now branch, we finished 2020-2021 stronger and with increased support from our stakeholders.

Live Music Now's collective response to the pandemic was rapid and innovative and kick-started an intense (and unplanned) period of Research and Development. New delivery models were underpinned with evolving, yet robust, guidance and procedures to safe-



guard our musicians, our communities and our participants. For this, we would like to extend huge thanks to our colleagues. We supported our musicians during the crisis through new skills development, provision of equipment, access to new online platforms and paid employment.

Live Music Now Northern Ireland piloted a range of methods to engage our key audiences. Of particular note were the one-to-one sessions for children and their families, delivered over Zoom in lockdown, and described by one parent as "amazing, so much more than I expected" and by another as "a lifeline in lockdown".

In the early months of the pandemic, we tried anything and everything as we engaged in brainstorming sessions with project partners. We flexed creatively, sometimes arriving at lo-fi solutions, sometimes having to throw out unworkable ideas, and sometimes arriving at pure gold. One brainstorm, on how to continue reaching older people living with dementia who had enjoyed taking part in a choir at their day centre, generated the creative solution of printing greetings cards with a picture of the musicians and enclosing a personal message and song sheets.

Our musicians took the challenge of the pandemic and ran with it: producing personalised birthday videos; playing outside as older people entered their day centres; performing outdoors to participants who watched from their windows and delivering remote performances online. Musicians were thrilled with the creativity and inventiveness of our offering:

“I continue to be in awe of how much support we get from Live Music Now, in particular throughout this pandemic.”

Hannah Murray, Live Music Now Northern Ireland musician, May 2021

Through the digital output of musicians across the Live Music Now network, we were thrilled to facilitate access to live music for isolated people across Northern Ireland as never before.

However, from our Remote Readiness survey, we realised that many care settings weren't set up to access music online, so our next move saw us producing hundreds of music DVDs which we distributed to 200 care settings and 150 individuals in the community, reaching in excess of 6,000 people. The solution sounds simple, but the process started with a time-



consuming home-trial featuring a DVD burner and some padded envelopes, before we ended up shipping professionally-produced DVDs through a mail fulfilment house. Great oaks from little acorns grow.

In addition to this, Live Music Now musicians produced 36 short films and delivered almost 140 online or outdoor in-person sessions, reaching over 2,000 people at a time when we had initially thought that live performance would be impossible.

The Northern Ireland branch had a number of 'firsts' among Live Music Now. Deirdre Galway

and Conor Lamb produced the first "Pandemic Diary", which went on to become a series on the Live Music Now website (highlighted in "Our Musicians" section of this report). Deirdre and Conor also created some of the earliest short films for broadcast, and we remain humbled by the vision and creativity of the series, combining visuals and music in breathtaking harmony, capturing the poignancy of an ever-changing world.

You can see the full series of their short films here: bit.ly/3Hu8EAO

We are also proud of our work piloting digital delivery of live music to older men at Apple Blossom Lodge. This resulted in a richly-layered model of working which provides us with learnings that will inform future projects.

We couldn't have done it all without our funders, who showed understanding and flexibility to enable us to innovate at pace. We emerge stronger, with new tools and renewed confidence to meet the ongoing demands of a changed world.

Alice Lewis
Director, Northern Ireland

WALES

When the pandemic hit, Live Music Now Wales was at the start of delivering three new Live Music in Care residencies in care settings in South Wales.

This was due to be the start of the roll-out of a wonderful programme of ongoing music opportunities for older people and those living with dementia across our nation, following our launch at the Senedd the previous autumn. This project came to a sudden halt, and whilst we have not abandoned our plans, we are waiting for restrictions to lift so we can start live delivery again.

Of immediate concern were our partners and beneficiaries who were isolated and whose challenging circumstances were exacerbated by Covid-19. Our first thought was: "How can we help them?" The 50+ freelance musicians who deliver such exceptional work for us in Wales found their lives turned upside down in a matter of days. We had a responsibility to keep them afloat, both mentally and financially. Without



musicians, Live Music Now would not be able to carry out its work. We sent out wellbeing packs to all our musicians and set up weekly online "Cuppa and Catch Up" mornings for support, which ran all year and developed into additional training opportunities in areas such as mindfulness.

"I found out about LMN Wales' free music sessions for children with mental health challenges at the start of the pandemic and my son's love of music was reignited with some fantastic sessions, which was amazing as he had stopped singing and playing (after the death of his father)."

Beth Phillips

It was time to think outside the box and to stretch the meaning of "live" within this new world. Several funders were quick to offer funding pots to support work done during the pandemic and we applied swiftly. Existing funders were also happy for us to adapt our original delivery to fit within the current restrictions. Everyone started looking online. "Zoom" and "Teams" became the new buzzwords.

Alongside our Live Music Now UK colleagues, we commissioned our musicians to record their own concerts remotely, which we then shared online with care settings, schools and those at home. It was a learning curve for us all. Musicians learned filming, editing and other technological skills as they adapted their concert delivery for a recorded performance. The finished resources were a lifeline to

musicians and to their audiences, and enabled us to continue to celebrate the value and importance of music and Live Music Now, with almost 100 videos shared via YouTube.

Despite the negatives brought on by the pandemic, there were several positives we will hold onto as we look to next year.

Already, we have taken our recorded concert series from “at home” to a professional studio base, where we have increased production values and taken the tech pressure off musicians, enabling them to focus on performing. The 1-to-1 live Zoom sessions, started in summer 2020, in which we paired musicians up with families with children with additional needs or mental health challenges were such a success that they have grown to a UK wide Live Music Now initiative *Including Me*. This programme was nominated for awards with the RPS, Arts and Business Cymru and the Family Arts Campaign. Our 30 autumnal pop up *Doorstep Gigs* in communities across Wales enabled musicians and audiences to connect again, bringing smiles to faces and connecting isolated neighbours as we celebrated our 30th year of Live Music Now in Wales.

