

Live
Music
Now

TRANSFORMING COMMUNITIES



Annual Report

2022 - 2023

Contents



4	MESSAGE FROM THE CHAIR OF THE TRUSTEES
5	MESSAGE FROM THE CHIEF EXECUTIVE
6	LIVE MUSIC IN SCHOOLS
14	CREATIVE HEALTH IN INTEGRATED CARE
16	LULLABY PROJECT
18	HOSPITALS & HOSPICES
22	LIVE MUSIC IN CARE
30	COMMUNITY CONCERTS FOR OLDER PEOPLE
34	EMBEDDED IN PLACE
40	NORTHERN IRELAND CELEBRATES 30TH ANNIVERSARY
40	OUR MUSICIANS
46	LOOKING FORWARD
48	FUNDING & FUNDRAISING
46	TRUSTEES' ANNUAL REPORT
60	FINANCIAL REVIEW
78	IMAGE CREDITS
80	CONTACT US

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.

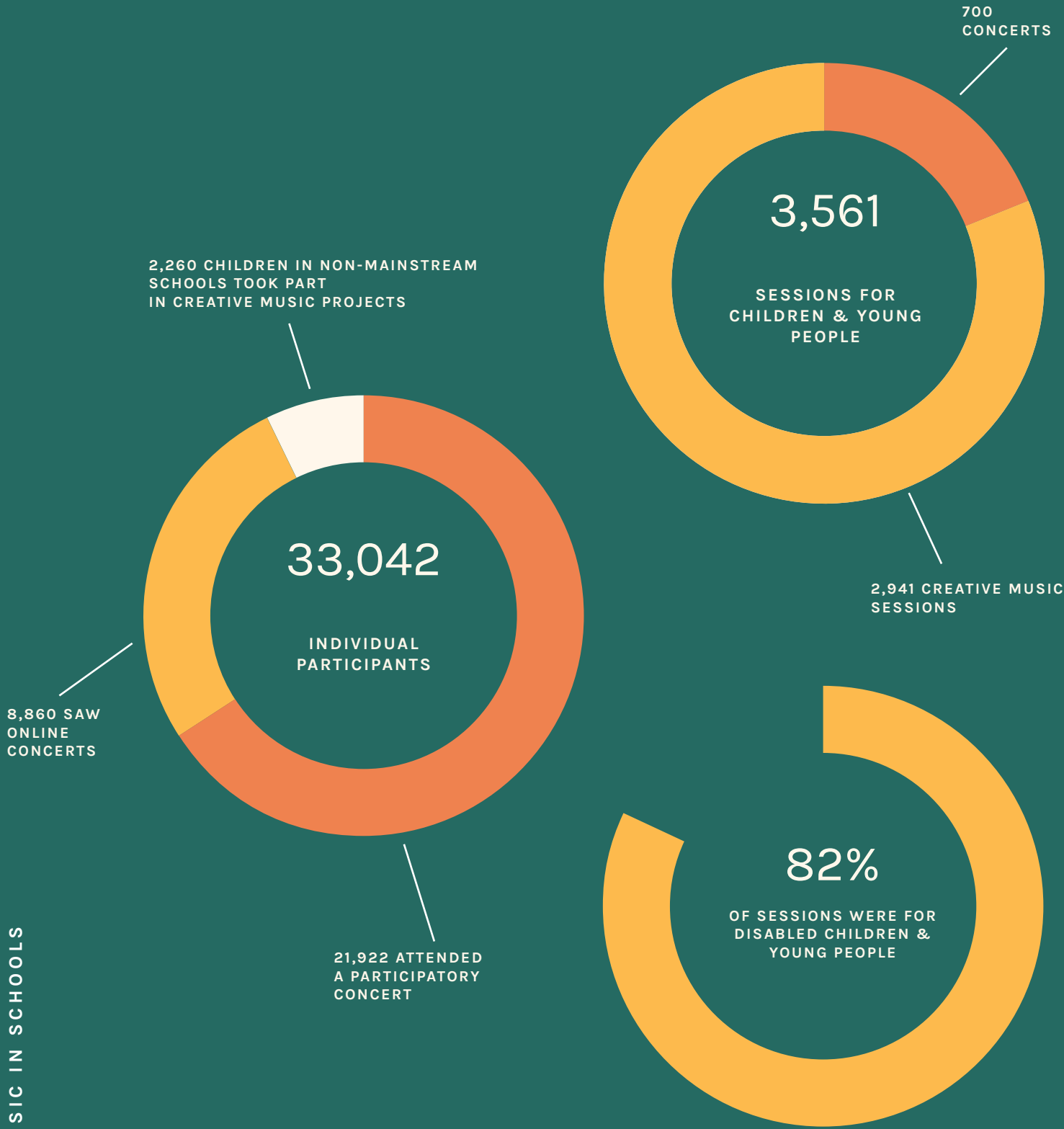
The Live Music Now musicians' workforce has grown, more diverse than ever as we work in partnership across the sector to open professional music careers to all. That workforce is increasingly representative

