

Annual Report

2021-2022





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Sir Vernon Ellis



Live Music Now has had an exciting and challenging year. Moving into a new phase of the COVID-19 pandemic has brought into sharp focus the scale of unmet need across the UK. We have seen the escalating crisis in Adult Social Care and Healthcare and are only too aware of pressures within the education system. So many people who could benefit from interacting with music do not have the chance.

Yet, there are significant opportunities, and we must find new ways to leverage the skills and experience that exist in this sector to extend its impact. With 45 years of experience, Live Music Now has been taking a leadership role, both at a local and national level, in partnership with others to work towards a unified strategy for change.

Much of our work this year has still been affected by COVID-19, especially within care homes and hospitals. Our musicians, who adapted so quickly to new ways of working, are ever ready to

support our communities where they are. We have developed new work in Heritage, helping connect communities with the places they live, and seen a marked increase in our partnerships with the NHS.

We continue to believe in the power of research driving cutting-edge projects that support the social, educational, personal and wellbeing outcomes of participants. This research directly contributes to our musicians' training, enabling them with the skills they need to create lasting impact. It also has a place in advocating for the transformative power of music, something I still passionately believe in.

We owe a debt of gratitude to our staff team, who have delivered significant growth over the past year. Their support of musicians, communities and each other is exemplary. Our musicians continue to astound and delight those they work with, making this work both profound and joyous. Our partners have been generous and open, without them we would not be able to reach those we do. But there is more to be done. The events of the past years have changed the way that we operate, and we must continue to invest and adapt in order to meet that ever-increasing need.

I hope you'll enjoy reading more about our impact here. As the team looks towards the future, much of our work will adapt: we think for the better as we bring communities with us and invest in designing and delivering programmes alongside them. We will continue to support those experiencing deprivation and disadvantage, and create moments of solace, joy and inspiration. Most importantly, we will keep music live.

Sir Vernon Ellis

Chair of the Board of Trustees, Live Music Now

Janet Fischer



“These sessions have been a lifeline”

When our team and partners came together in 2021 to set our **Strategic Intent**, words like these were at the forefront of our minds. As we began to emerge from the COVID-19 pandemic we knew that there was an enormous amount of unmet need across our existing communities, and in those we had yet to meet. Central to our ability to serve this need was a new understanding of Live Music Now’s purpose and role in society.

We believe and are committed to being an organisation delivering social impact through music. Unlocking agency through communication and opening new opportunities through a whole-life approach to creativity and music making. We have made three commitments to enable us to serve that ever-increasing need. Supporting musical lives, advocating for and evidencing why music is so important, and developing the workforce of professional musicians.

The musicians workforce, has been through two of the most challenging years in living memory. Many exited the profession, others were able to adapt and find new ways of working, but these past years have had an enormous impact on the breadth and diversity of our sector. Live Music Now takes our role as an employer and nurturer of musicians very seriously, and so a radical overhaul of our recruitment process was undertaken. We are delighted to welcome new musicians to our family, and to be driving conversations with partners in the wider sector that we hope will lead to significant change for all those working in our field.

None of our work could be achieved without our partners, who have continued to gift us with their generosity and trust despite significant difficulties. Working across education, healthcare and the Adult Social Care sectors we have witnessed the toll of the past years on those workforces. They are in crisis, and we are working closely with them to play our part in bringing solace and resilience to those who have sacrificed so much over this time.

It is such a privilege to lead our incredible team at Live Music Now, who have worked so hard to support our communities and grow our impact. Though there is much to be done, I have an unwavering belief in our team, our musicians, our communities and our vision that we can achieve it together.

Music for children, young people & families



“It was truly wonderful to see our pupils so engaged for so long during the sessions. This project has been a real highlight of our year.”

Merefield School, Merseyside

Emerging from the challenges of the COVID-19 pandemic, we worked hard to rebuild our programme of music sessions for children and young people facing disabling barriers including those with additional learning needs. We did this through 3 main strands of activity:

- Participatory concerts for schools – both in-person and online: inclusive, bespoke concerts providing young people with access to professional live music.
- Musicians in Residence projects for schools: working with small groups of children and young people to build personal, social and musical skills through creative musical activities.
- Family music sessions: supporting the wellbeing of families through informal music making. During 2021-22, we provided the following:

2,271

music
sessions for
children and
young people

at

253

specialist and
mainstream
schools and
units

for

20,685

Individual
children and
young people



We worked with 199 special schools (17% of all special schools in England, Wales and Northern Ireland), as well as 12 resource units and 42 mainstream schools. In addition, we increased our project work with children and families experiencing social isolation and/or mental health difficulties, delivering 328 music sessions in homes and community centres. This included our successful online music programme 'Including Me' for individual children, as well as a new initiative, Lullaby Project, for mothers and families, and a series of public family workshops.

199

special
schools

328

music sessions in homes and
community centres

40

Inspire
projects
delivered

158

Schools
engaged
by
Musical
Mondays

96

Musicians
visited

68

Schools in
Return to Live

Programme highlights:

- **Inspire:** 40 projects were delivered as part of our flagship programme supporting music education in special schools, with related training for Live Music Now musicians and school staff. Supported by Paul Hamlyn Foundation, Youth Music and John Lewis Foundation with evaluation by Sound Connections.
- **Musical Mondays:** a new programme of online concerts brought 33 performances directly into classrooms at 158 schools.
- **Return to Live:** during June 2021, 96 musicians visited 68 schools across England and Wales to perform live concerts for the first time in over a year.

Regional highlights:

- **South West:** **Thriving Through Music** residency supporting young people's mental health
- **South East:** **Musical Lives** film featuring students from The Village School, Brent
- **North West:** **Lullaby Project** with Improving Me and the Museum of Liverpool
- **North East:** **Thursday Tunes** for North East and Yorkshire special schools
- **Northern Ireland:** **Including Me** online music sessions with 11 disabled children and their families
- **Wales:** **We Are All Musical!** conference supporting music education in Wales's specialist school provision

“Music is his way of processing his emotions which can be sometimes hard to communicate in other ways.”

Tim, 14, has been working with Live Music Now Wales musical sessions on Zoom. [See more here.](#)

Lullaby



In November 2021 we were thrilled to launch a trailblazing programme, **Lullaby**, with the visionary team at Improving Me (Cheshire and Merseyside Women's Health and Maternity NHS Network) exploring musician-led health interventions to address a growing crisis in perinatal mental health, exacerbated by the COVID-19 pandemic.

Informed by ten years of research by Carnegie Hall's Weill Music Institute, pioneers of the project, we co-designed a personalised music programme for mothers experiencing peri-natal mental difficulties and/or social isolation. In the programme, mothers and their families are paired with Live Music Now musicians to co-create, sing, record and perform a personal lullaby for their baby, supporting maternal health, childhood development and family bonding.

"The Lullaby Project drives early engagement and offers beautiful, nuanced emotional support through the simplicity of a lullaby creating a unique and special bond between a mother and her baby; whilst supporting women to develop agency and trust to access timely support."

**Jo Ward, Improving Me Creative Health Adviser
and NHS Lullaby Project Lead**

Having successfully launched the project in Cheshire and Merseyside, we expanded into Wales, working with Flying Start and Swansea Bay University Health Board, supported by Arts Council Wales. In total, 6 projects were delivered during the year supporting 38 families. The newly created lullabies were performed at celebratory concerts for families and friends, widening the impact of the programme.

The programme is being evaluated by Kerry Wilson from the Institute of Cultural Capital, Liverpool. Early findings show in context that such music interventions provide an effective solution for perinatal mental health challenges whilst giving participants personal agency, building confidence and self-efficacy; and promoting ambition and control. The programme is being rolled out more widely with NHS and community partners.