Our National Lottery Heritage Fund project



Unlocked/Datgloi developed song-writing skills in established musicians, and became a historical record of the pandemic. The project also worked to bring people from ten different community groups across five Welsh counties together despite the ongoing lockdown restrictions. Furthermore, we have embedded musicians' wellbeing at the heart of our training and development opportunities.

In a year when many struggled to keep afloat, Live Music Now Wales ended its 30th year with its highest ever turnover and reach, delivering over 600 live music sessions around the country via



the internet and through outdoor performances. This would not have been possible without the creativity and hard work of our partners, staff and musicians, or the funding from the National Lottery, Moondance Foundation and Arts Council Wales, which we are extremely grateful for.

We are proud of our musicians and staff for rising to the challenge and are more sure than ever before that music does indeed matter.

Claire Cressey

Director

Heather Chandler

Project Coordinator: Health & Wellbeing

CYMRU

Ar ddechrau'r pandemig, roedd Live Music Now Cymru ar fin dechrau cynnig tri pherfformiad newydd Cerddoriaeth Fyw mewn Gofal mewn cartrefi gofal yn Ne Cymru.

Yn dilyn ein lansiad yn y Senedd yr Hydref blaenorol, roedd hyn i fod i ddechrau treigladau rhaglen wych o gyfleoedd cerddorol parhaus ar draws y wlad i bobl hŷn a'r rhai sy'n byw gyda dementia,. Daeth y prosiect hwn i ddiwedd sydyn ac, er nad ydym wedi anghofio ein cynlluniau, rydyn ni'n aros am i'r cyfyngiadau godi er mwyn cael dechrau cynnal y cyngherddau byw unwaith eto.

Ein pryder pennaf oedd ein partneriaid a'n buddiolwyr oedd wedi'u hynysu a'r rhai lle'r oedd eu hamgylchiadau heriol yn gwaethygu oherwydd Covid-19. Ein hystyriaeth gyntaf oedd: "Sut gallwn ni eu helpu?" Roedd y 50+ o gerddorion llawrydd sy'n cyflwyno gwaith anghyffredin i ni yng Nghymru'n gweld eu bywydau'n cael eu troi ben i waered mewn mater o ddyddiau. Ein cyfrifoldeb ni oedd eu cadw'n ddiogel, yn feddylol ac yn ariannol. Heb gerddorion, ni fyddai Live Music Now'n gallu cyflawni ei waith.



Roeddem yn anfon pecynnau llesiant allan i'n cerddorion ac yn sefydlu boreau wythnosol "Paned a Sgwrsio" a gynhaliwyd drwy gydol y flwyddyn er mwyn rhoi cefnogaeth iddyn nhw. Datblygodd y rhain yn gyfleoedd hyfforddiant ychwanegol mewn meysydd fel ymwybyddiaeth ofalgar.

"Ar ddechrau'r pandemig, dysgais am sesiynau cerddoriaeth am ddim LMN Cymru ar gyfer plant â heriau iechyd meddwl. Ail-daniwyd cariad fy mab tuag at gerddoriaeth gan rai sesiynau anhygoel. Roedd hyn yn wyrthiol gan ei fod wedi peidio â chanu a chwarae (ar ôl marwolaeth ei dad)."

Beth Phillips

Roedd yn amser meddwl y tu allan i'r bocs ac ymestyn ystyr "byw" o fewn y byd newydd hwn. Roedd nifer o arianwyr yn barod iawn i gynnig symiau o arian i gefnogi gwaith a wnaed yn ystod y pandemig a gwnaethom gais ar unwaith. Roedd arianwyr presennol hefyd yn hapus i ni addasu ein trefniadau gwreiddiol i addasu o fewn y cyfyngiadau presennol. Roedd pawb yn dechrau edrych ar-lein ac roedd "Zoom" a "Teams" yn datblygu'n eiriau cyfarwydd ar wefusau pawb.

Ochr yn ochr â'n cydweithwyr yn Live Music Now y DU, roedden ni'n comisiynu ein cerddorion i recordio eu cyngherddau eu hunain o bell. Roedden ni wedyn yn eu rhannu ar-lein gyda lleoliadau gofal, ysgolion a gyda'r rhai yn eu cartrefi. Roedd yn ffordd dda i ni i gyd ddysgu. Roedd cerddorion yn dysgu sut i ffilmio, golygu a sgiliau technolegol eraill wrth iddyn nhw addasu eu cyngherddau ar gyfer perfformiadau wedi'u recordio.

Roedd yr adnoddau gorffenedig yn llinell fywyd i gerddorion ac i'w cynulleidfaoedd ac yn ein galluogi ni i barhau i ddathlu gwerth a phwysigrwydd cerddoriaeth Live Music Now. Rhannwyd tua 100 fideo dros YouTube.

Er waetha'r pethau negyddol a ddaeth gyda'r pandemig, roedd sawl peth positif y byddwn ni'n dal i'w cadw er mwyn eu hystyried y flwyddyn nesaf.

Yn barod, rydym wedi mynd â'n cyfres o gyngherddau a recordiwyd "yn y cartref" i stiwdio broffesiynol lle'r ydym wedi cynyddu gwerthoedd cynhyrchu a chymryd pwysau'r ochr dechnegol oddi ar y cerddorion. Mae hyn yn eu galluogi i ganolbwyntio ar berfformio. Roedd y sesiynau Zoom byw 1-i-1, a ddechreuwyd yn ystod haf 2020 - sesiynau paru cerddorion gyda theluoedd â phlant ag anghenion ychwanegol neu heriau iechyd meddwl, - yn gymaint o lwyddiant fel eu bod wedi cynyddu i fod yn fenter Live Music Now ar draws y DU sef Including Me. Enwebwyd y rhaglen hon ar gyfer gwobrau gyda'r RPS, Celfyddydau a Busnes Cymru a'r Ymgyrch Celfyddydau Teuluoedd. Roedd ein Gigiau Carreg Drws (Doorstep Gigs) mewn cymunedau ar draws Cymru'n galluogi cerddorion a chynulleidfaoedd i gysylltu eto. Daeth hyn â



gwên yn ôl i wynebau a chysylltu cymdogion ynysig â'i gilydd wrth i ni Live Music Now Cymru ddathlu ein pen blwydd yn 30.

