

MUSIC IN DETENTION
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016
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MUSIC IN DETENTION TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2016

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Music In Detention (MID) for the year ended 31st March 2016.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Phil Champaign Emily Cherry Claudia Delpero Peter Frankental Angela Impey Vebi Kosumi Sue Lukes Marie-Anne Mackie Sheila Melzak Joanna Ridout
CHIEF EXECUTIVE OFFICER	John Speyer
COMPANY SECRETARY	Debbie Mace
REGISTERED OFFICE	Kings Place Music Base 90 York Way London N1 9AG
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Jenny Dewhirst ACMA Counterculture Partners Limited Institute of Contemporary Arts The Mall London SW1Y 5AH

OBJECTIVES AND GOVERNING STATEMENTS

Music In Detention brings people living in immigration detention centres together with people living in the surrounding community to create powerful music. In our music workshops, detainees and local people work creatively together. Guided by specialist musicians, they learn to express their personal stories, sharing thoughts and emotions through music and lyrics. This experience promotes mutual understanding, giving motivation and hope.

Each year 30,000 people are detained in Immigration Removal Centres in the UK, for indefinite periods of time. They are held not as punishment for a crime, but to assist their removal from the country. They can be held for days, months or years. Their lives are on hold, everything is uncertain, and their detention feels arbitrary. A recent study found that 83% of detainees suffered depression and 22% had considered suicide¹. We help detainees get stronger inside and gives them courage for the future.

Detainees are hidden from the community. We make positive human connections between them and people in the local area who also have problems in their lives. Making music builds their confidence and they learn from each other's life experience. This work overcomes stigma and develops informed attitudes about immigration.

CHARITABLE OBJECTS

The charity's objects, as revised in 2012, are set out in the charity's governing document:

1. The promotion and protection of the physical and mental health of immigrants and asylum seekers, with particular reference to those detained under immigration laws, through the provision of music and other activities.
2. The advancement of education of the public about the position and experience of immigration detainees, and the promotion of good community relations between people from diverse backgrounds, with particular reference to those living in disadvantaged communities, through the provision of music and other activities.
3. The advancement of education of the public, in particular, but not exclusively, current and former immigration detainees, in the creative arts.

VISION AND MISSION

The charity's long term vision and mission statement were revised during the year as part of a major strategy review. The revised statements are:

Vision: Migrants and outsiders together create music which excites, challenges, and gets under the skin. Our society treats migrants with dignity and humanity, making detention obsolete.

Mission: To bring people living in immigration detention centres together with professional musicians and people living in the surrounding community, to create and perform powerful music, increasing wellbeing and empathy, and helping change attitudes to migrants.

STRATEGIC AIMS

The strategy review has also resulted in changes to the charity's strategic aims, as follows:

1. Embed participatory music-making into life in the UK's immigration detention centres, to improve the wellbeing and resilience of detainees.
2. Use music-making to bring detainees' voices to the public, build solidarity between them and people living near detention centres, and help change attitudes to migrants.

¹ Bosworth & Kellezi, *Quality of Life in Detention*, Centre for Criminology, University of Oxford, 2012

3. Through high quality participatory music-making, enable detainees and other marginalised people to create powerful and challenging original music, and convey it to new audiences through live and recorded performance.
4. Govern and manage MID effectively, and secure the long-term continuation of its work by building a stable financial base, a resilient business model and dynamic local partnerships.

ETHICS PRINCIPLES

The charity's Ethics Framework, revised during the year, outlines MID's core values and principles and how they should be applied. MID has a position of **committed neutrality**: a neutral operational stance in relation to the detention system, combined with values which place detainees, and their wellbeing, at the centre of all its work. The Framework sets out eight further principles and guidance for their practical application in our work:

- (i) Voice as an agent of change
- (ii) Independence
- (iii) Active curiosity
- (iv) Confidence with humility
- (v) Sensitivity to diversity
- (vi) Co-operation and partnership
- (vii) Respect and trust
- (viii) Accountability

ACTIVITY PLANNING AND PUBLIC BENEFIT

MID's activities deliver benefits in accordance with its strategic aims. Our music activities improve immigration detainees' wellbeing (aim 1), foster good community relations (aim 2), and bring high quality participatory music-making to excluded groups (aim 3). Our activities have been reviewed through the year, referring to the Charity Commission's guidance on public benefit so as to ensure that our work complies with these requirements. The activities deliver a range of benefits, to immigration detainees (who are at the centre of our work), and to excluded groups in communities near detention centres. The charity benefits the public by improving the wellbeing of individuals undergoing difficult and traumatic experiences, and improving understanding between detainees and the wider community.

