



Annual Report for the year
ended 31 March 2023

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About Music in Hospitals & Care

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those living with dementia, mental health problems, or who are seriously ill.

We believe live music needs to be part of everyone's health and social care. Why? Because research shows that live music heals. It helps people feel relaxed and confident, and can relieve frustration, stress and isolation. Music can also reduce the perception of pain. It brings back memories and helps create new ones. When you move your body to music – even just tapping a finger – it's natural physiotherapy.

Our dedicated music team handpicks professional musicians through audition. They're chosen for their blend of musical talent, sensitivity and people skills. The live music experiences they create and share unlock all kinds of emotions – from joy to loss, pleasure to nostalgia. Unlocking these emotions supports people's wellbeing.

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

Our vision

Everyone can access and experience the joy of live music.

Our mission

We take care to create connections and shared, meaningful live music experiences for people in hospitals and care.

Our purpose

Live music makes people feel more alive. It makes us human.

Welcome from Lifted Carers Centre



Keshia, who looks after her four children, two of whom have additional needs, started coming to Lifted Carers Centre in Wythenshawe in 2022. One of the first activities she took part in at the centre was a Music in Hospitals & Care live music experience.

Keshia and Emma, Centre Manager at Lifted Carers, welcome you to this annual report. They share what they see as the impact of our live music.

“As you will read in this annual report, Music in Hospitals & Care creates connections through live music,” says Keshia (pictured right).

“Their live music experiences have helped me to connect with other members of the group at Lifted Carers and to feel part of a

community. I've connected with happy memories around music that I hadn't thought about for a long time.

I used to write songs when I was at school, but it's something I'd forgotten about. When you're a carer, the kids' stuff just takes over everything. So, the live music from Music in Hospitals & Care reminded me that I absolutely love music.

It was really nice that the music was familiar songs I had heard before, but not necessarily genres I would have thought of listening to myself. It uplifted my emotions and put a smile on my face.

It takes you away from everyday life and brings you into a completely new world.”

“The mental health challenge for parent carers is reducing their isolation and giving them the opportunity to feel part of something,” says Centre Manager, Emma.

“Live music from Music in Hospitals & Care provides such a fantastic opportunity for the parent carers who come to our centre.

The live music experiences have many benefits, as you will see from this annual report. They encourage parent carers to revisit something they wouldn't have done for themselves. Carers can really let go and remember what a fun and relaxing experience live music can provide.

The musicians involve the carers in such a lovely way. It's beautiful.”



Message from our new Chair

It is a privilege to welcome you to the Annual Report for Music in Hospitals & Care for the first time since I became Chair of the Board in November 2022.

Since I became involved with the charity as a trustee in 2018, I have been conscious of the passion of all those who have gone before us to build Music in Hospitals & Care into what it is today. This report shows that we continue to have the same energy to drive the organisation forward, and keep sharing live music with those in greatest need.

I have worked as an in-house lawyer in the NHS, so am very aware of the challenges our health and care sector faces. I inherited a love of music from my mother who was a beautiful singer, and I witnessed the healing power of music for her even when Parkinson's disease took away her ability to communicate in other ways.

I learnt much from the calm and courteous approach to the role that previous Chair, Peter Fairlie, brought. We continue to benefit from his leadership. In particular, his drive to create the UK-wide organisational structure we have today, while still keeping the benefit of strong local identities and links.

Very many thanks go to Peter for all his hard work and dedication, and also to our two former Treasurers, Anne O'Hagan and Helen Ashley Taylor. They both stepped down as trustees after many years in various capacities. Particular tribute should be paid to Helen for all her work in helping to establish our ICU Hear® programme, which remains a key part of our work going forwards.

In the last year, we have welcomed four new trustees, who have particular skills and expertise that we have already benefitted from:

- ♪ **Silvia Denaro** brings her expertise as an IT professional and a background in charity organisations
- ♪ **Alasdair Dow** brings skills and insights from his years as an NHS ICU consultant anaesthetist
- ♪ **Dr Jennifer MacRitchie** shares invaluable expertise from her academic work and has a particular interest in researching the impact of music and dementia
- ♪ Chartered Accountant **Andrew Ling** has brought his expertise from a long career in finance to the role of Treasurer.

I am very grateful to have the support of all of our trustees who give their time and expertise generously, both to ongoing Board business, and also as part of our various committees.

The Board recently confirmed its support for our new strategy. It is an exciting but challenging time to build and re-establish long term relationships with the NHS and other partners, in accordance with our agreed areas of focus.

As a Board, we aim to support our Chief Executive, senior leadership team and all of our staff to achieve our goals. We also want to give voice to our musicians, volunteers, fundraisers and those who experience our live music. I do hope you enjoy reading this report and we look forward to your continuing support in the years to come.

Maureen Hall
Chair

Message from our Chief Executive

This year has been about transition and change in readiness for the launch of our strategy. Our key focus has been making sure we return to sharing live music by working with our partners to support their needs.

Last year, we said we would **reach more people with healing live music**. To help do this, we said we would do **more impact-focused work with people who are living with dementia, mental health problems or are seriously ill**. In this report, you will hear about how we have been collaborating with our partners, and seeking the views of the people they care for, to create programmes that help people in these groups lead happier, healthier and more connected lives.

Another goal was to **work closely with our partners to clearly communicate the difference we make**. This is why, through surveys and phone calls with our supporters, volunteers, care teams, staff and musicians, we aimed to capture the essence of who we are and what we do.

This helped us to refresh our vision and mission, which are on page 3. These are integrated within our equality, diversity and inclusion strategy, which outlines how live music is a powerful tool that should be accessible to all.

The exercise of articulating our purpose helped us to recognise the longevity of the passion that our President Emeritus and former Director Sylvia Lindsay, MBE had for sharing live music in health and care environments. Sadly, Sylvia died in December 2022. We will continue to commemorate her life and legacy. She was an incredibly special individual, and I feel very privileged to have met her a few times. We have much to thank her for in the charity's journey.

Our people are vital to shaping the success of Music in Hospitals & Care. I feel very proud of our team of staff and musicians, who are passionate about sharing live music to create meaningful experiences and help people feel better.



Our monthly all-team sessions, as well as surveys, polls and informal get togethers have all helped to **improve our culture and support for staff**. We have supported the team to develop ways of working, including through learning sessions on productivity. Our organisational values are currently being updated, which will help to **strengthen our positive workplace culture, encouraging and embedding inclusive behaviours** and support our new strategy.

This work has supported our goal to **become more efficient through better systems**. We have **prioritised our digital transformation project**, an objective we also set ourselves for this year. The project shapes our ambition to be more data-driven and better placed to share evidence of the difference we make.

By focusing on flexible funding and reviewing our revenue model, we have been able to continue to successfully navigate the challenging financial and funding landscape. This has helped us to **strengthen our finances and resilience**, which will support the investment we need to achieve our strategy and long term ambition – for people in health and care to enjoy a better quality of life and improved health outcomes.

Barbara Osborne
Chief Executive

Our impact

Every year in the UK...



209,600 people will develop dementia - that's one every three minutes



1 in 6 people over the age of 16 will experience mental health problems



Nearly **350,000** people will spend over three weeks in hospital

Our live music reaches people in health and care settings to achieve positive outcomes



91% of people sang along, tapped their feet or clapped during the music



97% were more relaxed and happy afterwards



77% interacted more with staff and peers



69% felt less agitated, stressed and lonely

In 2022/23...

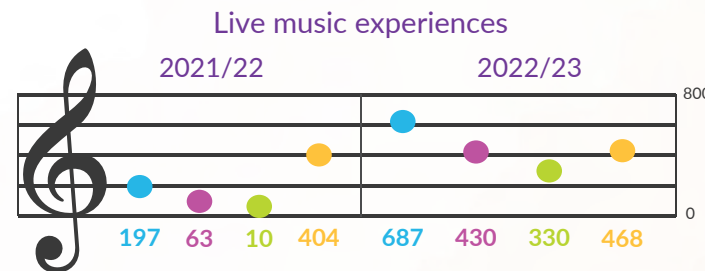
Our musicians shared



1,966 hours of live music

Dementia Mental health
Serious illness Wellbeing

We continue to get #BackToLive following the pandemic



Reaching



10,665 people living with dementia

6,060 people experiencing mental health problems

4,755 people who are seriously ill

6,960 people in health and community environments, improving their wellbeing

Where the people we reach are



925
Hospitals



48
Hospices



541
Care homes



423
Day centres



33
Special schools



4/5 care staff said they benefitted from the live music

Why our partners choose to work with Music in Hospitals & Care



84% High quality live music



71% Positive outcomes for people



66% Professional staff and musicians

We work with **343** professional musicians

This year's live music experiences were:



69% soloists



28% duos



3% trios



59% of musicians attended an in-person Musicians' Day or online 'Tea and Jam' event


They most enjoyed:



85% Meeting other musicians



69% Hearing updates about the charity

A stylized map of the United Kingdom is shown in the background, with different regions highlighted in various colors: Scotland in light blue, Northern Ireland in dark blue, England in purple, and Wales in green. Several musical notes are scattered across the map, indicating the locations of the testimonials. The first testimonial is located in the light blue region of Scotland.

“The musicians interacted so well with everyone. Centre attendees told stories about themselves, especially from their younger years and asked for songs that meant a lot to them and held special memories in their hearts. Kirsten has a beautiful voice and Gregor is also a great singer and accordion player. I couldn’t believe the confidence some attendees had in telling stories and singing. Absolutely brilliant for staff morale too. Thank you so much.”

Tigh Na Drochaid Centre, Isle of Skye

“The majority of people were living with quite advanced dementia. Several were up dancing with staff, mouthing the words and singing along. Some tapped feet and swayed. I was told that people who were down the hallway were even engaging and singing along, especially with Neil Diamond’s *Sweet Caroline!*”

Musician Geoff Hatt at Holywell Hospital, County Antrim

“It was our pleasure to be the first inpatient setting within our local division to welcome back families in June. They expressed their joy at being able to spend real quality time and enjoy something with their loved one outside of restrictions. One relative said ‘its been so lovely to be a part of, to see them light up again’”

Leigh Moss Hospital, Liverpool

“Both staff and patients embraced the calming nature of the music and thoroughly enjoyed the discussion with musician Delyth on the history and traditions of the harp. She was wonderful with us. Please pass on our thanks and appreciation.”

Sally Pengilly, Senior Occupational Therapist at Coity Mental Health Clinic, Princess of Wales Hospital, Bridgend

Wellbeing

Live music can have a positive impact on everyone, from babies to older people, helping them feel relaxed and confident. It's our goal to reach as many as possible. Our music for wellbeing activities extend far beyond hospitals and care homes. Throughout the year, we also hosted live music online and our musicians visited rural island communities.

Reaching remote communities

We want everyone to be able to benefit from live music – including people in island communities around the UK. Since September 2022, our musicians have gone back to Guernsey and Jersey to share live music bi-monthly. In May, Music in Hospitals & Care singer and guitarist Paul Kerr travelled to Guernsey to share live music with people living on the island.

