

**LIVE MUSIC NOW LIMITED  
(LIMITED BY GUARANTEE)**

Charity Reg. No. 273596  
Company Reg. No. 1312283

**TRUSTEES' REPORT  
AND  
FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2017**

**Contents**

- 1. Trustee's annual report
- 18. Statement of trustee's responsibilities for the financial statements
- 19. Independent examiner's report to the members of the Live Music Now Limited
- 21. Statement of financial activities  
(incorporating statutory income & expenditure account)
- 22. Balance sheet
- 23. Notes to the financial statements

## **LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)**

### **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017**

---

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2017.

The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission. Live Music Now is a registered charity in England and Wales (273596).

#### **REFERENCE & ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES & ADVISERS**

##### **Charity Name**

LIVE MUSIC NOW LIMITED (Live Music Now and LMN)

##### **Charity Registration number**

273596 (England and Wales)

##### **Company Registration number**

1312263

##### **Registered address**

Live Music Now, Studio 31, Berkeley Square, Bristol, BS8 1HP

##### **Directors and trustees**

Members of the Council of Governors 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:

Mr Ian Stoutzker CBE (Chairman)

Ms Kate Buchanan

Baroness Morgan of Ely (retired 30 June 2016)

Dame Rosemary Butler (appointed 6 December 2016)

Mrs Alexandra Holford (appointed 2 May 2017)

Lady Fell

Dr Peter Freedman

Ms Colleen Keck

Mr Gavin Graham Robert McEwan

Mrs Amanda Platt

Mrs Jane Scrope (retired 3 April 2017)

Lady Tyrwhitt (appointed 2 May 2017)

Mr Alasdair Tait (retired 30 June 2016)

##### **Chief Executive Officer**

Evan Dawson

##### **Company Secretary**

Evan Dawson

##### **Independent examiner**

Alison Robinson, partner of Saffery Champness LLP

Mitre House, North Park Road, Harrogate, North Yorkshire, HG1 5RX

Alison Robinson has expressed her willingness to remain in office as independent examiner to the company.

##### **Bankers**

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

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

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Constitution

Live Music Now Limited ('LMN') is a charity governed by its Memorandum and Articles of Association incorporated on 25th May 1977 and revised on 10<sup>th</sup> January 2006, 10<sup>th</sup> March 2008 and 6<sup>th</sup> March 2012, and is constituted as a company limited by guarantee and not having a share capital. As at 31 March 2017, 9 members had guaranteed £1 each in the event of the winding up of the company.

### Selection of trustees

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

### Induction and training of trustees

Potential new trustees are invited to attend a trustees' meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity's organisational structure with a description of trustees' roles and responsibilities, background information and internal documents relating to the principal activities of the charity. New trustees are supported during their induction by the Chairman, Chief Executive, 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 is in Bristol where the Executive Director is based. As of the 1 April 2013, Scotland operates as a devolved branch registered in Scotland as a charity and limited company. Governance and finance of LMN Scotland is the responsibility of the LMN Scotland Board of Trustees, but the branch continues to work within the framework of LMN.

The charity's trustees, under the Chairmanship of Ian Stoutzker, take final responsibility for the general and financial wellbeing of the scheme. 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 (Executive Director) is 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 co-ordination of national policies; reporting to the Board of Governors on behalf of the team of Directors. The Executive Director is also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Governors.

Three Strategic Directors lead the development of LMN's work in the areas of Wellbeing, SEN 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 Executive Director and coordinates external and internal communications and information systems. The Auditions Director co-ordinates auditions across the scheme. International activity across the UK (including Scotland) is co-ordinated by the International Development Director who is currently also the Director of LMN Scotland.

#### **Risk assessment**

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity, and are satisfied that systems are in place to mitigate our exposure to the major risks.

#### **OBJECTIVES & ACTIVITIES**

##### **Objects**

The objects for which the Company is established are:

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

The Objects of the Charity were amended by Special Resolution on 3 April 2017, as approved by the Charity Commission on 10 January 2017, and filed by Companies House on 26 April 2017. This change reflects the trustees' concern to ensure that there could be no misunderstanding regarding musicians supported by the charity in the light of the new Equality Act.

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. LMN 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 LMN activities for those on low incomes.

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. LMN 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 in the crucial early years of their careers. 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. Most concerts and workshops are offered at no charge to the host, and the charity raises funds to cover these costs.

##### **Objectives and target outputs for the year**

In January 2017, LMN launched its new 5 year strategy and business plan, entitled "Bringing Music to Life". Over the coming years, LMN will continue to deliver over 3,000 interactive music sessions throughout the UK each year, focussing on three areas of strategy, with five key aims in each. The strategy includes detailed aims and targets in each of our three areas of strategy, for each of the years from 2017 to 2022. It can be downloaded from the LMN website at [www.livemusicnow.org.uk/tm1](http://www.livemusicnow.org.uk/tm1). In summary, it includes the following:

- LMN aims to expand its wellbeing programme, working with leading care sector partners. We will ensure our work reaches those most in need, and is based on the very latest neurological evidence concerning music and dementia.
- LMN aims to expand its programme for children with SEND and their families. Currently we are involved in 15% of special schools, and our aim is to increase this to 25% by 2022.
- LMN will maintain at least 350 musicians on its scheme, each at the start of their professional lives. They will all receive a high standard of care from audition, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

#### Strategies for Implementation

##### Project Delivery

- LMN delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact
  - Wellbeing/older people
  - Special Educational Needs/children
- In addition, LMN branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.
- LMN has prioritised the development of 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 all musical genres and selected through a national audition programme to ensure high quality.
- Auditions, being a significant central activity, are co-ordinated by the Musicians' Development Director and Auditions Director, with direct support from regional Branch Directors.
- Musicians joining the scheme are taken through an induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Musicians' Development Director, with specialist input from Strategic Directors.

##### Monitoring

- Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.
- Monitoring of branches' activity in terms of recruitment, performances/workshops delivered, musicians' fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.
- The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.
- Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, Disability/Access and Data Protection in order to work as effectively as possible with our beneficiaries.



#### Promoting the Charity

- The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities, and may from time to time employ PR consultants to assist on specific projects.
- A monthly e-newsletter, an annual Yearbook 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 co-ordinating 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, co-ordinated 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.