Kirsty's Story

Walking through the doors of the Toucan Centre, Port Talbot for the first of 8 Lullaby sessions was a huge achievement for Kirsty, a new mum who struggled with anxiety and depression for several years even before parenthood. Over the course of the project, Kirsty wrote a lullaby “Mai Fach” for her daughter.

“Lullaby was a chance to build my confidence up a bit, to believe in myself. It was very, very emotional hearing my lullaby at the concert, it has gelled my family together.

I was absolutely buzzing, to complete a song and show everyone I have done it was an amazing experience, and the musicians are incredible. Everyone has been so encouraging it has brought me to tears.”

Colette's story

Composing a lullaby starts with mothers writing a letter to their baby from which lyrics are drawn for the song. Reflecting on the process, participant Colette said:

"I wrote Annie a letter and in this letter we do mantras daily so she knows she's strong, she's beautiful and powerful because these are things I didn't know when I was growing up.

Because I have anxiety I didn't think my ideas would be good enough. But when I actually got into it properly it feels empowering, it feels strong. It's just lovely to have something so nice to give to Annie."

HEAR MORE FROM COLETTE [HERE](#)



Live Music in Care

We offered a blended programme model in 2021-22 with our Adult Social Care partners; a continuation of the online models that we developed in response to the restrictions of the pandemic, as well as in-person work, with a real drive to return to live whenever and wherever that was possible.

Partnerships remained key with individual care homes and the people that live and work in them, but also with other strategic and leadership organisations in the sector, and below are a few examples of how working together we can realise positive and progressive social impacts.

Reach

326 sessions delivered live and online

104 care homes

8571 care home residents reached



Impact

Measuring our impact and understanding the difference we make to the people we work with is really important to us; an essential part of our process, for learning, planning, development and improving what we do.

We measure the impact of our programme on the mood and engagement of older adults in care homes, including people living with dementia, to assess overall wellbeing. These tools, developed in partnership with the University of Winchester, are built on the Arts Observation Framework from Public Health England.



Care staff reported a significant improvement in mood and engagement following Live Music Now activities.

From a sample of 67, 100% of those surveyed confirmed that the participants responded positively to taking part.

“The residents responded so well to Jack, Ian and the music. The residents sang and chatted, laughed and smiled throughout. It was wonderful to witness!”

“They shouted out words of encouragement to Edward and Rachel after a song had finished, asked questions, recited a limerick that residents had made up. There were a few that were a bit too rude to read out!”

“They got the chance to perform themselves, lots of dancing with care staff, asking requests for songs and talking about the music”

Heather Turkington Larchwood, Apple Blossom Lodge



Apple Blossom Lodge, Northern Ireland

In late Spring 2021, two celebratory outdoor concerts rounded off a collaboration between Live Music Now and Apple Blossom Lodge in Armagh, Northern Ireland, a home for men with a range of complex mental health issues, including people living with dementia.

The concerts were held as the culmination of a pilot programme, funded by Arts Council of Northern Ireland's Arts and Older People Programme, exploring how music could be delivered remotely on a one-to-one basis. Musicians Deirdre Galway and Louis McTeggart delivered musical sessions via Zoom, working at an individual level with four residents, supported by staff. iPads were also provided, loaded with accessible apps, and within days, men in their eighties were using GarageBand.

Designed to improve mental health and wellbeing, stimulate social interaction between residents and provide the men with a sense of agency and purpose, the project exceeded expectations. The benefits across the entire care home were astonishing. It offered residents a sense of purpose and motivation, and care home staff commented that the project had "encouraged social interaction between the residents through music."

Staff also mentioned there had been "a lot less disruptive behaviour", freeing them up to provide better care for all residents. Working closely with the four, staff were able to build up rapport, while expanding their care toolkit at the same time. It also boosted staff morale, with one member commenting: "It puts you in a good mood as well, because you're sitting there and bopping along." The impact long outlasted the visits, and staff told Live Music Now "They're still singing!" [READ MORE HERE](#)

“It has taken him to a place
with music he thought was
lost forever.”



Selected Projects 2021-2022

In the summer of 2021, our #ReturnToLive campaign reached 500 older people across England, Wales and Northern Ireland with their first live music experiences since the pandemic began. Our wonderful musicians led 28 sessions in over 20 care homes, two of which included the guitarist and singer Zoë Wren at Priscilla Wakefield House and the return of Quartet19 percussion group to Penylan Nursing Home in Cardiff. [SEE MORE HERE](#)

Our North East Branch worked partnership with the Leeds Care Delivery team to reach isolated older people across the city with a series of livestreamed and interactive concerts over Zoom. Live Music Now musician Simon Robinson continues the series with a livestreamed concert to care settings in Leeds – part of a range of activities to mark the United Nations' 'International Day of Older Persons', marking the annual theme of 'Digital Equity for the Ages'. [SEE MORE HERE](#)

In September 2021 we collaborated with the National Activity Providers Association (NAPA) to celebrate the National Day of Arts in Care Homes (AICH) with an online concert of music by Live Music Now ensembles including The Dovetail Trio, Storia Duo, Akeim Toussaint Buck, and members from folk group Calan. [WATCH THE RECORDING HERE](#)

Also in September, the Baring Foundation published their second Treasury of Arts Activities for Older People, featuring an activity authored by Sarah Davis of OSJCT Monkscoft based on practice developed with our musicians and resources.

[DOWNLOAD THE FULL REPORT HERE](#)

In November 2021 we worked with the new opera company Theatre of Sound, and the London Sinfonietta, to present two special events in London alongside a new production



of Béla Bartók's opera Bluebeard's Castle. A collaboration with Rare Dementia Support, Judith's Castle saw award-winning composer Electra Perivolaris working with families living with dementia to create new pieces of music drawn from their stories, experiences and musical memories. The works had their world premieres in relaxed performances on the set of the opera at Stone Nest, performed by Live Music Now musicians Cathy Hare (flute) and Mary Reid (harp) and the London Sinfonietta together with singers Gweneth Ann Rand and Michael Mayes. [READ MORE HERE](#)

In May 2021, Live Music Now Cymru collaborated with local fitness guru Olwen Jones and her 'Keep Moving' programme of gentle armchair exercises called Keep Moving. Olwen, a former P.E. teacher born in 1928, was resident at Grwp Cynefin's independent living facility Awel Y Coleg, Gwynedd. Olwen worked with our musicians to develop a short exercise film. The film and livestreamed sessions were shared with care homes across Wales. [READ MORE HERE](#)

Hospitals & Healthcare

114 sessions delivered in person & online
in hospitals and vaccination centres

6168 patients and hospital staff reached

Live Music Now works with hospitals and healthcare settings to offer interactive live music sessions led by trained, talented professional musicians.

With many years' experience of delivering work in both public and clinical settings, our musicians work on wards and in public spaces, as well as in long-term residencies and projects aimed at improving specific health outcomes.

We offered a blended programme model in 2021-22: a continuation of the online models that we developed in response to the restrictions of the COVID-19 pandemic, as well as in-person work, with a real drive to return to live whenever and wherever that was possible.

Our musicians have been working in University College London Hospitals for over 20 years. Our musicians also played at UCLH-run vaccination centres during the pandemic.





“There are a number of research studies that show that live music lowers stress levels. The performances positively change the atmosphere. The patients, staff and volunteers all really loved this initiative.”

Guy Noble, Arts Curator at University College London Hospitals

“We understand everyone is extremely stretched at the moment, but even the opportunity to drop in for 5-10 minutes offers the team here the chance to step out of the mind-set of their busy working day into a very different space. It is lovely to see such a variety of individuals (and often their families) logging in from many different locations to share the joy of live music in the best way possible right now.”

