LIVE MUSIC NOW LIMITED
(LIMITED BY GUARANTEE)
Charity Reg. No. 273596
Company Reg. No. 1312283

TRUSTEES' REPORT
AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2016
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LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2016

The trustees are pleased to submit their report and financial statements for the year ended 31 March 2016.

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

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

Charity Name
LIVE MUSIC NOW LIMITED (Live Music Now and LMN)

Charity Registration number
273596 (England and Wales)

Company Registration number
1312283

Registered address
The Music Base, Kings Place, 90 York Way, London N1 9AG

Directors and trustees
Members of the Council of Governors are the directors of the charitable company (‘the charity’) and are trustees for the purposes of charity law. Throughout this report members are collectively referred to as the trustees. Those serving on the date this report was approved are:

Mr Ian Stoutzker CBE (Chairman)
Ms Kate Buchanan
Baroness Morgan of Ely
Lady Fell
Dr Peter Freedman (appointed 26 March 2016)
Ms Colleen Keck
Mr Gavin Graham Robert McEwan (appointed 9 April 2015)
Mrs Amanda Platt
Mrs Jane Scrope
Mr Alasdair Tait

Chief Executive Officer
Evan Dawson

Company Secretary
Elisabeth Ssenjovu (until 3 February 2016)
Evan Dawson (from 3 February 2016)

Independent examiner
Alison Robinson, partner of Saffery Champness
Mitre House, North Park Road, Harrogate, North Yorkshire, HG1 5RX

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

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

In addition to the main central fund banks above, each branch has its own banking arrangements.
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REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued …)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution
Live Music Now Limited ("LMN") is a charity governed by its Memorandum and Articles of Association incorporated on 25th May 1977 and revised on 10th January 2006, 10th March 2008 and 6th March 2012, and is constituted as a company limited by guarantee and not having a share capital. As at 31 March 2016, 9 members had guaranteed £1 each in the event of the winding up of the company.

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

Induction and training of trustees
Potential new trustees are invited to attend a trustees' meeting as observer prior to consenting to be put forward for appointment as a trustee. Once appointed, new trustees are provided with an induction pack which includes a copy of the Constitution, an outline of the charity’s organisational structure with a description of trustees' roles and responsibilities, background information and internal documents relating to the principal activities of the charity. New trustees are supported during their induction by the Chairman, Chief Executive, Director of Operations and relevant Branch/Strategic Director. Relevant external training opportunities for trustees are brought to the attention of trustees by the Chief Executive.

Organisational structure
Live Music Now Limited operates on a national, regional and local level. The registered office is in London (also covering the South East and Eastern England) with 3 further branches covering North East, North West and South West England and national branches in Northern Ireland and Wales. As of the 1 April 2013, Scotland operates as a devolved branch registered in Scotland as a charity and limited company. Governance and finance of LMN Scotland is the responsibility of the LMN Scotland Board of Trustees, but the branch continues to work within the framework of LMN.

The charity's trustees, under the Chairmanship of Ian Stoutzker, take final responsibility for the general and financial wellbeing of the scheme. The trustees meet at least three times a year; the AGM held not more than 15 months after the holding of the last preceding AGM to approve the independently examined accounts.

The Chief Executive officer (Executive Director) is responsible for the management and support of the team of Directors; overview of the financial position nationally, including branches; management of central tasks; development of the scheme nationally and development and co-ordination of national policies; reporting to the Board of Governors on behalf of the team of Directors. The Executive Director is also responsible for raising funds to support the core costs of the organisation, reporting to the Chairman and Board of Governors.

Three Strategic Directors lead the development of LMN's work in the areas of Wellbeing, SEN and Musicians' Development delivered through the branch network across the UK.

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

The Operations Director supports the Executive Director and coordinates external and internal communications and information systems. The Auditions Director co-ordinates auditions across the scheme. International activity across the UK (including Scotland) is co-ordinated by the International Development Director who is currently also the Director of LMN Scotland.
Risk assessment

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

OBJECTIVES & ACTIVITIES

Objects
The objects for which the Company is established are:

- To improve, develop and raise the level of public taste and appreciation of music and other performing arts in particular among those members of the public who would otherwise be deprived of the benefit of performances of live music and of other performing arts; and
- To advance the musical education of young musicians and exceptionally, more mature students, who are at the outset of a career as performing artists by providing opportunities for them to complete their practical education by performing in public.

The Objects of the Charity were amended by Special Resolution on 6th March 2012, as approved by the Charity Commission on 9th January 2012, and filed by Companies House on 5th April 2012. This change reflects the trustees’ concern to ensure that there could be no misunderstanding regarding musicians supported by the charity in the light of the new Equality Act.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission’s guidance on public benefit, including the guidance on public benefit and fee charging. LMN relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of LMN activities for those on low incomes.

We have referred to the guidance contained in the Charity Commission’s general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

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

It also provides a wide variety of paid performing experiences for exceptionally talented professional musicians in the crucial early years of their careers. Musicians are supported through an induction and training programme to equip them with the necessary skills to act as music leaders, both during their work with Live Music Now and subsequently, in the wider profession. Most concerts and workshops are offered at no charge to the host, and the charity raises funds to cover these costs.
OBJECTIVES AND TARGET OUTPUTS FOR THE YEAR

- To maintain the level of activity at about 2,500 performances and workshops annually, across the UK.
- To recruit and support future development of emerging professional musicians from a range of musical genres, maintaining a pool of around 300 musicians across the UK and providing opportunities for a range of ensembles, from soloists to quintets.
- To involve over 100,000 people as audiences and participants in a variety of communities, special needs groups and disadvantaged members of the community.
- To ensure that delivery of activity is of the highest quality.
- To expand and develop activity consistent with available financial and human resources.
- To raise funds centrally for the "UK Core fund" to pay the costs and expenses relating to the overall management and administration of the Charity. These costs include, typically, Branch Directors' expenses, management fees and infrastructure costs.
- To raise funds regionally to support project activity in each of the 6 LMN branches.
- To deliver lasting benefits for our core beneficiaries in the areas of Wellbeing and SEN by developing partnerships with school hubs and care providers.
- To align the structure for Musicians' Development alongside that of our two core beneficiary groups.
- To raise LMN's profile and develop its fundraising function with particular regard to private sources over a 5 year period.
- To contribute to the UK's pre-eminence in music outreach.

STRATEGIES FOR IMPLEMENTATION

PROJECT DELIVERY

- LMN delivers projects of local, regional and national significance through its UK branch network, targeting two priority beneficiary groups to maximise impact:
  - Wellbeing/older people
  - Special Educational Needs/children
- In addition, LMN branches respond to local need in devising specific programmes to provide access to the benefits of live music for other disadvantaged groups, such as isolated rural communities, refugees, those living with mental illness, the homeless and adults and young people in the justice system.
- LMN has prioritised the development of long-term, progressive projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our beneficiary groups.
- Trustees work closely with Directors as appropriate to support and develop activity.
- Trustees review summary reports of branches' progress on a regular basis. Live Music Now branches have scope to respond to local circumstances and funding opportunities to deliver projects with the 2 beneficiary groups and develop new work.