Roedd ein prosiect Arian Loteri Etifeddiaeth Genedlaethol Unlocked/Datgloi yn datblygu sgiliau ysgrifennu caneuon mewn cerddorion sydd wedi ennill eu plwyf a datblygu'n gofnod hanesyddol o'r pandemig. Roedd y prosiect hefyd yn gweithio i ddod â phobl o ddeg grŵp cymunedol gwahanol ar draws pum sir yng Nghymru at ei gilydd, er waethaf cyfyngiadau parhaus y cyfnod clo. Hefyd, rydym wedi gallu cynnwys llesiant cerddorion yn ganolog yn ein



cyfleoedd hyfforddiant a datblygiad.

Rydym yn falch o'n cerddorion a'n staff am godi i'r her hwn ac, yn fwy sicr nag erioed o'r blaen, bod cerddoriaeth yn wir yn bwysig.

Claire Cressey

Cyfarwyddwr

Heather Chandler

Cydlynnydd Prosiect: Iechyd a Llesiant



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FUNDING & FUNDRAISING

Hannah Wood, Director of Development

Live Music Now is very grateful to receive funding from several general Trusts and Foundations as well as individual donors, many of whom provide support on a regular basis or phase their gifts over several years. This helps us plan for the future, refine our approach and work in partnership with donors to increase our impact over time, according to their aims and objectives, as well as our own Strategic Intent.

The pandemic had a significant impact on Live Music Now's finances with a dramatic drop in earned income and donations from live events, as well as paused grant-giving and a redirection of funds to alternative causes. However, many of our funders offered additional emergency funding, or permitted us extra flexibility in how we used their funds, allowing us to respond quickly to the unexpected events brought on by restrictions. We are especially thankful for these

funds, which enabled us to continue reaching our communities online at a time when the connective power of music was needed more than ever.

For their continued and significant support we would like to give special thanks to:

For their continued and significant support we would like to give special thanks to: Arts Council England, Arts Council Northern Ireland, Arts Council Wales, Clare Milne Trust, City Bridge Trust, Community Foundation for Northern Ireland, Department for Communities, Derry City and Strabane District Council, Duke of Devonshire's Charitable Trust, Grey Court Trust, Gwent High Sheriff's Community Fund, Haberdashers Co, Headley Trust, Heritage Lottery Fund, John Lewis Partnership, John Lyon's Charity, LNER, Mayfield Valley Arts Trust, Mrs Pat Ripley's Charitable Trust, NYMAZ, Paul Hamlyn Foundation, Sir James Knott Trust, Sir William Boreman Foundation, The Moondance



Foundation, The Welsh National Lottery, The Whitaker Charitable Trust, The Rank Foundation, The Rayne Foundation, The Singer Foundation, The Stoller Charitable Trust, The Utley Foundation, The Valentine Charitable Trust, Ulster Garden Villages, Westminster Council, Youth Music.

We'd like to also thank the members of the public who donated after attending an event, watching our online resources or seeing one of our fundraising campaigns. We are grateful for the generosity of all our supporters, including those who donated in memory of a loved one,



hosted a fundraiser or made an anonymous gift. Whether your donation pays for a cup of tea for an isolated older person or covers a whole series of concerts for children in special schools, every pound has the potential to make a real difference to people's lives.

For their kind contributions in 2020, we thank:

Anthony Travis, Cameron Cheek, Caroline Davis, Caroline Howard-Spitzer, Claudia Marx, Colin Wood, David Swann, Gillian Green, Hannah l'Anson, James Williams, Jane Roberts, Kate

Buchanan, Laura Hinder, Libby Burgess, Lyn Pickering, Mark Loveday, Peter Knapp, Peter Niven, Phil Rowles, Rebecca Rowe, Richard Wilkins, Rosemary Butler, Rozi Thomson.

Musicians' Hardship Fund

As well as having a disproportionate effect on the communities we serve, the pandemic was particularly tough on our freelance musicians, many of whom lost their sole source of income overnight when live performances were cancelled. We would like to thank our

Trustees for rallying together to set up a £15,000 hardship fund to cover full cancellation fees until the end of April 2020 where projects finances could not, and to support those in significant financial difficulty as a result of the pandemic. Our highly skilled workforce of professional musicians is critical to our work and we could not operate without them, and we are so thankful that we were able to offer support in this way.

Team fundraising

Throughout December 2020, the Live Music Now team took part in their own festive fundraiser. Each embarked on a personal challenge involving the number 100, asking friends, families and supporters to sponsor their efforts. Challenges ranged from the musical (playing 100 piano scales, singing 100 Christmas carols) to the active (100 minutes of dancing, 100 sit-ups a day, walking 100,000 steps), to the creative (wearing 100 items of clothes and doing a 100 metre sprint) to the environmentally conscious (collecting 100 pieces of litter). The team raised over £3,500, while also having a lot of fun. Live Music Now wishes to extend its thanks to everyone who supported them.

INTRODUCTION TO THE ACCOUNTS

Live Music Now CEO Janet Fischer

The year ending 31 March 2021 was a challenge on many fronts, not least financially. Live Music Now experienced an instant cessation of all earned revenue alongside venues that immediately closed, either due to the lockdowns or to protect residents and frontline staff.

The adaptation of our services and projects began immediately, with new delivery methods commencing a mere 17 days after the first lockdown. It was essential that we were able to continue to support our communities throughout the pandemic as we knew that they would be amongst the worst affected.

We are very fortunate to have a close relationship with many of our funders. Their generosity and flexibility enabled us to repurpose grants, explore new methods of delivery and cover our ongoing core costs.

However, we cannot underemphasise the impact of the pandemic on the people and settings we work with. This has resulted in Live Music Now retaining a significant level of Restricted Reserves related to projects we were unable to deliver and those projects that continued involve an increased amount of management to protect our musicians and our participants.

We saw a decrease of over 50% in the fees paid to musicians during the year, without a similar decrease in project delivery costs. This speaks to the increase in project management to deliver our work, and the reduction in the number of sessions we were able to deliver due to restrictions or capacity issues within our settings. This complexity will persist, and it will be essential that the organisation secures additional core support to continue its work.