MUSIC PROGRAMMES AND THEIR IMPACT

In the year to March 2016 we:

- Ran programmes in 4 Immigration Removal Centres (IRCs) and their local communities
- Delivered 117 music workshops with an estimated 1800 detainees
- Delivered 19 music workshops with 60 community participants
- Produced 3 CDs of original songs and music and uploaded additional tracks onto our website
- Mounted three community performances with audiences of 200

Other key activities and achievements in the year included:

- A major strategy review leading to a draft six-year strategy (see p11)
- Our first direct collaboration with an IRC chaplaincy service: a music project leading to performance within the carol service at Campsfield House
- Production of prepaid postcards to encourage feedback from detainees
- A practice forum for artists
- Production of a communications handbook

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- Launch of MID's Facebook page
- Launch of a new music player on website
- Production of a film and a music video with participants in local communities
- Significant improvements in how we fundraise
- Our third private fundraising event

DELIVERY

Since 2005 MID has run participatory music-making workshops for immigration detainees. Intensive, professionally facilitated sessions help them create music together, building their resilience against the ordeal of indefinite detention. Since 2007 we have also pioneered the use of music-making to connect excluded groups in communities close to IRCs to diverse communities of detainees within them, enabling them to create and exchange music and lyrics with each other, and build mutual understanding and empathy.

In 2015-16 we delivered music activities in five of the UK's 10 IRCs and their local communities:

- Harmondsworth / London Borough of Hillingdon
- Campsfield House / Oxfordshire
- Yarl's Wood / Bedford
- Dover
- The Verne / Dorset

The first three of these were in IRCs where MID has had a regular presence for 7-8 years. In Dover, where we first worked in 2005, we returned after a gap of several years to run a single community project, soon before the centre closed. The Verne, previously a prison, became an IRC in 2014, and we started a small programme there in 2015. Through the year we had discussions with several IRCs about the potential for additional delivery in the future.

In our workshops, experienced musicians with strong facilitation skills encourage detainees to participate, at whatever level they feel comfortable, in playing instruments, writing lyrics, singing songs, dancing, or just listening. Recording techniques enable immediate playback and take detainees' voices to the outside world.

We use the same method with local communities. Through an intensive series of workshops, musicians go back and forth between detainees and members of the local community who are themselves experiencing exclusion (e.g. young people at risk of offending, homeless people, people with mental health difficulties). The two groups create, record and send each other lyrics, songs and instrumental tracks. In this way the detainees and local groups build upon each other's music and, though they rarely meet, get to create music 'together'.

We create albums of the songs and music created by detainee and community participants, stream tracks on our website (something we know makes them extremely proud) and share them and stories about the people who created them through news and social media.

MID's creative work and its social context are inseparable. Relationships are made by making music together; participants take the lead, take pride in their achievements and find value in themselves; external professionals give the work status and its participants respect; the vigour and delight of music-making relieves anxiety and harsh reality; creating songs releases and channels emotional expression; co-creating songs and music builds solidarity between detainees and local groups, and their value to each other strengthens their belief in themselves.

During the year we delivered four music projects with detainees and local groups:

(a) **Refugee Tales:** Detainees at Dover IRC and homeless people at Porchlight in Dover, leading to an open-air performance in the town centre at the launch of the Refugee Tales walk through Canterbury. Further material:

- CD (11 tracks): musicindetention.org.uk/player/?album_id=8

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- Project report: musicindetention.org.uk/news/mid-returns-to-dover-irc/
 - Report on performance: musicindetention.org.uk/news/refugee-ales-launch-event-no-on/
- (b) **Keep On Fighting:** Detainees at Harmondsworth IRC and young people at Hayes YMCA, Hillingdon. This was our second project with YMCA, this time with a younger age group. One of the young people spoke powerfully about his experiences and performed with one of the artists at a MID event. Further material:
- CD (8 tracks): musicindetention.org.uk/player/?album_id=51
 - Project report: musicindetention.org.uk/projects/keep-on-fighting/
 - Film: www.facebook.com/MusicInDetention/videos/1042240052515668/
- (c) **World Upon My Shoulder:** Detainees at Campsfield House IRC and young people at Base 33 in Witney, Oxfordshire, in partnership with OYAP. This was our first project in this part of Oxfordshire, a pocket of deprivation in a mainly prosperous small town, and it led to a performance at a community event, and MID's first music video. Further material:
- CD (10 tracks): musicindetention.org.uk/player/?album_id=53
 - Music video: musicindetention.org.uk/news/presenting-our-first-ever-music/
 - Project report: musicindetention.org.uk/projects/world-upon-my-shoulder/
 - Article on Al-Araby news website by journalist Emily Churchill Zarea: musicindetention.org.uk/news/music-in-detention-feature-in-th/
 - Blog by researcher Sarah Hughes - "I don't know you and you don't know me... but we are listening": musicindetention.org.uk/news/blog-by-sarah-hughes-i-dont-know/
- (d) **Project 229:** Detainees at Yarl's Wood IRC and young people at Project 229 in Bedford. This was a smaller project delivered by local partnership Bedford MID to test potential for new artistic approaches in future, and led to a performance at celebration of the 450th anniversary of the Harpur Trust, one of Bedford MID's funders. Further material:
- <http://andco.org.uk/bedfords-music-detention-community-exchange/>

IMPACT

Accumulated evidence from NGOs and academic studies shows beyond doubt the psychological damage caused by immigration detention. Detainees are particularly vulnerable to depression, anxiety and Post Traumatic Stress Disorder, and the longer they are detained the worse these conditions get². Meanwhile immigration has become a yet more febrile issue in the UK's politics and media. The refugee crisis inspired sympathy but failed to dislodge the widespread fear and hostility so dramatically expressed during the EU referendum campaign, and in the 42% surge in hate crimes in England and Wales immediately after it. This is the context of MID's work.