#### Significant Activities

Live Music Now celebrated the Menuhin Centenary in 2016 with the support of Arts Council England and Arts Council Wales:

##### The Menuhin 100

From the tops of mountains to the depths of coal mines, Live Music Now musicians gave performances across the UK in celebration of Yehudi Menuhin's birthday on the 22nd April in his centenary year. [http://www.livemusicnow.org.uk/lmn\\_news/title/The-Menuhin-100-birthday-concerts-around-the-UK/item/59226](http://www.livemusicnow.org.uk/lmn_news/title/The-Menuhin-100-birthday-concerts-around-the-UK/item/59226)

##### International Conference

On 16 April 2016, Live Music Now UK hosted the first international conference of its kind since 1999, bringing LMN musicians, managers and partners together to discuss Menuhin's legacy, in the year of his Centenary. Delegates and participants included musicians from all around the UK, and from 12 different countries. It was an extraordinary gathering, supported by Arts Council England. [http://www.livemusicnow.org.uk/lmn\\_news/title/Menuhin-Centenary-exploring-best-practice-in-music-outreach-from-around-the-world/item/59223](http://www.livemusicnow.org.uk/lmn_news/title/Menuhin-Centenary-exploring-best-practice-in-music-outreach-from-around-the-world/item/59223)

##### Menuhin Centenary Concert at Kings Place

On Sunday 17 April, LMN led an extraordinary and star-studded concert at Kings Place, to celebrate the life and legacy of Yehudi Menuhin. The packed auditorium included musicians, supporters, members of the public, and delegates from LMN organisations in 12 different countries. It was supported by Arts Council England. [http://www.livemusicnow.org.uk/lmn\\_news/title/Menuhin-Centenary-Celebratory-Concert-at-Kings-Place/item/59224](http://www.livemusicnow.org.uk/lmn_news/title/Menuhin-Centenary-Celebratory-Concert-at-Kings-Place/item/59224)

##### The King, the Cat and the Fiddle Commission

LMN Wales commissioned folk ensemble Calan to set a children's book Yehudi Menuhin wrote together with Christopher Hope (illustrations by Angela Barrett) to music. 'The King, the Cat and the Fiddle' premiered at St David's Hall on 22 April, Menuhin's birthday, with two separate performances for special schools. These were followed on 23 April with a performance for families. All were sold out. The piece has since been adapted by other LMN ensembles for use in special schools. [http://www.livemusicnow.org.uk/lmn\\_news/title/South-Wales-celebrates-Calans-tour-of-Menuhin-s-The-King-The-Cat-and-The-Fiddle/item/59225](http://www.livemusicnow.org.uk/lmn_news/title/South-Wales-celebrates-Calans-tour-of-Menuhin-s-The-King-The-Cat-and-The-Fiddle/item/59225)

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

---

**LMN Wellbeing Activities 2016-2017**

In 2016-2017 we delivered a total of 1078 sessions in the area of Wellbeing, 40% of the total activity of LMN. The largest proportion is just over 50% with older people in residential care, 14% with older people in the community and 20% in hospitals.

Across the year the focus has been on the delivery of two high profile and successful strategic and creative projects, working closely with complementary partners from other sectors at a national strategic level, understanding the difference our work makes and raising the profile and awareness of Live Music Now, strengthening our position and building sustainability.

**A Choir in Every Care Home**

We completed Phase 1 of this multi-sector national initiative with the launch of the Website [www.achoirineverycarehome.co.uk](http://www.achoirineverycarehome.co.uk) at the Arts in Care Conference in May 2016, jointly hosted by National Care Forum and Care England. The ambitious project aims over time to support the growth of regular, meaningful and high quality singing and live music activities in care homes across the UK, of which there are around 22,000.

The website content was developed through a series of Working Group meetings, involving 33 national organisations, and with close involvement of our project lead partners Sound Sense and the Sidney de Haan Centre (SDH) at Canterbury Christchurch University. It includes toolkits for care homes and musicians, the largest ever evidence review of the benefits of singing for older people in care and contributions from many partners, including endorsement from Andrea Sutcliffe the Chief Inspector of the Care Quality Commission, making a direct link between live music and singing and the assessment of quality of care in care homes.

We then moved into Phase 2a of the project, focusing on the refining of the online materials and the dissemination of this widely across the Adult Social Care sector. In November, the project was showcased at the Arts Festival at the National Care Forum Managers Conference, presented by Douglas Noble and with excellent musical support from Dan Walsh and Nic Zuppari of the Absentees.

In March, we brought together a Steering Group of close partners including Victoria Elliott of the Orders of St John Care Trust (OSJCT), Dr Trish Vella-Burrows of SDH, Sound Sense and Dr Jane Povey of Creative Inspiration CIC, to work on further refining and improving the website lay out, format and content, prior to taking it to consultation with care home providers in the next financial year. Initial feedback from the care sector indicates that the toolkit and online materials are very useful.

*"Inspirational and motivates you to want to improve the quality of care that's provided."*

We successfully obtained continuation funding from the Baring Foundation for Phase 2B of the project which will run in 2017-18 and will include residencies delivering singing activities in care homes run by care provider partners OSJCT and MHA (Methodist Homes), as well as Bupa UK. There will also be staff training to embed skills in the workforce as part of their care toolkit and rigorous evaluation developed in partnership with the care providers and with the support and guidance of the Centre for Arts as Wellbeing (CAWBI) from the University of Winchester.

**New Age Music**

Following securing funding from Arts Council England, as well as significant financial support from OSJCT, other care homes and a range of trusts and foundations, we launched the delivery of this project. It started in July 2016 with training for the 18 musicians taking part on working through interactive music activities with older people living in care, including those living with dementia. They were also trained in the use of iPads as assistive music technology to allow people with physical and cognitive impairment to make music.

*"As a classically trained singer, there really isn't much opportunity to learn about improvisation or to experiment. The nearest you get is carefully rehearsed ornamentation at cadence points and Baroque Da Capo Arias. The session was a great introduction into improvisation and made me feel much more comfortable about doing this."*



REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

---

These musicians then worked in pairs in 18 care homes, six each in Lincolnshire, Gloucestershire and Shropshire, 12 of which were part of the OSJCT chain of homes. Each duo delivered 7 sessions combining participatory performances with interactive music making workshops. The music, songs, ideas, words memories and conversations generated in the workshops, were recorded to be used by a Composer in Residence on the project Kerry Andrew. Kerry will be creating a brand-new piece of music from this palate of material to be performed publicly at Barton Arts Festival, Cheltenham Music Festival and Shrewsbury Folk Festival across the Summer of 2017, supported by LMN ensemble Kantu.

*Fred undoubtedly became happier and more fulfilled after the sessions. He seemed to regain a spark, he was more focussed and was seen to play the piano in our pink lounge without encouragement. Fred, sadly, passed away recently. We have a recording of the performances he was involved in and that is now even more precious when we replay it.*

We delivered training for the Activities Coordinators and other staff taking part in the residencies in the use of percussion instruments and singing. Each of the three areas had two staff training sessions which aimed at developing the skills and confidence of the staff taking part and we have evidence to show that these sessions, and taking part in the residencies themselves, have left a legacy of ongoing music activity in some of the settings we worked in.

*'A lot of resources have come out of the project for both those who took part directly and others who are picking it up because they see the benefits of trying it out. This means it will continue. So, for example if someone is distressed we know we have something we can try out, something in our 'care toolkit', something we can act on, it's really easy it doesn't take effort or time and it's readily available.'*

Because of this project, we will continue to work in many of the homes we visited in Lincolnshire and Shropshire in the next year.