Laura Tanner, Music Manager

Live Music Now has delivered live performances for patients and staff at Southmead and Cossham Hospitals since 2018 as a valued part of North Bristol NHS Trust's extensive programme of artistic and musical activity. The wellbeing of the professionals and teams we work with in health and social care settings is as important to us as that of the people they care for and support, and music can play an important role in this. So, in the early part of the year, we continued our programme of live streaming music concerts for hospital staff at Southmead and Cossham Hospitals in Bristol. [READ MORE](#)

Songs & Scones



The pandemic exacerbated feelings of loneliness and social isolation, particularly amongst older members of the community. Our Songs & Scones monthly concerts and get togethers take place in community spaces across the country to bring older people together for musical fun, food and friendship.

In August 2021, we partnered on an event with Ryedale Carers in Pickering featuring Meridiem Duo (harp and flute) and Sam Rodwell on guitar.

The end of the year saw the launch of a fundraising campaign to expand our Songs and Scones community concerts programme with the aim of working in partnership with libraries and local community services. The monthly events

are designed to reach out to people who, for a variety of reasons, feel disconnected from the community, or lack opportunities for meaningful social interactions. Each event centres around a concert, presented by a professional musician or musical group, packed with vibrant participatory performance pieces, rousing singalongs and tunes to suit all musical tastes.

We hosted a series of festive livestreamed concerts in December 2021, and as we moved into 2022 we were delighted to be return to in person concerts in partnership with Medway Council at Chatham Library, kicking off with a concert on 9th March.

[READ MORE HERE.](#)

“Things that are put on for mature people are out of date. Today was music for my age group. Not the old, old music. A lot of organisers haven’t shifted their perception. Congratulations on the music choice!”



Musicians' Development Recruitment Pathways



Our new approach to bringing musicians onto Live Music Now's scheme, piloted in late 2021 and early 2022, will create new fair and inclusive routes into employment for a diverse range of candidates, partnering with specialist inclusivity organisations to directly target Disabled musicians, musicians of colour, those from lower socio-economic and non-formal education backgrounds.

We continue to look for the same qualities in our musicians as before: a strong musical identity based in performance, technical excellence, and a desire to communicate and connect with diverse audiences through their music.

The new recruitment workshop format had a strong developmental element so that it had value in and of itself to all participants, regardless of whether they are successful in getting on to the scheme. There is emphasis on the non-competitive process, and creating a relaxed and supportive environment, with time allocated for networking and socialising amongst the group, and the chance to talk to the Live Music Now musicians present.

In 2021-22 we held 13 half-day recruitment workshops in 11 locations (Belfast, Liverpool, Manchester, York, Newcastle, Bristol, Poole, Plymouth, Cardiff, Wrexham and Aberystwyth). Musicians were invited through an open call through our networks and partners, and social media. We asked for a link to a recording of a short acoustic performance, and answers to three simple questions about themselves, what they hope to get out of the scheme, and why they want to work in the community. There was a shortlisting process led by LMN staff, present musicians and the facilitators, with a final cohort of between 15-20 musicians invited to attend.



From **282** applications,
92 musicians were invited
to join the scheme.

We saw a far more diverse field of applicants in terms of age, ethnicity, music genre and musical journey (34% from formal higher education route, versus 59% who were self/family/community taught) than through the previous audition format.

“Due to the nature of the workshop, it provided tools to take away - regardless of the outcome. It was a way to develop our own practice and work with others. There were quite a lot of moments where ideas and perspectives were shared and that was very useful. The entire session was very stimulating and encouraging.”

Musician attending a recruitment workshop



FEEDBACK FROM MUSICIANS

99%

of participants said that the workshops felt welcoming and inclusive

over 90%

said the workshop was useful for their own development

“This was a real joy. I felt really heard and seeing and hearing everyone’s music was inspiring. I’m feeling uplifted and inspired”

“The workshop was extremely welcoming and inclusive. The process felt informal and a natural approach to working, and I felt very comfortable expressing myself as the session went on. It was led really well and overall, it was an enjoyable and informative experience.”

“Was really great to get supportive positive constructive feedback straight after playing”

“As a person on the ASD spectrum who struggles a lot with verbal communication and introducing myself, I found some of the early activities very accommodating and welcoming in which they allowed me to communicate in a safe environment.”

Musician Induction & Training

After joining the scheme, and before embarking on any performances in the community, all new musicians are expected to complete their basic training comprising:

- An office meeting with regional branch staff where they learn more about the logistics of being booked for work, contracts and invoicing, safeguarding etc
- Induction; an initial look at presentation style, basic communication skills, using repertoire as a starting point for participation activities, developing relationships with venues and participants; developing reflection and evaluation skills
- Working with Children and Young People with additional needs
- Working with Older People in Care Homes and the Community

These sessions are in person wherever possible, and led by experienced workshops leaders, often LMN alumni. They provide a vital first opportunity for the musicians to get to know one another and share ideas and experiences.

The delivery and content of the sessions is set up to encourage musicians to become reflective practitioners, to take responsibility for and invest in their own learning throughout their time with us and beyond. There is ample time and space for discussion built in, and where possible musicians are expected to bring their instruments to take part and try ideas out in front of the group. Embedding the training through practice as soon as possible is really important, so all musicians have their initial concerts with our beneficiary groups soon after. [READ MORE HERE.](#)

“I found the workshop style breakout room discussions with other musicians really useful, and to discover that we were all mostly in the same boat. The sense of the training session being like an open forum instead of a lecture style setting really opened up the floor and encouraged everyone to think outside of the box.”

“I thought the group work, though quite daunting at first, was really useful. It meant you could voice ideas more confidently in a smaller session and it gave you time to think about things more. I enjoyed that there were videos with examples of work.”

Musicians' Listing 2021-2022

MUSICIANS BY BRANCH

CYRMU

Darcy	Beck	Cajon; Drum Kit; Tuned percussion
Michael	Blanchfield	Piano
Nicole	Boardman	Mezzo-Soprano
Elizabeth	Bonsell	Flute; Saxophone; Piano
Alexander	Carey	Cello
Georgina	Dadson	Guitar
Daisy	Evans	Clarinet
Huw	Evans	Tenor
Lowri	Evans	Ukulele; Piano; Guitar; Voice
Giordano	Ferla	Piano
Amruta	Garud	Harmonium
Michael	Gibbs	French Horn
Polly	Gibbs	Bassoon
Sam	Green	Drums
Harry	Greenway	Traditional Drum
Alex	Griffiths	Viola
Charlotte	Hardy	Flute; Voice
James	Harrison	Congas
Tom	Harvey (Cymru)	Acoustic Guitar; Electric Guitar
Lynn	Henderson	French Horn
Katie	Hole	Bass Clarinet
Delyth	Jenkins	Piano; Celtic harp

Aneirin	Jones	Fiddle
Eryl	Jones	Banjo; Mandolin; Guitar; Vocal
Madeleine	Jones	Piano; Guitar; Voice
Richard	Jones	Vocal
Nils	Kavanagh	Piano
Eleanor	Knott	Flute
Bartosz	Kwasecki	Bassoon
Richard	Lewis	Voice; Piano
Katie	Lower	Flute
Nicholas	MacDonald	Trombone
Andrew	Mackenzie	Ukulele; Banjo; Guitar
Benjamin	Manning	Double Bass
William	Mead	Trumpet
Alexander	Morgan	Trumpet
Corey	Morris	Trumpet
Megan	Morris	Harp
Shelley	Musker Turner	Harp
Gruffudd	Owen	Drum Kit
Thomas	Owen	Acoustic Guitar; Violin
Ella	Pearson	Oboe
Benjamin	Pepler	Trumpet
Laura	Potter	Clarinet
Gregory	Robley	Guitar; Piano; Bass
Megan	Rushbrook	Piano
Clement	Saynor	Bass Guitar; Double Bass
Kornelija	Seaton	Piano
Jemma	Sharp	Vibraphone