Collection of data on impact is an integral part of our delivery cycle. In 2017 we will produce our sixth major evaluation report, a summative analysis of three years' work. This will draw together evidence from different sources, for example a series of focus groups and interviews which explored the impact of the "World Upon My Shoulder" project (see above), and found the following outcomes:

(a) Outcomes for detainees:

- Contact with young people living in the outside world showed the detainees they had support from those living in the local community.
- Music sessions allowed stress relief and time away from the often difficult situations the men were going through.
- Detainees found out more about each other from listening to each other's music and learning more about each other's cultures.
- They had the chance to record their own tracks, including some traditional folk tunes such as a Punjabi love song.

² Stephen Shaw, *Review into the Welfare in Detention of Vulnerable Persons*, Home Office, 2016 (p305).

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- They could express themselves and their feelings through music.
- They had the opportunity to experiment with musical fusions including mixing Hip Hop, Arabic & Kurdish music in one single track.
- "There were people who were so withdrawn when we started and did not even want to participate but by the time we finished they were one of those participating more" (artist's report).

Detainees told us:

It was beautiful, it's nice to see some people from outside come visit us and play music for us.

It's like, we're like locked up from the outside world and although it's not a prison it still is prison. You can't leave. So it's nice when someone comes from the outside and understands your suffering and plays music that is nice and have a talk with them. It's good.

We in here think that we are the most vulnerable people here in the moment, but we don't know, out in the world how many people are in the same situation or they've got different situations obviously so it's like sharing our own problems, obviously they in there they would understand, okay we're not the only ones, people have got difficulties, might be different kind of difficulties but everyone's got some difficulty.

(b) Outcomes for young people:

- The project boosted their confidence
- They learned skills in singing, freestyling, drumming (including djembes, drum kit and drum machine), production skills and mic technique.
- The project showed them skills in themselves they didn't know they had - one participant had had a go at freestyling before but the project gave him the chance to work on it seriously with professional musicians, write lyrics around the subject of detention and record his work. Music is now something he hopes to pursue.
- They had opportunities to work on music styles not offered at their schools/colleges, where they felt the curriculum was too classically focused and boring.
- They became more aware about detention and showed great empathy for detainees being held at Campsfield House.
- They received supportive messages from the detainees who told the young people to keep their head up in times of hardship - the young people were particularly touched by this given the difficult situations the detainees are in themselves.
- The project enabled them to collaborate with detainees to create shared tracks of music, and a music video.
- The project built new friendships and support networks - two young people had never been to Base 33 before, were attracted by the project, and expressed how pleased they were to have made friends they could talk to, whose situations were like their own.

Young people told us:

I loved working with the artists, it's the first time I've done something start to finish and I'm proud of what we did.

It's weird to think that I live a couple of miles away from it but I don't even know it's there. It's not like they're going round handing out flyers saying there's a couple of people down the road locked up because they're born in a different country. They don't go around saying that, they go around saying, "We're making it a better place for you guys." That's what they're saying.

Yeah I mean you like look at people on YouTube and stuff, and they're from England and they're having rap battles and stuff and it's quite good fun, jokin' around and having a laugh and then they were doing exactly that but in a different language. And you kind of

understand that they're jokin' around and dissin' each other in a nice kind of way, but it makes you think that they're just like us. They're not any different.

I can't go in there and walk straight in and be like 'Hi guys, nice to meet you' but it's something special that you feel, that they're actually listening to what you're making it's just a really good feeling.

It was quite nice that they were telling us to keep our heads up, even though they were the ones in like a more difficult situation.

If someone talks about their struggles and maybe their ups and their downs, or maybe tells a story through it, or has a meaning to do it then that's where it becomes good I think. Like you really feel their lyrics.

(c) Feedback from staff at OYAP (community partner):

The moment I remember was when Chris did a poem or a rap about, cos he'd heard one of the detainees talking about his mother, something about his mother and then Chris then wrote a response about how he wished he'd listened to his mother, because he had made choices that his mother wouldn't have approved of and he was finally trying to get himself together and he wrote this thing, and everyone was listening to what he had to say which I was really pleasantly surprised by.

It's having a reason to speak as well. Feeling what you have to say can make a difference, can change someone else's life even if in a really small way. Because so much noise we make makes no difference to anyone else in the world whatsoever, and there are few occasions where your creative personality can actually change someone and contribute to someone's life.