MUSICIANS

- Musicians are recruited from all musical genres and selected through a national audition programme to ensure high quality.
- Auditions, being a significant central activity, are co-ordinated by the Musicians' Development Director and Auditions Director, with direct support from regional Branch Directors.
- Musicians joining the scheme are taken through an induction process and offered training opportunities in order to provide continual professional development in the area of music leadership. Training, also a significant central activity, is led by the Musicians' Development Director, with specialist input from Strategic Directors.
Monitoring

- Live Music Now monitors its activities closely in order to be as accountable as possible, and to use feedback from musicians and participants to inform future work.
- Monitoring of branches’ activity in terms of recruitment, performances/workshops delivered, musicians’ fitness for purpose, training offered and development of new projects (principally through the Annual Review process) aims to provide the organisation with an overview of activity, areas of weakness and opportunities for development.
- The Strategic Directors lead on the development of new monitoring and evaluation tools to embed expertise and inform future delivery.
- Policies are reviewed annually with regard to Safeguarding Children, Working with Vulnerable Adults, Cultural Diversity and Equal Opportunities, and Disability/Access, in order to work as effectively as possible with our beneficiaries.
- During the past year, the Board of Trustees has reconsidered the methods used to monitor LMN’s activities. We are now monitoring the number of separate ‘sessions’ delivered by LMN musicians, where such sessions last longer than 30 minutes, and are delivered to separate groups of beneficiaries. As such, this year’s session numbers should not be compared directly with last year’s event numbers.

Promoting the Charity

- The charity works to raise its public profile, with a view to supporting fundraising and public awareness of its activities, and may from time to time employ PR consultants to assist on specific projects.
- A monthly e-newsletter, an annual Yearbook and social media communications are produced and managed centrally with additional printed materials relating to specific areas of work.
- The charity fosters relationships with key partners including NHS trusts, education authorities and independent agencies in order to develop new areas of work, led by the Strategic Directors in concert with the network of Branch Directors.

Finances

- The Executive Director holds the key responsibility for co-ordinating and generating fundraising for central funds.
- Strategic Directors focus on raising development funds such as grants supporting new activity at a national level and funds for expansion of the work with the core beneficiary groups.
- Branch Directors focus on raising project funds on a regional basis, co-ordinated via a central funding database, and in liaison with the Executive Director and the wider Director team.
- Quarterly budgets and financial reports, showing branch performance as well as consolidated figures, are produced for the Trustees’ monitoring purposes.

Significant activities

2015-2016 saw the appointment of a new Director in the South West and a new Development Manager in Northern Ireland.

LMN Wellbeing Activities 2015-2016

In 2015-2016 we delivered a total of 695 events in the area of Wellbeing, 33% of the total activity of LMN. More than one third of our wellbeing work took place in residential care homes for older people, of whom 80% have dementia or severe memory problems. We reached over 4,000 people through our programmes for older people in the community, and delivered 287 sessions in hospitals and hospices across England, Wales and Northern Ireland.

Across the year we had a number of significant projects with national reach that helped raise our profile within the music, arts, health and wellbeing sector. A focus of the year was on working in partnership linking with divergent but complementary partners to strengthen our position and build sustainability. LMN took on a role of bringing together partners from across the field of music and wellbeing, to create new collaborations.
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REPORT OF THE TRUSTEES AT 31 MARCH 2016  (continued ...)

A Choir in Every Care Home
We successfully bid to the Baring Foundation to run a year long investigation to find the best and most practical ways for music and singing to feature regularly in care homes right across the whole country, delivered in partnership with Sound Sense (the UK professional association for community music) and the Sidney De Haan Research Centre (who provide cutting edge research on the medical impacts of singing).

This was a very ambitious new initiative, as there are nearly 20,000 care homes in the country. We formed a ‘working group’ with over 30 other leading national organisations from music arts and heath and the adult social care sectors, enabling us to form significant new strategic relationships including the two principle care home umbrella bodies for both the not for profit and commercial sectors, The National Care Forum and Care England, respectively, as well as the National Activities Provider Association, and the official regulator of quality in care provision, the Care Quality Commission.

The project will report in Summer 2016, with the launch of an online toolkit, the findings from three working group meetings, a systematic review of the academic literature, surveys of care homes, singing leaders and amateur choirs. We will have also gathered models of practice covering the wide variety of singing and live music already happening in care homes. It is expected that this project will grow with a view to developing a longer term, larger scale initiative over the next few years.

Songs from Above and Below
Over the Spring and Summer of 2015, Live Music Now commissioned the internationally acclaimed Scottish Composer John McLeod, to compose a new piece of music, Songs from Above and Below. The six-piece song-cycle was created in collaboration with LMN musicians working with older people living in residential care settings in West Lothian, Scotland and Merthyr Tydfill, South Wales; areas linked by their shared mining heritage.

This was a unique cross-border project involving close collaboration between LMN UK, Wales and Scotland. John and the musicians visited ten care settings for older people, five in each country, to deliver participatory live music concerts. During the social time after the concerts, they chatted with the people they met, gathering stories, memories and other contributions. These words, thoughts, memories and reminiscences were used by John to compose the song cycle.

The new work was performed publicly in Summer 2015 at the Wales Millennium Centre, Cardiff, by Jennifer Walker (soprano), Rhiannon Pritchard (piano), as part of the Edinburgh Festival Fringe at the National Museum of Scotland by Emily Mitchell (soprano) and Geoffrey Tanti (piano) and at the Howden Park Centre in Livingston by all four performers, as well as in the care and day centres in Scotland and Wales which took part in the project. This project was part of The Baring Foundation’s ‘Late Style’ Artists Commission Series. This series supports leading professional artists, all of whom are over 70, to bring their original and exceptional artistic craft and insights to the theme of ‘Age’, with eleven new works reaching a variety of spaces and audiences, between 2015–2017.

A film about the project can be seen on our Vimeo page and recording of the piece by Jennifer and Rhiannon can be heard on our Soundcloud page. The piece will be entered for the 2016 British Composer Awards.

"I've had the most amazing musical and social journey writing the words and music of my new song-cycle 'Songs from Above and Below'. It was quite extraordinary to visit (with LMN performers) care homes and day centres in Central Scotland and South Wales listening to and gathering stories about the mining community and the effects it had on people's lives."
John McLeod
REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued ...)

Royal Society of Medicine Conference
On 16th November 2015 in partnership with the Royal Society of Medicine LMN led a conference examining the current evidence base for using music to impact different neurological disorders amongst older people. The event was attended by leading academics, doctors and practitioners from around the world and was hosted at the Royal Society of Medicine’s building in London. Topics explored included how live music can affect the treatment of dementia, stroke, motor disorders and acquired brain injuries; as well as consideration of methodological aspects and potential for the future.

The packed event involved leading researchers in five different fields of neurology; a personal perspective was given by Professor Martin Green of Care England. Speakers included Dr Wendy Magee (Temple University, Philadelphia); Professor Frederike van Wijck, (Glasgow Caledonian University); Professor Norma Daykin, and Dr David Walters (University of Winchester) and Professor Grenville Hancox (Canterbury Christ Church University). There was a beautiful solo cello performance by Hermione Jones; and a chance for all the delegates as well as LMN alumnus musician and creative music leader Julian West to engage in an animated and very creative discussion with the panel.