CYRMU Continued

Ellen	Smith	Traditional Drum
Rachel	Starritt	Piano
Tom	Taffinder	French Horn
Angharad	Thomas	Violin
Dafydd	Thomas	Trombone
Esyllt	Thomas	Voice
Lowri	Thomas	Flute; Viola
Siobhan	Waters	Saxophone; Voice
Blank Face	Whyte	Guitar
Jordan	Williams	Cello
Eric	Wolfe-Gordon	Oboe
Dean	Yhnell	Beatboxer

ENGLAND: North East

Sam	Barrett	Mandolin; Banjo; 12 string guitar
Emily	Bowden	Piano; Voice; Violin
Tom	Clegg	Voice; Acoustic Guitar
Ford	Collier	Tabla; Penny Whistle; Acoustic Guitar; Voice
Matthew	Cotterhill	Sousaphone
Andrew	Cox	Saxophone
Simon	Dennis	Trumpet
Will	Fletcher	Percussion
Dave	Gray	Melodeon
Katie	Griffin	Banjo; Voice
Merle	Harbron	Voice; Violin
Jade	Harris	Voice
Tom	Hawthorn	Drum Kit
Samuel	Hodgson	Voice; Guitar

Rosie	Hood	Voice; Violin
Ruth	Lee	Voice; Harp
Nicolas	Lewis	Guitar
Ceitidh	MacLeod	Guitar; Voice; Cello
Joss	Mann-Hazell	Double Bass
Michael	McLernon	Cajon; Piano; Accordion
Stiofán	Ó Treabhair	Voice; Acoustic Guitar
Samuel	Partridge	Duet Concertina
Graziana	Presicce	Piano
Matt	Quinn	Voice; Duet Concertina
Jamie	Roberts	Voice; Acoustic Guitar
Simon	Robinson	Vocal; Banjo; Guitar
Chris	Ruffoni	Bass Guitar
Suzi	Saperia	Voice
Grace	Smith	Fiddle
Arian	Sterreveld	Voice; Guitar
Michael	Thacker	Guitar
Stephen	Travers	Voice; Bouzouki; Acoustic Guitar
Joanne	Veal	Recorder; Clarinet
Patricia	Yates	Piano; Voice (Tenor)

ENGLAND: North West

Adisa	Allen	Percussion
Sarah	Austen	Clarinet; Flute; Saxophone
Charlotte	Badham	Voice (Mezzo Soprano)
Jonathan	Bates	Tenor; Horn
Emma	Black	Voice; Guitar
Gillian	Blair	Saxophone
Adam	Bowman	Oboe

ENGLAND: North West Continued		
Mickey	Bryan	Piano; Saxophone
Phillipa	Bryan	Voice; Flute; Keyboard
Seth	Bye	Fiddle; Accordion
Michael	Cavanagh	Baritone Horn
Dominic	Degavino	Piano
Thomas	Edwards	French Horn
Steven	Forshaw	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
William	Ball	Oboe
Elizabeth	Bass	Harp
Luke	Baxter	Marimba
Rosie	Bergonzi	Hand Drum
Daria	Bitsiuk	Piano
Lana	Bode	Piano
André	Borges	Flute; Saxophone
Dunia	Botic	Voice
James	Bramley	Theorbo; Lute/Oud
Gideon	Brooks	Trumpet
Natalie	Burch	Piano
Anna	Cavaliero	Soprano
Joseph	Cavalli-Price	Piano
Chris	Claxton	Tuba
Flora	Curzon	Violin
Glain	Dafydd	Harp
Moussa	Dembele	Djembe; Kora; Balafon
Sian	Dicker	Soprano

ENGLAND: South East Continued

Mimi	Doulton	Soprano
Twm	Dylan	Acoustic Guitar
Iolo	Edwards	Marimba; Djembe
Llinos	Emanuel	Voice
Konstantinos	Glynos	Qanun
James	Goodwin	Trombone
Rudy	Green	Kora
Ainsley	Hamill	Voice
Emma	Harding	Flute
Catherine	Hare	Flute
Thomas	Harvey	Piano; Voice; Acoustic Guitar
Henrietta	Hill	Viola
Urška	Horvat	Cello
Joe	Howson	Piano
Yu-Wei	Hu	Flute
Mark	Hurrell	Clarinet; Saxophone
Alis	Huws	Harp
Coco	Inman	Violin
Michael	Iskas	Viola
Timothy	Karp	Lute/Oud; Classical Guitar; Acoustic Guitar
Fatima	Lahham	Recorder
Jack	Lawrence-Jones	Voice (Baritone)
Mary-Jannet	Leith	Recorder
Edward	Leung	Piano
Johan	Lofving	Theorbo
Nicola	Lyons	Fiddle
Fernando	Machado	Traditional Drum; Acoustic Guitar

Solomon	Markman	Violin
Craig	McLaren	Clarinet
Inigo	Mikeleiz-Berrade	Accordion
Elliott	Morris	Acoustic Guitar; Voice
Guy	Murgatroyd	Piano
Aleksandra	Myslek	Piano
Samuel	Ng	Cello
Miriam	Nohl	Cello
Emily	Owen	Soprano
Alastair	Penman	Saxophone
Dylan	Perez	Piano
Daniel	Pickering	Trombone
Magnus	Pickering	Cornet
Alice	Poppleton	Violin
Emma	Purslow	Viola; Violin
Victoria	Puttock	Saxophone
Hannah	Rankin	Bassoon
Patrick	Rimes	Violin; Viola
Noga	Ritter	Voice
Jacob	Rosenberg	Trumpet
Katie	Sazanova	Flute
Toby	Shaer	Fiddle
Amelia	Shakespeare	Recorder; Cornet; Flute
Daniel	Shao	Flute
Jenny	Stafford	Soprano
Joe	Steele	Saxophone
Helena	Svigelj	Cello
Francesca	Ter-Berg	Cello

ENGLAND: South East Continued

Martin	Thomson	Tuba
Peter	Thornton	Electric Guitar
Elena	Toponogova	Piano
Lise	Vandersmissen	Harp
Kaoru	Wada	Piano
Claire	Ward	Soprano
Fionnuala	Ward	Piano
Henry	Webster	Fiddle
Alexander	Willett	French Horn
Zoe	Wren	Piano; Voice; Acoustic Guitar

ENGLAND: South West

Louis	Bingham	Fretted String Instruments
Rosie	Bowker	Piccolo; Flute
Aaron	Catlow	Fiddle
Holly-Anne	Carter	Voice; Guitar
Archie	Churchill-Moss	Accordion
Ford	Collier	Guitar; Whistles
Laura	Curry	Soprano
Alex	Garden	Fiddle
Simon	Gilliver	Flute; Piano
Harry	Haden-Brown	Piano
Roland	Harrad	Acoustic Guitar; Voice
Kit	Hawes	Mandolin; Voice; Guitar
Fred	Holden	Fiddle
Natalie	Holmes	Ukulele; Guitar; Piano; Voice
Elly	Hopkins	Voice
David	Hughes	Accoustic Guitar

Daniel	Inzani	Celtic harp; Piano; Accordion
Danielle	Jones	Cello
Jim	Jones	Voice; Drum Kit; Guitars
Nathaniel	Jones	Violin
Anna	Ling	Guitar; Voice
David	Little	Piano-Keys; Guitar
Caelia	Lunniss	Violin
Bryony	Middleton	Oboe; Piano
Ruth	Molins	Flute
Stuart	Oliver	Acoustic Guitar
Jacob	Perry	Euphonium; Saxophone; Clarinet
Polly	Phillips	Bassoon
Sebastian	Poznansky	Cello
Harriet	Riley	Xylophone; Vibraphone; Marimba
Katy	Rowe	Violin
Jo	Silverston	Cello
Emma	Stansfield	Violin; Viola
Kitty	Stewart	Ukulele
Ibou	Tall	Piano; Bass
Benjamin	Trott	Accordion; Guitar
Chris	Webb	Voice; Guitar
Alex	Wilson	Piano

NORTHERN IRELAND

Paddy	Anderson	Piano; Guitar
William	Brown	Voice; Acoustic Guitar
Ellen	Campbell	Voice
Owen	Denvir	Voice; Viola
Deirdre	Galway	Voice; Acoustic Guitar



NORTHERN IRELAND *Continued*

Meilana	Gillard	Voice; Saxophone
Ciara	Jackson	Flutes
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
Fíona	Ní Mhearáin	Flute
Aaron	O'Hagan	Uilleann Pipes
Elaine	Pelan	Soprano
Vicki	Schmidt	Piano; Violin
Amanda	St. John	Guitar; Voice
Rowan	Warner-Leicester	Ukulele; Guitar
Cindy	Yung	Piano-Keys



Looking forward



Our communities are at the core of Live Music Now, and we have seen an ever-increasing need for our work. As we move into a new phase of the COVID-19 pandemic we are aware that many of the people we serve, and our workforce, will be affected by the rising costs-of-living and conflict around the world.