Paul visited 25 hospitals, care homes and respite centres in the Channel Islands, reaching 476 people - including residents, patients, staff, carers and family members.



Special moments

“It was very rewarding, at times intense, emotional, with some very special moments,” says Paul. “There was a lovely session where there were three generations present. There was grandma, who was in the care home, her daughter and granddaughter. The grandma was really enjoying the music, dancing in her seat.

“The granddaughter and the mum started crying because they were just so moved by it. And then they started laughing at each other because they were being so emotional. They were euphoric, in a way. Their emotions just came out and it was a very touching moment.”

We're also reaching island communities in Scotland. Singer and bodhran (drum) player Kirsten Easdale and accordionist Gregor Lowrey went to the Isle of Skye in June and Orkney in July.

Sharing live music online

We want to reach as broad and diverse a range of people as possible with our live music experiences to improve their wellbeing. This year, we reached over 5,000 people by sharing live music through our social media channels, including Facebook and YouTube.



To mark **South Asian Heritage Month** in August, we worked with Leeds trio Kinaara to share Punjabi folk songs on our Facebook page.

The live online music was watched by 223 people on Facebook and the video is now available on our Music in Hospitals & Care YouTube channel.

For **International Day of Sign Languages** on 23 September, signed song expert Dr Paul Whittaker OBE, went live on our Facebook page. He gave an introduction to British Sign Language and how it can be used for music.



St Dwynwen's Day is much like Valentine's Day in Wales, except it's celebrated on 25 January. To get people in the mood for love, harpist Eleri Darkins shared her beautiful music live on our Facebook page, in both Welsh and English. The video was viewed 883 times and got 83 reactions, comments and shares.

Other live online music for wellbeing included uplifting tunes for **Mental Health Awareness Week**, **St George's Day** and a celebration of our health service in July on the day of the **NHS Big Tea**.

Our first ever hybrid live music took place on 21 June at Queensferry Care's Day Centre, The Haven, for **Make Music Day**. This is an annual global celebration of music making.

The live music brought together 16 older people, staff and volunteers at The Haven, with 29 members of the public who watched online on our Facebook page.

Festive cheer

In the run up to Christmas, we put together a festive programme of live music. The aim was to uplift people living and working in health and care environments and people in the community in need of a festive wellbeing boost.

Belfast based singer and guitarist Edelle McMahon shared some cosy Christmas classics from her home at the start of December. Health and care environments received exclusive on-demand access to this live music, which got 125 views on our YouTube channel.

A couple of weeks later, Edelle shared upbeat Christmas party tunes to get people in the festive spirit live on our Facebook page, with 593 views.



We also held live online Christmas music at Riverhouse Barn Arts Centre in Walton-on-Thames and on our Facebook page in our hybrid MusicaliTea event. There was an in-person audience of around 40 people and 54 views on Facebook.



Dementia

Our professional musicians visit care homes, day care centres and hospitals, sharing live music experiences with people living with dementia and their families. These can unlock all kinds of emotions, from joy to loss, pleasure to nostalgia, and they relieve frustration, stress and isolation.

Here are some of the projects we've been involved with over the past year that showcase the impact of live music on people living with dementia.

Creating Room for Music

This year, we got involved with Rights Made Real, a project that champions human rights and quality of life in care homes. It is delivered in partnership between Life Changes Trust, Scottish Care and the University of the West of Scotland.

We created a programme called Room for Music, in which musicians shared regular live music at three of Oakminster Healthcare's care homes in the Glasgow area. These two-hour live music experiences included group and one-to-one interactions in different spaces.

A wellbeing enabler at Oakbridge Care Home said: "I felt inspired by the difference one-to-one music could make to people and surprised that people I assumed wouldn't necessarily engage with the musician did and got so much out of it. You think you know someone well, but this experience brought out different things about people that I didn't know."

Jane Bentley (pictured) shared live music with residents and staff at Bankhall Court, a specialist dementia care home, for the first time. Jane is an experienced practitioner in music for wellbeing, who began working with us as a musician in 2019. She shares the impact on residents and Kristine Douglas, manager at Bankhall Court, offers her perspective on the difference the live music makes.

Jane's view

"I think what live music does, that recorded music can't do, is adapt to the person that's there in the moment. If I'm singing a song that most people know and I see somebody's lips moving, that they're just catching the words, I find if I slow down then they'll probably



have all the words and be able to sing along.

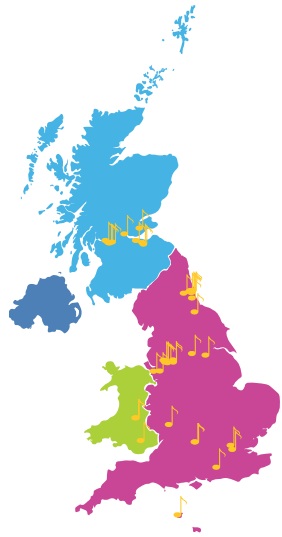
You see people, who might at other times be agitated or concerned, becoming joyful. If a staff member can sit next to somebody and have a great singsong with them, it levels the playing field a bit and we begin to see each other just as people again. Particularly with live music, it's that sense of togetherness, of participation, of that person being seen, recognised and responded to, and a sense of doing something together."

Kristine's perspective

"Even if they're non-verbal, residents will tap their toes, clap along, have a smile on their face. When it comes to people living with dementia, they appreciate the more person-led, personal touch that live music gives.

It's just about understanding the residents better, so in this project, the staff are looking at what music really interests them. We have 50-year-olds and we also have 90-year-olds here, so that's a wide range of genres and they all like something different."

Dementia Action Week



“It made me feel wonderful to see my dad so animated and singing and clapping along. I hope this music happens at least every month for him. Thank you.”

This is just a snapshot of the positive feedback we received from the live music we put on to show support for Dementia Action Week, which was 16 to 20 May 2022.

Our musicians shared music in hospitals, care homes and Age UK centres across the UK, in locations ranging from Perthshire to Guernsey. The aim was to give people living with dementia the chance to connect and share experiences. When people enjoy music together, they feel more connected to each other, which leads to more personalised care.

Some care home staff witnessed people who are no longer able to communicate verbally singing along to their favourite songs.

“Patients engage with the music in lots of different ways.”

Music in Hospitals & Care musicians have been visiting specialist dementia services at Bowmere Hospital in Chester for over 15 years. Olivia Bartley is a Specialist Occupational Therapist on Cherry Ward, which offers 11 beds for the assessment and treatment of people living with dementia.

“It can sometimes be challenging to care for a person living with dementia. The ward environment is an unfamiliar place for most people. Often people can be disorientated and this can lead to distress and confusion. The individual can also experience frightening thoughts or beliefs, which can cause them to feel agitated or anxious.

Patients engage with the music shared by Music in Hospitals & Care in lots of different ways. Some like to sit and listen quietly while others prefer to sing along, dance or even play instruments. Afterwards, participants are more upbeat and there is a general brightening of mood on the ward. Sometimes people who may have been lower in mood prior to the session have become much more animated and engaged afterwards.”

“My dad has late-stage dementia. He was very unresponsive and low in mood, but as soon as he heard the music he smiled and clapped. I could see the change in how relaxed he felt.

He enjoyed listening to the accordion and seeing everyone happy, smiling, singing and dancing around. He even told me that it was like being in Paris and thanked the musician himself. Thank you for this beautiful experience.”

A family member at Coventry University Hospital



Mood-boosting music

“Reminded me of my father playing instruments in the house, happy times.”

“It helped me relax, which is good as I’ve been down and struggling.”

“Something incredibly human about it and the connectivity.”

This is just some of the positive feedback we received about our regular live music in five wards at Llandough Hospital in Penarth. Staff there assess and treat people with organic dementia, functional cognitive disorder and young onset dementia.

Participants were observed by professionals from the Cardiff and Vale University Health Board to see what impact our live music had on their wellbeing. They used an evaluation method called “dementia care mapping” to observe four people during a one-hour live music experience.

The method measured the activity of the four people to assess their wellbeing. The tool has 23 categories of behaviour, such as interacting with others, moving around, eating and sleeping, that are logged every five minutes for each person.

Before the live music, the four people were sleeping and passively watching the environment. During the live music, all of them were more engaged, singing and playing musical instruments. They had a more positive mood.

Results showed that each of the four people had improved mood and engagement scores during the live music, suggesting that their wellbeing had improved.

“There is one gentleman, in particular, who usually only interacts briefly, but he danced the whole way through. He laughed, smiled and shook the hands of the musicians. He had a great time with them and the staff. It was very emotional for his family and carers to see how much the music brought him ‘back’.”

Staff member at Station Court Care Home in Ashington, Northumberland



“My mother-in-law has dementia and there are days where her communication is limited, but she seems to come alive when she hears music. It is a wonderful and powerful wellbeing activity and I just wanted to thank you and the team.”

Feedback from a family member of a resident at a Parkhaven Trust service in Maghull, Merseyside



Mental health

Research shows that live music can boost a person's wellbeing, reducing feelings of stress and anxiety and improving their mood and the quality of their sleep. We reach people of all ages who have mental health problems by sharing live music experiences with them. These can help them to feel more relaxed and confident. Here is a snapshot of how our live music has helped to improve people's mental health over the last year.

Building a regular rapport

Singer and guitarist Charlie Gorman joined Music in Hospitals & Care in 2013 and has regularly shared live music at the Royal Edinburgh Hospital for the past eight years.

Here, Charlie talks about sharing live music on Eden Ward, a mental health unit for women aged 65 and older. Samantha Philps, Activities Coordinator at Eden Ward, also explains the impact Charlie's live music has.

Charlie's view

"I've known some of the patients at the Royal Edinburgh Hospital since I started working with Music in Hospitals & Care. You get to know their musical preferences and their personalities. It's really lovely to see people growing through those stages of being at quite a low point, to being so involved and alive in the music.

Eden Ward is so lively in terms of interaction, singing along and requests. The staff are brilliant and are so responsive to the impact of live music."

Samantha's perspective

"Especially in mental health, engaging people in activities, such as live music, is seen as incredibly important in recovery – as much as medication or therapy can be.

Charlie is great at interacting with the patients and they can participate in the group. The most amazing reactions are when



patients that you don't get as much from start to open up. You begin to see a different side to them when the music's playing. Even if that's just a wee smile, tapping their foot or mouthing the words. It's really special when you see that.

Regularity means relationships can develop between the musician and the patients. We have some patients that are here longer term, and it becomes part of their routine – a little light in the week that they can work towards."

In June, Samantha featured on broadcaster and Music in Hospitals & Care Vice President Katie Derham's podcast *Just the Tonic*, which shines a light on the positive impact the arts can have on people's lives. Samantha spoke about how our live music is helping the women at Eden Ward.