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

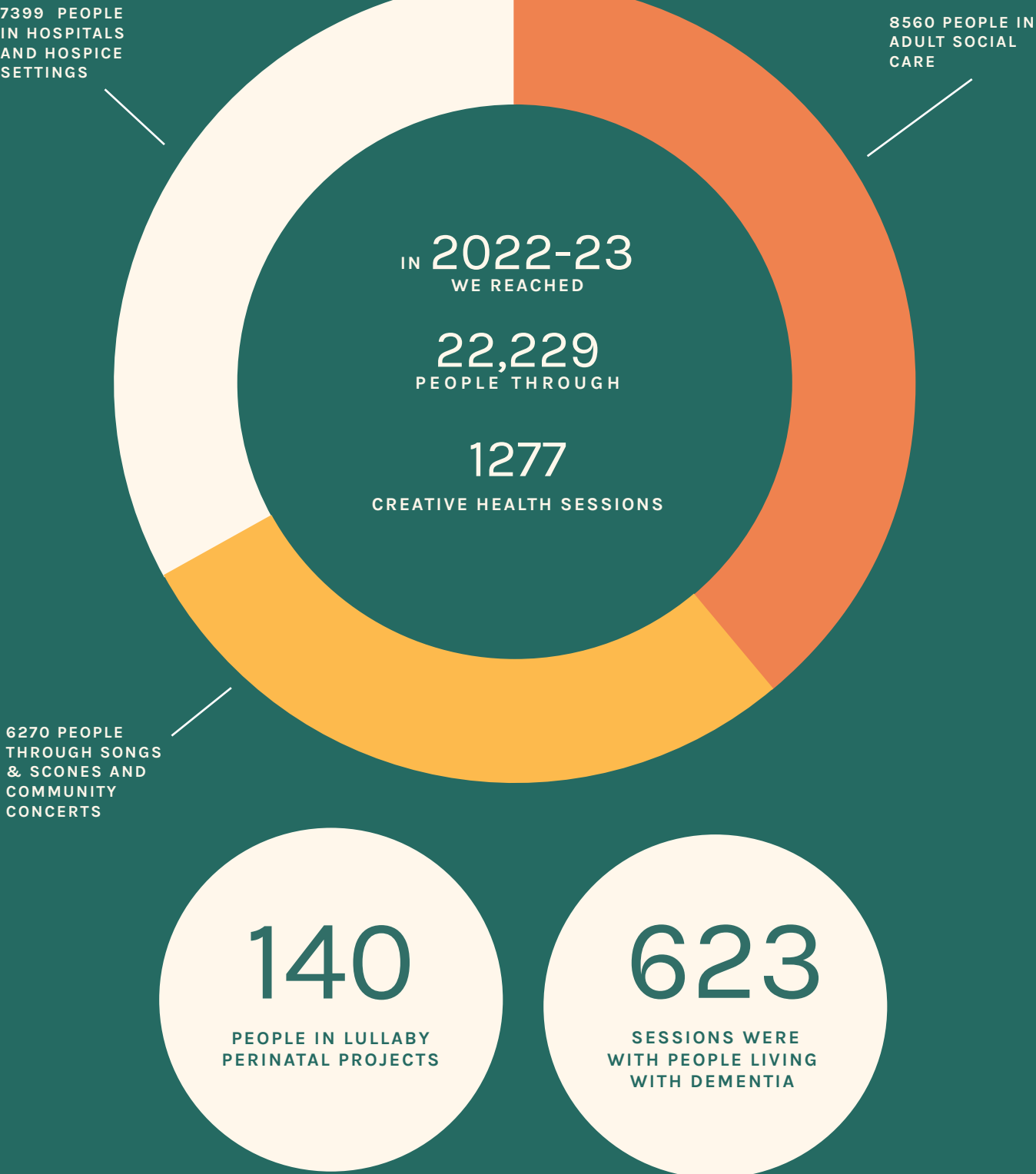
of well-tailored and accessible musical sessions has been inspiring. As another staff member highlighted, “Some of our pupils, have shown significant growth in exploring control, agency, and choice.”