Music is an incredibly powerful tool to effect social change because it helps us to communicate and connect with one another. For those who have experienced social isolation, loneliness, and challenging circumstances, exacerbated by recent events, it offers a dignity first approach to connection, agency, and wellbeing. It gives us a purpose and a reason for coming together, and in those spaces, we can build trust and self-confidence.

Our society is sitting on a mental health crisis that affects every one of us. With a precarious economy and skyrocketing prices putting pressure on everyone, but especially those who experience disadvantage, we anticipate this will get significantly worse. It is with that view that we are adapting and transforming our business model and looking at the delivery of our programmes. Building an economically sustainable organisation in these times will be difficult but it is essential to ensure our long-term survival.

Thinking about the legacy of our work, and the longevity of our programmes is key. We will be working with partners to establish longer term engagements, especially in our community facing work, that people can count on and look forward to. We will be deepening our work with partners such as the NHS and working across whole communities to drive systemic change. This means bringing together other arts organisations, Public Health, NHS, Local Authorities, education partners and local residents to look at endemic social issues and health inequalities and apply effective, transformative, creative and collective solutions.

Our world is changing, and so is Live Music Now.

Our **Strategic Intent** is a living, breathing work that will adapt with us at pace, and we are ever resolved to stand side-by-side with our communities, partners and musicians to meet the coming challenges.

“That this programme will be on constantly has an immense impact on my mental health. Thank you so much.”

Funding and Fundraising

Live Music Now is lucky to receive support from many trusts and foundations, institutional funders as well as individual donors, many of whom provide funding on a regular basis to help cover charity running costs, fund new projects, train our musicians or keep our existing programmes going.

We are grateful for the generosity of all our supporters, including those who donated in memory of a loved one, hosted a fundraiser, took on a challenge or made an anonymous gift. Whether your donation pays for a cup of tea for an isolated older person or covers a whole series of concerts for children in special schools, every pound has the potential to make a real difference to people's lives. Thank you to each and every one of you.

CYMRU

ABMU Health Board

Arts Council Wales

Community Foundation in Wales

Landfill Disposals Tax Communities Scheme

Moondance Foundation

The Darkley Trust

The National Lottery Community Fund

Volant Covid19 Fund

Welsh Government

CENTRAL

Arts Council England

Constance Travis Charitable Foundation

Garfield Weston Foundation

John Lewis Partnership

Libby Burgess

Paul Hamlyn Foundation

Sir Ian Stoutzker

The Headley Trust

The Rank Foundation

The Rayne Foundation

The Utley Foundation

Youth Music

ENGLAND: North East

Arnold Clark

Burghley Family Trust

Charles & Elsie Sykes Trust

Coulthurst Trust

Craig Charity For Children

East Riding Arts Development Grant

Gay and Peter Hartley's Hilliards Trust

Mayfield Valley Arts Trust

Norman Collinson Trust

NYMAZ

Persimmons Homes - Yorkshire

Ryedale LA Small Arts Grants

Sir George Martin Trust

Swinton Charitable Trust

ENGLAND: North East Continued

The Beamsley Trust (The Craven Trust)

The Calmcott Trust

The Earl Fitzwilliam Charity

The Rhododendron Trust

The Whitwam Family Charitable Trust

W.L. Pratt Charitable Trust

Wade's Charity

Whitaker Charitable Trust

ENGLAND: North West

Anne Duchess of Westminster's Charity
(The Westminster Foundation)

Bonamy Charitable Trust

Eveson Charitable Trust

Marjorie Green Charitable Trust

Millichope Foundation

N Smith Charitable Trust

Robert Clutterbuck Charitable Trust

Rushworth Foundation

Stoller Charitable Trust

The Bingham Trust

The Booth Charities

The Edgar E Lawley Foundation

The Granada Foundation

The Harold & Alice Bridges Charity

The Hemby Charitable Trust

The Joseph Hopkins and Henry James Sayer Charities

The Norton Foundation

The Rainford Trust

The Roger & Douglas Turner Charitable Trust

Zochonis Charitable Trust

ENGLAND: South East

City Bridge Trust

High Street Heritage Action Zone Programme

Historic England

John Lyon's Charity

LNER

Lucille Graham Trust

Medway Council

Noel Coward Foundation

Samuel Gardner Trust

Sir William Boreman's Foundation

The D'Oyly Carte Charitable Trust

The Garrick Charitable Trust

The Golsoncott Foundation

The Haberdashers' Company

The Radcliffe Trust

The Wixamtree Trust

ENGLAND: South West

Alice Ellen Cooper Dean Charitable Foundation

Burges Salmon Charitable Trust

Clare Milne Trust

David Gibbons Foundation

Devon and Torbay Music Education Hub

Devon Education Fund

Dorset Music Education Hub

ENGLAND: South West Continued

Earl of Chichester Charitable Trust

Hendy Foundation

J & M Britton Charitable Trust

Jack Lane Charitable Trust

Mrs Pat Ripley's Charitable Trust

Northbrook Community Trust

Postcode Local Trust

Ray Harris Charitable Trust

Singer Foundation

Sound Foundation Somerset

SoundStorm

Southmead Hospital Charity

The Boshier-Hinton Foundation

The Edward Gostling Foundation

The Grand Appeal

The Rowlands Trust

Three Monkeys Trust

Valentine Charitable Trust

Yeo Valley

NORTHERN IRELAND

Arts Council of Northern Ireland

Belfast Health and Social Care Trust

Causeway Coast and Glens

Derry City and Strabane District Council

Halifax Foundation NI

National Lottery Awards for All

Public Health Agency

Ulster Garden Villages





Trustees' Annual Report

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2022. The financial statements comply with current statutory requirements (Companies Act 2006 and Charities Act 2011), the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2015) issued by the Charity Commission.

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

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

**Charity Name LIVE MUSIC NOW LIMITED
(Live Music Now)**

**Charity Registration number 273596
(England and Wales)**

Company Registration number 1312283

**Registered address:
Live Music Now, 46 Montclair Drive, Liverpool
L18 0HB (updated October 2021)**



Directors and Trustees

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

- Sir Vernon Ellis (Chairman)
 - Ms Lisa Calmiano (appointed July 2022)
 - Mrs Lowri Clement
 - Dr Peter Freedman
 - Mrs Alexandra Holford (resigned October 2021)
 - Ms Colleen Keck
 - Mrs Caroline Llewellyn
 - Mr Simon Millward
 - Ms Maz O'Connor (resigned October 2021)
 - Professor Adam Ockelford
 - Mrs Amanda Platt (resigned October 2021)
 - Mrs Norma Sinte
 - Mr David Todd (resigned October 2021)
 - Lady Charlotte Tyrwhitt
-
- Patron HM King Charles III
 - Founder President Sir Ian Stoutzker
-
- Chief Executive Officer **Janet Fischer FRSA**
 - Executive Director **Nina Swann**
 - Company Secretary **Emily Roberts**
 - Auditor **Kate Taylor FCA**

Simpson Wreford LLP Wellesley House

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

Bankers

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

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

Structure, Governance and Management Constitution

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

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

As of 31 March 2022, 8 members had guaranteed £1 each in the event of the winding up of the company.