Katie also spoke to fellow Music in Hospitals & Care Vice President Sir Richard Stilgoe on the podcast about his many years of involvement with the charity.



Developing the best live music experiences to support people with mental health problems

Existing research shows that live music improves people's mental, physical and emotional health. Learning about how our live music is improving lives across key areas of healthcare is really important to us and we want to reach more people affected by mental health problems. We also want to create services alongside people with lived experience, as well as the staff who care for them.

In a new project, funded by the Peter Sowerby Foundation, we are working with five mental health support services across the UK to look at different approaches to providing live music.

“The musician Chris was fantastic and a massive hit with all three of our wards. He engaged with one male patient by tuning his guitar and they played a song together.

He also chatted with a female patient who said how helpful it was for her and how much she enjoyed singing songs that she knows well. We cannot thank you enough for enabling our patients to have this experience.”

**Staff member,
Priory Ayr Clinic**

The aims are to:

- ♪ Reignite relationships in these environments, following the pandemic
- ♪ Find the best way for live music to support people's treatment or recovery from mental health problems, and help them to feel less isolated
- ♪ Get feedback from people with mental health problems and staff to make sure our future live music programmes have the greatest impact.
- ♪ Establish a steering group of eight musicians, charity trustees, external experts and people with experience of mental health problems, to consider the way we evaluate these live music experiences.

Making an impact

As part of this research, we are sharing live music experiences in hospitals and a community mental health service. These are in Bridgend, Glasgow, Croydon, Manchester and Chester.

We asked participants and staff to give feedback on their experiences and established a steering group to consider their responses. The group is meeting regularly to see how we can adapt our live music experiences so people with mental health problems can get the most out of them. With the support of a professional evaluator, the group is considering the best ways to integrate evaluation into these live music experiences. The current project finished in June 2023.

Feedback on our live music experiences from participants at Ty Llidiard Child and Adolescent Mental Health Services at Princess of Wales Hospital in Bridgend:



83% of patients said they felt calmer



83% of patients said it improved their day



78% of staff agreed it helped them get to know the people they support



100% of staff strongly agreed they will have a better working day as a result of the live music



Changing lives through music

In May 2022, we started to work with Midlands Partnership Foundation Trust, sharing two live music experiences each month at The Redwoods Centre in Shrewsbury and St George's Hospital in Stafford.

During one of these experiences, Lexi* shared the lyrics of a song she'd written with Bob Gessey, a guitarist, pianist and vocalist who has worked with Music in Hospitals & Care for 22 years.

Up until this point, Lexi had been uncommunicative and had not been taking care of her personal hygiene. She asked Bob if he would play her song while she sang. He improvised and accompanied her, despite not knowing the tune. It worked out perfectly. She got to sing her song, her way, for a big crowd.

Later that day, with the help of her activities coordinator, Lexi washed her hair and put on a face mask. Her dream of performing had come true. The staff were so pleased to see the effect the live music had on her.

This project has been so successful that the initial nine-month partnership with Midlands Partnership Foundation Trust has been extended to January 2024.

*Name has been changed

Magical moments of calm

We started a new project with our partners Swansea Bay University Health Board in July 2022, visiting mental health wards at Neath Port Talbot and Cefn Coed Hospitals weekly.

Harpist Delyth Jenkins, who plays regularly on the wards, says: "When I arrived, one patient was like a restless wanderer, never staying in one place for more than a few seconds. However, after a while she came over, sat down and started singing along to the songs and smiling. Towards the end I played a calm instrumental, and she listened intently."

This is an example of how live music reaches out to and brings people together in a moment in time. Our specially-created live music experiences give people creative way to express themselves and provide a sense of calm in a busy clinical environment.



Serious illness

We believe live music needs to be part of everyone's health and social care. It offers comfort and connection in difficult times and reduces the perception of pain. More of our musicians have been able to return to hospitals, hospices and respite centres for the first time since the pandemic to share these benefits. This live music is for people who are critically ill or have life-limiting conditions, their families and the staff who work with them.

Making memories for families

Alexander, who is two, has Joubert syndrome, a rare genetic condition that affects his brain development. Louise is Alexander's mum and takes him to Kites Corner, a multi-sensory centre and gardens in Gloucester, for respite care and daytime support. In August 2022 Music in Hospitals & Care joined them there for a family music day. Louise, and Jo Bowden, a Play Leader at Kites Corner, explain the impact of our live music.

Louise's story

"Alexander requires full support with feeding, is non-verbal and has a visual impairment, but it doesn't stop him from communicating his wants and needs.

He responds really well to music and we love to sing together as a family. I came along to the music day with all three of my boys and we had a great time. Alexander loved doing the actions along with the nursery rhymes, so I know he thoroughly enjoyed it – his smile proved it too."

Jo's perspective

"Many of our children have sensory needs and music is a great way to communicate with them.

It was great to have musician Annie from Music in Hospitals & Care come to share upbeat songs. It's lovely to have some live music at Kites Corner to bring the families together in a relaxed social gathering that allows them to meet people they may not otherwise see."



"I always look forward to playing at Holy Cross Hospital in Surrey. The staff are so helpful and welcoming. The patients are very poorly and most of them are unable to communicate, so it can be very difficult to know if the music is being enjoyed. This is where eye contact for me is imperative, and I was rewarded with the most glorious smile from one of the patients today.

There is no doubt that performing here can be challenging, but for me, it's always one of the most rewarding afternoons I can spend and everything that Music in Hospitals & Care is about."

Margaret Watson, a harpist who has been working with us in the South of England since 2010

Going live in critical care wards

ICU Hear® is our award-winning project sharing live music in high dependency and intensive care units to improve care. Our professional musicians share specially-created live music experiences at people's bedsides.

This year, musicians returned to critical care wards at the Royal Infirmary of Edinburgh in October, sharing live music for the first time since the pandemic.



"I think live music is essential for the patients and their relatives in critical care as it helps to make the experience feel a little more human and less frightening," says Caroline Barker, Senior Charge Nurse at the infirmary's Intensive Care and High Dependency Units. "For patients who are awake, it is a link to normal life."

"We see some sedated patients on ventilators relax, with a noticeable change in their vital signs. For those who are agitated and distressed, we can see the calming effects when they are listening to the music. It evokes many memories, particularly for our older patients, and this helps staff to learn and connect more with the patient in the bed."

"Music helps to relieve pain"

In Wales, we've been working with musician Delyth Jenkins and Hywel Dda University Health Board. We have shared live music in



critical care at Glangwili, Withybush, Bronglais and Prince Philip Hospitals for the first time since before the pandemic. "The patients in critical care are seriously ill and their family and loved ones are feeling stressed and emotionally drained. The music helps to relieve that pain, whether it's physical or emotional," says Delyth, who plays the Celtic harp and a smaller harp she can move from bed to bed in hospitals.

"There is not always an obvious response to the music. Some of the patients might not be able to move or speak. For someone in this situation, their illness can sometimes make them feel locked into their bodies and the music is a way of helping them to escape."

Staff have told Delyth that the sound of the harp is soothing and relaxing and that "it's lovely to hear something other than the continual beeping of machines".

Musicians also returned to Manchester Royal Infirmary from January 2023 and St Mary's Hospital in London in March.

Connecting with people experiencing neurological conditions

“Welcoming” “Fandabbydozzy” “Caring”

These are a few of the words’ patients used to describe our live music experiences at the Royal Victoria Hospital’s new Centre for Brain Injury Rehabilitation in Dundee.

We are trialling a programme of live music with singer and guitarist Dave Webster at the centre. This is part of the Dundee and Angus Health and Social Care Partnership’s review of rehabilitation for people who have had a stroke.

We hosted six pilot live music experiences as part of a redesign of stroke and brain injury services across the Tayside region and will continue sharing monthly live music.

Super Trouper

In Belfast, musicians Brendan Popplestone and Brian McAteer have been visiting the Neurology Unit at Musgrave Park Hospital twice a month since August. The unit provides respite care, assessment, monitoring and rehabilitation, as well as permanent beds for those facing life-limiting, serious neurological illness.

Wilnor Tennant, Activity Coordinator in the Neurology Unit, says: “We had a respite patient in for two weeks and she came to one of the events. She had wanted to go to an ABBA tribute band, but because of her condition, she couldn’t. The guys did a set of ABBA songs which she loved and sang along as if she was on stage with them.

“On her discharge home, the following day, she said she’d loved every moment of the live music and it took her back to the days when her condition didn’t hold her back. We heard the next week that she had sadly passed away, but I will always have the memory of her singing *Super Trouper*.”



“What a wonderful afternoon of music making here at Little Bridge House. It was a joy to welcome back Caroline and her fabulous piano playing after almost three years. The children, parents and staff were all captivated by her playing. Her manner was so gentle, and she engaged with everyone so wonderfully.”

Staff member at Little Bridge House Children’s Hospice in Barnstaple



The return of Lullaby Hour

Music can reduce babies' heart rates and help them to sleep deeper. This can help babies who are seriously ill to spend less time in hospital.

To mark World Prematurity Day on 17 November, clarsach (Scottish harp) player, Siannie Moodie, shared some soothing melodies on our Facebook page, receiving 354 views and some lovely feedback.

This followed our welcome return to in-person Lullaby Hour in September. It offers babies, children and their parents or carers the chance to experience peaceful songs and melodies. Professional musicians create special moments and memories for families in hospital wards, neonatal units and hospices.

London-based singer Mica Bernard began visiting the neonatal intensive care units at Queen Charlotte's & Chelsea Hospital and St Mary's Hospital in Paddington. She continues to do this three times a month.

Singer and ukulelist Elkie Jeffery (pictured) has shared Lullaby Hour twice a month at Northwick Park Hospital in Harrow since February. After what had been a stressful morning with MRI scans and tests, one mum who experienced Elkie's live music said: "I felt like that music was as much for me as it was for my baby."

When Elkie arrived in the room, the mum's baby was crying and stirring. By the time Elkie shared her last song, the newborn was sleeping and the mum was smiling and swaying along.

"One patient had been there for several months and had hardly ever spoken a word and the staff couldn't believe he was happily singing along to all the songs. That was nice to hear, and he also was smiling a lot. It's good to be back at the Astley Ainslie Hospital in Edinburgh with such a lovely group."

John Sampson, a multi-instrumental musician from the duo A Fyne Pear

Meeting infection control measures and sharing healing live music

In November, we ran a pilot project in Newcastle to establish how successfully live music could take place on hospital wards with strict Infection Prevention Control measures in place. These measures mean that singing is not permitted, and musicians need to wear masks, adhering to individual health and hygiene practices.

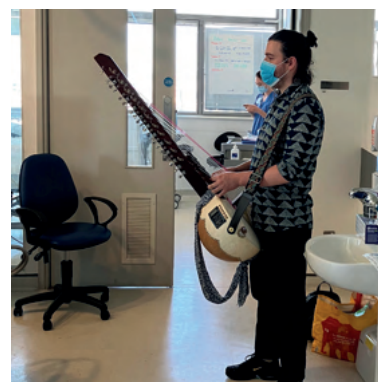
For the pilot, three instrumental musicians shared live music across three wards in the Royal Victoria Hospital. This included the gynaecological care, major trauma and orthopaedics, and adult trauma orthopaedics wards. They also visited the haemodialysis unit at Freeman Hospital.