The project is being evaluated using an Evaluation Framework developed with the support of Professor Norma Daykin and David Walters of CAWB, based on the Public Health England Arts Evaluation Framework. This work will help to advance and develop how we monitor and evaluate all of our Wellbeing delivery. A report will be published and shared in 2017, including featuring at the RSPH International Research Conference on the Arts and Dementia and the Culture, Health and Wellbeing International Conference. Initial findings show evidence of impacts on the mood and engagement of the participants, the practice of the musicians taking part as well as the skills and confidence of the staff in the settings in using music as part of the care provision.

#### Partnerships and Profile

Because of the above high profile national activity our partnerships have strengthened with Adult Social Care (ASC) providers OSJCT and MHA, two of the largest national not-for-profit care providers for older people, as well as arts and health umbrella organisation Creative Inspiration CIC which works with many care homes across Shropshire. We have also started to develop a working partnership with Bupa UK. We are also now very familiar to, highly thought of and working regularly with ASC umbrella and regulatory organisations such as Care England, the National Care Forum and The Care Quality Commission. This will impact on how we are known, recognised and respected by care providers across the UK. Our relationship with academia has developed with closer ties with SDH at Canterbury Christchurch University and CAWB at University of Winchester.

In 2017-2018, we expect to increase our profile further with recognition within the All-Party Parliamentary Group on Arts Health Wellbeing Report, the RSPH Arts and Health Awards as well as the What Works for Wellbeing programme.

Strategic Aims for the Wellbeing Programme in 2017/18

**1. REACH**

We will provide many more interactive performances for older people, meeting increasing levels of demand from caring organisations for effective music programmes. If we can raise more funds, we will work with care providers and regulators (such as the Care Quality Commission) to target our work appropriately to meet needs. We will also engage with at least 5,000 care homes by providing support materials through our 'Choir in Every Care Home' initiative.

**2. EXCELLENCE**

LMN will develop exciting new ways for older people to live positive, creative and fulfilling lives through music. We will involve the care sector, older people and their carers in programme design, resulting in innovative music making projects and outputs. We will train and support musicians to deliver these programmes, including the use of accessible and assistive music making techniques and tools to overcome physical and cognitive barriers.

**3. WIDER ENGAGEMENT**

We will lead a programme of music activities in communities where mainstream arts performances are least likely to take place, and where loneliness is a particular concern. As well as engaging with new audiences, these sessions will help participants feel more resilient, confident and able to advocate for themselves. Working with leading care organisations, we will help build stronger social networks and communities of support, helping older people live independently for longer and better. We will also develop programmes for adults with mental health issues, refugees and migrants, and hospital patients in specialist wards (including dialysis and neuro-rehabilitation).

**4. EVALUATION**

We will carefully evaluate our work, to ensure that we understand and can communicate the difference we are making. We will contribute to the growing evidence base around the impact of music on the wellbeing of older participants, including their families and carers. We will demonstrate that music programmes should play a part in adult social care, and can have economic impacts, such as a reduction in the need for antipsychotic medicines.

**5. ADVOCACY**

LMN is one of the world's leading exponents and advocates of music and health. The evidence we gather will contribute to the case for greater public investment in music and the arts and an increase in their role and application in health and social care. We will regularly share research and good practice, together with leaders from healthcare and adult social care.

Special Educational Needs & Disabilities / Children

**Introduction**

2016/17 has been a significant year for the development of LMN's SEND programme: in line with our three-year strategy (of which 2016/17 was the final year) we launched **SEND Inspire** – an new organisational-wide training pathway and framework enabling LMN musicians to develop additional skills to deliver engaging music sessions for young people with Special Educational Needs and Disabilities (SEND). This has enabled LMN musicians from across the branches to take part in similar training projects, informed by latest research and best practice in SEND music making. An unexpected outcome has been the enthusiastic sharing of experiences and learning between musicians, mentors and staff from different LMN branches. The SEND programme continues to focus on three main strands of activity, now underpinned by the SEND Inspire training pathway and quality framework:

**Participatory Concerts:** high quality, inclusive, bespoke concerts for special schools and other SEND settings, providing access to professional live music for young people with SEND.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

---

**Musicians in Residence Projects:** ranging from a series of 6 sessions to year-long programmes in special schools and other settings including children's hospitals and Pupil Referral Units. Projects engage children in activities that build personal, social and musical skills and often culminate in a performance. Musicians work closely with venue staff to maximise the impact of their sessions.

**Family workshops "All Together Now":** participatory concerts and workshops for young people with disabilities and their families to enjoy together within a relaxed environment.

During the year we made excellent progress across all 5 of our key aims:

**1. Build LMN's profile as the UK's leading provider of live music performances in SEND settings**

LMN musicians delivered 1407 music sessions for children and young people during 2016/17 in England, Northern Ireland and Wales, of which 1222 (86%) were for special educational needs and disabilities (SEND). The musicians visited 158 state maintained special schools in England and Wales, of which around a third hosted 2 or more LMN sessions during the year.

**2. Support LMN Northern Ireland and LMN Wales branches to expand their SEND programmes**

LMN Northern Ireland developed new links with special schools, funders and potential partner organisations/mentors in preparation for launching its new SEND programme in 2017/18. LMN Wales successfully launched its first year-long special school residency and visited a third of state maintained special schools across Wales.

**3. Integrate additional training and support into our SEND programme to improve quality of delivery and musicians' experience on the scheme**

We launched SEND Inspire in summer 2016 enabling LMN musicians to develop additional skills to deliver engaging performances and workshops for young people with SEND. The programme comprises: a structured training pathway over 3 progressive levels, a framework outlining the skills and approaches required for high quality LMN sessions, a team of experienced mentors, and a specialist Advisory Group to guide the development of the programme. To date, 41 LMN musicians, 14 special schools, 169 school staff and 330 young people have taken part in the programme.

**4. Provide more opportunities for families with disabled children to enjoy live music together**

In partnership with venues such as the Homiman Museum (London) and Bridgewater Hall (Manchester), we continued to deliver relaxed, inclusive performances and workshops accessible for children with additional needs and their families.