(d) Lyrics:

Lyrics are evidence of both creative and social outcomes. This song was created by the young people at Base 33:

*You are not alone
we need to come together
yeah the love must be shown
we are sending our love from Witney
we are not the people who wanted this song
so in this rap I'm sending my love
society can push and shove
we need to be peaceful like a white dove.*

*How can we call this humanity
we dive into these guys
souls destroy no personality no individuality
now one thing that can't be touched is love for this music
that's a proper challenge but let's help each other through this
must be hard to be forced to feel alone
just to be thrown when you're grown
hope you know you're not on your own
you need to be heard and my voice is pretty loud*

*We are Base 33
UK needs to open their eyes
we have a major problem of locking up innocent people in detention centres
we need to step up and be problem solvers
make a CD address the problem
spread the word*

*my mum will buy it and so will my nan and me
that already makes three
we are one step closer to equality*

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

DELIVERY PARTNERSHIPS AND LOCAL MANAGEMENT

Most of MID's work continued through the year to be delivered through long-term delivery partners to whom in effect we subcontracted work arranged and funded by MID, but with whom we also worked closely to ensure consistency and quality in a complex, specialist field.

Meanwhile MID remains committed to developing local partnerships to manage and develop delivery in each IRC and the surrounding community. We see local management as a key way to increase and sustain activity and impact for both detainees and local communities. During the year we continued to support Bedford MID, which was under its lead partner Bedford Creative Arts, has developed a distinctive programme with its own delivery models and locally based artists, increased significantly the volume of activity for detainees at Yarl's Wood IRC, secured core funding from local sources and developed a stronger local identity.

We continued to develop ways to support local partnerships in their own plans, establish shared systems (eg evaluation, communications, safeguarding), and create opportunities for new and established programmes and practitioners to learn from each other. A third local partnership is in the early stages of development in Oxfordshire.

COMMUNICATIONS

Our external communications work has developed dramatically over the past 3-4 years, and continued to grow in 2015-16. Communications is central both to our mission (to bring detainees' voices to the public) and to our sustainability as a charity, especially now that we are raising funds from individuals as well as trusts. During the year we:

- Secured local newspaper and radio coverage
- Produced a communications handbook of policy, guidance and crisis management procedures for MID and its partners
- Launched MID on Facebook
- Produced two films
- Incorporated communications activities into our programme delivery cycle
- Created a new media player to make our back catalogue of music tracks easy to navigate

From time to time we are approached by film and news organisations. Detention is little understood and our unusual work intrigues them. Home Office reluctance to allow journalists or film-makers access to IRCs makes it difficult to make use of these opportunities.

EVALUATION

MID's Evaluation Framework, produced in 2013, organises key lines of enquiry and data collection tools in relation to our theory of change and key outcomes. The resulting evaluation procedures, toolkit and schedule are integrated into our delivery cycle, so that we continuously and consistently collect data to monitor delivery and assess its impact.

This entails collecting evidence from participants via questionnaires, prepaid postcards and focus groups immediately and weeks/months after delivery; from audiences via questionnaires; from managers/staff at IRCs and community partners, via questionnaires and interviews; and from artists, via reports on all activities and focus groups. In addition we collect figures on attendance and participation. Creative content, such as lyrics and recordings, is also evidence

in its own right. We use this data as we go along, to identify and resolve problems, keep improving service quality and artistic practice, and provide evidence of impact for external reporting and advocacy.

We now have three years of data collected in this way and plan in 2017 to publish an independent summative evaluation, drawing on this material as well as new data collected by the evaluator.

As a counterpart to these internal processes, which measure the organisation's effectiveness in relation to its own aims, we are keen to find more external and academic partners for independent research, to ask bigger questions about the context and effect of our work, and bring additional resource, credibility, methodological rigour and insight from related disciplines into play. During the year MID's work in the community was researched by a Geography doctoral student at Durham University, although the Home Office declined to grant permission for her to do field work in IRCs.

GOOD PRACTICE

The process of drafting a quality framework, to codify our accumulated experience of delivering this work, showed we were clearer about MID's social aims and how to achieve them than about what the elements of artistic quality might be in our context. During and since the year we have been working to articulate a stronger artistic vision and identity for MID, and following our recent strategy review MID's artistic development is set to be a major focus for us. We have also been experimenting, first through local partnerships, and since the year end across all our delivery, with new activities and delivery models.

During the year we held two Practice Forums (PFs) for MID artists and other personnel. These are a key means to share learning and ensure consistency of purpose and quality across a somewhat dispersed workforce. The two held in the year were:

- MID's first local PF, in Bedford, focusing on context and practice in detention centres
- A national PF focusing on detainee-community projects, protecting MID's independence and working with volunteers

ETHICS & SAFEGUARDING

In 2012 we formed an Ethics Committee to help us deal in a more systematic and structured way with the moral challenges and hazards of working in the immigration detention field. During the year the committee revised MID's Ethics Framework (see p3), which now offers more extensive practical guidance on the application of our ethical principles. There is guidance on:

- Articulating the ethical principles
- Artistic practice
- Safeguarding
- Evaluation
- Publication of music, songs and lyrics
- Personal opinions and MID's values
- Fundraising
- Partnership working

So more than ever this is a practical document. The committee monitors its implementation and considers ethical challenges faced by MID personnel in the course of their work.