Fundraising was also challenging, as many funders diverted their grant allocations to Covid-recovery funds. This made raising money for new projects difficult, and without the flexibility shown by existing funders pivoting our work would have been severely curtailed. However, there were also some highlights in our fundraising, from the whole staff team getting involved in LMN100 and finding some truly inventive challenges, to the Board of Trustees donating a musicians' hardship fund, covering all cancelled performance fees and enabling one-off grants to musicians experiencing financial difficulties due to the pandemic.

Our Restricted Reserves will be drawn down over the next year as we seek to support both our participants but also the workforces in health, Adult Social Care and education who have been delivering in extreme circumstances for months. Our musicians' workforce will

also require additional support, many of them have been without regular paid employment for months. Additional training, mentoring and pastoral support will be necessary to ensure they feel confident and able to work with our communities.

We are very grateful for the vital investment of COVID recovery funds from funders including the Arts Councils of Wales and Northern Ireland, the Paul Hamlyn Foundation, the Headley Foundation, the City of Westminster, and other regional funders. These stabilised our operations and prevented critical losses in our small staff team. Importantly, they also enabled us to progress our Diversity and Inclusion journey, and to ask difficult questions about how we would rebuild and renew our organisation and work.

Despite the challenges, we are optimistic about the future for Live Music Now. As part of ensuring our future sustainability the Board of Trustees has committed to investing in diversifying our income and focus on building our freestanding reserves, balanced against the very present need to invest in our staff team, supporting their resilience and wellbeing, and opening capacity within our organisation. We will work alongside our partners and funders to continue to serve our communities and to ensure our organisation is future-fit.



The Show Must Go On Webinar with Live Music Now musicians and staff: June 2020

TRUSTEES' ANNUAL REPORT

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2021. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

Live Music Now is a registered charity in England and Wales (273596).

Reference & Administrative Details of the Charity, its Trustees & Advisers:

Charity Name LIVE MUSIC NOW LIMITED (Live Music Now)
Charity Registration number 273596 (England and Wales)
Company Registration number 1312283

Registered address:
Live Music Now
46 Montclair Drive
Liverpool
L18 0HB (updated October 2021)

Directors and Trustees

Members of the Board of Trustees are the directors of the charitable company ('the charity') and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

Sir Vernon Ellis (Chairman)
Ms Kate Buchanan (resigned December 2020)
Dame Rosemary Butler OBE (resigned June 2020)
Ms Lowri Clement (appointed September 2020)
Lady Sandra Jesse Fell (resigned June 2020)
Dr Peter Freedman
Mrs Alexandra Holford (resigned October 2021)
Ms Colleen Keck
Mrs Caroline Llewellyn
Mr Gavin Graham Robert McEwan (resigned September 2020)
Mr Simon Millward
Ms Maz O'Connor (appointed June 2020, resigned October 2021)

Professor Adam Ockelford
Mrs Amanda Platt (resigned October 2021)
Mrs Norma Sinte (appointed June 2020)
Mr David Todd (resigned October 2021)
Lady Charlotte Tyrwhitt

Patron HRH The Prince of Wales
Founder President Sir Ian Stoutzker
Chairman Sir Vrenon Ellis

Chief Executive Officer
Ms Janet Fischer FRSA (appointed January 2021)

Executive Director
Mr Evan Dawson (resigned June 2020)
Mrs Nina Swann (acting from June 2020, appointed January 2021)

Company Secretary
Mrs Emily Roberts (appointed June 2020)

Independent Examiner
Kate Taylor FCA

Simpson Wreford LLP
Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London
SE18 6SS

Bankers

NatWest,
PO Box 1357,
169 Victoria Street,
London,
SW1E 5BT

In addition to the main central fund banks above, each branch has its own banking arrangements.

Structure, Governance and Management**Constitution**

Live Music Now Limited (“LMN”) is a charity governed by its Memorandum and Articles of Association incorporated on 3 May 1977 and revised on 10 January 2006, 10 March 2008, 6 March 2012, 3 April 2017 and 7 March 2019, and is constituted as a company limited by guarantee and not having a share capital.

As of 31 March 2021, 12 members had guaranteed £1 each in the event of the winding up of the company.

Selection of Trustees

The first trustees were appointed by a majority of the subscribers to the Memorandum and Articles of Association. Every trustee has the power to

nominate another trustee who must then be approved by the trustees. The minimum number of trustees is 5 and the maximum is 20.

Induction and Training of Trustees

Potential new trustees are invited to attend a trustees’ meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity’s organisational structure with a description of trustees’ roles and responsibilities, background information and internal documents relating to the principal activities of the charity. New trustees are supported during their induction by the Chairman, Chief Executive Officer, Operations Manager and relevant Branch/Strategic Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational Structure

Live Music Now Limited operates on a national, regional and local level and is comprised of four English branches covering North East, North West, South West and South East England and national branches in Northern Ireland and Wales. The registered office was, until October 2021, in

London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity’s new strategic intent.

As of the 1 April 2013, LMN Scotland operates as a devolved charity registered in Scotland. Governance and finance of LMN Scotland is the responsibility of the LMN Scotland Board of Trustees, and the Scottish charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity’s trustees take final responsibility for the general and financial wellbeing of the scheme.

Sir Ian Stoutzker was appointed Founder President of the charity on his retirement from the Board in 2018.

Objectives & Activities

The trustees meet at least three times a year, the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts. The Chief Executive Officer and the Executive Director are responsible for the management and support of the team of Directors; overview of the financial position nationally, including branches; management

of central tasks; development of the scheme nationally and development and coordination of national policies; reporting to the Board of Trustees on behalf of the team of Directors. The Senior Management Team (comprising of the CEO, Executive Director, Development Director and Strategic Directors) are also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Trustees.

Two Strategic Directors lead the development of Live Music Now's work in the areas of Wellbeing, Children & Young People, and Musicians' Development delivered through the branch network across the UK.