*"Thank you for a wonderful music session today. It's so rare to find something we can do as a family where everyone is included and welcomed. Music is a huge motivator for my daughter and she really loved it." – Parent*

**5. Advocate for the importance of improving musical opportunities for young people with SEND and LMN's role within the sector**

This year we have: contributed to the Music Education Council's specialist SEND Music group to identify ways of supporting a more inclusive approach to music education across the UK; presented at NYMAZ's SEND network meeting in North Yorkshire; shared our approach to SEND music sessions with LMN colleagues from across Europe; and developed new partnerships with Music Education Hubs (England) in support of their SEND music provision. In November 2016, we delivered a successful conference in partnership with the Royal Society of Medicine drawing together 120 musicians, academics and health practitioners to discuss and review the latest evidence supporting the efficacy of music interventions for children and young people with learning disabilities. Films of the presentations can be viewed here:

[http://www.livemusiconow.org.uk/lmn\\_news/What-difference-can-music-really-make-for-children-with-learning-difficulties-Live-Music-Now-annual-conference-at-Royal-Society-of-Medicine/item/69470](http://www.livemusiconow.org.uk/lmn_news/What-difference-can-music-really-make-for-children-with-learning-difficulties-Live-Music-Now-annual-conference-at-Royal-Society-of-Medicine/item/69470)



### National Programme: SEND Inspire

*"I've gained a deeper understanding of the different kinds of responses each child makes, how to interact with these signals musically, and how to nurture their abilities."* Sadie Fleming, LMN SW musician, Level 1 Training

Our main achievement this year was the launch of a major new training initiative designed to equip LMN musicians the skills and experience to perform for and work with young people with special educational needs and disabilities (SEND). This was made possible through funding from the National Foundation for Youth Music, the Paul Hamlyn Foundation (Arts Based Learning Fund) and other regional funders. Live Music Now has a long history of taking concerts and music projects into special schools across the UK, enabling children and young people with additional needs to access live music. Musicians arrive on the LMN scheme with differing levels of experience of performing for young people, but very few will have visited a special school. It's important that musicians develop additional skills and specialist knowledge to engage

young people in special schools effectively; an understanding of the children's varying needs and potential responses, effective communication skills and flexibility to adapt 'in the moment'. When these elements come together, the sessions can be hugely enjoyable and rewarding for both the young people and musicians.

Led by LMN Alumna, Ros Hawley, and informed by the research of leading academic Professor Adam Ockelford (University of Roehampton), the Programme draws together existing strands of LMN training into a pathway organised in three levels:

**Level 1 – Introduction to SEND music-making:** this level provides LMN ensembles with an introduction to working in special schools. Musicians take part in an introductory group training session and work in-situ alongside an experienced musician during a 3-day project gaining insight into presenting engaging music sessions for children with varying needs.

*"I feel like I really developed the ability to adapt activities to suit each individual, and by week 3 had a good idea of what each child would enjoy, and what would also work on a group level."* LMN Musician, feedback from Level 1

**Level 2 - Project Skills:** musicians develop the skills to lead a short creative music project in a host school, with opportunities to learn from experienced school staff and gain a more in depth understanding of how to support pupils' musical and personal development.

**Level 3 - LMN SEND Fellowship Programme:** in the final stage of SEND Inspire, selected individual LMN musicians have the opportunity to embed themselves in a special school for a year to support and enrich the music provision, and develop themselves as confident SEND music leaders.

*"From the various discussions over the two days, I feel like I now have a much clearer understanding of our role in the schools as professional musicians as opposed to music teachers or music therapists"* Caroline Waddington, LMN Fellow, Launch of the Level 3 Programme, Manchester, September 2016

A short film of Level 3 musician, Caroline Waddington delivering a session in Kingfisher School can be seen here: [http://www.livemusicnow.org.uk/case\\_studies/titles/Live-Music-Now-at-Kingfisher-Special-School/Item/92423](http://www.livemusicnow.org.uk/case_studies/titles/Live-Music-Now-at-Kingfisher-Special-School/Item/92423)

The Programme is underpinned by Live Music Now's new Inspire Framework, developed by Ros Hawley and Karen Irwin, outlining the skills and approaches we believe to be essential ingredients for high quality LMN sessions. It also embeds the principles of Sounds of Intent ([www.soundsintent.org](http://www.soundsintent.org)) - a comprehensive online resource based on 10 years of research to support the musical development of young people with complex needs.



An important element of the Programme is working with highly experienced mentors (including LMN Alumni) to guide and advise the musicians at the various stages in their SEND Inspire journey and support them to develop reflective practice skills. We have also set up a specialist SEND advisory group including Prof Adam Ockelford, two specialist music teachers and a head teacher to guide the development of the programme, ensuring it is linked to current research and best practice. We will be evaluating the programme in depth, tracking the progress of musicians across the Levels, and share some of the learning and case studies at a seminar in April 2018.

### Regional SEND Projects

LMN branches have worked extremely hard to fundraise for and deliver regional SEND concerts, projects and partnerships with special schools, hospitals, arts venues and other community organisations, as well as embed the new SEND Inspire programme.

- **LMN London & South East** delivered its 'Doorways to Music' project, taking concerts and workshops to 10 special schools across the London boroughs. 8 musicians took part in Level 1 and 2 SEND Inspire projects, and Flautist Anna Ter Haar was selected as the branch's first Level 3 SEND Fellow, delivering a year long residency in partner school Village School, Brent. The branch continued its very successful partnership with the Horniman Museum to deliver 'All Together Now' family sessions, now established as part of the museum's core family programme, and piloted residencies in 3 early years settings, working with young children with additional needs.
- **LMN South West** has had a very successful year of SEND concerts and projects, visiting 15 special schools across the region including Poole, Swindon, Torbay and Bristol. The Branch has a developing partnership with Bristol Plays Music (promoting inclusive music education throughout the city) and launched SEND Inspire in Bristol, with support of regional funders: four SW musicians undertook Levels 1 and 2, working in two special schools. SW Musician Sadie Fleming wrote a blog about her experience on the project for the Youth Music Network: <http://network.youthmusic.org.uk/posts/send-inspire-bristol>
- **LMN North West** worked with 31 special schools in the region and continued successful partnerships with Bridgewater Hall (termly concerts for special schools, and half term holiday music sessions for children with disabilities and their families), Buxton Festival (concert for local special schools), Sunbeams Trust in Penrith (special school concerts & community concerts in its brand new music centre), DaDa Fest (after-school ensemble young people with disabilities in Liverpool), Alder Hey Children's Hospital (continuation of Musicians in Residence programme), Resonate Music Hub in Liverpool, and special schools in Oldham. In addition to Levels 1 and 2 SEND Inspire projects, the branch supported two musicians to undertake year-long Level 3 residencies and a PG Cert in music education for children with additional needs (Sounds of Intent) via Roehampton University.
- **LMN North East** organised visits to more than 75 special schools (of which 50% hosted two or more LMN visits) across the region during the year, including concerts and workshops in all the South Yorkshire special schools, supported by MVAT. The branch was successful in gaining highly competitive funding from MVAT to continue its South Yorkshire programme for at least another two years. SEND Inspire projects took place in West Yorkshire, Sheffield and Middleborough, including two Level 3 year-long residencies. The Branch has continued its close partnership with NYMAZ, working in North Yorkshire PRUs, and delivered summer holiday concerts for children with SEND in York in partnership with SNAPPY. The Branch continues to be a strategic partner in the North Yorkshire Music Hub and has recently been invited to join as a strategic partner in the York Music Hub.
- **LMN Wales** had a successful year developing the scale and depth of its SEND programme. The branch launched its SEND Inspire programme, running a specialist SEND skills training day for new LMN Wales musicians, two Level 1 projects and its first ever year-long Musician in Residence programme in a special school in Swansea. As part of the Menuhin Centenary Celebrations, the branch commissioned a new work 'The King, The Cat and The Fiddle' from LMN group Calan, based on the book written by Yehudi Menuhin and Christopher Hope. Funded by Arts Council Wales, it was premiered on Menuhin's birthday and subsequently toured 12 special schools in South Wales.
- **LMN Northern Ireland** made good progress in establishing new links with potential partner schools and mentors in anticipation of delivering the SEND Inspire programme and special school concerts during 2017/18.