The development and success of the day was very much down to the incredible hard work and dedication of Dr Peter Freedman, and the support and collaboration of the Rayne Foundation and the Royal Society of Medicine.

Partnership and Funding Success
In February 2016 a Memorandum of Understanding was signed with Methodist Homes Association (MHA) the largest not for profit adult social care provider in the country. They offer care, accommodation and support services for more than 16,000 older people throughout Britain, including 5,000 older people in care homes, 2,000 older people living independently in purpose-built apartments, and 9,000 older people living with the support of their Live at Home schemes across the UK.

The MOU underpins an important partnership and a commitment to work together to secure funding and develop joint working on a significant regional and national scale, and was signed by Ian Stoutzker and MHA chair Andrew Bagg in a ceremony at the MHA national conference Why Later Life Matters.

In Autumn 2015 over £100K funding was secured from Arts Council England, the Rayne Foundation, and CHK Charities to deliver a groundbreaking new project in 2016-2017 New Age Music.

In September 2015 Evan Dawson and Douglas Noble were invited to the Royal Society of Public Health for the launch of its Special Interest Group on Arts Health and Wellbeing. Membership of this important new strategic initiative in the sector, chaired by Professor Stephen Cliff, of the Sidney De Haan Research Centre at Canterbury Christchurch University, aligns LMN with a body that will share current research and best practice, organise conferences, seminars and workshops and influence government policy.

Douglas Noble, Strategic Director of Wellbeing was invited in March by the Age of Creativity Project to feature on a panel to delivering a webinar on music and loneliness, alongside David Cutler, Director of the Baring Foundation and Janet Morrison, Chair of the Campaign to End Loneliness.

"I am so pleased that we were able to have you on the panel of speakers, you were such a huge asset to the discussions. We’ve had a lot of positive feedback about your contribution to the event."

Farrell Curran Arts Partnership Manager Age UK Oxfordshire
Regional Projects

LMN London & South East completed a 10-week residency at Aylesworth Residential Home in Chelmsford, the third in this setting, delivered by LMN musicians Maz O’Connor, Dan Walsh and Nic Zupparo with a guest appearance by the Evropska Duo. This included performances as well as participatory activities such as songwriting. An evaluation report by Pamela Graham links the outcomes from the residency to the dimensions of relationship centred care within the Six Senses Framework developed in 2006 by Nolan et al at Sheffield Hallam University.

LMN Wales has regular sessions on the renal dialysis ward at Morriston Hospital, Swansea supported by Arts in Health Coordinator Prue Thimbley, and have also delivered three seven-week residencies in adult social care settings in Merthyr Tydfill, Bridgend and Vale of Glamorgan, creating CDs as a legacy for residents, as part of the Arts Connect “Being Creatively Active” work.

LMN North West continued its relationship with Shropshire arts and health umbrella body Creative Inspirations CIC, set up by GP Dr Jane Povey, delivering live music activities in care homes and at The Redwoods Centre - a multidisciplinary mental health facility, provided by Staffs & Shropshire NHS Trust.

LMN North East’s programme of Songs & Scones went from strength to strength, with the ongoing programmes in Ryedale, and Worksop, and new strands starting up in West Bridgford (Nottingham), Lincolnshire and East Yorkshire.

LMN South West continued its successful partnership with the Royal United Hospitals Bath, with LMN ensembles working alongside a musician in residence in the wards and public spaces in the hospital.

‘The combination of this music and meaningful activities has resulted in a marked reduction in patient anxiety, distress and incidents of violence. The reduction in the need for one to one RMN intervention has provided clear evidence of the positive effect of the changes. Not only has the patient experience improved but there has been a substantial financial saving for the Trust.’ Jon Willis, Ward Manager, Combe Ward Bath RUH

LMN Northern Ireland musicians delivered over 40 performances to just under 700 people in hospices, care homes and day centres.

Clare McComish, NI Hospice, said: ‘[LMN’s] professionalism and ability to tailor facilitation to the needs of our patients has benefited greatly some of the most vulnerable members of our community in end of life, palliative care.’

Aims/Plans for 2016-2017

Partnerships
We will grow our partnerships across the year. Two in particular are Methodist Homes (MHA), and Creative Partnerships CIC - a new umbrella arts and health organisation in Shropshire. With the former, we aim to develop a program of regular songs and scones activity at a multi-regional level. We are developing a plan to work in partnership in Shropshire to explore the tangible impacts of interest to public health commissioners of a regular live music activities, working closely with Dr Jane Povey and GPs in the County.

Research /Evidence of Impact
We will continue to work with academic, health and other partners to develop an evidence base that demonstrates the tangible impact of our work. In 2016-2017 we will resubmit a bid to the Arts Council England Research Fund second round to work in partnership with Prof David Walters and Prof Norma Daykin of the Centre for Arts as wellbeing to research the impacts of live music for people living with dementia who are patients at the RUH Bath.
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REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued …)

Projects
Two significant projects will dominate in 2016-2017.

New Age Music
In Autumn 2015 over £100K funding was secured from Arts Council England, the Rayne Foundation, and CHK Charities to deliver a ground breaking new project in 2016-2017 New Age Music. Eighteen LMN musicians from three branches will visit eighteen care homes across three areas, Lincolnshire, Shropshire and Gloucestershire, to deliver 144 live music sessions. In Summer 2017 the project will culminate with public performances of a newly commissioned piece of music by Composer in Residence LMN Alumna Kerry Andrew at three high profile festivals. The project involves close partnership working with Creative Inspirations CIC and Orders of St. John Care Trust, a leading not for profit adult social care provider, both of whom are contributing financially to the project.

A Choir in Every Care Home
Following publication of the initial report on this in Summer 2016, we will propose to the Baring Foundation and other significant funders that the project continues, with the aim of developing a framework of support for the regular use of singing and live music in all care homes in the country, including a significant role for the trained professional musicians that we work with and the expertise of Live Music Now.

Profile
We aim to ensure that we continue to be visible and an influential voice within the growing arts and health sector, disseminating outcomes from our work and projects and submitting proposals alongside partners to deliver and appear at national and international conferences and events in this field.

Special Educational Needs/Children
During 2015/16, we refined our approach and expanded the reach of our work in the field of special educational needs and disabilities (SEND) guided by our 5 strategic aims:

1. Build LMN’s profile as the UK’s leading provider of live music performances in SEND settings
2. Support LMN Northern Ireland and LMN Wales branches to expand their SEND programmes
3. Integrate additional training and support into our SEND programme to improve quality of delivery and musicians’ experience on the scheme
4. Provide more opportunities for families with disabled children to enjoy live music together
5. Advocate for the importance of improving musical opportunities for young people with SEND and LMN’s role within the sector

This year, LMN musicians delivered 1412 music sessions for children and young people over the year, of which 90% were for special educational needs and disabilities (SEND). The programme continued to focus on three main strands of activity underpinned by specialist training:

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

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

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

Our main achievements during 15/16 were as follows:
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REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued ...)