Each branch is run by a Director. Branch Directors are responsible for raising funds to support activities of the charity in their region, and overall financial and project management of their branch. They are supported by a network of voluntary advisors, grouped by branch into committees, chaired by the Trustee based in their region.

The Operations Manager supports the Senior Management Team and coordinates external and internal communications and information systems, and the role holder is the stated Data

Protection contact. International activity across the UK (including Scotland) is coordinated by the International Development Director who is currently also the Director of LMN Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis.

The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this.

The impact of COVID-19 during the year was very significant. The Senior Management Team reviewed the ongoing risks and issues monthly and Finance and Risk Committee reviewed the ongoing risks and mitigations at each meeting. In particular:

- Ability to meet need during the ongoing Covid pandemic due to settings needing to restrict in-person visits to their sites, gaps in digital capacity in those settings, and the changing

government restrictions. The charity moved much of its operation online and will continue to deliver projects in a blended model of online and face to face in the future.

- Loss of earned income for the charity due to a decrease in physical visits. The Charity was fortunate to benefit from Covid-19 response funds and Job Retention Support that enabled it to avoid any staff cuts during the year.
- Increase in project management time, due to changing restrictions, impacting on Branch capacity.
- Staff wellbeing and burnout, including in our musicians' workforce. The charity, through support from the DCMS Cultural Recovery Fund, implemented a musicians' wellbeing and training programme, alongside increased provision for staff support and training.

Objects

The objects for which the Company is established are:

1. To advance the education of the public and promote their health and wellbeing, by providing high quality interactive music performances, in

particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and other performing arts.

2. To advance the musical education of musicians at the outset of their careers as performing artists by providing them with support, specialist training and the opportunities to perform and work in public.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Live Music Now relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of Live Music Now activities for those on low incomes but balances this against the necessity to pay the musicians on our scheme a living wage, in line with the Musician Union's guidance 'Fair Pay for Fair Play'.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular,

the trustees consider how planned activities will contribute to the aims and objectives they have set.

Aims

Live Music Now aims to provide high quality participatory performances and workshops in community settings, especially for those who are normally excluded from opportunities to experience live music through ill health, disability, isolation or poverty. Live Music Now activities are intended to be entertaining, educational and therapeutic; the majority of its work is delivered within projects featuring regular music sessions and working over the medium to long term to provide lasting benefits for participants.

It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession.

In January 2017, Live Music Now launched its new 5-year strategy and business plan, entitled "Bringing Music to Life". Over the coming years, Live Music Now will continue to deliver over 3,000

interactive music sessions throughout the UK each year, focussing on three areas of strategy, with five key aims in each. The plan includes detailed aims and targets in each of our three areas of strategy, for each of the years from 2017 to 2022. It can be downloaded from the Live Music Now website at www.livemusicnow.org.uk/accounts-strategic-intent/

In summary, it includes the following:

- LMN aims to expand its wellbeing programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- LMN aims to expand its programme for children with SEND and their families. Currently we are involved in 15% of special schools, and our aim is to increase this to 25% by 2022.
- LMN will maintain at least 300 musicians on its scheme, each at the start of their professional lives. They will all receive a high standard of care from audition, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

Strategies for implementation

Project Delivery

• LMN delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact:

- o Wellbeing/older people
- o Special Educational Needs/children

• In addition, LMN branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.

• LMN has prioritised the development of longterm, progressive projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our beneficiary groups.

• Trustees work closely with Directors as appropriate to support and develop activity.
• Trustees review summary reports of branches' progress on a regular basis. Live Music Now branches have scope to respond to local circumstances and funding opportunities to

deliver projects with the 2 beneficiary groups and develop new work.

Musicians

• Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through a national audition programme to ensure high quality.

• Auditions, being a significant central activity, are coordinated by the Musicians' Development Director and Auditions Director, with direct support from regional Branch Directors.

• Musicians joining the scheme are taken through an induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Musicians' Development Director, with specialist input from Strategic Directors.

Monitoring

• Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.

• Monitoring of branches' activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.

• The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.

• Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.

Promoting the charity

• The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities and may from time to time employ PR consultants to assist on specific projects.

• A regular e-newsletter and social media communications are produced and managed

centrally with additional printed materials relating to specific areas of work.

- The charity fosters relationships with key partners including NHS trusts, education authorities and independent agencies in order to develop new areas of work, led by the Strategic Directors in concert with the network of Branch Directors.

Finances

- The Executive Director holds the key responsibility for coordinating and generating fundraising for central funds.
- Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.
- Branch Directors focus on raising project funds on a regional basis, coordinated via a central funding database, and in liaison with the Executive Director and the wider Director team.

- Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees' monitoring purposes.

**FINANCIAL REVIEW
(UNAUDITED FINANCIAL STATEMENTS)
FOR THE YEAR ENDED 31 MARCH 2021**

Chairman's statement on Reserves Policy

The accounts as presented according to the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2015) show a consolidated position across all the charity's activities.

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is £109,617 and £30,646 in unrestricted designated reserves. Restricted reserves are £430,672. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £500,000. The trustees continue to plan to mitigate any

potential risks to the charity's finances.

As in previous years, the trustees have been comfortable that the charity is a going concern despite its low unrestricted reserves on the basis of confirmed donations into the unrestricted fund for the next financial year and ongoing support from Trustees and donors.

Principle Funding Sources

Funds are drawn from charitable trusts, public funding bodies and local authorities, private donations, corporate donors and sponsors, and payments for services from project partners.

The trustees (who are also directors of Live Music Now Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Through our social media, website, events, and other communications, we regularly tell our supporters about how their funds are making a difference through music to people's lives. We strictly adhere to the Fundraising Regulator's

code of fundraising practice. All fundraisers representing us receive training to understand the standards we expect when representing us externally, to ensure a positive experience for everyone. We will always take action if those acting on our behalf fail to meet our high standards, and we will never sell data to anyone else without their express permission. LMN has a procedure for handling complaints and we are committed to dealing with all complaints constructively, impartially, and promptly.