Safeguarding is, perhaps more than anything else, where our ethics are put into practice. We continued during the year to take up safeguarding issues when they arose, in relation to specific individuals and broader concerns about treatment of detainees. We also investigated how general adult safeguarding regulations and structures apply to, or intersect with, immigration detention, in principle or in practice, and found these matters to be quite unclear. We see this

as both reflecting and reinforcing the larger difficulty that immigration detention removes migrants from normal protections provided by the state, and are considering further work on this issue. A forthcoming Practice Forum will focus in depth on good practice in adult safeguarding.

FUNDRAISING & INCOME PLANNING

During the year we continued to develop and improve MID's fundraising. We continued our work to build support from individual donors, holding a third fundraising event and growing our community of supporters. Income raised since we started our individual giving programme in 2014 has totalled some £43,000 (some in the form of grants and accounted for accordingly), a respectable figure which we aim to increase over the coming years through steady growth in MID's profile and support networks.

Meanwhile most of our income continues to derive from grants from trusts and foundations. During the year we increased our budget for this work, recruited a dedicated grants fundraiser and increased the number and range of grant applications we were able to submit. Thus after some difficult years in which fundraising outcomes have been uneven and budgets tight, diversifying and building capacity in our fundraising is starting to improve outcomes. We will need to maintain this proactive approach in order to make MID financially stable, and income strategy is central to our financial planning for the next few years.

STRATEGY

An awayday in 2015 for trustees, staff, volunteers and partners started a review of MID's strategic aims. After various other steps a draft strategy was produced earlier at the end of the year. New draft strategic aims are set out on p2. In essence the strategy involves deepening and broadening our impact over the next six years (2017-23), by means of the following work:

Detainees	<i>Intensify the support</i> we provide in detention centres; <i>link it more to other services</i> supporting detainees' wellbeing; <i>grow MID's service</i> from 4 to 8 (out of 10) IRCs.
Communities	<i>Roll out local management</i> to embed our work in community networks and activities; <i>multiply engagement</i> between detainees and excluded groups; run targeted <i>attitudinal change work</i> through primary experience, meaningful contact and structured story telling.
Music	Develop how we go about <i>making music</i> , with a greater emphasis on <i>live performances</i> to diverse and excluded audiences; new activity models based on a <i>quality framework</i> ; and <i>development for artists</i> , including some ex-detainees.
Organisation	<i>Build our profile and community of supporters</i> , especially through PR and the online distribution of recorded music; and significantly improve <i>MID's financial stability</i> .

Since the year end we have been developing a business plan for the first three years of this next strategic phase. We will finalise the business plan and strategic plan in time to start delivering both from April 2017.

STAFF & VOLUNTEERS

The Trustees wish to thank MID's small and dedicated central staff team: John Speyer (Director), Liza Figueroa-Clark (Programme Manager), Zoe Burton (Programme Manager) and Katie Bruce (Programme Co-ordinator) for their hard work and commitment. They are also grateful to John Nicholls for his work developing individual giving, and Andy Hamflett, who joined the team during the year as grants fundraiser.

This small team continued to benefit from the support of very able volunteers. Ruth Nicholson, Alicia Williams and Myra Leung have supported the central team with work on the website and

social media, communications, evaluation and programme administration. In addition we continued through the year to place Volunteer Workshop Assistants with MID's artists, thus improving the experience for detainees and increasing their contact with the community. We are very grateful to them all our volunteers for their valuable contributions to our work.

We were fortunate in securing a number of pro bono contributions to work on communications, fundraising and IT. Our grateful thanks to Oliver Seager, Yiannis Zaronis, Richard Stanton, Deepika Harjani, Robert Chilcott, Emily Churchill Zarea, Emma Mayoux Andrews, Carinya Sharples, Naheem Iqbal, Sonia Rai, Bea Grimbly, John Nicholls and Andy Hamflett for donating their time and skills. The value of this pro bono work is included in our Statement of Financial Activities on p16.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Music In Detention is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at MID's Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees.

MID was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p2) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. In addition three sub-committees operated, all meeting on a quarterly basis: Finance, Ethics and Communications. These comprised 3-4 Trustees each, along with core staff and volunteers, and two external members: Jan Shaw (Ethics) and Bridget Rennie (Finance). The sub-committees have done invaluable work guiding and driving forward key areas of work, supporting the small staff team and involving Trustees closely in the charity's work. During the year the Communications Sub-Committee also took responsibility for fundraising. The Trustees all give their time voluntarily and received no benefits from the charity.

STAFF & PREMISES

Through the year the charity employed 4 salaried staff: Director (full-time), two Programme Managers (4 days per week, shared between them) and a Programme Co-ordinator (3 days per week). Thus the employed staff resource increased was 2.4 (full time equivalent). Including freelance fundraisers the total resource was 2.7.

The charity continued throughout the year to rent desk space at Kings Place in central London.