Musicians’ SEN Training and Development

This year we made good progress in developing a more structured training pathway for musicians – **Inspire SEND training programme** - and secured significant funding from the Paul Hamlyn Foundation and the National Foundation for Youth Music to pilot the programme during 16/17. We set up a new SEND Advisory Group, including teachers from special schools and a specialist academic, which met for the first time in March 2016 to help steer the programme. Work has begun on a Quality Framework to guide the content and delivery of future LMN SEND training, articulating the skills that musicians need to deliver successful concerts and workshops in SEND settings.

Regional Projects

LMN branches have worked extremely hard to deliver regional SEND projects and develop partnerships with special schools, arts venues, other voluntary organisations and funders.

- **LMN London & South East** continued its programme working with North West London special schools supported by the John Lyons Charitable Trust and launched a new residency in Linden Lodge School working with visually impaired pupils. The branch also organised several “All Together Now” family sessions in partnership with the Horniman Museum.
- **LMN South West** has been establishing new links with potential partner special schools and Music Education Hubs in preparation for residency work during 2016/17.
- **LMN North West** delivered a special schools concert programme supported by Stanley Thomas Johnson Foundation, launched new projects with special schools in Oldham funded by the Stoller Charitable Trust and is a partner in an after-school music project for young people with disabilities in Liverpool.
- **LMN North East** delivered the second year of a major three-year programme in South Yorkshire special schools supported by MVAT, established a new partnership with East Riding Music Education Hub to deliver concerts and projects in the region’s special schools and launched a new programme in North Yorkshire PRUs in partnership with NYMAZ.

“These experiences are invaluable to our pupils. They may never listen to music like this without the opportunities provided by Live Music Now. We really appreciate it.” Kelford School, Rotherham

**LMN Wales** expanded its programme for special schools this year. The branch launched a new SEND training programme for its musicians, including a specialist skills training day and an embedded training project in Penybryn School, Swansea, and delivered its first Musicians in Residence project – Vision and Voice - in partnership with Headlands School, Penarth in South Wales. Two LMN musicians and a film-maker successfully taught pupils skills in song writing and film making, helping to develop pupils’ self-confidence, emotional literacy, communication skills.

“Thank you so much for a fantastic residency! Some of our most challenging and complex children were able to access music on a level they never have been able to before.” Penybryn School, Swansea

Strategic Projects

The year also saw the conclusion of two major strategic SEND projects:

**Youth Music Programme 15/16 – Musicians in Residence**

In July 2015 we concluded our year-long residency programme in 11 special schools exploring models for working in Autism specific schools (London), Pupil Referral Units (Liverpool and St Helen’s) and schools for young people with Social, Emotional and Mental Health difficulties (Yorkshire and Co Durham). In total, 265 children and young people aged 5 – 18 years. A total of 19 LMN musicians led the sessions, working mainly in pairs (existing duos or selected members from larger ensembles). The project was judged to be successful in all 3 types of settings with positive outcomes for pupils, schools and musicians.

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Outcomes for pupils and schools

- The schools' views of the project were very positive across the board; many commented on how well the musicians had engaged with their pupils and provided them with musical opportunities that wouldn't have otherwise been available. All would like to continue to work with LMN through other projects, concerts and staff CPD sessions.
- Evidence showed that the project had a beneficial effect for most pupils in terms of their self-esteem and confidence, social and communication skills, participation and enjoyment.
- The musical activities were highly effective in promoting social interaction and communication between pupils, their peers and staff. Building confidence on musical instruments provided a route for some pupils to participate positively in a group activity where normally they wouldn't.

Outcomes for LMN musicians

- All 19 musicians said they improved their skills and confidence levels, particularly around engaging reluctant participants; most wish to continue working in this area in their future careers.
- Musicians identified key element for successful sessions as: having a range of appropriate musical activities to draw on, taking a flexible approach within sessions, having a confident and friendly manner, and establishing a strong partnership with school staff. Being able to improvise and play away from the music was also crucial.

Outcomes for LMN

- LMN now has the organisational knowledge, training resources and evidence of benefits to approach other PRUs, SEMH schools and Autism Schools to host future projects.
- Three new training resources were created to support future work in these specialist settings, including a short film about working in autism schools: https://vimeo.com/151003375.
- Future training will provide musicians with more insight into the musical development of young people with complex needs, helping inform the planning of LMN sessions.

Musical Mentoring at Alder Hey Hospital, Liverpool 2015/16

In March 16, we concluded a year-long pilot, which was ground breaking for both Alder Hey Hospital and LMN. Over the year, four LMN musicians delivered 97 sessions with long term patients in four areas of the hospital. There were an average of four patients per session, as well as family members. The project culminated in a celebration event in the new hospital foyer, attended by over seventy people. An external evaluation report by Ros Hawley outlined many positive outcomes as captured in the following quotes:

- For patients: “It broke up the day and gave me a break from the medical parts of staying in hospital.”
  
  “I’ve been in Alder Hey a lot over the years but this is the first music project I’ve participated in. It has really helped me to be here. I’ve struggled with my mental health but music helps me to manage this. Doctors look at the physical side but don’t necessarily consider the mental. Music is definitely a confidence builder.”

- For patients’ families: “Daniel can’t do much, so he gets a lot from music ... I like seeing him smile, that cheers me up”.

- For hospital staff. “It helped with communication between patients and created a relaxed environment on the ward”.

- For the LMN musicians: “It has helped me to value the skills I already have, to challenge myself to constantly think of more ways to develop them, and to realise the potential that music has in a hospital setting.”

For the hospital, it brought music on to the wards in an unprecedented scale and opened up the possibilities of providing music as a core provision for patients. The hospital’s arts co-ordinator has sourced funding to continue the work until December 2016, and is applying for new funding to work with 4 additional LMN musicians next year.
Other Beneficiaries

LMN continues to work in the wider community to provide live music experiences for those without access including adults with learning disabilities, refugees, and public events in community settings (family concerts and rural touring projects). This makes up 5% of our project delivery.

Musicians Development

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

In 2015-16 we had 94 ensembles in branches in England, Wales and Northern Ireland, comprised of 235 musicians. 64% of ensembles are Western classical, 8% jazz, 14% British folk and traditional, 9% world and 5% rock and pop.

LMN musicians can expect to stay on the scheme for between four and six years. Post audition they are offered an initial induction, followed by a series of basic training sessions and mentoring, giving them an overview of the types of audiences and setting we work with, and the basic skills they will need to start their journey.

As they progress through the scheme we offer more specialist training opportunities, often attached to specific projects. Ensembles have the chance to shadow more experienced musicians as well as take on more responsibility through longer-term work in residencies, building on their experience.

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

Musicians’ Recruitment
In 15-16 we held a total of 10.5 days of auditions in Cardiff, Manchester, Newcastle and London. We saw a total of 197 musicians in 84 groups, and took on 32 new ensembles across the branches.

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

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

“I found this training completely met and exceeded my expectations. Very useful insight from anecdotes, and good to get to try out my ideas in a practical setting”
Anna der Taar - Vespertine Duo
At present we have a comprehensive basic training and mentoring programme for all new musicians funded by branches, the Mayfield Valley Arts Trust in England and ACW in Wales. This includes an office meeting in branch to go through the musicians’ handbook, safeguarding and health and safety, followed by a day’s practical induction led by LMN alumni (Julian West SE, Sian Cameron Wales, Geth Griffith NW, NE) and separate sessions in the North, South and Wales on working with older people (led by Julian West), children with SEND (Ros Hawley) and practical workshop skills (John Webb).