### Strategic Aims for the SEND Programme in 2017/18

With the launch of LMN's five year strategy 'Bringing Music to Life' in April 2017, our SEND programme will build on the achievements to date, and focus on the following 5 aims:

**1. REACH**

We will provide more interactive performances for vulnerable and disadvantaged children and young people. We aim to work in at least 200 of the dedicated special schools and units in the UK, as well as mainstream schools and community venues.

**2. EXCELLENCE**

We aim to improve the quality of music education and opportunities being offered to children who are excluded from mainstream music provision. LMN musicians should be equipped to work with children with the most complex needs, helping them lead fulfilling and creative lives. We will deliver specific training and project models for different areas of need, such as children and young people with Profound and Multiple Learning Difficulties, Autism, Sensory Impairment and Social, Emotional and Mental Health difficulties.

**3. WIDER ENGAGEMENT**

There are 800,000 disabled children in the UK. Many families of children with disabilities face social isolation as well as financial and health inequalities, and find it difficult to access cultural activities. LMN will provide inclusive live music sessions that families can enjoy together, in their local communities. We will also aim to offer specialist music programmes for children and young people in hospitals, particularly long-term patients and their families.

**4. EVALUATION**

We will further challenge LMN musicians to develop reflective skills. We will systematically capture feedback from participants and their families, carers, venue staff, LMN musicians, LMN trainers and partners, using online systems to collect this where appropriate.

**5. ADVOCACY**

We will promote the importance of regular high quality musical opportunities for all children and young people with SEND. We will take this message to the individual schools and settings that we visit, cultural education organisations and funders, and to policy makers at a local, regional and national level.

### Musicians' Development

#### **Overview**

LMN selects and invests in the best musicians in all genres of music, offering them a range of unique performance experiences and developmental support that shapes their future career.

In 2016-17 we had 100 ensembles\* in branches in England, Wales and Northern Ireland, comprised of 226 musicians. 65% of ensembles were Western classical, 5% jazz, 14% British folk and traditional, 13% world and 3% rock and pop.

*\*Some ensembles counted here share members with other ensembles. Individual musician number has been corrected for duplicates.*

LMN musicians can expect to stay on the scheme for between four and six years. Post-audition they are invited to attend basic training, comprising an office meeting to discuss the Musicians Handbook and the practicalities of being on the scheme, a series of one-day sessions - induction, working with children with SEND, working with older people and developing workshop skills. This initial training aims to give them an overview of the types of audiences and setting we work with, and the basic skills they will need to start their journey.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

---

Post basic training they further develop skills through practical experience in the field - participatory performances with a variety of audiences and settings, mentored performances, and specialist training attached to specific projects such as New Age Music and A Choir in Every Care Home.

Through the SEND Inspire tiered training framework, ensembles have the chance to shadow more experienced musicians as well as take on more responsibility through longer-term work in residencies, building on their experience.

We continue to work in partnership with other organisations (arts organisations, academic institutions, schools, Music Education Hubs), to developing training and CPD opportunities for LMN musicians, care home staff, teachers etc. By taking a multi-disciplinary approach (health, social care, curriculum, music, other arts) we are able to draw on the expertise of these partners and offer a more rounded experience for our musicians.

#### **Musicians' Recruitment**

In 16-17 we held a total of 5 days of auditions in Cardiff, Manchester and Bristol. We saw a total of 66 musicians, and took on 29 new musicians in 10 new ensembles across the branches.

Auditions were not held in the South East this year in order to give existing ensembles in the region more performance opportunities.

Musicians who were not suitable for the scheme were sent constructive feedback on their audition. Those who were accepted were telephoned with acceptance notification and later posted feedback with suggestions of how they too might improve their performance. These comments were carefully constructed from the panel report forms by our Auditions Director.

#### **Training**

We have now consolidated our musicians' development programme to acknowledge the progress our musicians make whilst on the scheme, offering training opportunities that are appropriate for their level of experience and skills set. The LMN Musicians' Journey articulates the stages of our programme: basic training for those musicians just joining the scheme, mid-level for musicians who are a little more experienced and ready to be challenged, and advanced level for musicians who are looking to take on a leadership and mentoring role on the scheme.

Our comprehensive basic training and mentoring programme for all new musicians is funded by branches, the Mayfield Valley Arts Trust in England and ACW in Wales. This includes an office meeting in branch to go through the musicians' handbook, safeguarding and health and safety, a day's practical induction led by LMN alumni (Julian West SE, Sian Cameron Wales, Geth Griffith NW, NE) and separate sessions in the North, South and Wales on working with older people (led by Julian West), children with SEND (Ros Hawley) and practical workshop skills (John Webb).

This basic training gives an overview of the types of audiences the musicians can expect to work with in their first few concerts, and encourages them to think about presentation, repertoire programming, and opportunities for participation within their sessions. It also offers a social context for their sessions by asking them to think about why they do the work, and how this might influence their approach. These sessions are well received and well attended by new musicians, and are complemented by a variety of performance opportunities to consolidate the learning from the training.

All new ensembles are offered a mentored performance within their first 6-12 months on the scheme. This gives them the opportunity to receive constructive feedback, in the field, from experienced alumni. It also allows us the chance to utilise the comprehensive skills base our recent leavers offer, and keep them engaged with the scheme after leaving us.

In this financial year 2016-17, we received our final tranche of funding from Help Musicians UK for a programme of training for our mid-level musicians entitled 'Building Resilience in Emerging Professional Musicians'.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

---

This funding supported training sessions attached to larger UK-wide projects such as SEND Inspire and New Age Music, as well as specific activity in Scotland and Northern Ireland and work with UK musicians abroad.

In January 2017 we held our inaugural Musicians' Practice Forum at Cecil Sharpe House, also supported by funds from Help Musicians UK. Over 50 LMN musicians attended a day of networking, music-making, training and discussion. We included sessions on ipads, classroom percussion, evaluation, non-verbal communication, 1:1 career and practice advice and dementia awareness – with everyone who attended the day becoming a Dementia Friend. Feedback from musicians was resoundingly positive, over 90% of musicians said they would attend a similar session in the future. Some further comments below.