Selection of Trustees

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

Induction and Training of Trustees

Potential new trustees are invited to attend a trustees' meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity's organisational structure with a description of trustees' roles and responsibilities, background information and internal documents relating

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

Organisational Structure

Live Music Now Limited operates on a national, regional and local level and is comprised of four English branches covering North East, North West, South West and South East England and national branches in Northern Ireland and Wales. The registered office was, until October 2021, in London where the acting Executive Director was based, and has been moved to Liverpool in line with the charity's new strategic intent.

As of the 1 April 2013, LMN Scotland operates as a devolved charity registered in Scotland. Governance and finance of LMN Scotland is the responsibility of the LMN Scotland Board of Trustees, and the Scottish charity continues to work within the framework of Live Music Now.

Chaired by Sir Vernon Ellis, the charity's trustees take final responsibility for the general and financial wellbeing of the scheme.

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

Objectives & Activities

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

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

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

The Operations Manager supports the Senior Management Team and coordinates external and internal communications and information systems, and the role holder is the stated Data Protection contact. International activity across the UK (including Scotland) is coordinated by the International Development Director who is currently also the Director of LMN Scotland.

Risk Assessment

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems are in place to mitigate our exposure to the major risks. This assessment is undertaken on an annual basis. The major risk to which the charity is exposed is a failure in raising sustainable core income, and the Trustees are exploring new streams of fundraising to address this. The impacts of COVID-19 remained challenging during this year. The Senior Management Team reviewed the ongoing risks and issues monthly and the Finance and Risk Committee reviewed the ongoing risks and mitigations at each meeting. In particular:

- Ability to meet need during the ongoing Covid-19 pandemic, due to settings needing to restrict in-person visits to their sites, gaps in digital capacity in those settings, and the changing government restrictions. The charity moved much of its operation online and will continue to deliver projects in a blended model of online and face to face in the future.
- Loss of earned income for the charity due to a decrease in physical visits.
- Increase in project management time, due to changing restrictions, impacting on Branch capacity. Depletion of core funds due to project delays.
- Staff wellbeing and burnout, including in our musicians' workforce. The charity, through support from the DCMS Cultural Recovery Fund, implemented a musicians' wellbeing and training programme, alongside increased provision for staff support and training.



Objects

The objects for which the Company is established are:

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

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

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

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



Aims

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

In 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:

- LMN aims to expand its wellbeing programme, working with leading care sector partners. We will ensure our work reaches those most in need and is based on the very latest neurological evidence concerning music and dementia.
- LMN aims to expand its programme for children with SEND and their families. Currently we are involved in 18% of special schools, and our aim is to increase this to 25% by 2023.
- LMN will maintain at least 300 musicians on its scheme. They will all receive a high standard of care from recruitment, through to induction, specialist training, mentoring and further development. We will provide an even wider range of specialist training options.

Strategies for implementation Project Delivery

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

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

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

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

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

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

Musicians

Musicians are recruited from a wide variety of musical genres and backgrounds, and selected through an open and inclusive recruitment process to ensure best fit.

Musicians recruitment is coordinated by the Executive Director with direct support from regional Branch Directors.

Musicians joining the scheme are taken through a comprehensive induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Branch Directors, with specialist input from the Executive and Strategic Directors.

Monitoring

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

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

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

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

Promoting the charity

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

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

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



Finances

The Executive Director holds the key responsibility for coordinating and generating fundraising for central funds.

Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.

Branch Directors focus on raising project funds on a regional basis, coordinated via a central funding database, and in liaison with the Executive Director and the wider Director team.

Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees' monitoring purposes.

Financial Review

(AUDITED FINANCIAL STATEMENTS)

For The Year Ended 31 March 2022

LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

COMPANY NO. 1312283



Chairman's statement on Reserves Policy

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

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

In the past, we have raised substantial sums to reserves through major charitable events which have enabled us to grow and to support our core costs, which are always under review to ensure that they remain modest considering the scope of our activities, but which are essential to the success of our scheme. Whilst every effort will be made to continue this activity, in the present economic circumstances this is much more difficult. It is therefore our policy to aspire to ensuring our core costs are met by donations which are for two or more years.

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year-end level of unrestricted general reserves is £237,212. Restricted reserves are £515,903. The trustees would ideally like to build general unrestricted reserves to equate to 6 months running costs at current levels, in monetary figures this would amount to about £600,000. The trustees continue to plan to mitigate any potential risks to the charity's finances.

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

Principal Funding Sources

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

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

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

Trustees' responsibilities

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

Public Benefit Statement

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

Approved by the trustees and signed on their behalf by:



Sir Vernon Ellis
Chairman

Date: 30/01/2023

Independent Auditor's Report To The Members Of Live Music Now For The Year Ended 31 March 2022

Opinion

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

In our opinion the financial statements:

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

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described

in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 48, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

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

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

the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

- we identified the laws and regulations applicable to the

company through discussions with directors and other management, and from our commercial knowledge and experience of the computer software and support sector;

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

Audit response to risks identified

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

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

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

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;

- assessed whether judgements and assumptions made in determining the accounting estimates set out in Note 1 were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

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

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

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

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

Use of our report

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

Kate Taylor FCA (Senior Statutory Auditor)

for and on behalf of Simpson Wreford LLP, Statutory Auditors

and Chartered Accountants

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

Dated: 30/01/23

Statement Of Financial Activities Including Income And Expenditure Account. For the Year Ended 31 March 2022.

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Restated Total funds 2021 £
Income from:					
Donations and legacies	2	598,691	547,520	1,146,211	843,021
Charitable activities	3	218,939	26,940	245,879	86,738
Investments	4	-	-	-	1
Other income	4	-	-	-	1,052
Total		817,630	574,460	1,392,090	930,812
Expenditure on:					
Raising funds	5	80,147	-	80,147	472
Charitable activities	6	604,492	484,664	1,089,156	772,281
Total		684,639	484,664	1,169,303	772,753
Net income/ (expenditure)		132,991	89,796	222,787	158,059
Transfers between funds		4,565	(4,565)	-	-
Net movement in funds		137,556	85,231	222,787	158,059
Reconciliation of funds:					
Total funds brought forward		99,656	430,672	530,328	372,269
Total funds carried forward	17	237,212	515,903	753,115	530,328

All amounts relate to continuing activities within the United Kingdom. There are no recognised gains and losses other than those included in the statement of financial activities. The notes on pages 56 to 67 form part of these financial statements.

Balance Sheet at 31 March 2022

		2022	Restated 2021
		£	£
	Note		
Fixed assets	12	6,278	5,444
Current assets			
Debtors	13	148,490	90,801
Cash at bank and in hand		733,766	578,818
Total current assets		882,256	669,619
Creditors: Amounts falling due within one year	14	(35,419)	(44,735)
Net current assets		846,837	624,884
Net assets		853,115	630,328
Creditors: Amounts falling due after more than one year	14	(100,000)	(100,000)
		753,115	530,328
The funds of the charity:			
Restricted funds		515,903	430,672
Unrestricted income funds	17		
General funds		237,212	99,656
		753,115	530,328

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

Approved by the board of trustees on 30/01/23 and signed on its behalf by:



Sir Vernon Ellis
Chairman

Statement of Cash Flows for the Year Ended 31 March 2022

		2022 £	Restated 2021 £
	Notes		
Cash used in operating activities			
Net cash provided by/(used in) operating activities	18	<u>157,103</u>	<u>85,028</u>
Cash flows from investing activities			
Interest income		-	1
Purchase of tangible fixed assets		(2,155)	(5,833)
Cash provided by/(used) in investing activities		<u></u>	<u></u>
(Decrease)/Increase in cash and cash equivalents in the year		(2,155)	(5,832)
Cash and cash equivalents at the beginning of the year		<u>154,948</u>	<u>79,196</u>
Total cash and cash equivalents at the end of the year		578,818	499,622
		<u>733,766</u>	<u>578,818</u>

Notes to the Financial Statements for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

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

Company information

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

Basis of preparation

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

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

The effects of events relating to the year ended 31 March 2022 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial

statements to the extent required to show a true and fair view of the state of affairs at 31 March 2022 and the results for the year ended on that date.