“We were very much encouraged to think for ourselves as well as receiving very beneficial tips and advice.”

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

“There was a really good amount of time of focused work on our own workshop material, with helpful hints of what could be expanded”

All new ensembles are offered a mentored performance within their first 12-18 months on the scheme. This gives them the opportunity to receive constructive feedback, in the field, from experienced alumni. It also offers us the chance to engage with musicians after they have left the scheme.

In this financial year 2015-16, we received funding from Help Musicians UK to develop a programme of training for our mid-level musicians entitled ‘Building Resilience in Emerging Professional Musicians’. This has supported a series of full day and half-day sessions on PR and Marketing; Using Assistive Technology Creatively; Curating Successful Residencies; Creative collaborations and composing; Communication Skills (BSL, Makaton, PECs); Dementia Awareness; Programming Repertoire; Safeguarding and Child Protection. This has been successful in breadth of offer but less so in number of musicians reached. We are tweaking the way we deliver these sessions in 2016-17 to try and encourage more musicians to attend.

“The training went way beyond my expectations - really feel so much more excited (instead of doubtful) about giving workshops - want to get cracking!”

In July 2015 we were awarded a grant from Harold Hyam Wingate Trust to support a series of masterclasses for LMN musicians. The first happened in March 2016 with saxophonist Tim Garland, and subsequent sessions are planned with Joseph Middleton (pianist) and Michael Collin (clarinetist) in Summer 2016.

“Since leaving music college, I haven’t had many opportunities to take part in masterclasses. Being an accompanist, I tend to play for singing lessons/classes but rarely get the chance to work on my own personal skills and development. It was a great opportunity to perform in front of brilliant professionals and peers, especially in such a small group. I’m very lucky to be working continuously as a pianist/accompanist, but it was great to have a reminder of why we do it, and to remember to keep working on my personal playing and performance.”

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

Listening to and connecting musicians
While branches maintain correspondence with their regional cohort of current musicians, the UK keeps in contact with the entire network of current and alumni musicians through social media, regular e-newsletters and our annual surveys. Our quarterly musicians’ e-newsletter goes to 916 subscribers (current and alumni musicians) with an open rate of 43% (almost double the 23% industry average).
LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued ...)

We are currently analysing the results from the 2015-16 surveys and will report back to musicians in the summer musicians' e-newsletter. A selection of comments from the leavers' survey below:

I have grown as a musician in ways that wouldn't have otherwise been possible. My experiences with LMN have enhanced my performance and my career invaluably. I have countless wonderful memories of performances, conversations and places.

An opportunity not to be missed. A fabulous platform to launch from, like having a fairy godmother to guide you through the most crucial part of your career.

An experience that still influences me everyday. A scheme that gets to the core of what music should really be about. An organisation I will always be immensely proud to tell people about.

LMN has been instrumental in developing my performance and workshop delivery, creative approach, repertoire, communication, administrative and time management skills.

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

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

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

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

ACHIEVEMENTS AND PERFORMANCE

During 2015/2016 Live Music Now (England, Wales, Northern Ireland) has:

- Delivered 2,113 interactive music sessions*:
  - 62% for children and young people, of which 90% were for special educational needs and disabilities (SEND)
  - 33% in the area of health and wellbeing of which more than 33% took place in residential care homes for older people, of whom 80% have dementia or severe memory problems.
  - The total audience reached was approximately 71,000 people.
  - The total number of performing opportunities for musicians was 4,305.
- Held 10.5 audition days in Cardiff, Belfast, Manchester and London. From 84 groups auditioning, 32 groups were selected.
- Delivered more than 53 training and mentored sessions for emerging professional musicians on the scheme, focusing on a range of skills required to deliver stimulating, engaging and creative interactive music activities for LMN's core beneficiary groups.

A full report of Live Music Now and Live Music Now Scotland's activities and achievements is included in the annual Yearbook and summarised on its website.

* An additional 630 sessions and 26 training/musicians' development activities were delivered by Live Music Now Scotland to an approximate 32,900 in audience bringing LMN's figures across the UK to a total of 2,743 beneficiary-focused sessions and 103,900 audience visits.
FINANCIAL REVIEW

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

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

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

Reserves at the year-end within the branches' separate General Funds will be used for project delivery in the coming year. The year end level of unrestricted reserves is £26,842 and the restricted reserves are £272,878.

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

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

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

PLANS FOR FUTURE PERIODS

LMN completed its three year business plan for 2012 to 2015 and has been reviewed progress against the targets set. From these, and in consultation with all our staff and key stakeholders, we have created a new business plan, which will be launched during summer 2016, as part of the Menuhin Centenary year.

Our broad strategic objectives will remain the same. These are:

1. To deliver lasting benefits for our core beneficiaries in the areas of Wellbeing and Special Educational Needs.
2. To recruit and support future development of emerging professional musicians from a range of musical genres.
3. To build the capacity of the organisation in order to be able to take on new challenges ahead and expand on a sustainable basis.
4. To contribute to the UK’s pre-eminence in music outreach.

Within each of the above aims, we have detailed strategies and priorities for the coming years, which are included in the overarching strategic plan.
LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

REPORT OF THE TRUSTEES AT 31 MARCH 2016 (continued ...)

Summaries of our strategic aims and plans for 2016-2017

SEND Programme 2016-2017 - Strategic Aims and Priorities

We are in the 2nd year of our three-year SEND Strategic plan, with a particular focus on embedding our new Inspire SEND training programme. We continue to work to the 5 strategic aims through our 3 main strands of SEND activity: concerts for special schools, Musicians in Residence projects and family events.

1. Build LMN’s profile as the UK’s leading provider of live music performances in SEND settings
   - To seek funding to deliver regular concerts in SEND settings as core part of the SEND programme, using concerts to support strategic delivery of the wider SEND programme across the branches
   - To have performed in 25% (279) of special schools in England, Wales and N Ireland over a 3 year period to March 2018.
   - To seek opportunities to deliver Musicians in Residence projects in SEND settings across the branches, including children’s hospitals.

2. Support LMN Northern Ireland and LMN Wales branches to expand their SEND programmes
   - To work with LMN NI to secure funding and deliver a new SEND programme which embeds musicians’ training.
   - To support LMN Wales to deliver its first year-long Musicians in Residence programme and continue to develop its programme of concerts and projects in special schools.

3. Integrate additional training and support into our SEND programme to improve quality of delivery and musicians’ experience on the scheme
   In partnership with the Musicians Development Director and Branch Directors:
   - Agree the content of the new Inspire SEND programme and quality framework; pilot it across the England branches during 16/17 and evaluate its effectiveness in supporting the musicians’ delivery in SEND settings.
   - Pilot the first year of the LMN SEND Fellowship programme with 6 musicians, including bursaries for two musicians to undertake the Sounds of Intent PG Cert.