RISK MANAGEMENT

The Trustees note their duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

MID's activities are delivered by delivery partners at IRCs and other venues. Partnerships with these and other organisations are therefore very important. We continue to use written agreements to provide a contractual framework for our collaborative work.

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During the year the charity continued to employ mechanisms for managing financial uncertainty and for financial reporting to the Finance Sub-Committee and Board, including:

- Delivering strong impact on a tight budget
- Regularly revising rolling three-year budgets
- Using milestones and contingencies to manage risks around unsecured income, and assessing their financial and operational effects
- Detailed half year review of budget and fundraising using consistent reporting formats
- Clear decision-making processes on fundraising targets and bids for expenditure outside existing budgets

At the time of writing the charity has not fully secured funding to meet all projected activities in the 2015-16 year. This is not unusual as full funding is not normally secure until the latter part of the year. MID's Finance Sub-Committee will follow the established procedures outlined above to manage the funding available to it, continue effective operations, and make savings if necessary to ensure a positive closing balance for the year.

During the year the charity continued to operate robust safeguarding procedures and to deliver training for artists and other personnel.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports an excess of expenditure over income of £11,881.

RESERVES

The accounts show reserves of £33,802 of which £1,320 are restricted funds and £32,482 are unrestricted. £8,143 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £24,339, will be used in 2016-17. These funds are not restricted in purpose by the funder but have been raised to further MID's planned activities and priorities. The funds will be spent on music making activities and operating costs in 2016-17, in accordance with those plans and the expectations of funders.

RESERVES POLICY

In line with best practice in the charity sector, MID needs to build up a reserve. MID's reserves policy has four aims:

- To buffer unexpected falls in income
- To allow the taking of opportunities which may arise
- To ensure that the charity has financial resilience and good financial management
- To ensure that the charity can meet its legal obligations in the event of closing down

When reserves are low we will normally manage income shortfalls by controlling expenditure and use reserves only to allow a strategic opportunity to be taken up. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves up to a level equal to three months' normal activity. In 2015-16 that translates into £53,477. On 31st March 2016 the amount held in the contingency reserve was £8,143. We plan to increase this each year by adding interest gained from cash on deposit, and 5% of income from individual and corporate donations and fees. This percentage, and the target level of reserves, will be periodically reviewed by the Board. We will not divert to reserves any restricted income or donations towards specified activities.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2016

Reserves will only be expended in pursuit of the above aims and as a result of a decision by the Board. This reserves policy will be reviewed in 2018, or when the level of reserves reaches the target of three months running costs, whichever is the sooner.

During the 2015-16 year, interest and 5% of fee and donations income amounting to £1,099 was added to the contingency reserve (2015 £958), while £6,000 was transferred from this fund to cover an income shortfall.

PRINCIPAL FUNDING SOURCES

Music In Detention acknowledges with appreciation the financial support during the year of:

- AB Charitable Trust
- Big Lottery Fund - Awards for All
- Bromley Trust
- Bergman Lehane Trust
- D'Oyly Carte Charitable Trust
- Imagine Foundation
- John Ellerman Foundation
- The Lush Charity Pot
- Patsy Wood Trust
- Paul Hamlyn Foundation
- The Tolkein Trust

STATEMENT OF TRUSTEE RESPONSIBILITIES

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and apply them consistently;
- Make judgments and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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 hence for taking responsible steps for the prevention and detection of fraud and other irregularities

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

Signed:  _____

Name: Sue Lukes Date: 2-12-2016

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

To the trustees of Music In Detention (charity number 1119049)

On the accounts for the year ended 31st March 2016, set out on pages 1 to 22

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 43(2) of the Charities Act 1993 (the 1993 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 43 of the 1993 Act,
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 43(7)(b)) of the 1993 Act, and
- state whether particular matters have come to my attention

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with general Directions given by the Charities 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 the 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:
 - a. To keep accounting records in accordance with section 41 of the 1993 Act; and
 - b. To prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act 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.



Jenny Dewhirst ACMA
Counterculture Partners Limited
Institute of Contemporary Arts
The Mall
London SW1Y 5AH

The date upon which my opinion is expressed is:- 1st December 2016

MUSIC IN DETENTION

Statement of Financial Activities

For year ended 31 March 2016

		2016 <u>Unrestricted</u> <u>funds</u>	2016 <u>Restricted</u> <u>funds</u>	2016 <u>TOTAL</u> <u>FUNDS</u>	2015 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	129,716	52,205	181,921	176,151
Income from charitable activities:	3	17,263	2,808	20,071	23,989
Investment income	4	37	0	37	93
Total Income		147,016	55,013	202,029	200,233
<u>Expenditure</u>					
Costs of raising funds		29,453	6,400	35,853	17,275
Expenditure on Charitable activities	5	110,764	67,293	178,057	176,123
Total expenditure		140,217	73,693	213,910	193,398
Net Income/(Expenditure) and net movement in funds for the year		6,799	(18,680)	(11,881)	6,835

RECONCILIATION OF FUNDS

Total funds brought forward	25,683	20,000	45,683	38,848
Total funds carried forward	32,483	1,320	33,802	45,683

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

The notes on pages 18-22 form part of these accounts.