A staff member from the Royal Victoria Hospital said: “I think, as healthcare professionals, we prescribe medical, physical and cognitive treatments and sometimes forget the power of art and the importance of understanding patients’ passions and what’s actually important to them.”



A staff member in the gynaecological unit said: “It transformed the ward for both patients and staff.”

People experiencing pregnancy loss said they felt comforted and as though they had a companion with them when they listened to the music. Staff saw that older people with delirium had a noticeable improvement in their mood.



Young people with personality disorders were visibly calmed by the music, and some people having palliative care felt emotional due to the beauty of what they were listening to.



“The live music carried connections between patients who had previously seemed strangers and allowed loved ones visiting to have conversations that centred around interests and enjoyment, rather than illness,” says Katie Hickman, Arts Programme Manager at Newcastle Hospitals Charity.

“Live music has the capacity to consider individuals beyond their place in the hospital setting, and significantly help to practice person-centred care.”

Feedback from patients and staff was overwhelmingly positive. Some 21 patients and 31 staff members completed feedback surveys. Of these:

- 17** patients said their mood had improved because of the music
- 27** staff members said that they felt happy during the music
- 11** patients said they felt less stressed
- 24** staff members said that patients felt relaxed
- 22** staff members said that their colleagues were more relaxed



Our community

Thanks to our fantastic supporters, amazing musicians, brilliant volunteers and staff, and our valued health and care partners, 31,655 people have experienced the healing power of our live music this year. Here's a roundup of some of the inspirational activities they have been involved with over the past 12 months.

Our fantastic fundraisers

Showstopping student support



“We loved the opportunity to support such an amazing and worthwhile charity. We were supported the whole way by their wonderful team.”

This was the response from Edinburgh Napier University students Rosie, Jemma, Jude and Robert, who organised a live music

event and raffle for Music in Hospitals & Care as part of their course. Together, they raised an amazing £706.

Students from Cardiff University, meanwhile, organised an A Cappella Society showcase in May to raise funds for Music in Hospitals & Care. They sang uplifting tunes in front of an appreciative crowd and streamed the concert live online.



“The benefits of live music are clear to all of us who are members of music groups. Music in Hospitals & Care plays a vital role in bringing the healing power of music to those who need it most. Buxton Musical Society are privileged to be able to support such a fabulous organisation.”

Kathryn, Buxton Musical Society's Chair

Born to Run

In October, nine supporters ran the London Marathon for Music in Hospitals & Care. Their efforts to raise vital funds to bring the healing power of live music to more people across the UK raised a fabulous total of £11,916.



Jenny Whiteway, one of the runners, says: “It was definitely a challenge, especially around 14 to 19 miles, but the atmosphere and the crowd really helped so much. I don't think I stopped smiling the whole five hours!

“The importance of music in the lives of people living with dementia became so clear to me, first-hand, when my grandad developed Alzheimer's in 2015.

When his memory had deteriorated, we found that music was one of the only things that could bring him peace and happiness in moments of agitation and stress. I'd often play guitar for him and watching him react to the music being played was really special.”

Charlotte Mason-Mottram was another supporter who ran the marathon for us. She says: “It was the best day of my life so far, and I'm so glad I was able to raise so much money for such an awesome cause.”



Festive fundraising

Choirs in the community

We were so grateful to have more choirs and community groups supporting us over the Christmas period. Funky Voices Choir donated the proceeds from three concerts in the Essex and Suffolk area in November and December, raising £225.



Chorleywood Community Choir, near Watford, and Edinburgh Choral Union also held their Christmas concerts in support of Music in Hospitals & Care.

In London, our supporters got together under the Christmas tree in Trafalgar Square with members from the London Symphony Chorus, ladies' singing ensemble Mama Vox and the public to share music and collect donations. They raised over £345.



A passer-by on holiday from Australia, who took part, wrote and thanked us for the experience. She said: "It was a great joy and privilege to have the enormous pleasure of joining in the carol singing with the magnificent choir from Music in Hospitals & Care.

"There was a tear in my eye knowing that I was just so lucky to be there on that day, at that time, experiencing the joy that the choir and their beautiful singing was giving us all."

Busking bonanza

In December, we spread festive cheer to Christmas shoppers at the John Lewis store in Edinburgh. Our Music in Hospitals & Care musicians donned their festive jumpers to busk alongside the NHS Fife Choir in a fun-filled fundraising evening of Christmas songs and carols. They raised £256, including a £100 donation from John Lewis.



Our amazing supporters also raised £4,500 for our Christmas appeal. This helped to bring music and connection to hospitals and care homes and improve wellbeing at what can be a lonely and isolating time.

"The Calleva Foundation support a number of musical initiatives, from instruments and concerts, to bursaries at all levels, from little ones to professional musicians. It is with great pleasure that we extend our support to Music in Hospitals & Care to help provide the joy, comfort and relief brought by music to those who are unwell."

The Calleva Foundation, a small family trust funding projects in London and Hampshire

Our vibrant volunteers

Volunteers' Week



Sandra McLennan has volunteered with Music in Hospitals & Care for 22 years and is one of the volunteer ambassadors we shone a spotlight on during Volunteers' Week in June.

“Volunteering for Music in Hospitals & Care is a privilege,” says Sandra. “Watching anxious frowns

turn to smiles, sensing the thrill from young children holding musical instruments, being in a room with dementia patients who recognise a harmony from their forgotten past – it is humbling, emotional and uplifting, all in equal measure.”

As a volunteer ambassador, Sandra gives talks to local community groups and recently spoke to the Rubislaw Church Guild in Aberdeen. The feedback from Secretary Lorna McIntosh demonstrates the value of our wonderful ambassadors like Sandra.

“It was really interesting to hear about the work of Music in Hospitals & Care,” says Lorna. “Sandra’s commitment and enthusiasm was clear for all to see. We’ll be spreading the word now. Music is so important to us all, and even more so to more vulnerable folks in care settings.”

Thanking our trustees

Following our Annual General Meeting in November, trustees, volunteer ambassadors, musicians and supporters came together at London Canal Museum for a special event.

The evening was a celebration of Music in Hospitals & Care as we look forward to our 75th year. It was also an opportunity to thank former Chair, Peter Fairlie, and Anne O’Hagan, Honorary Treasurer, who stepped down from their roles.

Anne has been invaluable to the charity as its Honorary Treasurer, providing her expertise and input into the Annual Report and Accounts since 2017.

She said: “It has been a privilege to contribute to the work of the charity and to work with such great, committed people over the years. And to see the charity grow in strength and reach with superb communications showcasing the positive results obtained everywhere they go.”

Peter added: “My time with the charity has been made extremely enjoyable by our many wonderful supporters and the impact of our live music.”



Three cheers for the Co-op



We were extremely grateful to Co-op members who helped us raise a whopping £17,881 through the Co-op Community Fund.

Members from Co-op stores across Scotland and England, including Southampton, Bath, Crieff, Dunfermline, Melrose and Ealing, chose us as their local cause and charity of the year. That meant that 2p from every £1 that was spent on Co-op products was donated to Music in Hospitals & Care. The money is spent on live music experiences in the store's surrounding areas.

Volunteer ambassador Alison Frazer (pictured left) said: "Co-op members' generous support for Music in Hospitals & Care is inspirational and provides a great opportunity to raise the charity's profile in the local community. As a volunteer, it was wonderful to talk to people at the store in Crieff who understood the importance of live music and to let them know that their shopping could also support our work."

Our marvellous musicians

The beating heart of our charity is the wonderful musicians who give their time and skills to share live music with people across the UK. It was wonderful to be able to get them together at our Musicians' Days in London, Cardiff, Manchester and Edinburgh in Autumn 2022.

Our musicians discussed their current work, popular songs and safeguarding. They listened, shared ideas, made music and reflected on why we do what we do – share live music with those who might not otherwise experience it – and what that means for each of us. We also continued with monthly 'Tea and Jam' meet-ups on Zoom.

"I thought the Musicians' Day in Manchester was very valuable," says Bernie Fawcett, a singer, guitarist and pianist. "It was good to learn about how other musicians work and go about their programme. It's always an education for me, you never stop learning. I also look forward to the Zoom meetings."



Learning from our musicians

In February, we held focus groups with musicians to help us create resources which we will share throughout our 75th anniversary year to build on all of the research and knowledge Music in Hospitals & Care has gained about music and health.

We asked musicians to discuss how they start conversations and engage people in live music. Common themes included finding out about the person's mood or energy level before the music starts and relating songs to local history and experiences or memories.

These focus groups are part of wider efforts we are making to gather information on the impact of our work. It's vitally important that we listen to and learn from what musicians have to say. We thank them for their continued passion and commitment to sharing high quality live music where it is needed most.



Gathering feedback

“To my knowledge, there is no other organisation offering the carefully auditioned and selected musicians who are able to bring such joy and vitality to the very changed human landscape here.”

This is a quote from one of the hospital staff members we surveyed last summer about the value of Music in Hospitals & Care's work. We sent surveys to our supporters, musicians, trustees and health and care partners. The aim was to find out more about them and what aspects of our work interests them the most.

Other feedback we received from the surveys included:

“When I play for Music in Hospitals & Care, it's about interacting with people. It's bringing a bit of joy and light into places that can be very dark.”

Music in Hospitals & Care musician

“Live music is a direct and personal contact unlike recorded music. It should not be seen as an 'add on'. It can raise the spirits and set us on the road to recovery.”

Music in Hospitals & Care supporter

Making the shortlist



We were invited to apply for the special Legacy category at the 2022 ScottishPower Foundation Awards. The award was introduced to celebrate the foundation awarding £10 million in grants to charities since it was established in 2014. It recognises

the ongoing legacy of activities that improve people's quality of life.

We have partnered with ScottishPower Foundation since 2014 and are hugely grateful for their funding. It has allowed us to build our critical care projects ICU Hear® and Lullaby Hour from an idea to UK-wide initiatives that have a huge impact on people's health and wellbeing. We did not win the award but were delighted to be shortlisted and to attend the celebration evening.

75th anniversary celebration

To kick off a year of festivities to mark our 75th anniversary, we were joined by health and care professionals and musicians at the Pierhead Building in Cardiff on 14 March.

A panel discussion was hosted by Claire Owen, our Head of Music Delivery. It featured: Esyllt George, Arts in Health Coordinator for Cwm Taf Morgannwg University Health Board, Kathryn Lambert, Arts in Health Coordinator for Hywel Dda University Health Board, and Tim Nicholls, Clinical Nurse Specialist, Mental Health Services for Older People, Cardiff and Vale University Health Board.