4. Provide more opportunities for families with disabled children to enjoy live music together
   - Seek out partnerships and funding to develop our All Together Now family programme.
   - Promote opportunities for additional LMN family concerts and events including within existing partnerships and projects.

5. Advocate for the importance of improving musical opportunities for young people with SEND and LMN’s role within the sector
   - To continue to develop strategic alliances with other music organisations including music services, music hubs and specialist organisations to improve SEND music provision.
   - To raise the profile of LMN’s work in the sector, equipping musicians to represent LMN in sector meetings, conferences and through an online presence in blogs and networks.

Wellbeing Programme 2015-2016 Strategic Aims and Priorities

1. Over the next 3 years LMN will work with academic and health partners to contribute to the evidence that taking part in live music activities can have real and measurable benefits for people’s health and wellbeing. We will regularly publish a summary of this evidence, and will become recognised as a leading exponent and advocate of music and health, working with the Royal Society of Medicine.

2. Older people can be given a voice through taking part in participatory LMN music activity, changing common perceptions of older people and ageing and working against residential care settings being
islands of the old, feeling less isolated (JRF 2012). We will continue to develop our standardised organisation wide approach to gathering outcomes indicators, creating high quality qualitative and qualitative data on measurable outcome, working with academic and clinical partners to do so.

3. Depression affects 1 in 5 older people living in the community and 2 in 5 living in care homes (Mental health Foundation). Regular LMN live music can make a positive measurable difference to mental health and we will demonstrate that a significantly lower proportion of beneficiaries are affected by depression.

4. Our music activities in the communities will help participants to feel more resilient, confident and able to advocate for themselves and build stronger social networks and communities of support, directly contributing to older people living independently for longer and better.

5. There are over 17,000 residential care homes in England (carehome.co.uk) by 2020 LMN will have worked in over 10% of these. We will pursue joint working to realise the potential of our existing and emerging partnerships, including with the Sidney De Haan Centre, Care England, the Order of St Johns Care Trust and, new partners the Methodist Homes Association, the largest not for profit care provider in the UK.

6. Through our national initiative entitled ‘A Choir in Every Care Home’, in partnership with the Sydney De Haan Centre and Sound Sense, we have drawn together 30 national organisations to explore how to make quality participatory music activities in all 20,000 care homes in the country a reality.

Musicians Development Programme: 2016-2017 Strategic Aims and Priorities

1. To investigate developing a fellowship pathway for our work with wellbeing and older people, similar to the SEN model developed in 2015-16

2. To continue to vary the ways we offer training and resources in acknowledgement of the different ways that our musicians learn (formal, informal, mentoring, in situ and embedded training, shadowing, online etc)

3. To have more musicians take up training beyond the basic level through finding and addressing potential barriers to engagement with CPD.

Continued support from Help Musicians UK, ACW and Mayfield Valley Arts Trust, is underpinning our musicians' development offer in 2016-17.

We are developing more training attached to projects and in-situ so that musicians have the opportunity to put into practice straight away what they have been learning. We are planning a one-day Musicians’ Practice Forum in January 2017 where we will offer the opportunity for up to 60 musicians from across the UK to access specialist training sessions, networking and best practice sharing. Musicians will be paid for their time with the intention that they will commit to the day even if they are offered work - addressing an on-going problem from the programme in 2015-16.

Overall objectives and target outputs for the year

1. Deliver over 2,000 performances and workshops across England, Northern Ireland and Wales.

2. Support the development of emerging professional musicians from a range of musical genres, maintaining a pool of over 300 musicians across the UK and providing employment and training opportunities for a range of ensembles, from soloists to quintets.

3. Involve over 100,000 people as audience members and participants, from a variety of communities, special needs groups and disadvantaged members of the community. We are focussing more on longer-term benefits to beneficiaries, measuring the impact of our work where possible but also developing new public
performance opportunities for those in socioeconomic areas of deprivation in conjunction with the Menuhin
Centenary in 2016.

4. Ensure that the delivery of LMN activity remains of the highest quality, and that our musicians are drawn
from the very best music graduates and emerging professionals.

5. Develop sustainable sources of income for organisation’s core operating funds, and develop LMN’s
fundraising function with particular regard to private sources over a 5 year period.

6. Raise funds regionally and nationally to support project activity in each of the 6 UK branches.

7. Deliver lasting benefits for our core beneficiaries in the areas of Wellbeing and SEN by developing
partnerships with academics, care providers and Music Education Hubs.

8. Raise LMN’s national profile through a revitalised communication strategy, involving all staff, volunteers,
musicians and alumni, as part of the Menuhin Centenary in 2016.

9. Contribute to the UK’s pre-eminence in music outreach, playing a greater role in national campaigns and
advocacy for the sector.
LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

STATEMENT OF TRUSTEES’ RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS

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

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

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

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

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

Approved by the trustees and signed on their behalf by:

Ian Stoutzker, CBE
Chairman

Date: 30 June 2016
Independent examiner's report to the trustees of Live Music Now Limited

I report on the accounts of the charity for the year ended 31 March 2016, which are set out on pages 21 to 32.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

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

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

have not been met; or

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

Alison Robinson
Independent examiner

Saffery Champness
Chartered Accountants
Mitre House
North Park Road
Harrogate
North Yorkshire
HG1 5RX

Date 7th July 2016
# Statement of Financial Activities Including Income and Expenditure Account

For the Year Ended 31 March 2016

<table>
<thead>
<tr>
<th>Notes</th>
<th>Unrestricted funds £</th>
<th>Designated funds £</th>
<th>Restricted funds £</th>
<th>Total funds 2016 £</th>
<th>Total funds 2015 £</th>
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<td><strong>Income from:</strong></td>
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<tr>
<td>Donations and legacies</td>
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<tr>
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<tr>
<td>Other income</td>
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<td>6,715</td>
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<tr>
<th>Notes</th>
<th>Unrestricted funds £</th>
<th>Designated funds £</th>
<th>Restricted funds £</th>
<th>Total funds 2016 £</th>
<th>Total funds 2015 £</th>
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</thead>
<tbody>
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<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<thead>
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<th>Notes</th>
<th>Unrestricted funds £</th>
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<th>Restricted funds £</th>
<th>Total funds 2016 £</th>
<th>Total funds 2015 £</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net income/ (expenditure)</strong></td>
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<td>Transfers between funds</td>
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<tr>
<td>7,125</td>
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<td><strong>Net movement in funds</strong></td>
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<tr>
<td>(48,174)</td>
<td>(48,174)</td>
<td>85,877</td>
<td>37,703</td>
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<th>Notes</th>
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<th>Total funds 2015 £</th>
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<td>Total funds brought forward</td>
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<td><strong>Total funds carried forward</strong></td>
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<tr>
<td>26,642</td>
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<td>272,878</td>
<td>299,520</td>
<td>261,817</td>
<td></td>
</tr>
</tbody>
</table>

All amounts relate to continuing activities within the United Kingdom.