MUSIC IN DETENTION

Registered Charity no 1119049 and Company Limited by Guarantee - Reg no 5943893

Balance Sheet
as at 31 March 2016

	Notes	£	2016	£	2015	£
Current Assets						
Debtors	12	1,500		17,992		
Cash at bank		41,496		61,888		
Total current assets			42,996			79,880
Current Liabilities						
Creditors falling due within one year	13	9,194		34,197		
Total current liabilities			9,194			34,197
Net Current assets			33,802			45,683
Total assets less current liabilities			33,802			45,683
The funds of the charity	20					
Unrestricted funds						
Designated funds - contingency reserve		8,143		13,044		
General unrestricted funds		24,339		12,639		
			32,482			25,683
Restricted funds			1,320			20,000
			33,802			45,683

For the financial year ended 31 March 2016 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. Her report appears on page 14.

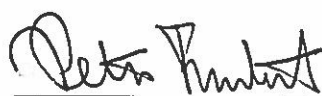
The directors acknowledge their responsibilities for:

- ensuring that the company keeps accounting records which comply with Section 386 of the Companies Act 2006; and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit or loss (surplus or deficit) for each financial year, in accordance with the requirements of Section 394 and 395, and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006.

ON BEHALF OF THE BOARD OF TRUSTEES

Signed:



Name:

Peter Frankental, Treasurer

Approved by the Board of Trustees on:

1/12/16

The notes on pages 18 to 22 form part of these accounts.

MUSIC IN DETENTION

Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Ireland (FRS 102)(effective 1 January 2015) - Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Acts 2006.

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

(b) Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS 102 the restatement of comparative items was required. No restatements were required

(c) Preparation of the accounts on a going concern basis

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

(d) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

(e) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the trustee's annual report.

(f) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose.

Restricted funds are funds which are to be used for purposes specified by the funder.

(g) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

(h) Debtors

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

(i) Cash at bank and in hand

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

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2016

MUSIC IN DETENTION Notes to the accounts

	2016 £	2016 £	2016 £	2015 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
Grants Received				
29th May 1961 Charitable Trust	0	0	0	5,000
A B Charitable Trust	10,000	0	10,000	0
Big Lottery Fund - Awards for All	0	9,910	9,910	0
The Allen Lane Foundation	0	0	0	2,000
Bedford Council	0	0	0	500
The Bromley Trust	10,000	0	10,000	5,000
The Bergman Lehane Trust	1,000	0	1,000	200
Brown Mellows Trust	0	0	0	2,515
Chillag Family Trust	0	0	0	1,000
D'Oyly Carte Charitable Trust	0	3,000	3,000	0
Imagine Foundation	4,000	0	4,000	0
John Ellerman Foundation	0	20,000	20,000	20,000
The Lucille Graham Trust	0	0	0	3,000
The Lush Charity Pot	0	1,320	1,320	0
Paul Hamlyn Foundation	100,000	0	100,000	84,399
Patsy Wood Trust	0	0	0	25,000
Robert Gavron Charitable Trust	0	0	0	840
The Tolkein Trust	0	10,000	10,000	10,000
Donations	4,716	0	4,716	11,822
Donated services	0	7,975	7,975	4,875
	<u>129,716</u>	<u>52,205</u>	<u>181,921</u>	<u>176,151</u>

Donations (including grants) in 2015 were £176,151, of which £79,537 were unrestricted and £96,614 were restricted.

3. INCOME FROM CHARITABLE ACTIVITIES

Fees from Immigration Removal Centres	16,638	0	16,638	18,284
Other income and contributions	625	2,808	3,433	5,705
	<u>17,263</u>	<u>2,808</u>	<u>20,071</u>	<u>23,989</u>

Income from charitable activities in 2015 were £23,989, of which £19,534 was unrestricted and £4,455 was restricted.

4. INVESTMENT INCOME

Deposit account interest			<u>37</u>	<u>93</u>
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5. EXPENDITURE ON CHARITABLE ACTIVITIES

Music making with detainees	15,012	13,419	28,431	29,492
Music making in local communities	0	7,269	7,269	9,597
Music provider support	4,845	0	4,845	4,696
Local liaison & partnership development	2,000	6,000	8,000	24,147
Public event	503	0	503	1,850
Evaluation costs	299	0	299	299
Support costs (note 6)	87,087	40,605	127,692	104,421
Governance Costs (note 7)	1,018	0	1,018	1,621
	<u>110,764</u>	<u>67,293</u>	<u>178,056</u>	<u>176,123</u>

Expenditure on charitable activities in 2015 was £176,123, of which £98,960 was from unrestricted funds and £77,163 was from restricted funds.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2016

MUSIC IN DETENTION Notes to the accounts

	2016 £	2016 £	2016 £	2015 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
6. SUPPORT COSTS				
Staff costs (note 9)	59,334	39,030	98,364	79,099
Financial management fees	6,630	0	6,630	5,098
Travel expenses and conferences	2,984	0	2,984	2,337
Office costs	12,698	175	12,873	6,962
Media, communications and website costs	5,441	1,400	6,841	10,926
	<u>87,087</u>	<u>40,605</u>	<u>127,692</u>	<u>104,421</u>

Support costs in 2015 were £104,421, of which £74,215 were from unrestricted funds and £30,206 were from restricted funds.