Company law requires the trustees to prepare financial statements for each financial year which 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 group for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;

- state whether applicable 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 charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit".

INDEPENDENT EXAMINER'S REPORT TO THE THE MEMBERS OF LIVE MUSIC NOW LTD

I report on the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2021 which are set out on pages 67 to 81.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants (England and Wales) which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination: or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Kate Taylor FCA
For and behalf of Simpson Wreford LLP,
Chartered Accountants

Institute of Chartered Accounts
in England and Wales
Wellesley House
Duke of Wellington Avenue
London, SE18 6SS

Date: 27 January 2022

Approved by the trustees and signed on their behalf by:

Sir Vernon Ellis
Chairman

Date: 19 October 2021

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and legacies	2	447,616	436,012	883,628	766,978
Charitable activities	3	86,738	-	86,738	185,484
Investments	4	1	-	1	16
Other income	4	1,012	40	1,052	550
Total		535,367	436,052	971,419	953,028
Expenditure on:					
Raising funds	5	472	-	472	6,105
Charitable activities	6	511,531	260,750	772,281	976,283
Total		512,003	260,750	772,753	982,388
Net income / (expenditure)		23,364	175,302	198,666	(29,360)
Transfers between funds		-	-	-	-
Net movement in funds		23,364	175,302	198,666	(29,360)
Reconciliation of funds:					
Total funds brought forward		116,899	255,370	372,269	401,629
Total funds carried forward	17	140,263	430,672	570,935	372,269

All amounts relate to continuing activities within the United Kingdom.
There are no recognised gains and losses other than those included in the statement of financial activities.
The notes on pages 69 to 80 form part of these financial statements.

BALANCE SHEET AT 31 MARCH 2021

	Note	2021 £	2020 £
Fixed assets	12	5,444	-
Current assets			
Debtors	13	90,801	54,889
Cash at bank and in hand		578,818	499,622
Total current assets		669,619	554,511
Creditors: Amounts falling due within one year	14	(44,735)	(82,242)
Net current assets		624,884	472,269
Net assets		630,328	472,269
Creditors: Amounts falling due after more than one year	14	(59,393)	(100,000)
		570,935	372,269
The funds of the charity:			
Restricted funds		430,672	255,370
Unrestricted income funds	17		
General funds		140,263	116,899
		570,935	372,269

For the financial year in question the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the board of trustees on 19 October 2021 and signed on its behalf by:

Sir Vernon Ellis
Chairman

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2021

	Note	2021 £	2020 £
Cash used in operating activities			
Net cash provided by/(used in) operating activities	18	125,635	43,772
Cash flows from investing activities			
Interest income		1	16
Purchase of tangible fixed assets		(5,833)	-
Repayments of borrowing		(40,607)	-
Cash inflows from new borrowings		-	100,000
Cash provided (used)/by in investing activities		(46,439)	100,016
Increase/(Decrease) in cash and cash equivalents in the year		79,196	143,788
Cash and cash equivalents at the beginning of the year		499,622	355,834
Total cash and cash equivalents at the end of the year		578,818	499,622

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 March 2021

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial Report Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The accounts have been prepared on a going concern basis, as the Trustees have reasonable expectation that the Charity has adequate resources to continue in operation for the foreseeable future.

Going concern

The trustees have acknowledged the accounts have been approved during the Covid-19 crisis pandemic. At the time of approving

the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Fund accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Unrestricted designated funds – these are funds that the Trustees have designated, to support the running costs of the Charity.

Restricted funds – these are funds that can only be used for particular purposes with the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted activities.

Incoming resources

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they

are receivable. If expenditure has been incurred for which sponsorship income or similar is expected to cover it then the associated income has been accrued.

Certain fundraising events are designated to provide reserves for future recurring costs. Such income is credited to the general fund. Other minor fundraising events are carried out by the branches and the income is in the general fund.

Resources expended

All expenditure is charged in the year in which it is incurred.

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians' fees and expenses which are under performance costs.

Notes to the Financial Statements for the year ended 31 March 2021 (continued...)

1 Accounting policies (continued)

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the head office, 25% of costs are allocated in this way, whilst for other branches the percentage is 85%. Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising. Rental costs are charged to the SOFA on a straight-line basis over the lease term.

Tangible fixed assets

All tangible assets are stated at cost less depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Computer equipment	5 years straight line
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Pension costs

The charity operates a personal pension plan

scheme for several employees. The contributions payable for the year are charged to the Statement of Financial Activities.

Taxation

The company is a registered charity and therefore is not liable for income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measure at their settlement value.

Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and provisions

Creditors and provisions are recognised where

the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliability. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2 INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds	Restricted Funds	2021 Total	2020 Total
	£	£	£	£
Government & other public authorities	62,423	46,263	108,686	50,985
Government grants - job retention scheme	40,771	-	40,771	-
Supporters, including corporate sponsors & general public	41,925	8,823	50,748	45,089
Charitable institutions	302,497	380,926	683,423	670,904
	447,616	436,012	883,628	766,978

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	2021 Total	2020 Total
	£	£	£	£
Earned Income	86,738	-	86,738	185,484

Although most concerts are provided free of charge, we also work in partnership with various organisations, such as local authorities, who contract with Live Music Now to provide specialist services as part of their social, educational, or healthcare programme.