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

The notes on pages 24 to 32 form part of these financial statements.
**LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)**

**BALANCE SHEET AT 31 MARCH 2016**

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
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<tr>
<td>Debtors</td>
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<tr>
<td>Cash at bank and in hand</td>
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<td>212,957</td>
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<tr>
<td><strong>Total current assets</strong></td>
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<td>321,719</td>
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<tr>
<td>Creditors: Amounts falling due within one year</td>
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<td>(22,199)</td>
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<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>299,520</td>
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<tr>
<td><strong>The funds of the charity:</strong></td>
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</tr>
<tr>
<td>Restricted funds</td>
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<tr>
<td>General funds</td>
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<td>26,642</td>
</tr>
<tr>
<td><strong>299,520</strong></td>
<td></td>
<td><strong>261,817</strong></td>
</tr>
</tbody>
</table>

For the financial year in question the company was entitled to audit exemption under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476. The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the board of trustees on 30 June 2016 and signed on its behalf by:

**Ian Stoutzker**  
*Chairman*

The notes on pages 24 to 31 form part of these financial statements.
1 Accounting policies

Basis of preparation

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

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

Reconciliation with previous General Accepted Accountancy Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS102 and the Charities SORP FRS102 the restatement of comparative items was required.

At the date of transition no restatements were required.

Fund accounting

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

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

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

Incoming resources

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

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

Resources expended

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

Project delivery costs are the costs associated with arranging and holding a musical event other than musicians’ fees and expenses which are under performance costs.
1 Accounting policies (continued ...)

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

Assets

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

Pension costs

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

Taxation

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

Financial instruments

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

Debtors

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

Creditors and provisions

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

<table>
<thead>
<tr>
<th>Income and endowments from:</th>
<th>Unrestricted General £</th>
<th>Unrestricted Designated £</th>
<th>Restricted Funds £</th>
<th>2015 Total Funds £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations and legacies</td>
<td>399,402</td>
<td>-</td>
<td>288,016</td>
<td>687,418</td>
</tr>
<tr>
<td>Charitable activities</td>
<td>99,838</td>
<td>-</td>
<td>-</td>
<td>99,838</td>
</tr>
<tr>
<td>Other trading</td>
<td>610</td>
<td>-</td>
<td>-</td>
<td>610</td>
</tr>
<tr>
<td>Investments</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Total</td>
<td>499,874</td>
<td>-</td>
<td>288,016</td>
<td>787,890</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenditure on:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Raising funds</td>
<td>111,144</td>
<td>-</td>
<td>158,959</td>
<td>599,128</td>
</tr>
<tr>
<td>Charitable activities</td>
<td>440,169</td>
<td>158,959</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>551,313</td>
<td>158,959</td>
<td>710,272</td>
<td></td>
</tr>
</tbody>
</table>

| Net movement in funds before transfers            | (51,439)               | 129,057                   | 77,618             |

| Transfers between funds                           | 2,875                  | (2,875)                   |                    |                    |

| Net movement in funds                              | (48,564)               | (2,875)                   | 129,057            | 77,618             |

<table>
<thead>
<tr>
<th>Reconciliation in funds:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total funds brought forward</td>
<td>116,255</td>
<td>10,000</td>
<td>57,944</td>
<td>184,199</td>
</tr>
</tbody>
</table>

Total funds carried forward                         | 67,691                 | 7,125                     | 187,001            | 261,817            |

3 Income from donations and legacies

<table>
<thead>
<tr>
<th>Unrestricted Funds £</th>
<th>Restricted Funds £</th>
<th>2016 Total £</th>
<th>2015 Total £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government &amp; other public authorities</td>
<td>132,532</td>
<td>66,600</td>
<td>199,032</td>
</tr>
<tr>
<td>Supporters, including corporate sponsors, &amp; general public</td>
<td>45,166</td>
<td>5,000</td>
<td>50,166</td>
</tr>
<tr>
<td>Charitable institutions</td>
<td>147,485</td>
<td>301,832</td>
<td>449,317</td>
</tr>
<tr>
<td>Total</td>
<td>325,083</td>
<td>373,432</td>
<td>698,515</td>
</tr>
</tbody>
</table>
4 Income from charitable activities

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds £</th>
<th>Restricted Funds £</th>
<th>2016 Total £</th>
<th>2015 Total £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venue donations</td>
<td>151,016</td>
<td>-</td>
<td>151,016</td>
<td>99,838</td>
</tr>
<tr>
<td>Total income from charitable activities</td>
<td>151,016</td>
<td>-</td>
<td>151,016</td>
<td>99,838</td>
</tr>
</tbody>
</table>

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

5 Other trading activities

<table>
<thead>
<tr>
<th></th>
<th>2016 £</th>
<th>2015 £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities for generating funds</td>
<td>1,349</td>
<td>610</td>
</tr>
</tbody>
</table>

6 Investment and other income

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds £</th>
<th>Restricted Funds £</th>
<th>2016 Total £</th>
<th>2015 Total £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank interest receivable</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>24</td>
</tr>
<tr>
<td>Sundry income</td>
<td>6,715</td>
<td>-</td>
<td>6,715</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>6,715</td>
<td>-</td>
<td>6,715</td>
<td>24</td>
</tr>
</tbody>
</table>

7 Expenditure on raising funds

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds £</th>
<th>Restricted Funds £</th>
<th>2016 Total £</th>
<th>2015 Total £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising trading</td>
<td>2,093</td>
<td>-</td>
<td>2,093</td>
<td>1,495</td>
</tr>
</tbody>
</table>
LIVE MUSIC NOW LIMITED (LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2016 (continued...)

8 Analysis of expenditure on charitable activities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicians fees and expenses</td>
<td>93,994</td>
<td>-</td>
<td>287,555</td>
<td>212,144</td>
<td>-</td>
<td>151,484</td>
</tr>
<tr>
<td>Recruitment, auditions and training</td>
<td>2,806</td>
<td>-</td>
<td>-</td>
<td>2,254</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Project expenses - other</td>
<td>24,131</td>
<td>-</td>
<td>-</td>
<td>13,617</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Project delivery costs</td>
<td>244,782</td>
<td>-</td>
<td>-</td>
<td>208,034</td>
<td>-</td>
<td>7,475</td>
</tr>
<tr>
<td>Governance costs</td>
<td>4,808</td>
<td>-</td>
<td>-</td>
<td>4,120</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Administration and office costs</td>
<td>159,723</td>
<td>-</td>
<td>-</td>
<td>109,649</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>530,244</td>
<td>-</td>
<td>287,555</td>
<td>549,818</td>
<td>-</td>
<td>158,959</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>817,799</strong></td>
<td><strong>287,555</strong></td>
<td><strong>549,818</strong></td>
<td><strong>708,777</strong></td>
<td><strong>287,555</strong></td>
<td><strong>549,818</strong></td>
</tr>
</tbody>
</table>

9 Analysis of governance and support costs

<table>
<thead>
<tr>
<th></th>
<th>General support</th>
<th>Governance</th>
<th>2016 Total</th>
<th>2015 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting fees payable to independent examiner</td>
<td>-</td>
<td>2,808</td>
<td>2,808</td>
<td>2,120</td>
</tr>
<tr>
<td>Independent examiner’s fees</td>
<td>-</td>
<td>2,000</td>
<td>2,808</td>
<td>2,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>-</strong></td>
<td><strong>4,808</strong></td>
<td><strong>4,808</strong></td>
<td><strong>4,120</strong></td>
</tr>
</tbody>
</table>