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

Reconciliation with previous Generally Accepted Accounting Practice

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

Going concern

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

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

1. ACCOUNTING POLICIES (CONTINUED)

Fund accounting

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

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

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

Incoming resources

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

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

Resources expended

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

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

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

Tangible fixed assets

All tangible assets are stated at cost less depreciation

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

Computer equipment	5 years straight line
--------------------	-----------------------

Pension costs

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

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

1 ACCOUNTING POLICIES (CONTINUED)

Taxation

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

Financial instruments

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

Debtors

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

Creditors and provisions

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

Cash at bank and in hand

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

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

2 INCOME FROM DONATIONS AND LEGACIES

	Unrestricted	Restricted	2022	Restated 2021
	Funds	Funds	Total	Total
	£	£	£	£
Government & other public authorities	-	8,500	8,500	108,686
Government grants - job retention scheme	-	-	-	40,771
Supporters, including corporate sponsors & general public	24,271	-	24,271	50,748
Charitable institutions	574,420	539,020	1,113,440	642,816
	598,691	547,520	1,146,211	843,021

3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
	£	£	£	£
Earned income	218,939	26,940	245,879	86,738

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

4 INCOME FROM INVESTMENTS & OTHER INCOME

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
	£	£	£	£
Bank interest	-	-	-	1
Sundry income	-	-	-	1,052
	-	-	-	1,053

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

5 RAISING FUNDS EXPENDITURE

	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
Fundraising consultant	14,175	-	14,175	-
Fundraising costs	3,282	-	3,282	472
Development director	62,690	-	62,690	-
	<u>80,147</u>	<u>-</u>	<u>80,147</u>	<u>472</u>

5| Fundraising activities are an allocation of staff time, derived in the current year by the percentage of staff time spent fundraising.

6 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	2022			2021		
	General Funds £	Restricted Funds £	Total £	General Funds £	Restricted Funds £	Total £
Musicians fees and expenses	110,605	236,451	347,056	45,028	136,416	181,444
Recruitment, auditions and training	24,122	22,317	46,439	21,972	100	22,072
Project expenses - other	33,724	19,583	53,307	2,768	21,244	24,012
Project delivery costs	104,170	206,313	310,483	136,174	102,990	239,164
Governance costs	4,773	-	4,773	3,600	-	3,600
Administration and office costs	327,098	-	327,098	301,989	-	301,989
	<u>604,492</u>	<u>484,664</u>	<u>1,089,156</u>	<u>511,531</u>	<u>260,750</u>	<u>772,281</u>

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

7 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

	General support	Governance	2022 Total	2021 Total
	£	£	£	£
Trustee meeting costs	-	957	957	-
Audit Fees		3,817	3,817	-
Independent examiners fees	-	-	-	3,600
	-	4,773	4,773	3,600

8 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

	2022 Total	2021 Total
	£	£
Rent, rates, heating & lighting	21,674	11,420
Office expenses (including accountancy)	36,828	37,474
Insurance	2,251	1,931
Bank charges	1,741	1,456
Development, advertising & publications	-	1,664
Staff Salaries and NI costs	597,898	460,870
Staff expenses	19,003	3,031
Sundry	19,554	22,918
Depreciation	1,321	389
	700,271	541,153
Allocated director to project delivery costs	310,483	239,164
Allocated development director to fundraising costs	62,690	-
Administration and office support	327,098	301,989

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

9 ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

	2022 Total	2021 Total
	£	£
Wages & Salaries	549,582	426,887
Social security costs	39,285	27,540
Pension costs	9,031	6,443
	<u>597,898</u>	<u>460,870</u>

10 STAFF NUMBERS

	2022 Total	2021 Total
Charitable activities and fundraising	13	15
Management	3	2
	<u>16</u>	<u>17</u>

11 TRUSTEE EXPENSES

	2022 Total	2021 Total
	£	£
Expenses reimbursed	-	-

9 | The number of higher paid employees was:

In the band £60,001 to £70,000 – 1
(2021: £60,001 to £70,000 – 0).

10 | Staff numbers represent the average head count of staff employed during the year. Live Music Now invested in increased staff hours and full-time staff during the year. The key management personnel remuneration totals £130,000 (2021: £63,462).

No special retirement or leaving payments were made during the year (2021: £nil).

Pension contributions totaling £9,031 (2021: £6,443) were made during the year. As at the 31 March 2022 the was £1,939 in outstanding contributions payable (2021: £1,439)

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £269,945 (2021: £136,416) was paid.

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

12 TANGIBLE FIXED ASSETS

	Total £
Cost	
At 1 April 2021	5,833
Additions	2,155
Disposals	-
At 31 March 2022	<u>7,988</u>
Depreciation	
At 1 April 2021	389
Depreciation charge	<u>1,321</u>
At 31 March 2022	<u>1,710</u>
Net book values	
31 March 2022	<u>6,278</u>
31 March 2021	<u>5,444</u>

13 DEBTORS

	2022 Total £	2021 Total £
Sundry debtors	116,263	48,223
Accrued income	<u>32,227</u>	<u>42,578</u>
	148,490	90,801

13 | Accrued income includes a £31,329 NIHR grant which was received after the year end

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

14.1 CREDITORS: AMOUNTS DUE WITHIN ONE YEAR

	2022 Total	2021 Total
	£	£
Other creditors	17,604	7,760
Accruals	3,500	3,000
Deferred income (see note 15)	-	25,000
Taxation and social security	14,315	8,975
	<u>35,419</u>	<u>44,735</u>

14.2 CREDITORS: AMOUNTS DUE AFTER ONE YEAR

Loan	<u>100,000</u>	<u>100,000</u>
------	----------------	----------------

15 DEFERRED INCOME

	2022 Total	2021 Total
	£	£
Balance as at 1 April 2021	25,000	55,725
Released in the year	(25,000)	(30,725)
Amount deferred in the year	<u>-</u>	<u>-</u>
Balance as at 31 March 2022	<u>-</u>	<u>25,000</u>

15 | Deferred income comprises grants which the donor has specified to be used in future accounting periods. All amounts have been released during the year

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

16 FINANCIAL INSTRUMENTS

	Restated	
	2022 Total	2021 Total
	£	£
Carrying value of financial assets measured at amortised cost	142,510	86,969
Carrying value of financial liabilities measured at amortised cost	121,104	110,760

17 FUNDS

	Restated Balance at 1 Apr 2021	Incoming resources	Resources expended	Transfers	Balance at 31 Mar 2022
	£	£	£	£	£
Restricted funds	430,672	574,460	(484,664)	(4,565)	515,903
General fund	69,010	817,630	(684,639)	35,211	237,212
Designated fund	30,646	-	-	(30,646)	-
	530,328	1,392,090	(1,169,303)	-	753,115

Within restricted reserves there are 6 material funds carried forward as follows:

Paul Hamlyn Foundation -	£86,686
Lullaby Project -	£37,878
WCVA -	£37,500
The Place -	£31,280
MVAT -	£29,337
Rayne Foundation -	£24,820
John Lyons -	£26,806

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

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

	2022 Total	2021 Total
	£	£
Net movement in funds	222,787	158,059
Add back: Depreciation	1,321	389
Deduct: Interest shown in investing activities	-	(1)
(Increase) in debtors	(57,688)	(35,912)
(Decrease) in creditors	(9,316)	(37,507)
	<hr/>	<hr/>
	157,103	85,028
	<hr/>	<hr/>

19 PRIOR YEAR RESTATEMENT

In the year to 31 March 2021 an adjustment was made to reduce the loan from the Vernon Ellis Foundation by £40,607 to £59,393. This adjustment was incorrect and the financial statements of 31 March 2022 have been restated to correct this error. The amount outstanding as at 31 March 2022 is £100,000. (31 March 2021 £100,000), see note 22 for further details.