4 INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted Funds	Restricted Funds	2021 Total	2020 Total
	£	£	£	£
Bank interest	1	-	1	16
Sundry income	1,012	40	1,052	550
	1,013	40	1,053	566

5 RAISING FUNDS EXPENDITURE

	Unrestricted Funds	Restricted Funds	2021 Total	2020 Total
	£	£	£	£
Fundraising	472	-	472	6,105

6 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2021			2020		
	General Funds	Restricted Funds	Total	General Funds	Restricted Funds	Total
	£	£	£	£	£	£
Musicians fees and expenses	45,028	136,416	181,444	1,630	417,853	419,483
Recruitment, auditions and training	21,972	100	22,072	14,356	-	14,356
Project expenses - other	2,768	21,244	24,012	17,579	6,608	24,187
Project delivery costs	136,174	102,990	239,164	294,082	-	294,082
Governance costs	3,600	-	3,600	4,959	-	4,959
Administration and office costs	301,989	-	301,989	218,914	302	219,216
	511,531	260,750	772,281	551,520	424,763	976,283

7 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

	General Support	Governance	2021 Total	2020 Total
	£	£	£	£
Trustee meeting costs	-	-	-	1,159
Independent examiners fees	-	3,600	3,600	3,800
	-	3,600	3,600	4,959

8 ANALYSIS OF ADMINISTRATION AND OFFICE COSTS

	2021 Total	2020 Total
	£	£
Rent, rates, heating & lighting	11,420	13,771
Office expenses (including accountancy)	37,474	66,656
Insurance	1,931	1,625
Bank charges	1,456	1,617
Development, advertising & publications	1,664	609
Staff Salaries and NI costs	460,870	384,283
Staff expenses	3,031	15,572
Sundry	22,918	29,163
Depreciation	389	-
	541,153	513,296
Allocated director to project delivery costs	239,164	294,082
Administration and office support	301,989	219,214

9 ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

	2021 Total	2020 Total
	£	£
Wages & Salaries	426,887	352,787
Social security costs	27,540	24,727
Pension costs	6,443	6,769
	460,870	384,283
<p>No employee received emoluments of more than £60,000 during the current or preceding year.</p>		

10 STAFF NUMBERS

	2021 Total	2020 Total
	£	£
Charitable activities and fundraising	15	15
Trustees/directors	2	2
	17	17

The key management personnel remuneration totals £63,462 (2020: £54,375).

No special retirement or leaving payments were made during the year (2020: £nil). Pension contributions totaling £6,443 (2020: £6,769) were made during the year. As at the 31 March 2021 the was £1,439 in outstanding contributions payable (2020: £nil)

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £136,416 (2020: £417,853) was paid.

11 TRUSTEE EXPENSES

	2021 Total	2020 Total
	£	£
Expenses reimbursed	-	789

12 TANGIBLE FIXED ASSETS

	Total
	£
<hr/>	
Cost	
At 1 April 2020	-
Additions	5,833
Disposals	-
<hr/>	
At 31 March 2021	5,833
Depreciation	
At 1 April 2020	-
Depreciation charge	389
<hr/>	
At 31 March 2021	389
Net book values	
31 March 2021	5,444

13 DEBTORS

	2021 Total	2020 Total
	£	£
<hr/>		
Sundry debtors	48,223	51,749
Accrued income	42,578	3,140
<hr/>		
	90,801	54,889
Accrued income includes a £40,000 Paul Hamlyn Foundation grant which was received after the year end.		

14.1 CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2021 Total	2020 Total
	£	£
Other creditors	7,760	16,035
Accruals	3,000	5,060
Deferred income (see note 15)	25,000	55,725
Taxation and social security	8,975	5,422
	44,735	82,242

14.1 CREDITORS: AMOUNTS DUE AFTER ONE YEAR

	2021 Total	2020 Total
	£	£
Loan	59,393	100,000

The loan is repayable in 2 to 5 years and is interest free.

15 DEFERRED INCOME

	2021 Total	2020 Total
	£	£
Balance as at 1 April 2020	55,725	30,000
Released in the year	(30,725)	(30,000)
Amount deferred in the year	-	55,725
Balance as at 31 March 2021	25,000	55,725

Deferred income comprises grants which the donor has specified to be used in future accounting periods.

16 FINANCIAL INSTRUMENTS

	2021 Total	2020 Total
	£	£
Carrying value of financial assets measured at amortised cost	86,969	50,046
Carrying value of financial liabilities measured at amortised cost	70,153	121,095

17 FUNDS

	Balance at Apr 2021	Incoming resources	Resources expended	Transfers	Balance at 31 Mar 2021
	£	£	£	£	£
Restricted funds	255,370	436,052	(260,750)	-	430,672
General fund	116,899	486,596	(493,878)	-	109,617
Designated fund	-	48,771	(18,125)	-	30,646
	372,269	971,419	(772,753)	-	570,935

Within the restricted income is £nil received in the year (2020: £1,810) from the LIBOR fund, while £649 (2020: £3,521) has been spent in the year and £78 (2020: £727) is carried forward at the year end. This money was restricted for activities for veterans from the armed forces and their dependents.

17 FUNDS CONTINUED

Within restricted reserves there are 5 material funds carried forward as follows:

	£
Paul Hamlyn Foundation	59,717
Youth Music	44,832
MVAT	29,835
City Bridge Trus	23,120
John Lyons Foundation	23,772

18 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021	2020
	£	£
Net movements in funds	198,666	(29,360)
Add back: Depreciation	389	-
Deduct: Interest shown in investing activities	(1)	(16)
(Increase)/decrease in debtors	(35,912)	57,406
(Decrease)/increase in creditors	(37,507)	15,742
	125,635	43,772

19 CAPITAL

Live Music Now Limited is a charitable company, limited by guarantee and has no share capital. The members have agreed to contribute £1 each to the Charity's assets in the event of it winding up, if its assets should prove insufficient to cover its liabilities, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company contracted before he or she ceases to be a member, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributories among themselves.

20 CONTROLLING PARTY

The trustees of Live Music Now Limited are considered to be the controlling party of the company.

20 RELATED PARTY TRANSACTIONS

During the year a payment of £5,599 (2020: £7,000) was received from Live Music Now Scotland, a charity with a number of common trustees.

During the year donations of £3,600 (2020: £3,600) was received directly from two of the trustees.

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation). £40,607 of the loan has been written off as an income contribution in the year ended 31 March 2021. The loan balance is repayable in four years.

The Vernon Ellis Foundation also made a donation in the year ended 31 March 2021 of £30,000

Live Music Now


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Registered Charity No.273596 (England & Wales);

Live Music Now Limited is registered in England
and Wales No.1312283.



Photo credits

Cover (left): A member of the Monkscroft team and a resident enjoy a pre-recorded video from singer/songwriter Julia Turner. [Read more here.](#)

Cover (right): Children in Wales watching a concert from Live Music Now's pre-recorded video library.