They discussed what makes live music in hospitals and care homes successful and how we can work together to bring the healing power of music to those who need it most.

Demonstrating expertise



Some of our musicians shared the live music they bring to different health and care environments, demonstrating their expertise. This included singer and guitarist Nick Russell, who goes into care homes to reach people with dementia, and harp and violin duo Marged and Angharad, who share live music in mental health environments.



Special thanks go to Jayne Bryant, Member of the Senedd for Newport West and Chair of the Cross Party Working Group for Arts and Health, for sponsoring the event.

A year of special events

We were founded in the same year as the NHS and to mark our 75th year, in 2023, we'll host special events. These will commemorate where we have been and look ahead to where we are going next. We'll be diving into the archives to explore the charity's rich history, as well as sharing our new strategic direction.

Get involved

Thanks to our amazing supporters, volunteers, musicians, staff, funders and partners, this year we celebrate 75 years of sharing the healing power of live music.

Will you join us in this milestone year and help improve the health and wellbeing of children and adults through live music?



Make a donation: Over the past 75 years, your support has helped people in hospitals, care homes and the community to feel connected, remembered and cared for. Donating £30 today could help to share live music with someone in a care home.
mihc.org.uk/donate



Fundraise: Run, walk or dance your way to 75 miles. You could even host a quiz on music from the past 75 years. Or anything else you can think of to raise money and help share the healing power of live music.
mihc.org.uk/fundraise



Spread the word: Throughout 2023, we'll be sharing our research and knowledge about live music and health, as well as the stories of the people who experience our live music. Please share these with your friends and networks to raise awareness.
mihc.org.uk/celebrating-75-years



Leave a legacy: Make a gift in your Will to help make sure we can continue sharing the healing power of live music for the next 75 years and beyond.
mihc.org.uk/leave-a-legacy



Become our Friend: Set up a regular monthly donation of £5 or more and you'll help more people benefit from live music and receive an exclusive badge and playlist.
mihc.org.uk/friends



Fund us: Generous funding from charitable trusts and foundations helps make our live music possible.
mihc.org.uk/become-a-funder



Looking ahead

In 2023, we are celebrating our 75th anniversary year. We are also focusing on our new strategy which will help us deliver our long term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

The pandemic and the path it took us on have meant we have reflected on our purpose and vision. It reminded us that sharing live music with people in hospitals and care is at the core of what we do.

Over the next three years, three words will flow through our activities that shape our new strategy.

These are:

1. Impact

We are on a journey to be more impact-led through the programmes of live music you have read about in this report. We are committed to elevating the profile of live music in hospitals and care in an accessible and inclusive way. Our communications plan, which outlines how we will communicate our impact with our musicians, health and care partners and supporters, will help us do this.

2. Voice

We will only be able to deliver on our strategy if we engage people with the healing power of live music. That includes everyone from funders to health and care professionals. This is why supporters, musicians, health and care professionals, our staff and trustees all helped to create our new vision, mission and purpose (see page 3).

3. Recovery

We have built an investment budget to deliver our strategy over the next three years. This will help us recover from the pandemic to deliver sustainable programmes of live music that will improve people's lives. Our fundraising strategy, investment policy and approach to diversifying income from health and care partners are integral to us delivering this element of the strategy.

We asked our audiences to dream about the future vision or a perfect world for live music in hospitals and care:

“Accessing live music in hospital and care helps people to feel better, stronger and in control of their health. We’re the world leaders in the field.”

Trustee

“Live music is accessible to everyone and a vital part of health and wellbeing plans for those receiving care and treatment.”

Staff member

“Somebody will say ‘They need a doctor or a nurse’ and live music might seem trivial – but it creates moments that are so beautiful.”








Healthcare professional

“Creative arts are no longer a ‘nice to have’. The decision makers see the real reactions and impact that people are experiencing.”

Supporter

Our strategy for 2023 to 2026

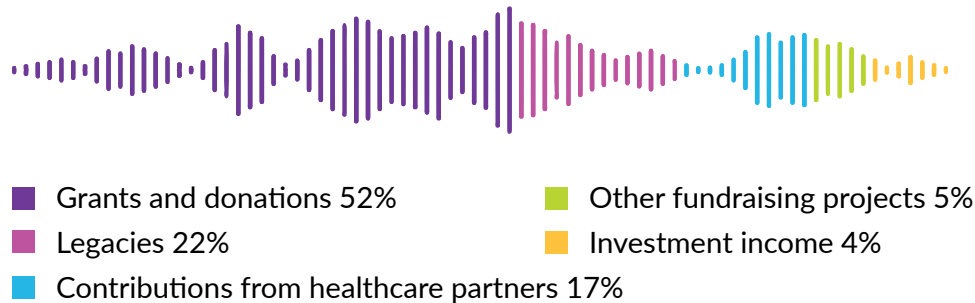
Long term ambition: people in hospitals and care enjoy a better quality of life and improved health outcomes.

|  Impact Understanding and demonstrating the impact of our live music |  Voice Elevating our profile by being a visible voice |  Recovery Financial stability and sustainable music delivery |
|--|--|--|
| <ul style="list-style-type: none"> Develop our theory of change and evaluation framework to show measurable outcomes for our live music. Implement a UK-wide return to critical care through our ICU Hear® and Lullaby Hour programmes. Maintain and deepen engagement with our network of professional freelance musicians so that we can continue to deliver high quality live music throughout the UK. | <ul style="list-style-type: none"> Embed our organisational values that will enable us to achieve our strategic ambition. Demonstrate our impact, share stories to engage funders, sector organisations and health and care partners so that they continue to work with us. Raise awareness and celebrate the voices that have made up our diverse community over the last 75 years and that inspire us for the future. | <ul style="list-style-type: none"> Increase our work with NHS Trust partners to develop our future income. Improve our financial stability by regularly forecasting and continuously reviewing our revenue model. Continue to build relationships to engage new and existing supporters and funders so we can recover our income and become more sustainable. |
|  Foundations | | |
|  People and culture Continue to put people first and build an empowering culture that supports us to deliver our strategy. |  Systems and infrastructure Continue to make progress with our digital transformation project and the systems that support it to operate efficiently. |  Income generation Monitor and generate income so we can recover and increase our resilience to share the healing power of live music. |

Financial summary

How we raised money

Income: £852,018



Our total income for the year was £852,018. We have seen an increase of over 4% in income, compared to 2021/22 (£816,097). This indicates a gradual recovery of our income following the pandemic. That's despite cultural resilience funds being stopped by the UK government (which accounted for 46% of our income last year), and the current difficult economic environment.

We have still seen an overall reduction of income this financial year, compared to pre-pandemic levels (£1,792,726 in 2019/20). It is worth noting 2019/20 was an exceptional year for legacy income (£449,007).

Fundraising income

In 2022/23, 52% (£444,607) of our income came from a variety of trusts and foundations, and from our fantastic individual supporters and committed corporate partners. In 2021/22, this area gave us an

income of £705,145, including £380,490 from cultural recovery and emergency funds which are no longer available.

It was a fortunate year for legacies – we received £186,428 this year, for which we are very grateful. This includes £91,120 accrued legacy income that is due to be received in 2023/24.

Contributions from healthcare partners

Contributions from health boards, hospitals and social care environments increased to £140,283 in 2022/23, close to three times the level it was in the previous year (£52,849). This was mainly because health and social environments have decreased restrictions that were put in place because of Covid-19, meaning we can share more in-person live music with their patients, residents and staff.

It also is an indication of the relationships between our music delivery team and health and social care partners, as well as recognition of the effectiveness of live music in these environments.

But the figure is still 44% less than 2019/20 pre-pandemic levels. It will take some time to recover this income stream. This year's figure was also adversely affected by the NHS, train and teacher strikes which reduced the amount of live music that we could share.

Plans to continue recovering our income streams and to diversify

Next year, our fundraising strategy enters its second year. It focuses on diversifying our income streams to manage risk and delivering future sustainable income from different sources.

As part of our organisational strategy, we will diversify funds by focusing on generating more contributions from health boards, hospitals and social care. We will develop and reignite partnerships to generate these contributions. Doing so will increase the number of hours of live music that we share in these environments.

How we spent our money

Expenditure: £1,232,202



■ Charitable expenditure 78%

■ Fundraising 22%

In 2022/23, we spent £1,232,202, a £313,432 increase compared to 2021/22 (2021/22 - £918,770). This is because we have been investing in our staff and infrastructure so that we can deliver our recovery plan.

This is outlined in our organisational strategy, which is supported by an investment budget. The aim is to prepare for the return to a higher level of activity in the next three years. We have also invested in fundraising to ensure our financial recovery, following the pandemic. Across the organisation we have continued to progress our digital transformation project to ensure we have the right infrastructure to support our team.

We planned for the deficit for 2022/23. Before investment gains and losses, it was £380,184. We paid for it using restricted funds from previous years. This included £242,434 of recovery funding which we received in 2021/22 from a generous grant from Creative Scotland for activities and investment in 2022/23.

Our musicians

Musicians continue to be an integral part of what we do at Music in Hospitals & Care. We pay them fees and expenses and host training which cost the charity £202,657 in 2022/23, compared to £112,287 in 2021/22. This is almost a two-fold increase. It's because we are sharing more live music and supporting our musicians to continue to share meaningful live music experiences in specialist areas.

Planning for the future

We still have restricted funds to spend next year, the majority of which are from the last financial year. We will spend more of these, and some of our reserves, to help achieve our new organisational strategy.

This is a planned approach to using these funds so that we can invest in our three-year organisational strategy which will help us to recover from the impact of the pandemic.

Our plan is to secure flexible funds over the next three years so that we can continue to share live music in health and care where the need for it is greatest.

Public benefit

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

The registered objects of Music in Hospitals & Care are the relief of physical or mental sickness and the preservation and protection of health by the use of high-quality music as a therapeutic agent.

Trustees publicise the work of the charity and, each year, produce annual review publications which are circulated to partners and other organisations that support Music in Hospitals & Care.

Financial review for the year to 31 March 2023

The total income for the year was £852,018. In 2021/22, it was 816,097. In 2022/23, our expenditure was £1,232,202. This compares to £918,770 in 2021/22. The deficit for this year before gains/losses on investments and transfers between funds, was (£380,184). Last year, this figure was a surplus of £102,673.

Principal funding sources

This year, we had a planned operational deficit. We used funds to invest in staff and infrastructure so we can recover to pre-pandemic income levels over the course of our new organisational strategy.

This, 2022/23, was the first year of our fundraising strategy. It focuses on how we can acquire new supporters, as well as build income back to pre-pandemic levels. We have been working with external consultants to create our case for support and explore more digital fundraising opportunities. We hope to continue with this work in 2023/24.

Next year, as part of our new strategy, we will continue to diversify funds by focusing on generating more contributions from health boards, hospitals and social care. We will develop and reignite partnerships to generate these contributions.

Doing so will increase the number of hours of live music that we share in these environments.