Notes to the Financial Statements for the Year Ended 31 March 2022 (continued...)

20 CAPITAL

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

21 CONTROLLING PARTY

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

22 RELATED PARTY TRANSACTIONS

During the year a payment of £NIL (2021: £5,599) was received from Live Music Now Scotland. A charity with a number of common trustees.

During the year Live Music Now also received donation on behalf of Live Music Now Scotland, totaling £5,843, these were paid direct to Live Music Now Scotland in full.

During the year donations of £3,600 (2021: £3,600) were received directly from two of the trustees.

During the year to 31 March 2020 an interest free loan of £100,000 was received from the Chair (The Vernon Ellis Foundation).

The full balance of £100,000 was still outstanding as at 31 March 2022. No interest is being charged on the loan.

The Vernon Ellis Foundation also made a donation in the year ended 31 March 2022 of £nil (2021 - £30,000)

Contact Us

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



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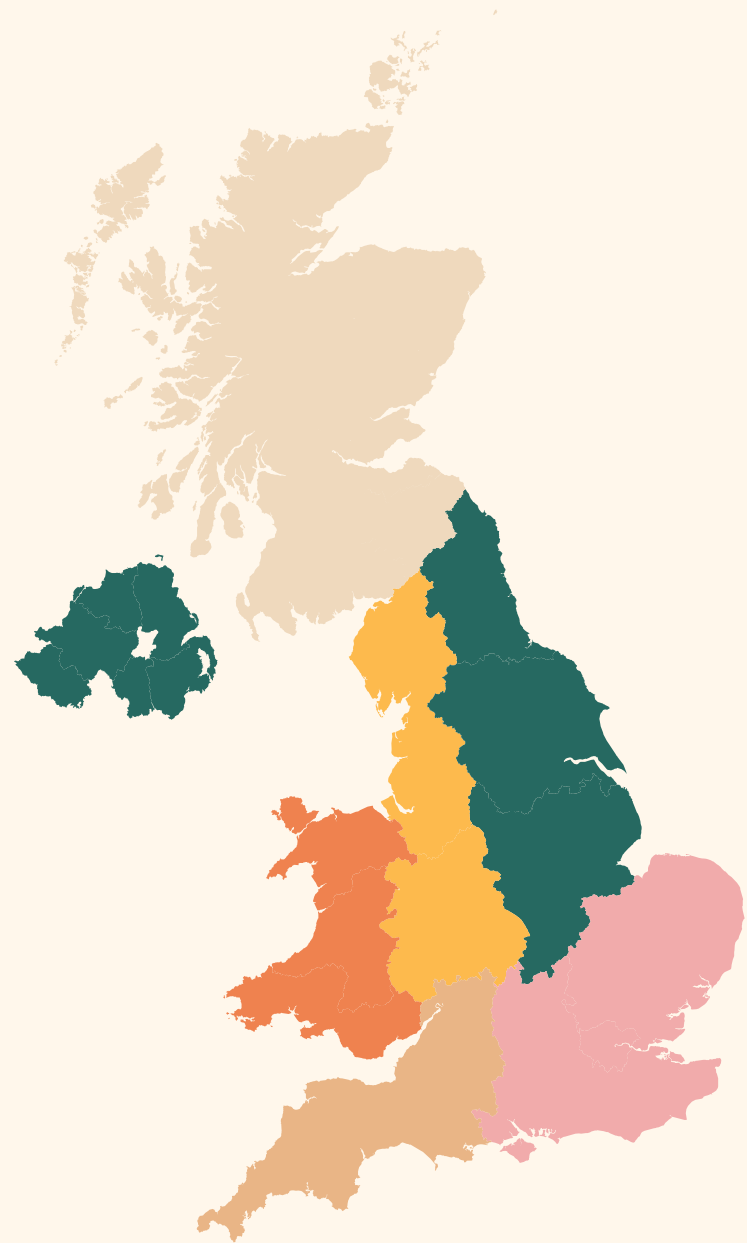


Image Credits

Page	Description	
1	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	Read More
2	Alice Phelps and pupil at Kingfisher Special School in Oldham. Level 3 Inspire Project. Photo credit: Luke Thornhill	Read More
3	Sir Vernon Ellis	
4	Janet Fischer (center) at Live Music Now Staff Retreat in June 2021.	
5	Spindle Ensemble at Claremont School, Bristol for #ReturnToLive 2021. Photo Credit: Evan Dawson	Read More
6	Meilana Gillard led a jazz workshop at Ardnashee School as part of a primary school tour for Derry Jazz Festival 2022	Read More
8	Mum and baby take part in Live Music Now Cymru's Lullaby Project in partnership with Flying Start, Swansea Bay University Health Board and Perinatal Mental Health Unit with funding from Arts Council Wales.	Read More
9	Musicians Angharad Jenkins, String Sisters and Bethan Semmens lead a Cymru Lullaby Project at St Paul's centre, Port Talbot with Swansea Bay University Health Board / Flying Start	Read More
10	Lullaby participant Colette sings with Live Music Now musician Pip Byran at a Lullaby Project performance at Museum of Liverpool. Photo credit: Matt Thomas	Read More
11	Residents enjoying a participatory performance with Lise Vandersmissen at Edwardstow Court, OSJCT.	
12	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021	
14, 15	Conor Lamb and Deidre Galway at their first in person concert with Apple Blossom Lodge, Armagh, Northern Ireland	Read More
16	Theatre of Sound's production of Judith's Castle at Stone Nest with Live Music Now musicians Cathy Hare (flute) and Mary Reid (harp)	Read More
17	Lise Vandersmissen playing at the University College Hospital NHS Vaccination Centre inside the London Design Centre, Islington	

18	Boubakiki lead an online music session for hospital staff at Southmead and Cossham Hospitals, North Bristol NHS	Read More
19, 20	Songs and Scones at Pickering Methodist Church in Yorkshire hosted by Ryedale Carers with musicians Meridiem Duo on harp and flute and Sam Rodwell on guitar.	
21	Musician Recruitment Workshop at Royal Welsh College of Music and Drama	
23	Wales Musician Recruitment at Aberystwyth Arts Centre	
30	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021.	
31	Live Music in Care residency at Appleby House in Epsom, Surrey with Will Ball (oboe) and Crag McLaren (clarinet). Photo Credit: Richard Eaton	
32	Glanrhos Care Home residents wrote a song with Anglesey based Live Music Now musician Tom Owen.	Read More
35	Inspire Level 1 project at Brent Knoll School, London with Storia Duo and mentor John Webb	
36	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	
37	Pupil at Foxwood School, Warrington engaging with Filkin's Drift as part of Live Music Now Musical Mondays.	Read More
39	Spindle Ensemble at Claremont School, Bristol for #ReturnToLive 2021. Photo Credit: Evan Dawson	
40	Elly Hopkins and Stuart Oliver at St Georges Bristol for our Festive Online Concert Series	
42	Pupil at Claremont School, Bristol. Photo Credit: Evan Dawson	
43	Rudy Green with resident at OSJCT Monkscroft Care Centres, Cheltenham.	
45	Top Brass at Corneli Primary School, Wales for #ReturntoLive	
46	Zoë Wren visits Priscilla Wakefield House in partnership with Ally Pally for #ReturnToLive 2021. Photo credit: Alicia Clarke	
71	Quartet19 #ReturnToLive at Penylan House Nursing Home in Cardiff - July 10 2021.	