7. GOVERNANCE COSTS

Board meeting costs	458	0	458	971
Legal fees	0	0	0	250
Independent Examiner	560	0	560	400
	<u>1,018</u>	<u>0</u>	<u>1,018</u>	<u>1,621</u>

Governance costs in 2015 were £1,622 (restated), of which £691 were from unrestricted funds and £930 were from restricted funds.

8. NET OUTGOING RESOURCES

The Operating Surplus is stated after charging :-

Depreciation	0	0
Accountancy services	6,630	5,098
Independent Examiner fee	560	400
Trustee Emoluments	<u>0</u>	<u>0</u>

9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES

Salaries	84,724	68,632
Employees' salary sacrifice contributions to pensions	2,574	1,759
Employer's National Insurance Contributions	4,801	2,620
Employer's pension contributions	4,865	3,647
Trustee travel expenses	246	694
Recruitment	783	1,586
Other costs	371	161
	<u>98,364</u>	<u>79,099</u>

No employees received employee benefits exceeding £60,000 (2015 - nil).

Trustee remuneration and expenses

The trustees all give their time freely without any form of remuneration or other benefit in cash or in kind. 3 trustees received reimbursement of travel expenses of £246 during the year (2015 - 3 trustees, £694).

10. STAFF NUMBERS

The average monthly head count during the year was four (2015 - four).

11. PENSIONS

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 9. The contributions for March 2016 were outstanding at the year end. The costs of the defined contribution scheme are included within support costs.

MUSIC IN DETENTION
Notes to the accounts

11. PENSIONS (continued)

The designated money purchase plan is managed by NEST. The charity also makes employer contributions to other schemes chosen by staff who have opted out of NEST. The NEST plan invests the contributions made by the employee and employer in an investment fund to build up over the term of the plan. The pension fund is then converted into a pension upon the employee's normal retirement age which is defined as when they are eligible for a state pension. The total expense ratio of the NEST plan is 0.3 % and this is deducted from the investment fund annually. The charity has no liability beyond making its contributions and paying across the deductions for the employee's contributions.

	2016 £	2015 £
12. DEBTORS		
Grants receivable	0	0
Other debtors	1,229	17,891
Prepaid expenses	271	101
	<u>1,500</u>	<u>17,992</u>
13. CREDITORS		
Deferred Income (note 12)	0	25,600
Trade creditors	4,728	6,019
H M Revenue & Customs	1,959	1,542
Other creditors	167	60
Accruals	2,340	976
	<u>9,194</u>	<u>34,197</u>
14. DEFERRED INCOME		
Grants received for a future period	0	25,000
IRC contributions received in advance	0	600
	<u>0</u>	<u>25,600</u>
Balance at 1 April	25,600	0
Amount released to Income from Charitable Activities	(600)	0
Amount released to Donations	(25,000)	0
Amount deferred in year	0	25,600
Balance at 31 March	<u>0</u>	<u>25,600</u>

15. COMPANY STATUS

The charitable company is limited by guarantee and therefore has no share capital. The members' liability under the guarantee is restricted to a maximum of £1.

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2016 (2015 none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2015 - none).

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2016

MUSIC IN DETENTION Notes to the accounts

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	32,033	8,143	1,320	41,496
Other net assets /(liabilities)	(7,694)	0	0	(7,694)
	24,339	8,143	1,320	33,802

20. STATEMENT OF FUNDS

	Balance at 31 March 2015	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2016
	£	£	£	£	£
Unrestricted funds					
Designated funds	13,044	0	0	(4,901)	8,143
General funds	12,639	147,016	140,217	4,901	24,339
	25,683	147,016	140,217	0	32,482
Restricted funds					
Patsy Wood Trust	20,000	0	20,000	0	0
Big Lottery Fund (Awards for All)	0	9,910	9,910	0	0
D'Oyly Carte Charitable Trust	0	3,000	3,000	0	0
John Ellerman Foundation	0	20,000	20,000	0	0
The Lush Charity Pot	0	1,320	0	0	1,320
The Tolkein Trust	0	10,000	10,000	0	0
Contributions to workshops	0	2,808	2,808	0	0
Pro bono services	0	7,975	7,975	0	0
	20,000	55,013	73,693	0	1,320
TOTAL FUNDS	45,683	202,029	213,909	0	33,802

Unrestricted funds are available to be spent for any of the purposes of the charity.

Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. Interest and 5% of fee income amounting to £1,099 has been added to this reserve (2015 - £958). £6,000 was transferred from this fund to cover a shortfall in the budget for the year, giving a net transfer of £4,901.

Funds from Lush Charity Pot are for recording and dissemination of music, and will be used in the next financial year.