We are spending our reserves, along with former 'endowment funds' (which are now treated as restricted funds), to help achieve the ambitions set out in our organisational strategy.

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

Investments

The charity's investment policy is to produce a reasonable long-term overall return by means of a balanced portfolio. The policy is regularly reviewed by trustees in conjunction with the charity's independent investment managers.

As of 31 March 2023, we held £250,000 of our investment portfolio in the Goldman Sachs Money Market to "de-risk" part of the investments in the event of volatility in the market. We continue to monitor our investment portfolio on a regular basis at Trustee and Finance and Audit Committee meetings and through regular contact with our investment managers.

In this volatile market, we have made investment losses this year of £93,199. The portfolio has decreased to £1,437,662. Trustees are grateful to the investment managers for minimising the investment losses during this difficult year.

Reserves

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

Reserves policy

To consider the appropriate level of reserves required, trustees review:

- forecasts of income, expenditure and cash flow
- plans for future needs
- risk of income reducing or expenditure increasing which would jeopardise the continued provision of our services
- past trends of funding
- continued restrictions imposed by the Covid-19-pandemic by health and care environments
- risks of unplanned closure.

The above factors determine the possibility of reserves being required.

The finance and audit committee monitors the charity's management accounts, which include notification of the reserves, before submission to all trustees.

Full and detailed forecasts have been prepared. These are constantly updated to make sure sufficient free reserves are available to the charity.

Trustees aim to hold reserves to make sure we have sufficient funds to avoid financial difficulties, and to mitigate challenges due to the pandemic and returning to in-person live music.

The current risk-based assessment indicates that the current level of unrestricted reserves held at 31 March 2023 of £831,304 is considered sufficient.

We will be spending more of our reserves in the next three years to invest in the future of the organisation and support our long term ambition – to make sure people in hospitals and care enjoy a better quality of life and improved health outcomes.

Reserves at 31 March 2023

The free unrestricted reserves available to the trustees to be used for the purposes of the Charity at 31 March 2023 amounted to £831,304. Refer to note 16 for a full breakdown of unrestricted funds.

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

The Development Fund was initially designated as a separate fund with the net proceeds of sale of the office premises in England in 2007/2008. This fund is used to meet future costs and liabilities of leasehold premises in England, such as dilapidations.

It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system. In 2022/23, the Development Fund was partly used with £21,349 of expenditure. At the end of the year, there was £39,476 still in fund. This is due to be spent during 2023/24 to support our digital transformation.

Funds

There were three different types of funds held by the charity:

(a) Restricted funds

These funds come from donations with express wishes attached. They can be restricted to a specific area or, most commonly, our live music. Trustees have no discretion in the use of these funds. With Covid-19, it has been difficult to spend restricted funds in the last few years. This is because the money is restricted for in-person live music, geographic areas or specific health and care partners, like hospitals. But, this financial year, we have made significant progress in spending restricted funds on delivering our live music experiences.

(b) Designated funds

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

(c) Unrestricted funds

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

A summary of the funds at 31 March 2023 was:

| | 2023 £ | 2022 £ |
|---|------------------|------------------|
| a) Restricted funds | 856,259 | 1,237,329 |
| b) Designated funds | 73,520 | 108,572 |
| | 929,780 | 1,345,901 |
| c) Unrestricted funds: available to the trustees to be used for the purposes of the charity | 831,304 | 888,565 |
| Total funds | 1,761,804 | 2,234,466 |

Structure, governance and management

Governing document

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

Music in Hospitals & Care is a company limited by guarantee governed by its Memorandum and Articles of Association dated 11 October 1995 as amended by Special Resolutions on 20 April 2004, 4 July 2007, 28 September 2011 and 5 March 2019. The company is sometimes referred to as the charity in this report. The charity changed its name from Music in Hospitals to Music in Hospitals and Care by special resolution on 28 June 2017.

Fundraising regulation and management

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

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

All our fundraising is carried out in accordance with the Fundraising Regulator's Code of Practice and our Fundraising Policy. We are committed to ensuring all fundraising activities are carried out in a legal, open, honest and respectful manner.

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

We continue to be responsible in our fundraising practice and will never exploit vulnerability. We have a Safeguarding Children and Vulnerable Adults policy to ensure best practice is embedded throughout our work, including fundraising. Music in Hospitals & Care does not accept donations where it has reason to believe the donor may be experiencing vulnerable circumstances and accepting the donation would be harmful to the donor or morally wrong.

Trustees (Board of Directors)

The charity's directors, for the purpose of charity law, are referred to as trustees in this report. The trustees of the charity are listed on page 43. Under the requirements of the Articles of Association, one third of the trustees are required to retire at each annual general meeting. New trustees are appointed in light of their specialist expertise.

All trustees gave their time voluntarily and received no benefits from the charity. No trustee remuneration was paid in the year. Details of trustees' expenses are disclosed in note eight to the accounts. Trustees are required to disclose all relevant interests and register them with the Chair and abstain from voting where a conflict of interest arises.

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

As part of their induction, new trustees receive full details of the charity and its operations, including information on governance and finances. New trustees also

undergo a briefing with the Chair or Vice Chair and appropriate senior management staff across the charity. All trustees are encouraged to attend appropriate external training where this will help them in their role, as well as attending live music, where possible.

Indemnity disclosures

Music in Hospitals & Care has provided to the director “limited indemnities” in respect of the cost of defending claims against them and third-party liabilities. This is part of the overall insurance cost and cannot be separated. These are all third-party indemnity provisions for the purpose of the Companies Act 2006 and are all currently in force.

Organisational structure

The board of trustees administers the charity. The Board meets at least four times a year and there are sub-committees for finance and audit, risk and people. There are terms of reference for each of these sub-committees which guide how they operate.

The finance and audit committee monitors the financial health of the charity. Members make trustees aware of the financial position of Music in Hospitals & Care and key decisions that need to be approved.

This year, the people committee reviewed the total staff reward package. Their aim was to make sure we offer a suitable total package of benefits, learning and development, fair and up to date policies, and support for staff wellbeing.

Subject, in each case, to the overall responsibilities of the trustees, the business of the charity is managed under the direction of our Chief Executive, Barbara Osborne, who joined in August 2018.

Key management

Key management personnel are the trustees and the Chief Executive. Staff remuneration is reviewed annually by the finance and audit committee in full cognisance of the annual budget, with recommendations being laid before the full

board of trustees.

Employee benefits

All staff receive an annual salary commensurate with their responsibilities and are eligible to join the company pension scheme under current auto-enrolment legislation, with a 5% contribution from the charity. Alternatively, they can elect to have a similar contribution paid into their personal pension plan. They also receive a death in service life insurance benefit. All full-time staff receive 35 days annual holiday. Part-time staff receive a pro rata equivalent.

Risk management

Trustees review the risk management policy on a regular basis. It is also reviewed through the trustee working group. Trustees’ risk management strategy comprises:

- an ongoing review of the risks the charity may face
- establishing systems and procedures to mitigate identified risks
- putting procedures into place that are designed to minimise the negative impact on the charity of any risks that happen.

Performance and risk are measured against the charity’s strategic objectives. Trustees continue to develop an approach to risk management to make sure that management of risk is embedded within the day-to-day running of the charity.

The risk working group is a subcommittee of the Board. The committee has oversight of our risk management policy.

This is reviewed by each subcommittee at each meeting, and the full Board at least annually. Below, we have listed some of our main risks and how we are mitigating against them:

The principal risks to the charity’s ability to deliver its objects are:

Governance

- Risks: Breach of General Data Protection Regulation (GDPR), insufficient disaster recovery planning and failure to comply with relevant regulations and legislation.

- Mitigations: Continuing to update our policies and processes, complying with relevant regulations and legislations and making sure the data we keep is relevant and stored safely.

Finance

- Risks: Investment portfolio not performing and the potential of an economic recession.
- Mitigations: Continuing to monitor the economic landscape and regularly monitoring the investment performance of our investment portfolios, finance and audit committee carrying out a regular review to make sure appropriate action is taken in line with investment policies.

Human resources

- Risks: Retaining staff and lack of staff capacity leading to an inability to deliver public benefit.
- Mitigations: Reviewing our full staff reward package to provide competitive jobs and assessing if there are any gaps in staff skills and capacity.

Income generation

- Risks: Unsuccessful diversification of funds and lack of statutory funding available.

- Mitigations: Ongoing monitoring through our management accounts and key performance indicators and horizon scanning (a way to analyse whether we are prepared for potential opportunities and threats), alongside delivering our strategic plan and making sure we have specialist fundraising knowledge in the team.

Communications

- Risks: Lack of external understanding of the charity and inconsistent public messaging.
- Mitigations: Creating clear processes and plans, including developing and delivering our communications plan.

Music delivery

- Risks: Being unable to share live music due to external issues and not being able to meet demand for live music because of the number of enquiries we get or not having enough musicians.
- Mitigations: Continuing to follow health and safety guidance to make sure live music can safely return to health and care environments following the pandemic, supporting and engaging with musicians and carrying out strategic planning along with clear external communications.

Statement of trustees' responsibilities

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

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

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

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

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

Disclosure of information to auditors

In so far as the trustees are aware:

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

Auditors

Mazars LLP have indicated their willingness to continue in office and in accordance with the provisions of the Companies Act. It is therefore proposed that they be re-appointed auditors for the ensuing year. The financial statements have been prepared in accordance with the special provisions of the Companies Act 2006 relating to small entities. Approved by the trustees and signed on their behalf.

Signed:



Maureen Hall, Chair

Date: 13 September 2023

Administrative information

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

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

Registered office:

Unit 40 Enterprise House, 44-46 Terrace Road
Walton on Thames
Surrey
KT12 2SD

Royal Patron: HRH the Duchess of Gloucester GCVO

Scottish Patron: Sally Magnusson

Welsh Patron: Rebecca Evans CBE

President: Sir Thomas Allen CBE

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

Presidents Emeriti: Nella Kerr MBE, Sylvia Lindsay MBE (deceased)

Chair: Peter Fairlie (to 3 November 2022), Maureen Hall (from 4 November 2022)

Vice Chair: Maureen Hall (to 3 November 2023), Dr Jeremy Huw Williams (from 4 November 2022)

Hon Treasurer: Anne O'Hagan (to 3 November 2023), Helen Ashley Taylor (4 November 2022 to end of January 2023), Andrew Ling (from February 2023)

Trustees (Directors): The following trustees served to 31 March 2023 and up to the date covered by this report: Fiona McIntosh, Sarah Mallock, Dr Jeremy Huw Williams, Helen Dutta, Maureen Hall, Charmian May, Dimple Keen, Angharad Thomas, Atheer Al-Salim, Silvia Denaro (from 21 September 2022), Dr Alasdair Dow (from 21 September 2022), Andrew Ling (from 3 November 2022), Dr Jennifer MacRitchie (from 21 September 2022).