*I felt a fresh sense of purpose and inspiration to keep working creatively as possible in every scenario I find work in as a freelance musician. It was good to know that nearly everyone in the room met similar struggles in their own sessions and I took away some new variations on ideas.*

*A key learning point for me was knowing that it is ok to create a career that I am happy and content with. I do not need to follow another person's goals and ambitions*

*Today has taught me that to be as inclusive as possible whilst recognising that some have different boundaries and abilities*

*It made me think as to how I would adapt my music to cater for the wide range of audience members, to make sure that members aren't patronised, that they are appreciative, challenged by the music and enjoy the music*

With funds from Harold Hyam Wingale Trust we completed our series of masterclasses for LMN musicians at 1901 Arts Club. Throughout Spring and Summer 2016 we hosted events with saxophonist Tim Garland (Breaking the Mould), pianist Joseph Middleton (The Art of Accompaniment), clarinettist Michael Collins (Taking it to the Next Level) and folk ensemble Calan (The King, Cat and the Fiddle - developing folk storytelling).

*"We all had a fantastic time at the Michael Collins masterclass yesterday and got so much out of it (it made a huge difference to our LMN performance the following day!)"*

LMN musicians also received support and advice from project mentors, peer to peer support through project debriefs and project blogs, shadowing and embedded training, and online LMN resources.

**Listening to and connecting musicians**

While branches maintain correspondence with their regional cohort of current musicians, the UK keeps in contact with the entire network of current and alumni musicians through social media, regular e-newsletters, the annual surveys and, most recently, the Musicians' Practice Forum.

Our quarterly musicians' e-newsletter goes to 909 subscribers (current and alumni musicians) with an open rate of 41% (the industry average is 23%).

We are currently analysing the results from the 2016-17 surveys and will report back to musicians in the next quarterly e-newsletter. A selection of comments from the leavers' survey below:

*I am a completely different performer since joining LMN. I've learned how to really consider my audience, whether it's working with LMN or playing in a function band for someone's wedding, or playing in one of my other ensembles. Learning how to read an audience is something I didn't really think about before LMN and of course it's crucial to performance so you really get the best out of your audience and you can react appropriately to anything that happens in the moment. Also I've learned to really manage realistic expectations for engagement and understand that everyone is on their own path - this has been a big one and I've transferred it to all of the educational work I do. I've also learned the importance of being in the moment, in the space with people instead of performing and staying inside my own mind. There is a really big*



*difference and it comes across. I've learned how to put myself in the space and moment even if I'm not feeling up for it (which is bound to happen every now and then) and can now transfer that skill to any other performing I'm doing. I've also learned the importance of debrief and feedback and reflection both individually and as an ensemble.*

*It helped me to develop my leadership skills which other organisations are now hiring me for. I felt ...the team offered a very bespoke portfolio of opportunities within the scheme that reflected our strengths, interests and also in where areas we could improve, which is not something that you often get as a freelance practitioner.*

*From an emotional point of view I have countless poignant stories I could share from my time on the scheme. From a practical point of view having a stream of work that regularly came in was utterly invaluable especially in my early days of being a musician. From a current point of view, I really wish I didn't have to leave the scheme (but it is quite right and proper that I do)!*

*I never had an LMN experience that didn't restore my faith in music and its power to bring people together and genuinely improve lives. We have realised as a trio that this type of music making needs to be a part of what we do and ought to be a part of every musician's working life.*

#### **Strategic Aims for the Musicians' Development Programme in 2017/18**

With the launch of LMN's five year strategy 'Bringing Music to Life' in April 2017, our musicians' development programme will build on our achievements to date, and focus on the following five aims:

#### **1. REACH**

LMN's scheme should include the best musicians from across all musical genres, and have as high a profile in the world music, jazz and folk sectors as it currently enjoys in western classical. We will develop our relationships with music colleges, artists development agencies and higher education institutions throughout the UK, to ensure that music students have a high level of awareness of LMN. Auditioning for LMN should be at the forefront of music graduates' minds as a next step when they leave their institutions. It should also be a career aspiration for young musicians (pre-university) across all genres.

#### **2. EXCELLENCE**

We will maintain at least 350 musicians on the LMN scheme. We will develop and extend our training pathway to provide advanced opportunities for our most accomplished musicians, working with external organisations such as academic institutions and leaders. We will accommodate different learning styles and approaches ensuring more musicians take advantage of the support we offer. We will encourage peer-to-peer learning and support, and to signpost musicians to suitable employment opportunities as they leave the scheme. We will engage key alumni for our training and mentoring opportunities.

#### **3. WIDER ENGAGEMENT**

LMN's professional development programme in each of our strategic areas will reflect and be informed by the latest evidence base for working in those areas, led by acknowledged experts in their fields. We will encourage reflective practice, ensuring an understanding of evaluation, sustainability and accountability, and instilling in musicians a commitment to their own continuing professional development.

#### **4. RECOGNITION**

We will advocate for greater recognition of LMN as a kitemark of high quality practice. LMN accredited musicians should be considered more employable in the education, health and other outreach sectors.

## 5. ADVOCACY

We will continue to raise the profile of 'outreach' work as a valid part of a successful musician's portfolio career. We will advocate the many benefits to musicians of delivering such work, based on the testimonies of the thousands of musicians who have completed the LMN scheme. We will emphasise the need for highly skilled musicians in this field, who should be paid a fair professional fee. We will encourage our alumni to continue to be ambassadors for the scheme, to model best practice and inspire others.

### Public Opportunities for LMN musicians

During the year, LMN has worked in the wider community, with arts organisations and festivals throughout the UK, to provide our talented young professional musicians with additional performing opportunities linked with their music outreach work. Organisations include: Edinburgh Festival Fringe, Fishguard International Festival, Harrogate International Festivals, Leeds International Concert Season, Music at Paxton, North Wales International Music Festival, St. David's Festival, Usher Hall, and Wales Millennium Centre.

### Volunteers

The charity is supported at a regional level by advisory committees (non-executive) of volunteers. Examples of their supportive activities are: organisation of local fundraising or profile raising events; visiting performances and workshops and feeding into the monitoring process; helping with practical tasks in which they may have an area of expertise; and providing accommodation for touring musicians.

In addition, all members of audition panels give their services voluntarily.

A full list of volunteers is available on the charity's website.