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



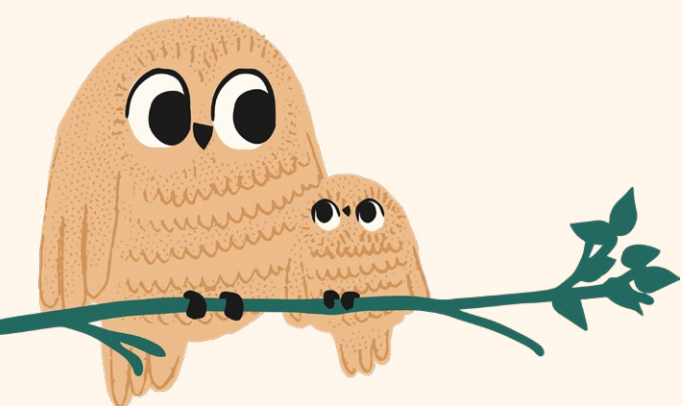
Taking part in live music programmes supports engagement with health services, offering participants a sense of agency and control, and fosters communication and engagement between service users and providers. Music interventions transform the transactional into the interpersonal, building understanding, 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, rather than it being less like they will need primary care services. E.g. Our **Songs and SCONES** programme: live music and social events for people who are experiencing loneliness and isolation, supporting 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**.



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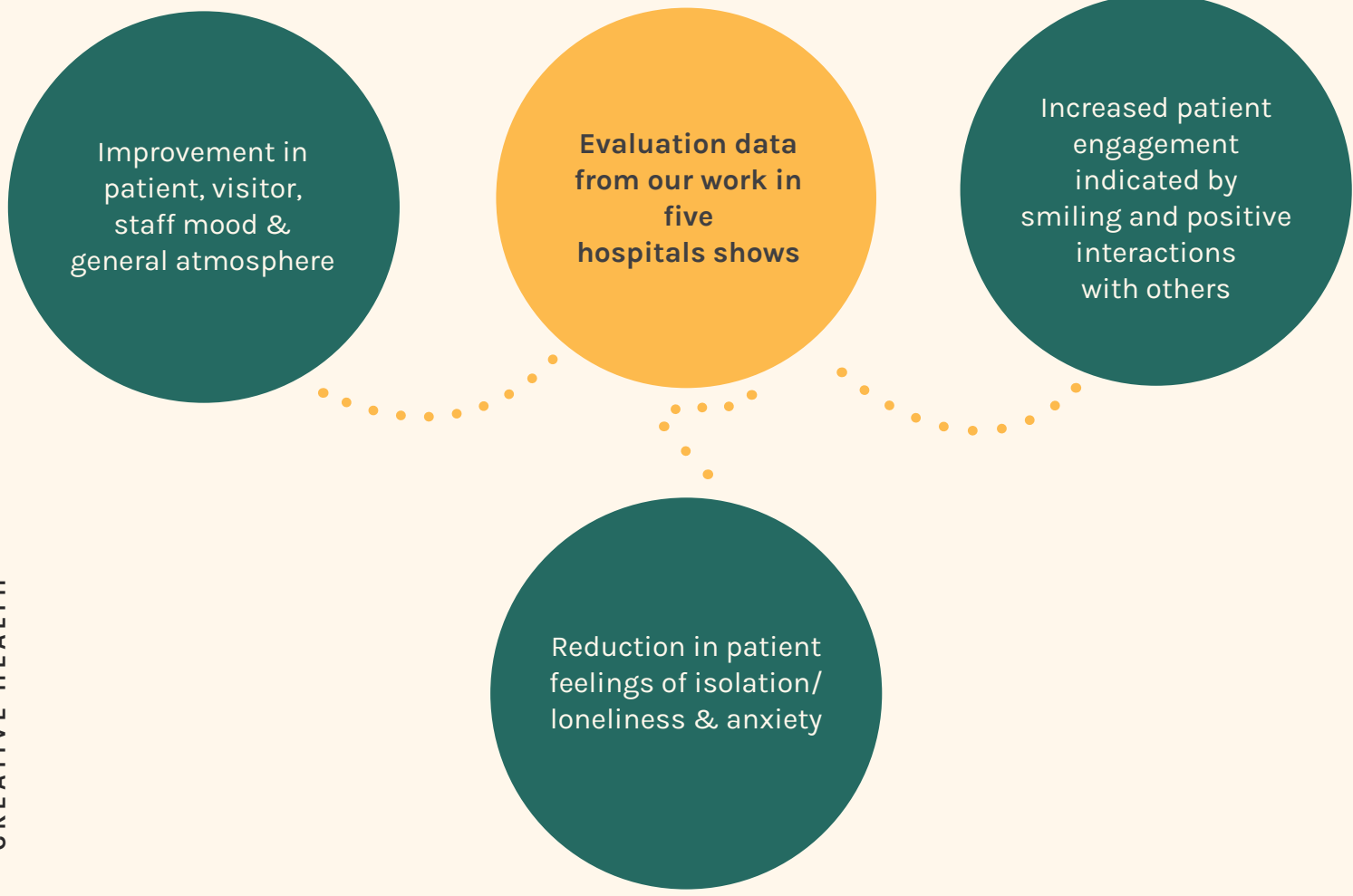
Hospitals & Hospices