The following trustees also served during the period: Peter Fairlie and Anne O'Hagan (to 3 November 2022), Helen Ashley Taylor (to 10 February 2023).

Solicitors:

Turcan Connell
Princes Exchange

1 Earl Grey Street
Edinburgh
EH3 9EE

Auditors:

Mazars LLP
2nd floor
6 Sutton Plaza
Sutton Court Road
Sutton
SM1 4FS

Bankers:

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

Clydesdale Bank plc
Edinburgh
EH2 2QW

Investment Advisors:

Investec Wealth & Investment Management Ltd
London
EC2V 7QN

Evelyn Partners
Glasgow
G2 5SG

Chief Executive: Barbara Osborne

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

Opinion

We have audited the financial statements of Music in Hospitals and Care (the 'charity') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2023 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities and Trustee Investment (Scotland) Act 2005, regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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

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

We have nothing to report in this regard.

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

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

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement set out on page 42, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

implementation of government support schemes relating to COVID-19, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements, such as the Companies Act 2006.

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

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

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

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

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

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-

detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

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

Use of the audit report

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

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

Signed:


Nicola Wakefield (Oct 10, 2023 12:16 GMT+1)

Nicola Wakefield (Senior Statutory Auditor)
for and on behalf of Mazars LLP
Chartered Accountants and Statutory Auditor
6 Sutton Plaza, Sutton Court Road, Sutton, Surrey, SM1 4FS

Date: Oct 10, 2023

Statement of financial activities for the year ended 31 March 2023

| | Notes | Unrestricted Funds 2023 £ | Restricted Funds 2023 £ | Total funds 2023 £ | Unrestricted Funds 2022 £ | Restricted Funds 2022 £ | Total funds 2022 £ |
|---|-------|---------------------------|-------------------------|--------------------|---------------------------|-------------------------|--------------------|
| Income & Endowments | | | | | | | |
| Donations and legacies | 2 | 437,936 | 193,079 | 631,015 | 127,985 | 591,845 | 719,830 |
| Charitable activities | 3 | 140,283 | - | 140,283 | 52,849 | - | 52,849 |
| Events | | 44,245 | - | 44,245 | 20,583 | - | 20,583 |
| Income from investments | 4 | 36,455 | - | 36,455 | 22,857 | - | 22,857 |
| Other income | | 20 | - | 20 | (22) | - | (22) |
| Total operating income | | 658,939 | 193,079 | 852,018 | 224,252 | 591,845 | 816,097 |
| Expenditure on raising funds | | | | | | | |
| Fundraising costs | 5 | 254,932 | - | 254,932 | 146,300 | - | 146,300 |
| Investment management costs | 5 | 9,318 | - | 9,318 | 8,407 | - | 8,407 |
| Total cost of raising funds | | 264,250 | - | 264,250 | 154,707 | - | 154,707 |
| Expenditure on charitable activities | | | | | | | |
| Musicians' fees and expenses for concerts | | - | 202,657 | 202,657 | - | 112,287 | 112,287 |
| Other expenditure | | 393,803 | 371,492 | 765,295 | 179,798 | 471,978 | 651,776 |
| Total charitable expenditure | 5 | 393,803 | 574,149 | 967,953 | 179,798 | 584,265 | 764,063 |
| Total operating expenditure | | 658,053 | 574,149 | 1,232,202 | 334,505 | 584,265 | 918,770 |

Statement of financial activities for the year ended 31 March 2023 (continued)

| | | | | | | | |
|---|--|----------------|----------------|------------------|----------------|------------------|------------------|
| Net operating (expenditure)/income | | 886 | (381,070) | (380,184) | (110,253) | 7,580 | (102,673) |
| Gains/(losses) on investment assets | | (93,199) | - | (93,199) | 23,383 | - | 23,383 |
| Net income/(expenditure) before transfers | | (92,313) | (381,070) | (473,383) | (86,870) | 7,580 | (79,290) |
| Transfers between funds | | | | - | 1,767 | (1,767) | - |
| Net movement in funds | | (92,313) | (381,070) | (473,383) | (85,103) | 5,813 | (79,290) |
| Total funds brought forward | | 997,137 | 1,237,329 | 2,234,466 | 1,082,240 | 1,231,516 | 2,313,756 |
| Total funds carried forward | | 904,824 | 856,259 | 1,761,083 | 997,137 | 1,237,329 | 2,234,466 |

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

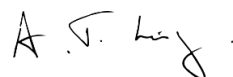
Balance sheet as at 31 March 2023

| | Notes | 2023 £ | 2022 £ |
|---|-------|------------------|------------------|
| Fixed assets | | | |
| Intangible fixed assets | 9 | 0 | 539 |
| Tangible assets | 10 | 34,044 | 47,746 |
| Investments | 11 | 1,437,662 | 1,516,849 |
| | | 1,471,706 | 1,565,134 |
| Current Assets | | | |
| Debtors | 12 | 149,775 | 279,412 |
| Cash at bank and in hand | | 449,196 | 460,183 |
| | | 598,971 | 739,595 |
| Creditors: amounts falling due within one year | 13 | (309,594) | (70,263) |
| Net current assets | | 289,377 | 669,332 |
| Net assets | 15 | 1,761,083 | 2,234,466 |
| Represented by: | | | |
| Unrestricted funds | 16 | 904,824 | 997,137 |
| Restricted funds | 17 | 856,259 | 1,237,329 |
| | | 1,761,083 | 2,234,466 |

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



Maureen Hall
Chair of Trustees



Andrew Ling
Hon. Treasurer

Date: 13 September 2023

Statement of cash flows for the year ended 31 March 2023

| | 2023 £ | 2022 £ |
|---|------------------|------------------|
| Cash flows from operating activities | | |
| Net (expenditure)/income | (473,383) | (79,290) |
| Adjustments for: | | |
| Amortisation | 539 | 4,139 |
| Depreciation | 13,702 | 15,295 |
| (Gain)/loss on investments | 93,199 | (23,383) |
| Investment income | (36,455) | (22,857) |
| Trade and other debtors | 129,637 | (267,297) |
| Trade and other creditors | 239,331 | (22,280) |
| Cash flows (used in)/generated from operating activities | (33,430) | (395,673) |
| Purchase of investments | (106,532) | (530,035) |
| Proceeds on disposal of investments | 71,114 | 242,418 |
| Investment income | 36,455 | 22,857 |
| Movement in investment cash | 21,406 | - |
| Purchase of tangible fixed assets | - | (8,609) |
| Cash flows (used in)/generated from investing activities | 22,443 | (273,369) |
| Net (decrease) in cash and cash equivalents | (10,987) | (669,042) |
| Cash and cash equivalents at 1 April | 460,183 | 1,129,225 |
| Cash and cash equivalents at 31 March | 449,196 | 460,183 |

Notes to the financial statements for the year ended 31 March 2022

Note 1 - Accounting policies

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

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

(a) Basis of preparation

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

(b) Going concern

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

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

They have maintained constantly updated and detailed cash flow forecasts that anticipate expected changes of income and expenditure going forward to March 2024.

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

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

(c) Intangible fixed assets and amortisation

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

Website development 33% straight line on cost

(d) Tangible fixed assets and depreciation

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

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

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

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

(e) Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably. Legacies are recognised following probate and once there is sufficient evidence that receipt is probable and the amount of the legacy receivable can be measured reliably. Where entitlement to a legacy exists but there is uncertainty as to its receipt or the amount receivable, details are disclosed as a contingent asset until the criteria for income recognition are met.

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

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

(f) Expenditure

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

Expenditure is allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration on each activity, comprising the salaries and office costs, is apportioned as set out in note five.

(g) Pension costs

The charity operates pension schemes for certain employees. The schemes are defined contribution schemes and contributions are charged against income as they are paid. All employees have the opportunity to join the schemes.

(h) Fixed asset investments

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

(i) Realised gains and losses

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

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

(j) Restricted funds

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

(k) Leases

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

(l) Critical accounting estimates and areas of judgement

In the view of the trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements. Nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

Note 2 - Voluntary income

| | Unrestricted Funds £ | Restricted Funds £ | Total Funds 2023 £ | Total Funds 2022 £ |
|----------------------------|-------------------------|-----------------------|-----------------------|-----------------------|
| Donations from individuals | 51,481 | - | 51,481 | 58,113 |
| Grants and donations | 200,027 | 193,079 | 393,106 | 646,939 |
| Legacies | 186,429 | - | 186,429 | 14,778 |
| | 437,936 | 193,079 | 631,015 | 719,830 |

Note 3 - Income from charitable activities

| | Total funds 2023 £ | Total funds 2022 £ |
|--|-----------------------|-----------------------|
| Contributions from healthcare partners | 140,283 | 52,756 |
| Products and merchandising | 3,742 | 93 |
| Other income | 20 | (22) |
| | 144,045 | 52,827 |

Note 4 - Investment income

| | Unrestricted Funds £ | Restricted Funds £ | Total Funds 2023 £ |
|-------------------|-------------------------|-----------------------|-----------------------|
| Bank Interest | 787 | - | 787 |
| Investment income | 35,668 | - | 35,668 |
| | 36,455 | - | 36,455 |

| | Unrestricted Funds £ | Restricted Funds £ | Total Funds 2022 £ |
|-------------------|-------------------------|-----------------------|-----------------------|
| Bank Interest | 69 | - | 69 |
| Investment income | 22,788 | - | 22,788 |
| | 22,857 | - | 22,857 |

Note 5 – Expenditure

| | Fundraising costs 2023 £ | Charitable activities 2023 £ | Total 2023 £ | Fundraising costs 2022 £ | Charitable activities 2022 £ | Total 2022 £ |
|---|--------------------------------|------------------------------------|--------------------|-----------------------------------|---------------------------------------|--------------------|
| Expenditure directly allocated to activities | | | | | | |
| Musicians' fees and expenses | - | 203,789 | 203,789 | - | 112,287 | 112,287 |
| Staff costs | 194,189 | 573,612 | 767,801 | 135,022 | 482,050 | 617,072 |
| Advertising | 5,142 | - | 5,142 | 533 | - | 533 |
| Travelling | - | 15,823 | 15,823 | - | 6,978 | 6,978 |
| Cost of fundraising events | 44,414 | - | 44,414 | 7,385 | - | 7,385 |
| | 243,745 | 793,224 | 1,036,969 | 142,940 | 601,315 | 744,255 |
| Support costs allocated to activities | | | | | | |
| Premises and equipment expenses | 11,187 | 63,393 | 74,580 | 3,360 | 19,039 | 22,399 |
| General office costs | - | 81,674 | 81,674 | - | 112,208 | 112,208 |
| Depreciation & Amortisation | - | 14,241 | 14,241 | - | 19,434 | 19,434 |
| | 254,932 | 952,532 | 1,207,464 | 146,300 | 751,996 | 898,296 |
| Investment management costs | 9,318 | - | 9,318 | 8,407 | - | 8,407 |
| Audit fees | - | 15,420 | 15,420 | - | 12,067 | 12,067 |
| | 264,250 | 967,953 | 1,232,202 | 154,707 | 764,063 | 918,770 |