## ACHIEVEMENTS AND PERFORMANCE

During 2016/2017 Live Music Now (England, Wales, Northern Ireland) has:

- Delivered 2,677 interactive music sessions\*:
  - 53% for children and young people, of which 88% were for special educational needs and disabilities (SEND)
  - 40% in the area of health and wellbeing of which more than 60% took place in residential care homes for older people, of whom 80% have dementia or severe memory problems
  - The total audience reached was approximately 82,000 people
  - The total number of performing opportunities for musicians was 5,430
- Held 5 audition days in Cardiff, Manchester and Bristol. We saw a total of 66 musicians, and took on 29 new musicians in 10 new ensembles across the branches.
- Delivered more than 30 training and 10 mentored sessions for emerging professional musicians on the scheme, focusing on a range of skills required to deliver stimulating, engaging and creative interactive music activities for LMN's core beneficiary groups.

\* An additional 776 sessions and 34 training/musicians' development activities were delivered by Live Music Now Scotland to an approximate 39,000 in audience bringing LMN's figures across the UK to a total of 3,455 beneficiary-focused sessions and 120,557 audience visits.

## FINANCIAL REVIEW

### Chairman's statement on Reserves Policy

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

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

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. 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 reserves is £51,505 and the restricted reserves are £210,459.

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.

A full list of funders is published in the charity's Annual Report and on the website.

**LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)**

**STATEMENT OF TRUSTEES' RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS**

---

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).

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.

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Approved by the trustees and signed on their behalf by:

Ian Stoutzker, CBE  
Chairman

Date: 27 September 2017





**Independent examiner's report to the trustees of Live Music Now Limited**

I report on the accounts of the charity for the year ended 31 March 2017, which are set out on pages 21 to 31.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants (England and Wales).

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

**Basis of independent examiner's report**

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met, or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Alison Robinson  
Independent Examiner

Chartered Accountant  
Mitre House  
North Park Road  
Harrogate  
North Yorkshire  
HG1 5RX

Date 21/01/17 .....

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 MARCH 2017

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2017 £	Total funds 2016 £
<b>Income from:</b>					
Donations and legacies	3	248,450	461,172	709,622	668,515
Charitable activities	4	136,382	-	136,382	151,016
Other trading activities	5	310	-	310	1,349
Investments	6	30	-	30	-
Other income	6	3,250	-	3,250	6,715
<b>Total</b>		<b>388,422</b>	<b>461,172</b>	<b>849,594</b>	<b>857,595</b>
<b>Expenditure on:</b>					
Raising funds	7	1,023	-	1,023	2,093
Charitable activities	8	362,536	523,591	886,127	817,799
<b>Total</b>		<b>363,559</b>	<b>523,591</b>	<b>887,150</b>	<b>819,892</b>
<b>Net income/ (expenditure)</b>		<b>24,863</b>	<b>(62,419)</b>	<b>(37,556)</b>	<b>37,703</b>
Transfers between funds		-	-	-	-
<b>Net movement in funds</b>		<b>24,863</b>	<b>(62,419)</b>	<b>(37,556)</b>	<b>37,703</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		26,642	272,878	299,520	261,817
<b>Total funds carried forward</b>	15/17	<b>51,505</b>	<b>210,459</b>	<b>261,964</b>	<b>299,520</b>

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 23 to 31 form part of these financial statements.

## BALANCE SHEET AT 31 MARCH 2017

	Note	2017 £	2016 £
<b>Current assets</b>			
Debtors	13	58,426	108,762
Cash at bank and in hand		313,527	212,957
<b>Total current assets</b>		<b>371,953</b>	<b>321,719</b>
Creditors: Amounts falling due within one year	14	(109,980)	(22,199)
<b>Net assets</b>		<b>261,964</b>	<b>299,520</b>
<b>The funds of the charity:</b>			
Restricted funds	16	210,459	272,878
Unrestricted income funds	17		
General funds		51,505	26,642
		<b>261,964</b>	<b>299,520</b>

For the financial year in question the company was entitled to audit exemption under section 477 of the Companies Act 2006 relating to small companies.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 478.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the board of trustees and authorised for issue on 27 September 2017 and signed on its behalf by:

Ian Stoutzker  
Chairman



The notes on pages 23 to 31 form part of these financial statements.



## **1 Accounting policies**

### **Basis of preparation**

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

### **Going Concern**

The accounts have been prepared on a going concern basis, as the Trustees have reasonable expectation that the Charity has adequate resources to continue in operation for the foreseeable future.

### **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 for a particular purpose.

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

### **Incoming resources**

Incoming resources are from donations, grants, sponsorship receipts, gift aid, and bank interest and are credited gross in the year in which they are receivable. If expenditure has been incurred for which sponsorship income or similar is receivable 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 along with other minor fundraising events carried out by the branches.

### **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.

**1 Accounting policies (continued ...)**

Certain support and administration costs are allocated to project delivery costs using a set percentage. For the UK branch, 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.

**Assets**

The charity does not own any fixed assets, other than expendable items of office equipment which are charged against the general fund when purchased.

**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 prepared net of any trade discounts due.

**Creditors and provisions**

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

**2 Comparative SOFA information**

	Unrestricted General £	Unrestricted Designated £	Restricted Funds £	2016 Total Funds £
<b>Income and endowments from:</b>				
Donations and legacies	325,083	-	373,432	698,515
Charitable activities	151,016	-	-	151,016
Other trading	1,349	-	-	1,349
Investments	-	-	-	-
Other income	6,715	-	-	6,715
<b>Total</b>	<b>484,153</b>	<b>-</b>	<b>373,432</b>	<b>857,585</b>
<b>Expenditure on:</b>				
Raising funds	2,093	-	-	2,093
Charitable activities	530,244	-	287,555	817,799
Other	-	-	-	-
<b>Total</b>	<b>532,337</b>	<b>-</b>	<b>287,555</b>	<b>819,892</b>
<b>Net movement in funds before transfers</b>	<b>(48,174)</b>	<b>-</b>	<b>85,877</b>	<b>37,703</b>
<b>Transfers between funds</b>	<b>7,125</b>	<b>(7,125)</b>	<b>-</b>	<b>-</b>
<b>Net movement in funds</b>	<b>(41,049)</b>	<b>(7,125)</b>	<b>85,877</b>	<b>37,703</b>
<b>Reconciliation in funds:</b>				
Total funds brought forward	67,691	7,125	187,001	261,817
<b>Total funds carried forward</b>	<b>26,642</b>	<b>-</b>	<b>272,520</b>	<b>299,162</b>

**3 Income from donations and legacies**

	Unrestricted Funds £	Restricted Funds £	2017 Total £	2016 Total £
Government & other public authorities	50,164	97,964	148,128	199,032
Supporters, including corporate sponsors, & general public	51,834	72,053	123,887	50,166
Charitable institutions	145,452	291,155	437,607	449,317
	<u>248,450</u>	<u>461,172</u>	<u>709,622</u>	<u>698,515</u>

**4 Income from charitable activities**

	Unrestricted Funds €	Restricted Funds €	2017 Total €	2016 Total €
Venue donations	136,382	-	136,382	151,016
<b>Total income from charitable activities</b>	<b>136,382</b>	<b>-</b>	<b>136,382</b>	<b>151,016</b>

Although most concerts are provided free of charge, we also work in partnership with various organisations, such as local authorities, who contract with Live Music Now to provide specialist services as part of their social, educational or healthcare programme.