Page 2: Live Music Now Wales Clarinettist Daisy Evans playing during an [Including Me](#) session.

Page 4: Sir Vernon Ellis, Chair of the Board of Trustees, Live Music Now

Page 6: Team Zoom call, March 2020

Page 7: CEO Janet Fischer and Executive Director Nina Swann

Page 8: [The Musical Human'](#) by Michael Spitzer

Page 9: Songs and Scones concert in Ballywalter Northern Ireland with musician Louis McTeggart.

Page 10: Harpist [Lise Vandersmissen](#) performs at the University College Hospital vaccination centre in Islington.

Page 11: Musician Zoe Wren livestreams a concert commissioned by C&C care home in London for National Arts in Care Home Day, September 2020

Page 12: A collage of Live Music Now's online video library artists. Visit www.youtube.com/livemusicnowonline

Page 14: Sadie Fleming leads an online zoom session with [Fiveways School](#) in Yeovil.

Page 15: In October, 2020, Yorkshire based folk group, [The Dovetail Trio](#), were the first LMN group to perform a concert in a school since March. [Read an interview with them here.](#)

Page 16: Live Music Now musicians engage with children 1:1 in [Including Me](#) projects. [Read more here.](#)

Page 17: Bassoonist Eleanor Mills with children in Alder Hey Children's Hospital Music As Medicine programme. [Read a case study Eleanor wrote about her experience here.](#)

Page 18: A child at Welsh children's hospice [Tŷ Hafan](#), engaging in live music making (pre-COVID19)

Page 20: Musical Care Taskforce meeting. [Read more here.](#)

Page 21: [Keep singing/Covid'](#) graphic. [Read more here.](#)

Page 22: Mary-Jannet Leith and Thomas Allery of Ensemble Hesperia zoom in to their a music residency session at Park Avenue care home. [Read more here.](#)

Page 23 (left): North East musician Simon Robinson gave a live outdoor concert at a COVID19 recovery centre in Leeds. [Read more here.](#)

Page 23 (right): Folk duo [Bowreed](#) serenade residents from AbleCare care homes in Bristol. [Read more here.](#)

Page 24: A member of the Monkscroft team and a resident enjoy a pre-recorded video from singer/songwriter Julia Turner. [Read more here.](#)

Page 25: Residents of Apple Blossom lodge and Musicians Deirdre Galway and Louis McTeggart during musical sessions via Zoom. [Read more here.](#)

Page 27: The annual Musicians' Practice Forum moved online in 2020. [Read more here.](#)

Page 28: Conor Lamb and Deirdre Galway livestream from Keady Clachan. [Watch all the videos they produced for Live Music Now here.](#)

Page 29: Musician [Rosie Bergonzi](#)

Page 30: Musician [Joseph Cavalli-Price](#)

Page 31: Musician [Sian Dicker](#)

Page 33: Mum, baby and musician Angharad Jenkins during a Lullaby Project session at Flying Start, Dusty Forge, Cardiff. [Read more here.](#)

Page 34: Musician Nicola Lyons leads a violin lesson with a pupil at Manor School, Brent. Photo Credit: Ivan Gonzalez.

Page 35: Taff Duo (Lowri Thomas and Tom Taffinder) performs outside the Dewi Davies Ceredigion care home in Wales during a Songs & Scones event.

Page 36 (left): Back Chat Brass in their pre-recorded video for children and families.

Page 36 (right): Mishra duo in their pre-recorded video for children and young people.

Page 37: Rosie Hood in a pre-recorded video for children and young people.

Page 38: Paul Exton-McGuinness, trombonist and specialist music leader, was Musician in Residence at Newlands School. [Read more here.](#)

Page 39 (far left): Harpist Lucy Nolan performs with patient and parent at Alder Hey Children's hospital. [Read more here.](#)

Page 39 (middle): Pip Bryan from Rise Trio engages with babies and parents over zoom during a Baby Week performance produced in partnership with Cheshire and Merseyside Women and Children's Partnership "Improving Me" programme. [Read more here.](#)

Page 39 (far right): Filkin's Drift are beamed into classrooms in Liverpool reaching thousands of students. [Read more.](#)

Page 40: Student participates in an online 1:1 beat boxing class with musician Dean Yhnell in a special project with Victoria Education College

Page 41: Musicians Alain Rouamba, Akeim Toussaint Buck and Rosie Bergonzi record sessions at St George's Bristol. [Read more.](#)

Page 42: Park Avenue care home staff make a music video after their music residency with Ensemble Hesper. [Watch here.](#)

Page 43 (left): A collage of Live Music Now's online video library artists. Visit www.youtube.com/livemusicnowonline

Page 43 (right): Danilo and Solomon (Markman Mascetti Duo) lead an online Chanukah concert with Nightingale House care home in London.

Page 44: Northern Ireland musicians Ellen Campbell, Cindy Yung and William Brown help Belfast Central Mission celebrate two very special birthdays with pre-recorded and outdoor live music performances.

Page 45: 'Strabane Sessions' Care Home DVDs created by Deirdre and Conor of Realta. [Watch and listen here.](#)

Page 46: Seren Winds perform a 'Doorstep Concert' to celebrate LMN Wales 30th Anniversary. [Read more here.](#)

Page 47 (left): Musician Angharad Jenkins livestreaming for a 1:1 Including Me concert.

Page 47 (right): Top Brass perform a 'Doorstep Concert' to celebrate LMN Wales 30th Anniversary. [Read more here.](#)

Page 48: Josh Doughty and Alain Rouamba perform in the lobby of North Bristol NHS Trust. [Read more here.](#)

Page 49: Royal Harpist Alis Huws performs a virtual live concert for adults who were shielding at home.

Page 50: Luke Baxter and Iolo Edwards of Quartet 19.

Page 51: Musicians perform weekly zoom concerts for staff of North Bristol NHS Trust. [Read more here.](#)

Page 52: The Show Must Go On Webinar with Live Music Now musicians and staff: June 2020. [Read more here.](#)