10 Other costs

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent, rates, heating &amp; lighting</td>
<td>18,710</td>
<td>19,765</td>
</tr>
<tr>
<td>Office expenses (including accountancy)</td>
<td>18,936</td>
<td>12,053</td>
</tr>
<tr>
<td>Insurance</td>
<td>3,365</td>
<td>2,382</td>
</tr>
<tr>
<td>Bank charges</td>
<td>2,119</td>
<td>2,212</td>
</tr>
<tr>
<td>Development, advertising &amp; publications</td>
<td>3,504</td>
<td>6,732</td>
</tr>
<tr>
<td>Staff salaries and NI costs (note 12)</td>
<td>268,050</td>
<td>103,215</td>
</tr>
<tr>
<td>Project management fees</td>
<td>64,145</td>
<td>128,969</td>
</tr>
<tr>
<td>Staff expenses</td>
<td>22,153</td>
<td>9,727</td>
</tr>
<tr>
<td>Sundry</td>
<td>3,528</td>
<td>5,573</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>404,510</strong></td>
<td><strong>290,538</strong></td>
</tr>
</tbody>
</table>

Allocated to:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project delivery costs</td>
<td>244,787</td>
<td>152,760</td>
</tr>
<tr>
<td>Administration and office support</td>
<td>159,723</td>
<td>137,778</td>
</tr>
</tbody>
</table>
11 Net income/(expenditure) for the year

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is stated after charging:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent examiner’s fees</td>
<td>4,808</td>
<td>4,120</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Staff costs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wages &amp; salaries</td>
<td>247,645</td>
<td>93,834</td>
</tr>
<tr>
<td>Social security costs</td>
<td>20,021</td>
<td>9,381</td>
</tr>
<tr>
<td>Pension costs</td>
<td>384</td>
<td></td>
</tr>
<tr>
<td></td>
<td>268,050</td>
<td>103,215</td>
</tr>
</tbody>
</table>

No employee received emoluments of more than £60,000 during the current or preceding year.

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Trustee costs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remuneration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses paid to one Trustee during the year (travel and subsistence)</td>
<td>361</td>
<td>131</td>
</tr>
<tr>
<td></td>
<td>361</td>
<td>131</td>
</tr>
</tbody>
</table>

The average headcount was 18 staff (2015: 4 staff) and the average monthly number of employees (including part-time) during the year, analysed by function, was:

<table>
<thead>
<tr>
<th></th>
<th>2016 Number</th>
<th>2015 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charitable activities and fundraising</td>
<td>17</td>
<td>3</td>
</tr>
<tr>
<td>Management and administration of charity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Trustees/directors</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>4</td>
</tr>
</tbody>
</table>
The key management personnel comprise the trustees and the CEO whose employee benefits total £50,000 (2015: £50,000).

No special retirement or leaving payments were made during the year (2015: £nil), and no pension contributions were made.

In addition to the normal staff the charity uses musicians on a short-term contract basis from a pool of approximately 300 approved musicians. The numbers used fluctuate according to the type of concerts provided throughout the year. Musicians are paid fees and subsistence expenses and in the year a total of £381,549 (2015: £363,628) was paid.

### 13 Debtors

<table>
<thead>
<tr>
<th>Amounts falling due within one year:</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants receivable</td>
<td>1,050</td>
<td>13,700</td>
</tr>
<tr>
<td>Sundry debtors</td>
<td>39,055</td>
<td>19,933</td>
</tr>
<tr>
<td>Accrued income</td>
<td>68,657</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>108,762</strong></td>
<td><strong>33,633</strong></td>
</tr>
</tbody>
</table>

### 14 Creditors

<table>
<thead>
<tr>
<th>Amounts falling due within one year:</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other creditors</td>
<td>12,457</td>
<td>31,874</td>
</tr>
<tr>
<td>Accruals</td>
<td>4,446</td>
<td>5,400</td>
</tr>
<tr>
<td>Taxation and social security</td>
<td>5,296</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22,199</strong></td>
<td><strong>37,274</strong></td>
</tr>
</tbody>
</table>
15 Analysis of charitable funds
Analysis of movements in restricted funds

<table>
<thead>
<tr>
<th></th>
<th>Balance 1 April 2015</th>
<th>Incoming resources</th>
<th>Outgoing resources</th>
<th>Transfers</th>
<th>Balance 31 March 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Children</td>
<td>49,990</td>
<td>118,500</td>
<td>82,459</td>
<td>-</td>
<td>86,031</td>
</tr>
<tr>
<td>- Adults with learning difficulties &amp; physical disabilities</td>
<td>356</td>
<td>3,500</td>
<td>2,044</td>
<td>-</td>
<td>1,812</td>
</tr>
<tr>
<td>- Elderly people</td>
<td>78,566</td>
<td>53,913</td>
<td>58,574</td>
<td>-</td>
<td>73,905</td>
</tr>
<tr>
<td>- Support costs</td>
<td>1,030</td>
<td>-</td>
<td>1,030</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>- Other</td>
<td>57,059</td>
<td>195,019</td>
<td>141,428</td>
<td>-</td>
<td>110,650</td>
</tr>
<tr>
<td>- Hospital patients</td>
<td>-2,500</td>
<td>2,020</td>
<td>-</td>
<td>-</td>
<td>480</td>
</tr>
</tbody>
</table>

187,001 373,432 287,555 - 272,878

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

16 Analysis of movements in unrestricted funds

<table>
<thead>
<tr>
<th></th>
<th>Balance 1 April 2015</th>
<th>Incoming resources</th>
<th>Resources expended</th>
<th>Transfers</th>
<th>Funds 31 March 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>General fund</td>
<td>67,691</td>
<td>484,163</td>
<td>(532,337)</td>
<td>7,125</td>
<td>26,642</td>
</tr>
<tr>
<td>Designated funds</td>
<td>7,125</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>74,816</td>
<td>484,163</td>
<td>(532,337)</td>
<td>-</td>
<td>26,642</td>
</tr>
</tbody>
</table>

Analysis of group assets between funds

<table>
<thead>
<tr>
<th></th>
<th>Tangible fixed assets</th>
<th>Bank balances</th>
<th>Net current assets</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restricted funds</td>
<td>-</td>
<td>212,878</td>
<td>60,000</td>
<td>272,878</td>
</tr>
<tr>
<td>Unrestricted funds - General</td>
<td>-</td>
<td>78</td>
<td>86,563</td>
<td>26,642</td>
</tr>
<tr>
<td>Unrestricted funds - Designated</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

- 212,957 146,563 299,520
17 Gross transfers between funds

During the year there was a transfer of designated funds of £7,125 into general unrestricted funds as funds were surplus.

18 Capital

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

19 Controlling party

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

20 Related party transactions

During the year ended 31 March 2016 a donation in the sum of £20,000 (2015: £11,662) was received from the Chairman of the Charity, through a company with which he is connected.

During the year a donation of £6,437 (2015: £6,281) was received from Live Music Now Scotland, a charity with a number of common trustees. In addition a grant of £6,855 (2015: £nil) was paid to Live Music Now Scotland during the year.