Support costs have been allocated on the following basis:

Staff costs – time spent

Depreciation and amortisation – usage

Other expenses – usage

This year, we spent £574,149 on restricted funds. (2022: £584,265)

Note 6 – Net operating income

| | Total 2023 £ | Total 2022 £ |
|--|--------------------|--------------------|
| This is stated after charging: | | |
| Auditors' remuneration | 15,420 | 12,067 |
| Fees paid to audit firm for other services | 4,194 | 4,976 |
| Depreciation of intangible fixed assets | 539 | 4,139 |
| Depreciation of tangible fixed assets | 13,702 | 15,295 |
| Operating lease rentals – land and buildings | 20,138 | 18,638 |
| Operating lease rentals – other | 4,560 | 3,694 |

Note 7 – Employees

| | Total 2023 £ | Total 2022 £ |
|-----------------------|-----------------|-----------------|
| Wages and salaries | 663,999 | 545,002 |
| Social security costs | 64,687 | 44,785 |
| Pension costs | 27,626 | 25,831 |
| Other staff costs | 3,382 | 1,454 |
| Staff costs | 759,694 | 617,072 |

| | Total 2023 | Total 2022 |
|--|------------|------------|
| The average number of staff employed by the charity was: | | |
| Chief Executive | 1 | 1 |
| Fundraising and publicity | 8 | 5 |
| Live music organisation and support | 15 | 14 |
| | 24 | 20 |

Employees earning £60,000 to £70,000 Nil (2022 – Nil)

Employees earning £70,000 to £80,000 1 (2022 – 1)

Note 8 - Trustees and key management personnel

No trustees received emoluments in the year (2022: none)

There was £33 of travel expenses paid to trustees in 2022/23 for one trustee. In 2021/22 there were none.

The total employee emoluments of the charity's key management personnel were £93,776. Last year this was £89,662.

The charity spent £2,658 on Board meetings in 2022/23. In 2021/22, the figure was £1,239.

This year, six trustees donated £2,298 to unrestricted funds. Last year, five trustees donated £2,273 to unrestricted funds.

Note 9 - Intangible fixed assets

| | Website Development £ |
|--------------------|--------------------------|
| Cost | |
| At 1 April 2022 | 28,041 |
| Additions | - |
| At 31st March 2023 | 28,041 |

| Depreciation | |
|-----------------------|---------------|
| At 1 April 2022 | 27,502 |
| Charge for the year | 539 |
| At 31st March 2023 | 28,041 |
| Net Book Value | |
| At 31st March 2023 | - |
| At 31st March 2022 | 539 |

Note 10 - Tangible fixed assets

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

| | Freehold Premises | Office Equipment | Musical Equipment | Computer Equipment | Total |
|-----------------------|-------------------|------------------|-------------------|--------------------|---------|
| Cost | | | | | |
| At 1 April 2022 | 42,253 | 11,886 | 15,505 | 114,706 | 184,350 |
| Additions | - | - | - | - | - |
| Disposals | - | - | - | - | - |
| At 31st March 2023 | 42,253 | 11,886 | 15,505 | 114,706 | 184,350 |
| Depreciation | | | | | |
| At 1 April 2022 | 22,815 | 10,766 | 14,251 | 88,772 | 136,604 |
| Charge for the year | 845 | 672 | 220 | 11,965 | 13,702 |
| At 31st March 2023 | 23,660 | 11,438 | 14,471 | 100,737 | 150,306 |
| Net Book Value | | | | | |
| At 31st March 2023 | 18,593 | 448 | 1,034 | 13,969 | 34,044 |
| At 1 April 2022 | 19,438 | 1,120 | 1,254 | 25,934 | 47,746 |

Note 11 - Investments

| | Total 2023 £ | Total 2022 £ |
|-------------------------------------|------------------|------------------|
| Quoted shares and securities | | |
| Market value at 1 April | 1,516,849 | 1,205,849 |
| Additions at cost | 106,532 | 530,035 |
| Disposals at opening market value | (71,114) | (239,883) |
| Movement in investment cash | (21,406) | - |
| Gains/(Losses) on revaluation | (93,199) | 20,848 |
| Market value at 31 March | 1,437,662 | 1,516,849 |
| Historic cost at 31 March | 1,357,294 | 1,020,027 |

The Portfolio included the following individual shareholdings in excess of 5% of the total at 31 March 2023:

| | £ | % |
|--|---------|--------|
| Goldman Sachs Sterling Liquid Reserves | 250,000 | 17.39% |

Note 12 - Debtors

| | Total 2023 £ | Total 2022 £ |
|-------------------------------|-----------------|-----------------|
| Sundry debtors | 16,712 | 32,111 |
| Accrued Income | 126,094 | 242,434 |
| Prepayments and other debtors | 6,969 | 4,867 |
| | 149,775 | 279,412 |

Note 13 - Creditors

| | Total 2023 £ | Total 2022 £ |
|---------------------------------|-----------------|-----------------|
| Musicians' fees and expenses | 5,975 | 7,388 |
| Taxation and social security | 18,118 | 14,000 |
| Deferred Postcode Lottery grant | 200,000 | - |
| Other creditors | 85,501 | 48,875 |
| | 309,594 | 70,263 |

Note 14 - Financial commitments

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

| | Total 2023 £ | Total 2022 £ |
|----------------------------|--------------------|--------------------|
| Land and buildings | | |
| Within one year | - | - |
| Between one and five years | - | - |
| Other | | |
| Within one year | - | 2,418 |
| Between one and five years | - | 2,418 |
| | - | 4,836 |

Note 15 - Analysis of net assets between funds

| | Unrestricted Funds £ | Restricted Funds £ | Total Funds 2023 £ |
|--------------------------------|-------------------------|-----------------------|-----------------------|
| Tangible and intangible assets | 34,044 | - | 34,044 |
| Investments | 581,403 | 856,259 | 1,437,662 |
| Current assets | 598,971 | - | 598,971 |
| Current liabilities | (309,594) | - | (309,594) |
| | 904,824 | 856,259 | 1,761,083 |

| | Unrestricted Funds £ | Restricted Funds £ | Total Funds 2022 £ |
|--------------------------------|-------------------------|-----------------------|-----------------------|
| Tangible and intangible assets | 48,285 | - | 48,285 |
| Investments | 521,954 | 994,895 | 1,516,849 |
| Current assets | 497,161 | 242,434 | 739,595 |
| Current liabilities | (70,263) | - | (70,263) |
| | 997,137 | 1,237,329 | 2,234,466 |

Note 16 - Unrestricted funds

| | At 1 April 2022 £ | Income £ | Expenditure £ | Transfers £ | (Losses)/Gains £ | At 31 March 2023 £ |
|--------------------------------------|----------------------|----------------|------------------|-----------------|---------------------|-----------------------|
| Designated Unrestricted Funds | | | | | | |
| Fixed asset funds: | | | | | | |
| Scotland | 28,989 | - | - | (6,964) | - | 22,025 |
| England and Wales | 18,758 | - | - | (6,738) | - | 12,020 |
| Development Fund | 60,825 | - | - | (21,349) | - | 39,746 |
| Total designated funds | 108,572 | - | - | (35,052) | - | 73,520 |
| General Unrestricted Funds | 888,565 | 658,939 | (658,053) | 35,032 | (93,199) | 831,304 |
| Total | 997,137 | 658,939 | (658,053) | - | (93,199) | 904,824 |

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

The Development Fund is used to meet future costs and liabilities of leasehold premises in England, such as dilapidations. It is also used to fund the infrastructure we need to operate effectively, from laptops to software, like a customer relationship management system.

In 2022/23, the Development Fund was partly used with £21,349 of expenditure. But, at the end of the year, there was £39,476 still in fund.

Note 17 - Restricted funds

| Donors | At 31 March 2022 | Income | Expenditure | At 31 March 2023 |
|---|------------------|----------------|----------------|------------------|
| Aileen Young Legacy | 374,851 | - | - | 374,851 |
| Creative Scotland | 242,434 | - | 242,434 | - |
| Gibson Graham Charitable Trust | 72,350 | 1,000 | 46,018 | 27,332 |
| Margaret J Stephen's Charitable Trust | 146,032 | - | 802 | 145,230 |
| Peter Sowerby Foundation | 25,000 | 50,000 | 51,865 | 23,135 |
| William Roy Legacy | 158,855 | - | - | 158,855 |
| Live music in specific areas of the UK | 141,356 | 100,666 | 159,157 | 82,865 |
| Live music in specific categories of healthcare environment | 76,450 | 41,413 | 73,873 | 43,990 |
| | 1,237,329 | 193,079 | 574,149 | 856,259 |

| Funder | Restrictions |
|---------------------------------------|--|
| Aileen Young Legacy | Legacy to enable live music in Scotland |
| Creative Scotland | Resilience grants for Scotland to support live music |
| Gibson Graham Charitable Trust | For live music in Strathclyde (preference for Kintyre) |
| Margaret J Stephen's Charitable Trust | For live music in Dundee and Angus |
| Peter Sowerby Foundation | Grant for "Music in Mental Health & Wellbeing" Project |
| William Roy Legacy | Legacy to support live music in Scotland |

Note 18 - Commitments

There were no capital commitments at 31 March 2023 or 31 March 2022.

Note 19 - Pension costs

The company operates contributory pension schemes. They are defined contribution schemes and contributions are charged against income as they accrue. The charge for the year was £27,807. Last year, it was £25,831. Contributions of £15,510 were payable to the scheme at the end of the year and are included as creditors. In 2021/22, the figure was £4,434.



Thank you

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

Here are some of the trusts, foundations and corporate partners we would like to thank:

Birkdale Trust for Hearing Impaired

The Calleva Foundation

Co-op Local Community Fund

The Countess of Dunmore's Charitable Trust

Creative Scotland

David William Traill Cargill Fund

Esme Mitchell Trust

The Gannochy Trust

The Grey Court Trust

The Hugh & Mary Miller Bequest

The John Coates Charitable Trust

The Lady Marian Gibson Charitable Trust

The Merchant Taylors' Company Charitable Trust

NHS Lothian Charity

Opportunity Holiday Trust

The Peter Sowerby Foundation

Plum Trust

Players of People's Postcode Lottery

Royal Naval Benevolent Trust

The Worshipful Company of Insurers Charitable Trust

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

Every year, our professional musicians share live music with people from across the UK, who may not otherwise get to experience it. This includes those who are living with dementia, have mental health problems, or are seriously ill.

Only with your support will we help more people benefit from the healing power of live music.

 hello@mihc.org.uk

 01932 260810



mihc.org.uk



Music in Hospitals & Care is a registered charity in England & Wales 1051659 and in Scotland SC038864
Registered office: Unit 40, Enterprise House, 44-46 Terrace Road, Walton-on-Thames, KT12 2SD