**5 Other trading activities**

	2017 €	2016 €
Activities for generating funds	16,422	1,349
	<b>16,422</b>	<b>1,349</b>

**6 Investment and other income**

	Unrestricted Funds €	Restricted Funds €	2017 Total €	2016 Total €
Bank interest receivable	30	-	30	-
Sundry income	3,250	-	3,250	6,715
	<b>3,280</b>	<b>-</b>	<b>3,280</b>	<b>6,715</b>

**7 Expenditure on raising funds**

	Unrestricted Funds €	Restricted Funds €	2017 Total €	2016 Total €
Fundraising trading	1,023	-	1,023	2,093
	<b>1,023</b>	<b>-</b>	<b>1,023</b>	<b>2,093</b>

**8 Analysis of expenditure on charitable activities**

	2017			2016		
	General £	Restricted £	Total £	General £	Restricted £	Total £
Musicians fees and expenses	56,863	359,997	416,860	93,994	287,555	381,549
Recruitment, auditions and training	4,541	722	5,263	2,806	-	2,806
Project expenses - other	40,438	-	40,438	24,131	-	24,131
Project delivery costs	70,177	162,525	232,702	244,782	-	244,782
Governance costs	5,014	-	5,014	4,808	-	4,808
Administration and office costs	185,503	347	185,850	159,723	-	159,723
	<u>362,536</u>	<u>523,591</u>	<u>886,127</u>	<u>530,244</u>	<u>287,555</u>	<u>817,799</u>

**9 Analysis of governance costs**

	General support £	Governance £	2017 Total £	2016 Total £
Accounting fees payable to independent examiner	-	2,914	2,914	2,808
Independent examiner's fees	<u>-</u>	<u>2,100</u>	<u>2,100</u>	<u>2,000</u>
Total	<u>-</u>	<u>5,014</u>	<u>5,014</u>	<u>4,808</u>

**10 Other costs**

	2017 £	2016 £
Rent, rates, heating & lighting	18,550	18,710
Office expenses (including accountancy)	21,557	18,936
Insurance	3,425	3,365
Bank charges	2,076	2,119
Development, advertising & publications	13,343	3,504
Staff salaries and NI costs (note 12)	278,704	268,050
Project management fees	64,359	64,145
Staff expenses	25,266	22,153
Sundry	<u>1,272</u>	<u>3,528</u>
	<u>418,552</u>	<u>404,510</u>
Allocated to:		
Project delivery costs	<u>232,702</u>	<u>244,787</u>
Administration and office support	<u>185,850</u>	<u>159,723</u>



## 11 Net income/(expenditure) for the year

	2017 £	2016 £
This is stated after charging:		
Depreciation	-	-
Independent examiner's fees	2,100	2,000
	<u>          </u>	<u>          </u>

## 12 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

	2017 £	2016 £
<b>Staff costs</b>		
Wages & salaries	254,436	247,645
Social security costs	20,196	20,021
Pension costs	4,072	384
	<u>          </u>	<u>          </u>
	278,704	268,050
	<u>          </u>	<u>          </u>

No employee received emoluments of more than £50,000 during the current or preceding year.

<b>Trustee costs</b>	2017 £	2016 £
Remuneration	-	-
Expenses paid to one Trustee during the year (travel and subsistence)	109	361
	<u>          </u>	<u>          </u>
	109	361
	<u>          </u>	<u>          </u>

The average headcount was 15 staff (2016: 18 staff) and the average monthly number of employees (including part-time) during the year, analysed by function, was:

	2017 Number	2016 Number
Charitable activities and fundraising	14	17
Management and administration of charity	-	-
Key management personnel	1	1
	<u>          </u>	<u>          </u>
	15	18
	<u>          </u>	<u>          </u>

The key management personnel comprise the trustees and the CEO whose employee benefits total £50,000 (2016: £50,000).

No special retirement or leaving payments were made during the year (2016: £nil), and no pension contributions were made.

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 £416,880 (2016: £381,549) was paid.

### 13 Debtors

	2017 £	2016 £
<b>Amounts falling due within one year:</b>		
Grants receivable	2,225	1,050
Sundry debtors	29,176	39,055
Accrued income	27,025	68,657
	<u>58,426</u>	<u>108,762</u>

### 14 Creditors

	2017 £	2016 £
<b>Amounts falling due within one year:</b>		
Other creditors	99,809	12,457
Accruals	4,676	4,440
Taxation and social security	5,504	5,296
	<u>109,989</u>	<u>22,199</u>

### 15 Financial instruments

	2017 £	2016 £
Carrying amount of financial assets measured at amortised costs	<u>315,752</u>	<u>214,007</u>
Carrying amount of financial liabilities measured at amortised costs	<u>5,504</u>	<u>5,296</u>

## 16 Restricted funds

	Balance 1 April 2016 £	Incoming resources £	Outgoing resources £	Transfers £	Balance 31 March 2017 £
Children	86,031	181,876	201,765	-	66,142
Adults with learning difficulties & physical disabilities	1,812	5,910	5,279	-	2,443
Elderly people	73,905	158,422	164,081	-	68,246
Support costs	-	-	-	-	-
Other	110,650	107,328	145,702	-	72,276
Hospital patients	480	7,636	6,764	-	1,352
	<u>272,878</u>	<u>461,172</u>	<u>523,591</u>	<u>-</u>	<u>210,459</u>

Restricted funds are received mainly to perform live concerts to particular groups of persons as listed above; in addition certain funds are received to cover core support costs. There are continuous movements in the funds year on year, as the funds received are spent.

## 17 Unrestricted funds

	Balance 1 April 2016 £	Incoming resources £	Resources expended £	Transfers £	Funds 31 March 2017 £
General fund	26,642	388,422	(363,559)	-	51,505
Designated funds	-	-	-	-	-
	<u>26,642</u>	<u>388,422</u>	<u>(363,559)</u>	<u>-</u>	<u>51,505</u>

## Analysis of group assets between funds

	Bank balances £	Net current assets £	Total £
Restricted funds	250,234	(39,775)	210,459
Unrestricted funds - General	63,293	(11,788)	51,505
	<u>313,527</u>	<u>(51,563)</u>	<u>261,964</u>

**18 Gross transfers between funds**

During the year there were no transfers of designated funds (2016: £7,125) into general unrestricted funds.

**19 Capital**

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

**20 Controlling party**

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

**21 Related party transactions**

During the year a donation of £6,652 (2016: £6,437) was received from Live Music Now Scotland, a charity with a number of common trustees. In addition a grant of £1,304 (2016: £6,855) was paid to Live Music Now Scotland during the year.

During the year donations of £20k were received from Charities connected to the Trustees.