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

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.

“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





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.

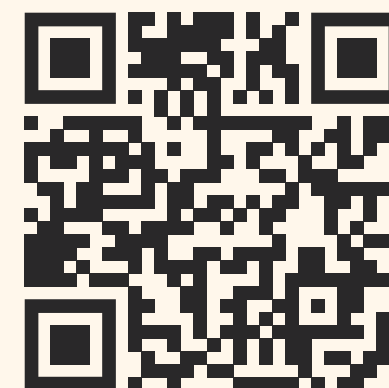
ELLENOR HOSPICE GRAVESEND

"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](#).



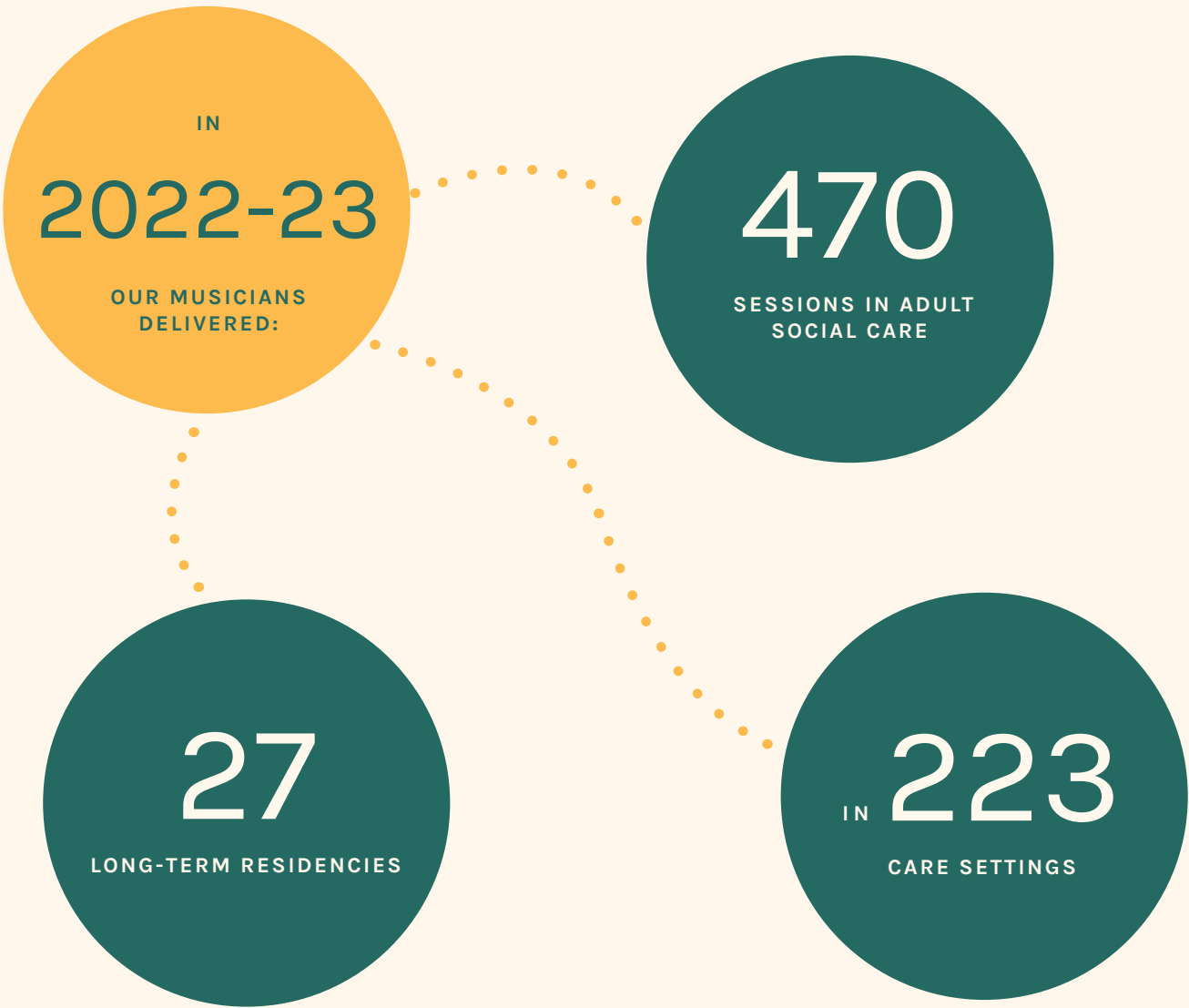
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Live Music in Care

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:

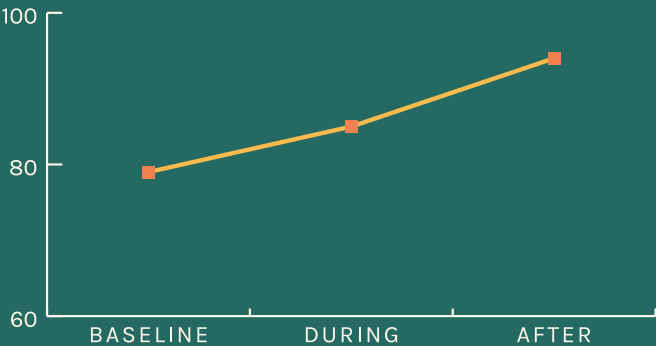
Our participatory performances in care homes have a positive impact on the mood and engagement of the residents.

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.

Frequency, efficacy
and status of
music activities in
the care home

Mood, engagement
or relationships of
the residents, and

Understanding, skills
and confidence in
using music in the
care teams



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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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



“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 Mellor

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](#)

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](#)

"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 INTRODUCTION



OUR MUSICIANS

Musicians’ Listing 2022-2023

MUSICIANS

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	Sterreveld	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

MUSICIANS LISTINGS

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
Konstan-tinos	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	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	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.

Looking Forward

“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,

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

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.

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.



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.

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



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.

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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

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT. FOR THE YEAR ENDED 31 MARCH 2022.

		Unrestricted funds	Restricted funds	Total funds	Total funds
				2023	2022
	Notes	£	£	£	£
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)	683,079
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

		2023	2022
	Note	£	£
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	(207,784)	157,103
Cash flows from investing activities			
Interest income		71	-
Purchase of tangible fixed assets		-	(2,155)
Cash provided by/(used) in investing activities		71	(2,155)
(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		526,053	733,766

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 OHB

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED...)

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 NVESTMENTS & 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>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED...)

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	<u>305,206</u>	<u>327,098</u>

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>
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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 TO DRAFTS

	2023 Total	2022 Total	-292,823
	£	£	
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 withLive 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 Festorazzi. 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’ Lulllaby 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

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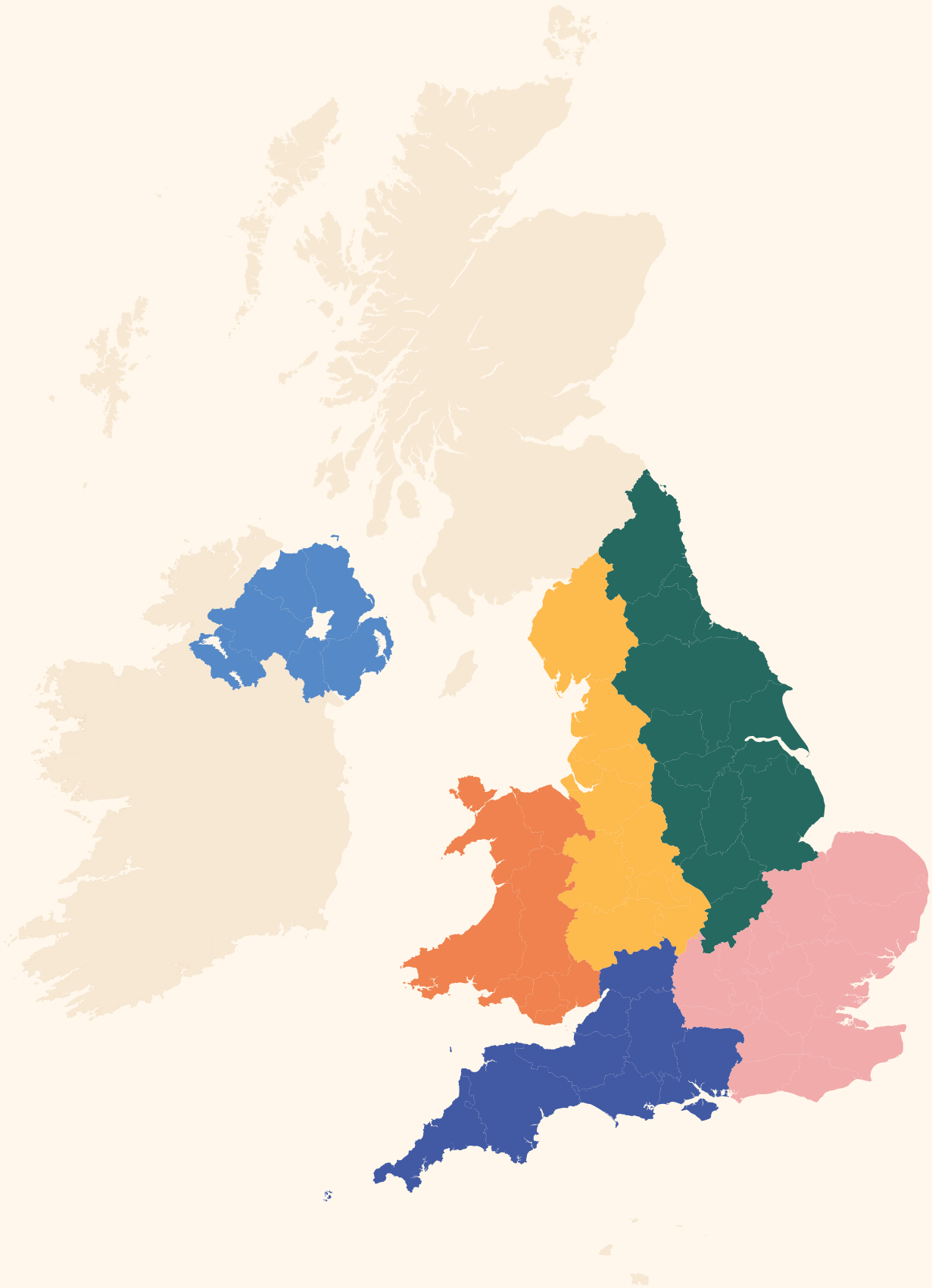
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